


# 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 SPECIALITIES REQUIRED IN THE EXERCISE OF GOOD TASTE.

THE COSMOPOLITAN IN STYLE FURNISHING 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.

QUITE a new departure is threatened by the revival of the style of dress skirt which prevailed during the reign of Anne of Austria, and which might very properly be characterized as the "Queen Anne" style, for it is as destitute of grace of outline as all the modes of that time were, and is brought into high relief against the long, clinging shapes and artistic elegance of the designs which have preceded it. The Anne of Austria skirt is composed of full, straight breadths at the back, and is naturally destitute of train. The front is plain, gored at the sides, and usually of a different material from the back; it may be satin striped or figured brocade, but it should be in contrast to the plain fabric. On the other hand, if the back of the skirt is of striped or brocaded silk, the front may be of quilted or shirred satin, and, in this case, a shirred *plastron* of the satin will be inserted in or placed upon the front of the bodice, and a scant puff of satin inserted at the elbow, or placed on the top of the sleeve. The bodice is square cut and pointed, and the stomacher, or *plastron*, is always of the same fabric as the front of the skirt, while the rest of it, together with the sleeve, matches the back. They suit aged ladies admirably, and also ladies of tall, commanding figure; but young women, and short, stout women, will find themselves aged, and every defect increased, by the adoption of such a mode of dress.

In fact some of the most beautiful dresses made for young ladies this season have been pure Princess style, very long, most graceful in shape, and with fronts covered entirely by iridescent bead embroidery upon lace. Others have Raphael fronts of plaited satin, and a puff of satin on the top of the long coat-sleeve. This is a charming and very effective style for a young, slender, graceful girl; but, unfortunately, it is seldom that they are satisfied with a correct effect or a pure design; they insist on mixing and patching until all that is genuine is lost—buried beneath the superfluous.

It is not at all likely, however, that the train will be relinquished, or the draped styles that have been capable of adapting themselves to so many contingencies. Almost anything can be worn nowadays, and about the only exercise of judgment required is in preventing the mixing up of eras, periods, nationalities, and such artistic, architectural and mathematical forms, as do not belong in the same generation, or have no natural relation to each other. Such a blunder is no less an anachronism in dress than in literature.

Velvet is not yet seen much in cloaks, but it is more largely employed as trimming, and for children, than for several seasons previous. It is by far the most durable and becoming mounting for a woolen costume, and is very much used upon seal brown and the rich bronze shades.

A new method of ornamenting elegant reception and evening dresses is with hand-painting. A Watteau dress of amber satin was worn lately, the train of which was painted in shaded oats, small daisies, and buttercups.

A bridal dress of ivory satin was painted upon the deep square front and side panels with delicate lilies of the valley and grasses. Upon black satin we have seen bands painted with small, blue, forget-me-nots set close together, and used in the same way as mounting of a small-figured brocade. The merit of this decoration is its originality and the fact that young ladies can, in this way, enrich their own costumes in a more novel style, and with less expenditure of time, than is involved in embroidery.

The new winter cloaks are particularly elegant. They take the form of the long *visite*, the mantle, dolman, and the *pelisse*. The *pelisse* is a warm, useful wrap for riding; the *visite* and dolman styles are more dressy, and reserved for more elegant fabrics.

Kid lace, as an ornament for the top of gloves, is a great improvement upon black or white thread, or point lace, at least so far as durability is concerned. Real lace upon gloves is a most useless extravagance, as it can only be used a very short time, and is liable every moment to accident in getting them on.

## Description of Colored Steel Plate.

FIG. 1.—An elegant toilet made in pale rose-colored silk, combined with brocade having the ground of the same color, and the figures in white and cardinal color. The designs used are the "Véronique" train, and the "Daphne" basque. The front views of both are shown on Fig. 2. Handsome *point* lace finishes the edge of the shirring on the front of the basque, the neck, and the sleeves. Bows of cardinal satin fasten the *revers* on the skirt, and ornament the sleeves and the back of the neck; and deep red and white roses are placed on the front of the waist, as on Fig. 2. Flowers to match, in the hair. Price of skirt pattern, thirty cents. Basque pattern, twenty-five cents each size.

FIG. 2.—An elegant toilet made in pale blue *satin de Lyon*, combined with brocaded silk having a white ground, with the designs in pale blue outlined with silver. A full frilling of embroidered *crêpe lisse* finishes the neck and is used on the sleeves; and bouquets of *Jacqueminot* and *Maréchal Niel* and tea roses ornament the front of the corsage. The designs used are the same as those on Fig. 1. For prices of patterns see previous description.

## Models for the Month.

OUR illustrations for the present month show many desirable designs and novel features for winter styles. The polonaise, which has been revived again, finds a charming example in the "Edroyna," a most becoming and graceful style for indoor wear, in any fine wool material. More latitude being allowed to color now than formerly, light blue, or the beautiful shades of peacock, or *gendarme* blue may be selected, and trimmed either with embroidered galloon in colors, or velvet. In neutral tints, the new grays, in which is a flush of pink are lovely; and the bronze browns, or greens, which trim so prettily with bands of contrasting goods or deep collars and cuffs of raw silk, in which the carbiner colors and a shade of

old blue are blended. The drapery of this polonaise is very graceful; it falls in two leaf-like points, with similar points above, forming a basque. It is tight-fitting, and confined by a wide belt, which is made of the trimming fabric. Nine yards of a material twenty-four inches wide will make it, and one yard, forty-six inches wide, will trim it, or eight yards of any flat galloon or braid. For an elegant reception dress, the "Véronique" train, and "Thyra" corsage, arranged-in satin, and brocade satin, and figured velvet, or *satin de Lyon*, and *damassé*, would make up most stylishly. The *revers*, which are turned back from the shirred front of the skirt, should be made of the figured fabric, of which the train also is composed. The low, square corsage, has a pointed plastron of the same, and a very novel finish is the double basque, which fills in the sides, and is trimmed with a double row of lace. The sleeve reaches only to the elbow, over which the lace falls, and above which a band of the contrasting fabric is turned, forming an upright cuff. The drapery upon the front of the corsage may be of silk gauze, or some other light, thin fabric; or it may be of black, or white tulle, according to the color and material of the dress. A corsage half low, even though high at the back, is too dressy for all tastes, and is only suitable for very rich materials; the "Daphne," may therefore be employed by those who prefer a high basque, which would be more generally useful. This, it will be seen, is equally well adapted to two fabrics, plain and figured, and has the stylish shirred front of the plain silk or satin; satin, or *satin de Lyon*, is the more elegant and fashionable.

Cloaks are both long and short, but the newest are long, and take the pelisse, or long dolman, and *visite* form. The "Léonie" is an extremely elegant garment; it is made in *sicilienne*, or soft, thick, black, satin-finished silk, lined with ermine and trimmed with a broad band of chinchilla. It has the Russian sleeve, which hangs in square tabs at the back, but it is more gracefully shaped, and comes well down over the arms in front. It may be lined with whole squirrel, and trimmed with chinchilla, but ermine is considered finer and choicer, though it is not by any means so useful. Less than seven yards of silk, twenty-four inches wide, will cut this cloak, and eight yards of fur will trim it; but a furred lining is a somewhat expensive purchase, and it is perhaps as well to order an expensive cloak, or purchase one ready-made. Such an one as the "Léonie" would cost from \$85 to \$125.

The "Georgette," is another example of a handsome winter cloak, but instead of fur it is trimmed with *appliques* of rich embroidery, or crochet, and *coques* of ribbon, or silk lined with satin. The interior, instead of fur, shows a wadded satin lining, beautifully quilted, and some ladies choose old-gold or garnet instead of black for lining. The "Georgette" requires two yards more of narrow width silk than the "Léonie." A quite new design is the pelisse "Zulma." This is eminently suitable for cloth, basket, diagonal, or armure, with the reversible beaver side. The fronts are loose, double-breasted, and therefore easily adjusted and warm. The back forms the principal part of the sleeves, and an upper skirt, the under one reaching only to the waist-line. Collar and cuffs of fur, plush, or imitation seal-skin, is all that is required in the way of trimming, except buttons, which may be smoked pearl, or grained wood, or vegetable ivory, colored. Four yards and a half of wide cloth (forty-eight inches), will make it.

A pretty overskirt for a young lady is the "Eulalia." It is especially adapted to a short kilted skirt, and a round bodice with a wide belt. It may be used for a skating-dress or will

make up prettily for spring in cambric, or light woolen material, by those who live in a warm climate, and have to prepare for summer in the midst of our northern winter. Only a small quantity of material is required—less than six yards, narrow width, and the drapery can be very easily arranged, yet is very graceful. The "Ora" sleeve exhibits the latest idea in the scant puff which finishes the top, and which many ladies will remember as a feature of the sleeves of their grandmothers, or perhaps later. It is becoming to those whose arms are thin at the top, and may be varied by being made deeper, quite straight, and surrounded by a straight band of embroidery.

### Lace.

THERE is so much that is interesting in the history of lace, that one may be pardoned all enthusiasm when viewing the beautiful fabrics of which the engraving below is a perfect representation.

Dating back to the time when kings and courtiers decked their forms with the most costly lace, we find that Italy ranks second to no other nation in the production of fine and exquisitely wrought patterns.

Venice, so famed in history, took the lead, and "Venice point" is treasured as one of the rare relics of the fifteenth century, which few lovers of antiquity scarcely dared hope to see revived in all its pristine beauty; but patient industry is no less potent now than of old, and we are enabled to place before our readers a perfect representation of Venice, or "Genoa point," in the engraving below, where the "rose" or raised points and delicate brides are so clearly delineated that one might almost fancy a section of the lace laid upon the paper.

The exact size of the pattern is here clearly defined, and the exact depth of the lace as well; but neither magic pencil nor graphic pen can convey the exquisite delicacy and softness of the filmy threads that are so deftly wrought, that one can-

not determine how the sections are united so perfectly as to appear one continuous web.

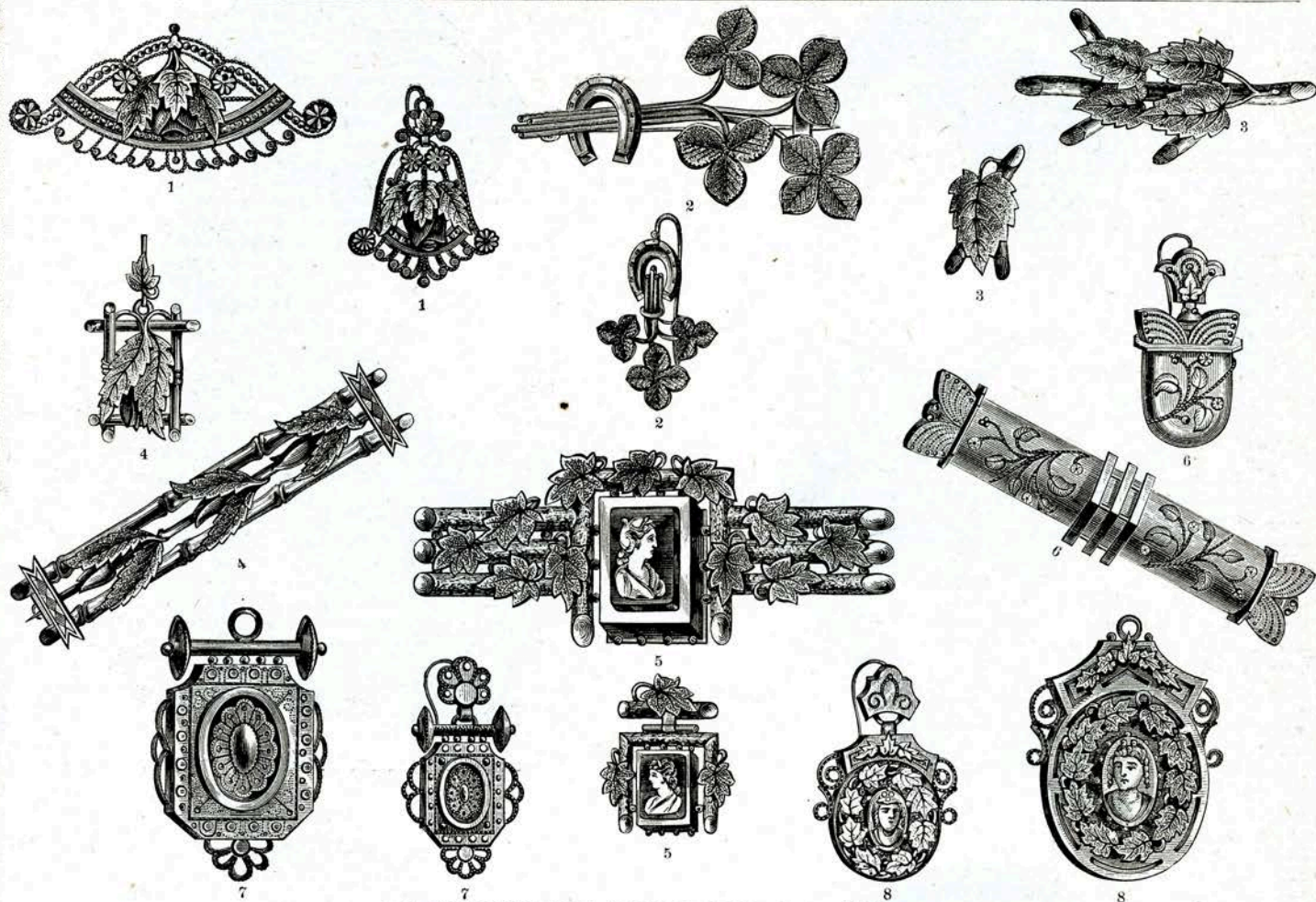
We are indebted to the well-known firm of Arnold & Constable, who are the exclusive importers of this lace, for the courtesy which enables us to give our readers a view of the most costly and choice lace now to be obtained. The pattern shown above is valued at \$60 per yard, while two other patterns of rare beauty and workmanship, are valued at \$50 and \$30 per yard respectively. In each may be seen from twelve to fifteen different lace stitches hanging from the mesh delicate as the finest spider's web up to the highly raised points filled in with cotton, and so finely wrought over, that each stitch seems blended in the other like the petals of a wax flower.

The old time glory of Venice is not, however, revived with this perfect imitation of its ancient grandeur; neither are its slumbering industries awakened to astonish a modern world with a renewed splendor. It lies deep buried in the dusty ages of the past, while Belgium bears away the palm for having giving to the nineteenth century the name only of that exquisite fabric which once adorned the robes of the Venetians—and the name is grudgingly given too, for the Belgian manufacturer has christened his products *Génois* or *Genoese point*, although they resemble the most striking features of *Point de Venise* in the raised pattern, while the finer patterns are strikingly like the Genoa lace which bore the name of *Argentella* during the reign of Louis Quinze.

Let the name be what it may, *Venice*, *Genoa*, *Génois*, *Argentella*, or *Point*, nothing can excel the beauty of the specimens now on exhibition at Arnold & Constable's; and while they may not be used to fringe the bouquet of a Venetian Doge, as was the custom of that ancient city, when receiving that dignitary, they may grace the form of some modern matron, whose dignity dates not so much from an ancient ancestry as from her own inherent qualities of gentleness and courtesy.



GENOISE POINT LACE.



FASHIONABLE JEWELRY. Actual Sizes.

## Fashionable Jewelry.

No. 1.—This novel set—brooch and ear-rings—is in “rolled” gold, beautifully finished with open work in filigree, enriched with small round *plaques* and stars in polished gold. The main part of the design consists of a curved bar having two rims of highly burnished gold, separated by a chaplet of small balls in dead gold. A similar ornament is between the spiral scrolls at the top of the brooch. The center of each is occupied by a real coral rose, with leaves in frosted red and green gold. Price, \$6.

No. 2.—A particularly graceful set, consisting of a brooch and ear-rings in “rolled” gold, designed in the favorite style representing clusters of shamrock and four-leaved clover united by a horseshoe. A horseshoe partially encircles the stems of the leaves which compose the brooch, and one surmounts those for the ear-rings. The leaves are in frosted green gold, the stems in copper color, and the horseshoes highly burnished. Price, \$4.25 per set. If desired, the set can be separated, and either the pin or the ear-rings will be furnished for half of the above price.

No. 3.—This beautiful set—brooch and ear-rings—is in “rolled” gold. It consists of a brooch in slightly frosted gold, solid gold finished at the ends, and gracefully ornamented with leaves in frosted green and copper-colored gold. Price, \$3.25 per set.

No. 4.—A handsome set—brooch and ear-rings—in “rolled” gold. The brooch is composed of two reeds in dead gold, united by narrow plates of finely engraved, polished gold, finished with solid gold at the ends. In the center is a long stem

upon which are disposed real coral fuchsia flowers, between leaves in frosted green gold. The ear-rings consist of four reeds, disposed so as to form a frame whose center is occupied by a flower and leaves in relief to match the brooch. The frame is suspended from a tiny leaf in frosted green gold. Price, \$4.25 per set.

No. 5.—A stylish set, in “rolled” gold, consisting of a brooch and ear-rings, set with real stone cameos. The brooch represents three round bars of frosted gold, laced horizontally, traversed on each side of the cameo with a small perpendicular bar, united by a short horizontal one at the top. The setting of the cameos is of highly burnished gold, surmounted with a garland of vine leaves in green and copper-colored gold. The ear-rings have the cameos set in the same manner as the brooch, but instead of the long horizontal bars, a short one, attached by a hinge, is placed at the top. Price, \$7.25 per set.

No. 6.—This novel set consists of a brooch and ear-rings in “rolled” gold. The body of the design is satin finished Etruscan gold, the brooch ornamented with floral sprays, having green gold leaves, filigree stems and silver flowers, and three triangular bars of polished gold across the center. The ear-rings match in design. Price, \$4 per set.

No. 7.—This unique set consists of a brooch and ear-rings of “rolled” gold, the body of the design in Etruscan gold, ornamented with filigree, and round *plaques*, raised rim, and the oval ball which forms the center of the main ornament, of polished gold. The horizontal bar at the top is of Etruscan gold. The brooch is arranged so that it can be used as a pendant. Price, \$5 per set.

No. 8.—A particularly handsome set, consisting of a brooch and ear-rings of “rolled” gold. The design consists of a garland of frosted green gold leaves surrounding a head of real coral; a spray of similar leaves being across the bar at the top. The brooch is arranged so that it can be used as a pendant. Price, \$7.25 per set.

EGYPTIAN SCARABÆI AND GEMS EN CABOCHON.—One of the most curious things to be found by the traveler in Egypt is the *scarabæus*. This gem is a stone, sometimes almost as hard as a diamond, cut into a representation of a beetle or some other insect of the country, and esteemed as sacred. Although to the nervous, the peculiar exactitude with which insect life is thus reproduced becomes unpleasant, the student of ancient art is startled and gratified by that very perfection.

As *gems en cabochon* are the present rage, it may not be amiss to explain that this form represents an elongated drop, as of wax, tallow, or dripping water. This, in the shape which some pearls assume, becomes exquisite for the ear-ring, and, indeed, suggested the famous diamond “teardrops.” Agates, cut *en cabochon*, display their beautiful configurations. It is a favorite manner of working the vivid carbuncle, as also the turquoise, while the wine-colored garnet gains by this treatment. Nothing can be more lovely in jewelry than the opal, when its lustrous and soft hues are so displayed, nor does it need accessories to enhance it.

“GOLD-ROUGH” AND “GOLD-FLAT” EMBROIDERED VELVET JACKETS.—Velvet jackets of the loose-sleeved “Hussar” and of the “Zouave” shape, heavily embroidered in medallions with



BRIDAL COIFFURE.



COIFFURE FOR A YOUNG LADY.



COIFFURE FOR A YOUNG LADY.



BRIDAL COIFFURE.

FASHIONABLE COIFFURES.

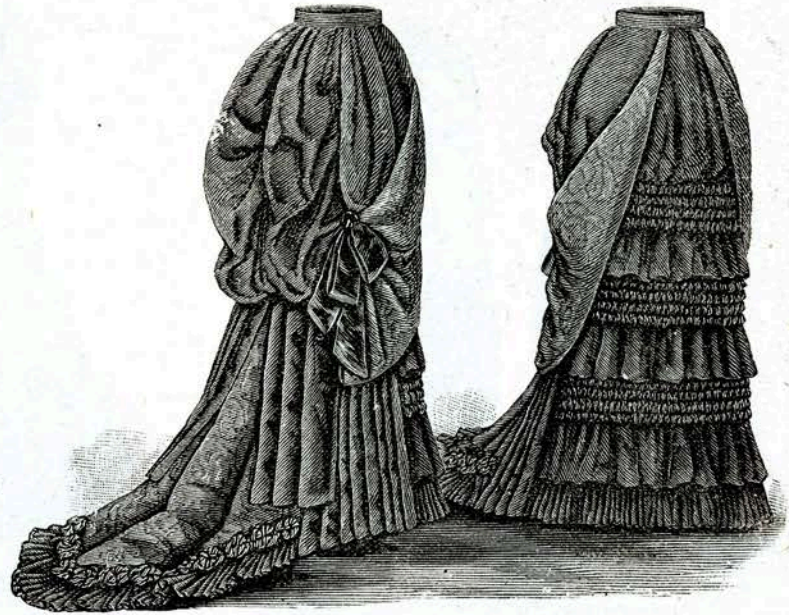
a pure gold wire, in imitation of the gold-rough and gold-flat used in the embroideries of the middle ages, are very much worn abroad, and some have been imported by private individuals. One is a *fac-simile* of a superb garment exhibited by a large house in Paris, at the Exposition, with a change of shape that demands a fuller scope to the fall at the back, which, besides, is lengthened. The design is in imitation of a crested bird's head, alternating with the head of a hooded snake, and with this, interfoliation. It was proclaimed the most beautiful among all the magnificent designs issued, and, the original garment being purchased by a lady of rank, it was only by permission that the drawings of the original pattern were seen and copied.

Gold-rough differs from gold-flat in having punctured holes and embossage upon its surface, in stars, circles, half-moons, and rows of single points. It is first intersected through netted silk, and then formed into the figure imitating the design it is proposed to reproduce. All arabesque designs are good style at present.

**ITALIAN APRONS, AND HOW TO MAKE THEM.**—The fancy for highly ornamented aprons having still further developed itself of late, young and married ladies are wearing what are called "Italian aprons." These are of linen, worked in embroidery stitch, the perpendicular, or what is called "old tapestry" stitch, being preferred. The linen must be of a stout, firm kind. The precise shape worn by the peasant girls of the Roman Campana, and by the women of Naples is imitated, it being a long strip, over which is doubled its upper end. Both lower and upper ends are fringed with crewel, and upon the lower part and the folded end is embroidered the Roman, or Neapolitan stripe. At the back are ends similarly embroidered and attached to a girth of ribbon encircling the waist. These back ends are also fringed, and not tied or notted like a sash, or like apron strings—which, in fact, their width would preclude—but folded like a cravat. This apron has a most picturesque effect, being highly ornamental to a dark toilet. White cashmere and flannel, as well as yellow linen, are used, and are far handsomer. The aim of this addition to the toilet appears to be picturesqueness, not utility.

**THE LORELEI MIRROR FAN** is a coquettish fancy, very pretty and convenient for those who have the courage to use it in public. It is pendant from the waist, and is of satin quaintly decorated with tiny rough-cut "diamond pebbles," such as are to be found on the sea-shore. The mirror is concealed by a sliding piece which can be easily adjusted, and upon which is a picture of the Lorelei singing that fascinating strain which led to the submerging of the susceptible youth who vanished with her beneath the green sea wave, and sank to parts unknown alike to his family and to song. With the Lorelei fan before her, the lady may adjust that waved *chevelure* which has so much to do with her vogue as a belle, and scarcely had she done so three times in public—once at a ball, once at the opera, and once in a *salon* filled with diplomatists—ere the Lorelei fan was duly inaugurated in Vienna, and the fame of its coquettish convenience known to Paris itself. A Paris fan-maker issued the Lorelei fan, and now American belles can make them their own.

DEMOREST'S MONTHLY, the world's model magazine, single copies, twenty-five cents; yearly, \$3, with the most marvelous, beautiful and artistic oil pictures (worth \$10.) to each subscriber: Reinhardt's great picture "Consolation," reproduced with matchless excellence. Size, 20x28 inches. Address, W. JENNINGS DEMOREST, 17 E. 14th Street, N. Y.



VERONIQUE TRAIN.

**Veronique Train.**—A very elegant and distinguished design, having the front entirely covered with shirred flounces, full *panier* draperies at the sides, ornamented with *revers*, and a very *bouffant* drapery at the back that falls in two long plaited tabs on each side of a long, full train. The bottom of the skirt can be trimmed with a fine plaiting, or any style of flounce desired. This stylish train is shown in the Colored Steel Plate, in combination with the "Daphne" basque. Price of pattern, thirty cents.

### Hair Dressing.

THE most artistically dressed heads have an appearance of great simplicity. The hair does not seem to be parted upon the front, it is *créped*, or frizzed in the center, and the rest combed back in long waves, without being turned over, or dragged *à la Chinois*. On the contrary, it is taken back naturally and falls low; the mass being then braided, or loosely twisted, and arranged lengthwise, the ends at the top being concealed, and additional fullness given by a few irregular puffs.

Sometimes the hair is simply braided and turned round in a Grecian plait, but instead of being surmounted with a comb, a long rapier of shell, or cut steel, or silver is driven through it transversely so that the handle inclines toward the left ear. Both braids and twists are left as loose as possible, and should be very thick; a light switch being added if there is not enough natural hair.

Young girls mass the hair at the back in a thick cluster of curls, or they roll it round in the large soft Grecian plait, and stick a dagger through it, or put an arrow across it.

Full, rather short faces, and irregular features find the long twist and puffs on the top, with the center frizz very becoming; it requires a very pure profile, and almost classic regularity of feature to stand the present style of artistic hair-dressing, viz., the waved head, the *créped* front, the single heavy plait arranged low at the back.

**PLUSH COSTUMES.**—The new short costumes are of plush, and black is the most distinguished. The skirt is trimmed with black satin, the jacket with jet collar, and leaf-like ornaments down the front and upon the cuffs.

### Reception Dresses.

AMONG the elegant dresses prepared for the new year is one of pale blue satin and figured velvet of the same shade, the latter having the effect of being sown over with seed pearls. The train is of the velvet, with thick ruching of satin and lace at the bottom. The *tablier* and sleeves of satin, also the *plastron*; all of which are covered with embroidery of beads, terminating in fringe of marabout, intermingled with beads. A very rich black satin dress is trimmed with plaitings and *coquilles* of satin and lace. The bodice is a complete cuirass of jet, terminating in a slender fringe composed of single strands of cut beads.

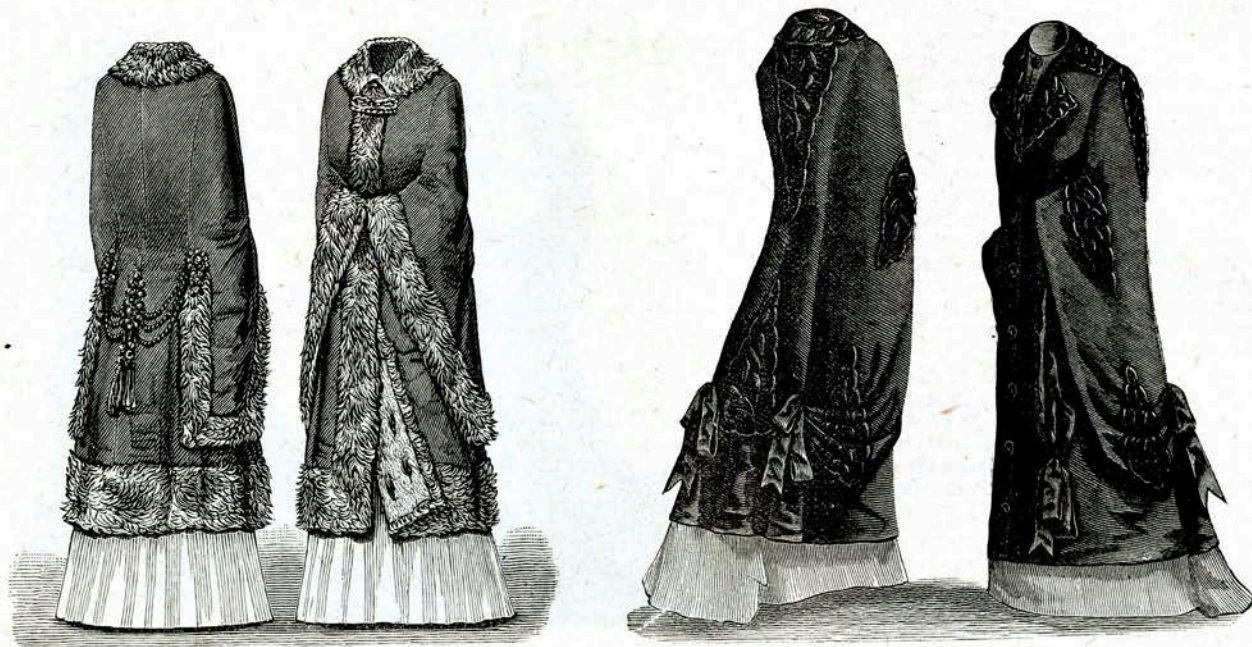
A charming dress from Paris is of *grenat* satin and a pale pink brocade, with a design of rosebuds and leaves in their natural colors upon it. The back train and bodice of the satin, the front of the sleeves and under-dress of the brocade, over which the train opens in curtain-like fashion. The edge of the skirt is cut in square "dents," with loops of *grenat* ribbon, and flounces of Breton lace between. The bodice forms a long pointed basque in front.

Satin is much more fashionable than velvet, but a rich dark blue velvet was much admired, which had *tablier* and trimming of gold and black brocade, and a little very rich black lace embroidered with gold. A great many white dresses are a mixture of satin and *damassé*, the skirt trimmed with many very narrow plaited flounces; the long princess basque of *damassé* being curtained off at the sides and showing the satin front with its white, jet, or pearl fringe, or embroidery.

A very rich black satin dress had a front covered with shaded carnations, and a mixture of pink fringed satin in the trimming. The *balayage* was of pink satin, plaited.

A peculiar dress of white satin was trimmed with a quantity of lace very elegantly embroidered with gold, and gold satin ribbon. A charming dress of pale pink brocade opened in front over a petticoat of pink satin, trimmed with narrow plaitings of pink *tulle*, over which fell fringes of daisies and grass. The sides were caught back over the train, faced with pink satin and plaitings of *tulle*, and united by an immense mass of falling grasses and daisies.

A very effective dress is of white and ruby striped satin, quilted so as to make the stripes appear very narrow, and trimmed with very fine white *Duchesse* lace, and white flowers for the hair.



LÉONIE CLOAK.

GEORGETTE CLOAK.

**Léonie Cloak.**—A most stylish model in sacque shape, cut with loose fronts, slightly double-breasted, and having gores taken out under the arms; a back partially fitted by a curved seam down the middle, and long, flowing sleeves inserted in dolman style. The design is appropriate for cloth and all other kinds of fabrics that are selected for out-door garments, and makes up handsomely in velvet, satin, silk, or *sicilienne* trimmed with *passenterie*, lace and fringe, or lined with fur and simply finished with a band of fur, as illustrated. Pattern in two sizes, medium and large. Price, thirty cents each.

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 20x28 inches, and sold by art dealers at \$10.00, or presented as a premium to each yearly \$3.00 subscriber to "Demorest's Monthly Magazine."

**Georgette Cloak.**—Comfort and elegance are gracefully combined in this stylish model, which is in *visite* style, cut with loose fronts, and a back fitted by a curved seam down the middle, and has long, full sleeves, partaking at the same time of the dolman and *panier* styles. Additional fullness is imparted to the lower part of the back by means of boxplaits laid on the outside at the back and side seams. It is a most desirable design for all handsome and rich fabrics that are usually selected for street garments—*sicilienne*, velvet, satin, cashmere, etc., and can be trimmed with *appliques* of embroidery and *coques* of ribbon, as illustrated, or with any style of garniture appropriate for the material used. This cloak is shown on the full-page engraving. Pattern in two sizes, medium and large. Price, thirty cents each.

**FASHIONABLE FANS.**—The most fashionable fans are of feathers, small pheasant feathers, the golden, or the Impegan, being the favorites, and the little wing-shaped parts of the bird's beautiful dress being laid closely one over another to form the regular series of parts. The effect is rich and handsome, though not equal to that of ostrich feathers, but the labor bestowed upon them is immense.

**RUFFS.**—Double plaitings of *point d'esprit* and Breton lace are now used to form ruffs for the necks of high dresses, and can be purchased by the yard. It is expensive, and does not obviate the necessity for single plaitings of lace, or *crêpe lisse* for the interior. Economical women buy a yard and a quarter of either at one time, as this is sufficient for three dresses—cheaper plaitings are best bought by the piece.



EULALIA OVERSKIRT.

**EVENING GLOVES.**—Long black kid gloves are very fashionably worn with all black toilets; and the very new ones have kid lace at the top. The cream and ivory tints, and very pale primrose are fashionable shades in light colors. Ten buttons are quite long enough for even short sleeves, if the arm is pretty, and if it is not, long sleeves ought to be worn.

**Eulalia Overskirt.**—Graceful in effect and novel in style, the "Eulalia" is arranged with a pointed, draped apron, short, pointed *paniers* at the sides, and a decided *bouffant* drapery at the back, falling moderately low and looped in an especially graceful manner. This design is desirable for all kinds of dress goods, and the trimming can be composed of bands, fringe, or embroidery, according to taste and the material selected. Price of pattern, thirty cents.

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, 20x28 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, N. Y.

**NECKERCHIEFS.**—The silk neckerchiefs worn cornerwise, is the revival of a very old fashion, and particularly useful with jackets which have fur collars, or fur trimming around the neck.

**LACE FICHUS.**—Large *fichus* of *point d'esprit* or Breton lace are very fashionable, and are always ornamented with a flower at the breast; a group of rose-buds usually in a single color, crimson, or pale yellow.



HOUSE DRESS AND VISITING TOILET.

BIRDS UPON BALL-DRESSES.—Birds have replaced flowers for the trimming of ball-dresses. A charming ball dress was made recently of dark blue satin draped with blue gauze veils, caught here and there with real humming birds, exquisitely mounted.

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 the copies from the original at the ordinary distance of hung pictures, and the size, 20x28 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.

FIG. 1.—The "Alphonine" polonaise is combined with a demi-train skirt to make this stylish toilet. The materials are a heavy raw silk material, in mixed Oriental colors and designs, and *pekin* goods, the stripes alternately red and old-gold satin. The Oriental goods form the principal portion of the polonaise, and the broad plaits on the skirt; and the *plastron* on the polonaise, and narrow plaits on the skirt are made of the striped goods. *Liouerie* of Breton lace. Skirt pattern, thirty cents. Pattern of polonaise, thirty cents each size.

FIG. 2.—The "Georgette" cloak, made in heavy black *sicilienne*, trimmed with large *plaques* of jet *passementerie*, is worn with a dress of *gendarme* blue silk and satin to form this handsome visiting toilet. *Merveilleuse* bonnet of *gendarme* blue *satin antique*, trimmed with velvet of the same shade, black lace embroidered with rainbow beads, and a handsome bird. The double illustration of the cloak is among the separate fashions. The pattern is in two sizes, medium and large. Price, thirty cents each.

### 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.

THE dots upon white veils used for dressy purposes are very minute, and set more closely together than formerly.

## Opera Dressing.

DRESSING for the opera presents a great many embarrassments to those who are not in the habit of attending so highly fashionable a place frequently, and who do not want to be conspicuous either by their ultra style, or an apparent absence of what the occasion demands.

Of course, if you know, it is all right; but some people do not know, particularly ladies who are making, perhaps, a visit to city friends, or who have an opportunity rarely afforded of hearing grand opera, within available distance of their own homes.

In New York, dressing for all public occasions is now very well understood. Full dress is not only *not* required, it would not be considered good taste at the opera, except on the part of those who occupy the parlor, or what are known as the "proscenium" boxes. The great auditorium, consisting of the *parquette*, or "orchestra seats," "dress-circle," and "balcony," are occupied largely by very beautifully dressed persons, but the ladies wear bonnets, and handsome street or visiting dresses, and the gentlemen frock coats.

In the balcony boxes it would look rather odd to see ladies in white satin, with shawl-shaped bodices, and lace sleeves, or sleeves made of pearl netting, such as are common in the proscenium boxes; but it would also look out of place to see them in walking costume; what they wear is usually an elegant dinner-dress, and this they cover with an opera wrap, which is thrown aside on entering the box.

It is optional in these boxes to wear the hair dressed, or a light lace or feather bonnet—either way is admissible. Gentlemen occupying these boxes with ladies are always in full evening dress,

that is to say, dress coat, and white satin or lace tie, and light cream-tinted gloves.

Ladies, of course, uniformly wear light gloves, white lace about the throat, a light, or very dressy bonnet, if a bonnet is worn at all, and carry a handsome fan, often a bouquet.

The rule, therefore, for ladies who go to the opera only occasionally is simple. Wear a handsome dark dress, the prettiest bonnet you have, light gloves, and carry an elegant fan. If the dress is a complete costume so much the better, as then any common wrap will do to put on on leaving the opera.

## Feathers and Furs.

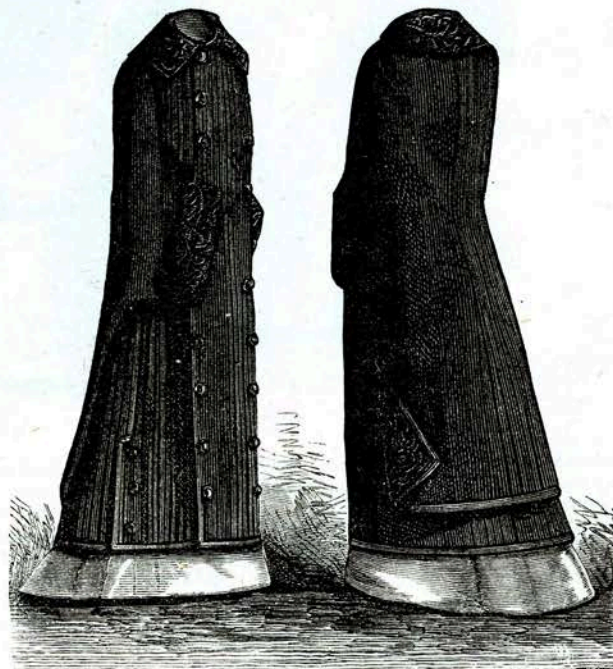
THESE are important elements in the construction of winter toilets. Feathers are no longer confined to trimmings; like flowers, they have been made to do duty in the formation of entire bonnets. Still they are also used enormously as trimming. Small birds, and the breasts of small birds are grouped together so as to form a solid mass, or imitate some of larger growth; and small feathers, some so very small that they used to be considered worthless, are now carefully husbanded, and sewn one over another, upon a foundation, until a soft, downy effect is obtained, and the strip forms bands, or a border, or may be a widened to form the crown and brim to a bonnet. The large breasts and wings of ducks and water-fowl are beautiful, but they are not one fourth as valuable as the full long plumes of the ostrich or the small peacocks' feathers. These last make beautiful trimmings, bands, and borders—and genuine ostrich feathers, especially those that are full and long, have nearly doubled in value within the past few years.

Fur has always been distinguished as a royal favorite in the way of accessories to elegant dress, and never goes entirely out of fashion. It was the first article used probably after leaves in the formation of dress, and there is a compelling beauty about it, a sort of savage elegance which wins for it admiration. Then, strange to say, it is most becoming—the more refined a lady's beauty the more does the depth and softness and richness of fur enhance it. No wonder it is a favorite aid to the artillery of dress with cultivated women everywhere.

"WINGS."—A novelty in head-dressings, which has just made its appearance, is the extremely pretty adornment called "wings," and which bids fair to become a favorite. It is an imitation of a very simple article of head-gear worn both under Louis Quinze and Louis Seize, and had its first origin among the French peasantry. It consists of either one or two pieces of fine white lace, having a design of star-shaped sections along the edge, which, when the lace is gathered into a shape which brings them stiffly outward, forms an upright bow, resembling, as the name implies, a wing. In the center is a small loop of white ribbon. The side next the head is flat, and the flare thus formed is very stylish and striking in effect, especially where two of these wings are used. Worn as the peasant women of Brittany still wear them, a high gold comb comes between the two wings which flare up above the temples, but the large, loose and high finger-puffs, which still hold their place in *coiffure* in New York, make as good a back-ground. According to the taste of the wearer, the lace selected is wide or narrow. If wide, the flare is, of course, more *piquant* and conspicuous.



ALPHONSINE POLONAISE.



ZULMA PELISSE.

**Alphonse Polonaise.**—A novel feature of this graceful design is a *plastron*, cut with extensions which form low drapery at the sides and meet in the middle of the back under a large bow, supporting the skirt in a modified "Camargo" puff. The garment is tight-fitting, with three darts in each front, two in the usual places, and a third under the arm, the latter serving the same purpose as a separate side-gore. There is a seam down the middle of the back, the side forms are

carried to the shoulders, and the necessary fullness is contributed to the skirt by plaits let in at the back, side forms and side seams. This design is appropriate for most dress materials, and is especially suitable for a combination of fabrics or colors. The trimming can be chosen to correspond with the goods. Price of pattern, thirty cents each size.

**Zulma Pelisse.**—An especially desirable style

for a heavy winter garment, having loose, double-breasted, sacque fronts, and the back cut so as to form the outer parts of the sleeves, slightly fitted by a seam down the middle, and falling over a skirt which is joined to the fronts, but reaches only to the waist line across the back. The design is appropriate for any of the materials used for outer garments, the trimming to be chosen to correspond with the goods. Pattern in two sizes, medium and large. Price, thirty cents each.





THYRA CORSAGE.

**Thyra Corsage.**—Especially intended for full dress evening wear, this *distingué* corsage has deep points back and front, the one at the back closed by lacing to the extreme end, while the front is slightly cut-away below the *plastron*. Underneath these is a second basque, in cuirass shape, extending back of the hips, leaving an opening at the back which admits of a *bouffant* arrangement of the train. The neck is quite low in front, and half-high at the back, and is trimmed with a full plaiting of lace, below which is a drape of thin material, arranged in "bertha" style on the front, carried across the shoulders and back, and confined in the middle of the front, just forward and back of the shoulders, and in the middle of the back, by bows, or small bouquets of flowers. The middle of the front is ornamented with a pointed *plastron* of contrasting material, and the sleeves reach just to the elbows. It is tight-fitting, with a seam down the middle, and two darts on each side of the front; has side gores under the arms, side forms in the back rounded to the armholes, and is fastened by lacing down the middle of the back. This design is appropriate for any of the materials of which evening dresses are usually made, and is especially desirable for a combination of goods. The trimming can be selected to correspond with the rest of the dress, and the material used. Price of pattern, twenty-five cents each size.

**BANGLES.**—Bangles are a greater rage than ever, bangle rings, and bangle bracelets. The newest bangle rings have seven little hoops of alternate plain and twisted gold wire, held together by a bar set with small turquoise, pearls, or diamonds. Seven is the mystic number, one for every day in the week.

Bangle bracelets are worn in profusion, half a dozen on each arm; the latest pendant is a lock and key, and one of the newest bangles, a number of small silver horseshoes strung together and marked with the legend "Gluck."

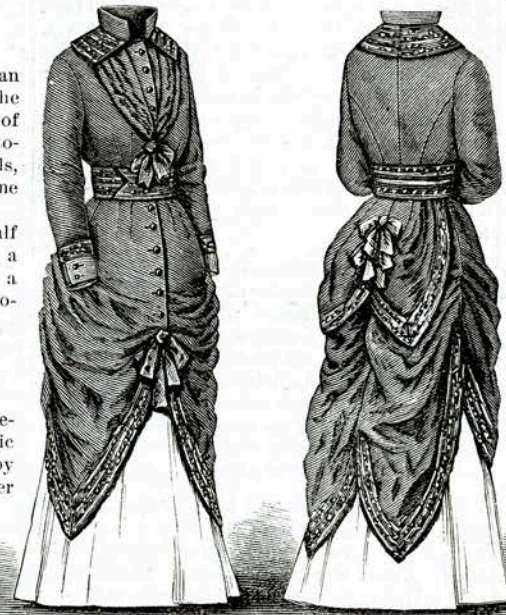
REINHART'S great picture, "Consolation," reproduced in all its original beauty and artistic coloring, size, 20x28 inches, is acknowledged by artists the finest and best parlor picture ever published; pure in sentiment, and a real gem in artistic excellence, price \$10.00, or given as a premium to each yearly \$3.00 subscriber to "Demorest's Monthly Magazine," picture mounted and packed, transportation free for 50 cents extra. Address, W. JENNINGS DEMOREST, 17 E. 14th St., N. Y.



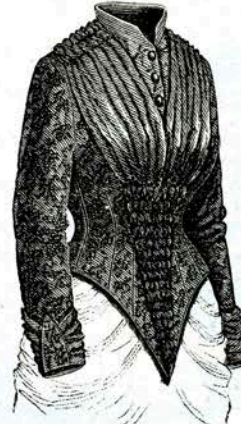
ORA SLEEVE.

**Ora Sleeve.**—A dressy design, particularly appropriate for evening wear, or upon occasions when entirely short sleeves are not desired. This stylish sleeve reaches a little below the elbow, and is finished at the bottom with a deep side plaiting, headed with a careless, but gracefully arranged fold of silk, or ribbon, carried around the sleeve and tied in a bow and ends in front; while the top is ornamented with a broad, full puff of the material. Price of pattern, ten cents.

**Edroyna Polonaise.**—Simple in arrangement and stylish in effect, this design is tight-fitting, cut with three darts in each front, two in the usual positions, and a third one under the arm, and side forms in the back rounded to the armholes. The fronts are cut-away, slightly draped under loops of ribbon, and fall in two deep points, and the sides are caught up high on the hips, while the back drapery is very *bouffant* and describes two deep points, a basque similar in design falling over the upper part. The design is suitable for all kinds of dress materials, especially for those which drape gracefully, and will require no other trimming than cordings or bands of contrasting goods, or rows of machine stitching on the edges, according to the material selected. Price of pattern, thirty cents each size.



EDROYNA POLONAISE.



DAPHNE BASQUE.

**Daphne Basque.**—This quaint and stylish design is cut very short over the hips, thus allowing ample room for the arrangement of side draperies; while the back and front form two deep points. Two side pieces of the material, or of a contrasting fabric, are joined in the shoulder seams, and shirred both top and bottom, giving the effect of full fronts with a pointed *plastron*, and the skirt portion of the side forms is turned up so as to appear like a large bow, over which the back pieces fall in a loose point. The design 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. It can be made up in any kind of dress goods, and is very desirable for a combination of material or colors. No trimming, besides the cording on the edges, is required. This design is shown *en costume* on the Colored Steel Plate. Price of pattern, twenty-five cents each size.

### Fashionable Trimmings.

THE effort to get rid of fringes seems to have had the effect of making them more fashionable than ever. Perhaps it stimulated manufacturers to do their best; certain it is that fringes were never more effective than this season, and never more largely used. Like costumes, fringes are "combinations" of different methods of working up materials in order to produce more striking effects. A plain silk fringe, such as would once have been considered a sufficiently handsome trimming for any dress, is now seldom seen. *Chemise* erimped silk tape, and a great deal of jet are mixed with rich tasseled strands of silk, and these with pretty drop buttons, or small round ones.

"Cashmere" trimmings are universal, but they do not convey a true idea to every one who hears the name. Cashmere is a material, and it also indicates a peculiar mixture of color; it is in this latter sense, that nine tenths of the dress garnitures are called "cashmere" trimmings. Cashmere beads, for example, and cashmere fringe are mixtures of red, green, gold, and black. Cords and galloons are made in the same mixture of color. There are also "cashmere" stuffs used as trimmings, but the most novel and beautiful of all the garnitures of the season are the bead decorations, in the wonderful amber, cashmere, bronze, and iridescent combinations which are used as fringes, as *passeneries*, as embroideries on silk, satin, and lace with such wonderful effect.



## FANCY COSTUMES FOR CHILDREN.

No. 1. SWALLOW COSTUME.—Short Princess dress of white *sicilienne* or silk, bordered with a broad band of blue silk edged with swan's down, and ornamented with swallows, cut out of black velvet, and arranged irregularly on it. The neck and sleeves are trimmed with bands of swan's down, and very large black velvet wings extend from the shoulder down a little lower than the bottom of the skirt, while smaller ones are placed over the shoulders. Swallow with outstretched wings at the top of the head. Blue stockings, and gray shoes trimmed with black velvet swallows.

No. 2. MILKMAID'S COSTUME.—Short skirt of blue woolen goods, striped with red, and trimmed with a wide band of black velvet. *Casaquin*, or long cuirass basque, of black velvet; bib apron of *écru* linen, embroidered in blue worsted; reversed collar, and demi-long sleeves of the same goods as the apron. Low chemisette of white linen. Black velvet necklace, with gold cross. Cap of the same material as the dress. Striped red and blue stockings, and low shoes.

No. 3. PASTRY COOK.—Vest and Knickerbockers made of silk or woolen goods, with red and black stripes. Sleeves and apron of white *faille* or nainsook. Stockings with red and white stripes. *Fraise*-collarett and white cap. Kitchen knives held in the belt.

No. 4. FLOWER GIRL OF THE TIME OF LOUIS XVI.—Hair arranged in long, powdered curls, and covered with a straw hat flattened on each side of the head, and trimmed with flowers. Pointed bodice of pink silk; Marie Antoinette *fichu* of white *tulle*; skirt of white tarlatan, or muslin, trimmed at the bottom with a plaiting four and three-quarters inches deep, surmounted by a *ruche*; overskirt at the back of pink gauze, with very *bouffant* drapery; apron of green silk, finished with a ruffle all around; satin shoes, with bows of light green silk, and basket of flowers.

No. 5. SWISS SHEPHERDESS.—Skirt of red woolen goods, with a wide border of black velvet; waist of black velvet trimmed with gold and silver braid, worn over a blouse-corsage having full sleeves, and large velvet cuffs. Short overskirt with draped *tablier*. Tyrolean hat of black felt, ornamented with green ribbon and cock-feathers. Red and blue striped stockings; black kid shoes, with buckles and bows. Shepherd's crook, ornamented with flowers and ribbons.

No. 6. SICILIAN FLOWER GIRL.—Short skirt of green *faille*; overskirt of bright red cashmere, looped high in front, with *bouffant* drapery at the back. Apron of blue cashmere in Italian style, with wide bands embroidered in red and blue on a white ground. *Chemisette* of *écru foulard* open in shawl-shape, with a large turned down collar

trimmed with a blue ribbon, forming a bow at the opening. Wide sleeves. *Corset* of black velvet, trimmed on the edges, and laced in front with red ribbon. Plain red *foulard* handkerchief arranged over the head with a flowing end at the back. Red coral jewels. Stockings of flesh-colored silk, and sandals forming cothurns.

THE model magazine, "Demorest's Monthly," yearly, \$3; single copies, 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 the copies 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.

## Winter Cloaks and Jackets.

A VERY great and decided change has taken place in the form of winter cloaks since last season. The paletot has almost disappeared, and in its place we have tight-fitting coats, masculine in style, and made with or without a vest, but always with a collar, cut round and lying flat upon the shoulders.

The shorter coats are accompanied by a vest, or waistcoat, which comes below the outside garment in front and at the sides, where it is lost in the length of the lappels, which have side-flaps and buttons like those on a man's coat. The front buttons over in double-breasted fashion, showing two rows of buttons, but it is open as far as the turned-down collar extends, and is cut away slightly from the front of the skirt disclosing three inches of vest, if there is a vest, which is optional, as before mentioned. The most varied materials are used for these street coats. Sometimes they are *en suite* with the dress; sometimes of the corduroy, woolen, brocade, velvet, or figured stuff which trims the plain material of which the dress is composed.

Still others (and these are independent of the dress, and used exclusively for the street), are made of reversible beaver cloth, or the clouded beaver, which is new this season, and which has a furry underside also.

The more expensive cloaks show a still wider departure from the half-fitting styles. They are cut almost uniformly in the long *visite*, or mantledolman styles, the principal difference being in the length of the garment. In reality it is extremely absurd to attempt prescribing that all cloaks shall be very long or short. To some ladies a short cloak is an insignificant, impossible, and therefore perfectly useless article—these are the tall and stately dames upon whom a short jacket or dolman simply looks like a patch or a plaster—they require length to give grace and elegance to the figure; a sudden breaking off of the sweeping lines and curves destroys harmony and changes the character of the costume.

A small, slight woman, on the contrary, is overweighted by a very large or long garment, and for her the close-cut dolman with the narrow back and graceful sleeve is the prettiest and most becoming of out-door garments.

It remains, however, that the latest and most distinguished cloaks are the long dolman and *visite* shapes, and the very newest the pelisse, in the form of the Russian redingote, trimmed with fur. All the new cloaks are very much trimmed, some with very rich jetted *passementeries* and fringe, some with fur, but all are cut so close that there is little chance for *tourure*. Even the new ulsters are cut quite as close to the figure as those of last year. Seal-skin sacks are no longer sacks, they are long jackets, also close-fitting, and the making over of the old ones, and the lengthening by means of trimming with otter or an imitated otter-skin, has become a regular trade, for seal-skin jackets are too costly to throw away. The long silk fur-lined and fur-trimmed dolman having become the resort of matrons, young ladies take refuge in the depth and softness of seal-skins, which are excessively becoming to them.

Buttons are a feature of the cloaks, whether of silk or cloth, and the clasps of silk fur-lined wraps have become so elaborate that in real old silver, artistically wrought, they form a not unwelcome bridal present.

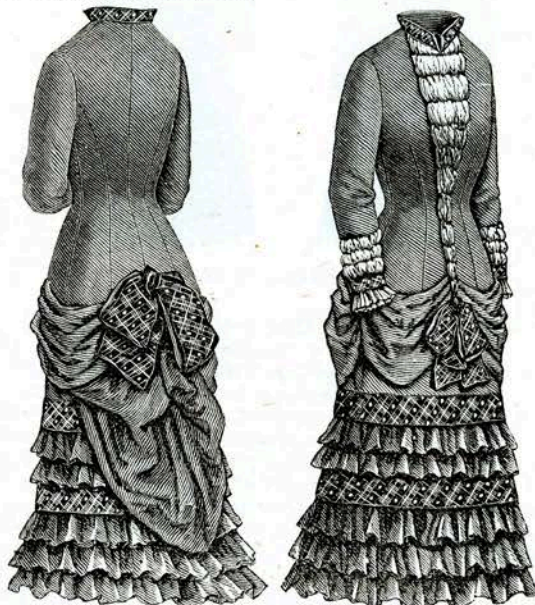
## Bride's Dresses.

ALMOST all the bride's dresses made recently have been composed of a mixture of white satin and satin brocade, or satin brocade and plain rich white velvet of an ivory tint. The combination of the two first-mentioned fabrics with white lace and pearl trimmings, produces a beautiful effect, much richer than velvet, or at any rate more in harmony with youth and beauty. Velvet, figured or plain, is altogether too heavy for a bride, and too old for the young; it is a confession of advancing years, or at any rate it ought to be, when velvet and point lace are made part of the artillery of dress.

Velvet may, it is true, be worn as a skirt; short skirts of plain velvet with light cloth over-dresses were last year among the most becoming and stylish costumes worn by young ladies, but the simplicity of form and style made amends for the richness and weight of material, which would have looked very much out of place had it been elaborately designed and trimmed.

Most bridal dresses, instead of being made princess fashion, are cut with a basque and trimmed skirt. When the princess style is selected, it forms a *casaguin* with a long vest, from which a curtain-shaped drapery is cut away and forms hip *papiers*, which are laid close to the figure, and terminate in a pretty sinuous demi-train. The very long trains are usually cut square, but they are more independent of the rest of the dress, and often separated from it by side panels.

A novelty in bridal dresses has been displayed more than once, and that is in hand-painting upon the front and sides, or as a border to the train and basque. The design must be fine, and rather conventional, and the execution of the most delicate yet finished character, or the decoration had better not be attempted at all. If the veils are not heir-looms they are plain tulle, untrimmed, and attached by a wreath, very small, of natural orange blossoms, or the stary bavardia; if these are not to be had, small white rose-buds are also admissible, and these may be used for the bouquet, with lilies of the valley, and a few natural orange blossoms intermingled. These latter are considered highly desirable, but they are usually very scarce and dear.



FINITA COSTUME.

**Finita Costume.**—This novel costume consists of a polonaise having full *papiers* at the sides, *bouffant* drapery

at the back, and a pointed shirred *plastron* on the front; and a gored skirt trimmed with ruffles and bias bands. The polonaise is tight-fitting, with a single dart on each side in front, deep darts taken out under the arms, and side forms in the back rounded to the armholes. Pattern in sizes for fourteen and sixteen years of age. Price, twenty-five cents each.

## Winter Fashions for Children.

It seems as if all the quaint and picturesque ideas in clothing which exist, but which only a few women dare or are so situated that they can indulge in, in their own proper persons, are relegated to their children, who can stand any amount of pretty clothes, without attracting anything more than admiration, and who are themselves quite unconscious of being special objects of attraction.

There is nothing more absurd than to dress a little girl in an elaboration of grown-up styles; but quaint forms, and old fashions, such as have been revived of late years, are apt to be simple, and it is only their association with the past, and with the books and pictures we have read and seen, which makes them objects of special interest.

Thus, for example, the large round or square collars, which nearly cover the shoulders, the wide-brimmed hat, the Normandy bonnet, the long dark hose or leggings, the velvet coats, lace trimmed; the beaver coats, velvet trimmed; the hooded or triple-caped ulster, and other styles, have all been and are a part of the children's dress *repertoire*, and assist, without adding greatly to expenses, for clothing must be bought, in rendering them wonderfully pretty, and a delightful variation from adults, of which they were formerly a miniature copy. Mothers should begin first, however, by making the clothing of their boys and girls sufficiently warm, and this can be done by supplying them with comfortable "Union" under-garments of woven merino or flannel, carefully cut and made. The latter are rarely liked, because they are so clumsy and thicken in the washing, but if the flannel is soft (red is best), well cut, and the seams laid flat, they will be very nice, and cost less than the best quality of merino underwear. This last, however, is undoubtedly the most economical in the end. The shape is much better now than formerly; it is much more protective, and, if not out-grown, will easily last two seasons. A warm and useful out-door dress for a little girl consists of seal brown merino and gray beaver coat, with facings of brown velvet, and large buttons of iridescent pearl; very large cape collar of needlework, edged with scant ruffle; red handkerchief of silk, which is doubled cornerwise, and half conceals the collar, and brown velvet bonnet, with puffing of crimson satin inside the brim; turquoise or peacock blue may be substituted for red if preferred.

A handsome out-door dress for a girl consists of a coat of black plush, lined with farmers' satin, and worn over a *gendarme* blue or garnet dress, black beaver hat, with all black feathers, and a handkerchief of Irish point, or a broad collar laid around the neck; muff, and flat boa of ermine, tan-colored dog-skin gloves.

Evening and party dresses for girls are almost uniformly made of lace and muslin over silk, with satin bows and wide sashes tied in large bows, and moderately long ends at the back. Dotted muslins are used for this purpose, and also white twilled silk in conjunction with lace.

Smaller girls (from five to eight years) wear pretty princess dresses of white, pale blue, or pink cashmere, trimmed with insertions and wide *torchon* lace and ribbons. Strap shoes—what were formerly called “reception” shoes—are largely used by little girls for dress purposes, instead of the creamy white and bronze boots formerly worn; and the color and dressy appearance is derived from the delicate color of the hose, or its ornamental character, which always matches that of the dress. Among the illustrations for the present month will be found some designs for children, of a varied and useful character. The “*Finita*” costume consists of skirt and polonaise, the former trimmed with clustered ruffles separated by a band of contrasting material—the latter forming *panniers*, and a simple drapery, which is emphasized by the bows and ends which form part of the ornamentation. The puffed cuffs and plastron add a great deal of style to the dress, and the latter may be used to conceal the fastenings, or as an ornament, instead of bows.

The “*Paula*” dress is a princess dress with basque back and *panniers*. The deep round ruffle for collar is very pretty and becoming, and the ruffles upon the skirt may be changed to one kilt-plaited flounce, if preferred, without at all marring the effect.

The “*Bijou*” coat would make up well in the gray, or rustic beaver cloth, with velvet trimming; and the little house sacque for girls of six years and over is a useful addition to school clothing, when the outside garments are taken off. The latter, made in plain or striped flannel, is a great comfort in a cold climate, in cold weather.

The “*Beaufort*” suit is a good style for seal brown corduroy, which is very becoming to boys of fair skin, who are too old for frocks and velvety coats, and too young for cloth. All the trimming required, or admissible, is buttons. The “*Cornell*” vest with two pockets will win the heart of any boy at once. The fit is perfect, the little spring over the waist-line giving all the ease required, while the actual “*set*” of it to an average figure is that of a glove; yet it is not at all tight, or in any way restrictive of freedom in climbing fences and the like.



HOUSE SACQUE.

**House Sacque.**—A simple, half-fitting sacque, cut with a seam down the middle of the back, and side forms rounded to the armholes; and the fronts fitted with a single dart in each, and having the trimming arranged to simulate a vest. The design is equally suitable for a house sacque, or for a street garment for use in slightly cold weather; and can be made in cashmere, opera flannel, suit goods, and light qualities of cloth, trimmed with embroidery, galloon, or plain bands, accord-

ing to the material selected, and the purpose for which the garment is to be used. Pattern in sizes for from six to fourteen years. Price, twenty cents each.



BIJOU COAT.

**Bijou Coat.**—The “*Bijou*” is a simple, practical style of walking coat for small children of either sex. It reaches nearly to the bottom of the dress, and is half-fitting, with loose, double-breasted fronts, and the back cut with a seam down the middle, and side forms rounded to the armholes. A collar, cuffs, and two pockets of a contrasting material afford the necessary trimming. Any of the materials usually selected for children's out-door wear can be appropriately used, and many classes of suit goods. Collar, cuffs and pockets, of silk or velvet, have a pretty effect, and more trimming may be added, if desired, of any style suitable to the material selected. Pattern in sizes for from two to six years. Price, twenty-five cents each.



BEAUFORT SUIT.

**Beaufort Suit.**—This decidedly jauntily 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 armholes, 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. Price, twenty-five cents each.



PAULA DRESS.

**Paula Dress.**—Novel and *distingué*, the “*Paula*” is cut in princess style in front and at the sides, has full *panniers* on the hips, and the back arranged as a basque falling over a full skirt. A deep plaited collar adds greatly to the general stylish effect, the only trimming being fine plaitings on the bottom of the skirt, and bows on the front and sides. It is tight-fitting, with side forms back and front carried to the shoulder seams. The design is suitable for all classes of dress goods, and is desirable for a combination of goods or colors; the trimmings to be modified and arranged to suit the material used. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.



CORNELL VEST.

**Cornell Vest.**—The “*Cornell*” is a practical and comfortable style of vest for general wear, forming a desirable protection for the chest, as it is buttoned nearly to the neck. It can be made in any of the cloths usually selected for boys' suits, and is equally appropriate for linen or Marseilles. Pattern in sizes for from eight to fourteen years. Price, fifteen cents each.

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 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, 20x28 inches; when mounted and sent free of transportation, 50 cents extra. Address, W. JENNINGS DEMOREST, 17 E. 14th St., N. Y.

# MIRROR OF FASHIONS

THE 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.

A VERY great and radical change is taking place in fashions, which it is impossible properly to estimate because it is still in progress, in fact, has only just begun, and will take perhaps half a century to fully develop.

Up to the beginning of the last half of the present century, fashions in dress had been determined largely by the caprices, the tastes, the necessities of the royal rulers of nations, and a privileged class who surrounded their persons, and basked in the sunshine of their favor. Their example was stronger than law, it was an authority obeyed eagerly, and without question. Remnants of it are seen even yet, when it is supposed to be quite enough to say that Queen this, or Princess that, or Duchess the other, wore so and so, to prove the design, fabric, or particular object in question as entitled to unusual respect. No evidence is required, however, to show that law of this kind has ceased to be binding, that it is hardly now entitled to any more respect than the example of any person would be, occupying prominent position, for it is dependent like that upon the actual merits of the case for the share it will obtain of initiative favor. The loss of this prestige began with the assertion of republican principles, it found its expression in the representative idea embodied in paper patterns of the fashions, fashions for the millions, and the millions accepted it, and millions more are ready for it. It was fitting that Paris, the center of the Old World, should have been the autocrat, the ruler of the old world of fashions, and it has sustained its prestige right royally. Now that there are no longer any imperial courts, or court hangers-on, to serve as lay figures for the robes which the people are to copy, it exhumes the dead-and-gone majesties which have figured most prominently in the state processions for the past few centuries, and uses them as the puppets in a Lilliputian show, pulling them back, or pushing them forward, according as the public demands a change, or tires of the eccentricities of one, or the luxury and display of another régime. It is not so strange, either, as it appears that New

York, the chief city of America, should find itself gradually taking the first place in the direction of fashions, which, like its laws, are made and issued, necessarily by and with the consent of the people. For with no basis of actual authority, fashions must stand upon their merits just like other things, and by a process of natural selection, in time that is left which is most desirable, most truthful, most useful, and most permanent, and that is eliminated which is discovered to have the least claim to consideration and regard.

In this way without knowing it women become the makers and arbiters of their own fashions, and have it placed within their own power to retain or retire any detail of fashion embodied in their clothing. It is very well known that a lecture, after it has been delivered a certain number of times, becomes in the hands of an intelligent lecturer partly the work of the audience, and the more intelligent the lecturer the more he or she will make use of the hints received by the approval, indifference, or disapproval of audiences, to expand some ideas, put others in the background, and suppress a third class altogether. It would be folly to disregard the evidences of popular disapproval, or popular appreciation, for it is the source of republican strength; right or wrong, it represents the sum of human intelligence, and in this sense "*vox populi, vox Dei*" (the voice of the people becomes the voice of God), and we cannot disregard it if we would, for we are a part of this sum of humanity.

Thus the change may well be called radical which of late years has been taking place silently, and almost unnoticed in fashions. It is the change of the actual inspirational sources of ideas from the past to the present, from whim and caprice to requirement and necessity, from autocratic and irresponsible authority to intelligent and representative action. All this will in time work many salutary changes, for the universal response abroad to modern and republican ideas in regard to clothing shows that the people everywhere are in advance of their environment, and ready to live their own lives in any way that the opportunity is presented to them.

## Models for the Month.

THE designs for the present month give a great variety of useful and beautiful models which are representative of the very latest ideas in regard to the models for the incoming, as well as the present season.

No lady for example need be afraid of using the "Aspasia," or "Cressida" polonaise, the "Zuleika" princess dress, or the "Margarita" overskirt, for they will each and all remain in vogue possibly for years to come, or so nearly that they can easily be adapted to changes.

The "Aspasia" polonaise is particularly susceptible to variety of adjustment. The front can be lengthened, the sides lowered, the scarf ends draped upon a train if necessary, without destroying the effect; in fact it may be considered for a tall wearer more graceful.

Polonaises have been revived with so much success, and are so well suited to spring and summer materials, that they are sure to keep their place for six months to come at least. There is no style quite so useful or convenient for secondary dress. They are so easily arranged and put on, and lend themselves so readily to the necessities of various occasions that it will be found difficult to get rid of them, now that they are restored to favor. The "Aspasia" may be very prettily made up in cambric, as well as spring suit materials, or fine wool for house wear, with a contrasting material for trimming.

The "Cressida" is perhaps the best style for street costume. It is a very pretty and graceful style like French *modes* of the time of Louis XV. The deep vest is simulated by the trimming, and the draperies at the sides form supplementary leaves at the back, giving a peculiarly elegant effect to the "Marguerite" back, the fullness of which may be drawn up with shirring strings underneath if desired. Nine yards or less of material, ordinary width, will reproduce either of these designs, and the skirts worn with them may be long or short, plain or trimmed, as preferred.

The "Zuleika" princess dress is one of the most graceful and elegant designs for a reception

or evening dress that have appeared within the past several months. It can be made up in several materials, and indeed could only be reproduced in its entirety, and to advantage, by the use of handsome contrasting fabrics, satin and brocade, with gold or silver, or *chenille* gauze, or *pékin*, as an overlaying material to form the delicate supplementary drapery, would be most suitable, and this last, or embroidered lace, should be employed for the flounces which form the narrow *tablier*. Elaborate as it seems less than seventeen yards will make the entire dress of one material, and it is a design which can be utilized most advantageously for rich figured grenadine, or silk, or flowered, or striped grenadines, such as will be in vogue during the coming summer.

A most effective trained and trimmed skirt for a reception, dinner, or evening dress will be found in the "Carlotta," a beautiful design for satin and brocade, satin and brocaded gauze, or grenadine, or silk, and brocaded grenadine. The wide scarf drapery, looped high on one side, is crossed low upon the other, and one end extended as a trimming upon the train, where it is supplemented with long loops, and *flots* of satin ribbon.

The "Alethea" overskirt, and Margarita "walking" skirt, are both pretty and desirable. When plain materials are used the short walking skirt should be kilted, unless the fabric is rich like velvet or thick satin. But little material is

required for either; the "Margarita" needing only about ten yards of goods of an ordinary width (twenty-four inches), and the "Alethea" from five to six, including a band for trimming. The "Alethea" can be lowered upon the skirt if desired.

A neat yet stylish and well-fitting basque is the "Ernestine," an excellent design for suit materials. It may be made in two materials or one, as preferred, the vest being simply trimmed on, and outlined by a long collarette of a fabric in the same color, but different, as satin or velvet, if the body part of the basque is of silk or wool. The small double cuff is a suitable finish for the sleeve, and admits of a contrasting material. Only three yards and a half of a simple material are required.

In outdoor wraps, the "Benita" dolman-visite is one of the most graceful garments of the season. It is very stylishly made in the new basket cloths in light colors, with brown *passementerie* or braiding, but it may be made in velvet, in heavy silk, or cashmere with propriety. It is one of those adaptable styles which adjust themselves to circumstances, and look well in different materials, and upon almost any person. It takes less than six yards of material, twenty-four inches wide, notwithstanding its dressy and somewhat elaborate appearance. It may be finished upon the interior with a facing of farmer's satin, matching in color, if lining throughout is not required.

The "Olivia" paletot is not new, but it is an excellent and most useful design for a woolen house sacque as well as a spring jacket, which may be reserved for any occasion. It is very neatly cut, though only half-fitting, and therefore available for different purposes. About four yards of ordinary width material is required.

A new sleeve, the "Lina," is recommended to those who want a close-fitting coat sleeve, which is very stylish and novel. It may be used for all but very thin materials, and even for combination of silk or satin, and grenadine, the latter being used for the long, inserted puffs. It is very becoming in fine, soft wool, with cuffs and heading of velvet.

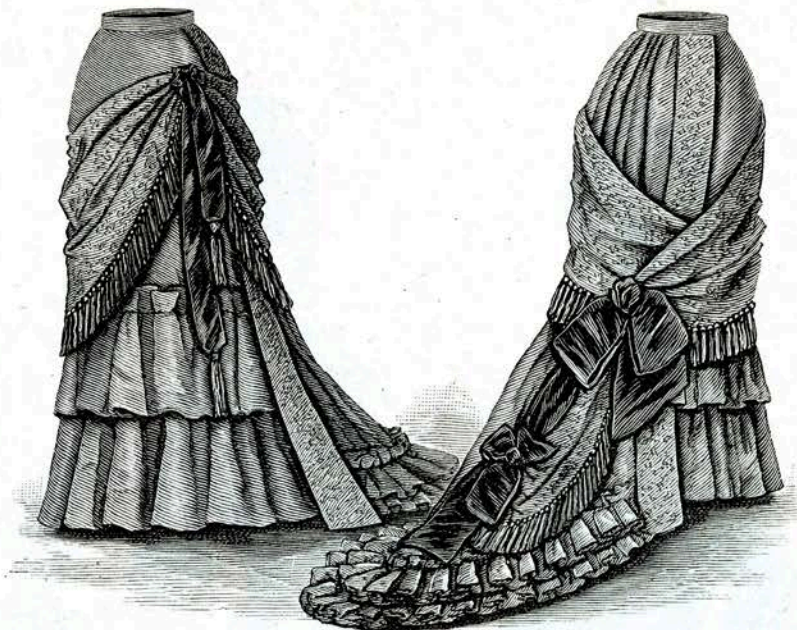
PICTURESQUE hats are worn—a Rubens, a Gainsborough, or a Rembrandt—and the general effect of the toilet is dark or bright, severe or the reverse, in harmony with the headdress. Brunettes sometimes give an Egyptian character to the costume; blondes, on the contrary, will be all pale pink and blue, *à la Pompadour*; and classic beauties white and gold, the outlines being severely Grecian.

THE LONG OVER-DRESS, which has recently come into vogue again, is only a grace fully draped princess polonoise, which requires merely an edge of flouncing to complete the dress.



STYLISH COIFFURES.

**Carlotta Train.**—Especially desirable for evening wear and for other dressy purposes, this elegant and graceful train has the apron and front side gores cut a comfortable walking length; the second side gores abruptly lengthened, giving the effect of a court train, and the back very long, and having the width of two full breadths. A wide scarf drapery is arranged diagonally over the front, lifted up very high on the left side, where it is held in place by a loose knot made with a long, narrow sash; and then overlapped on the right side, and falling on the train over which it is fastened with large bows and ends. The bottom of the apron and front side gores are trimmed with two deep flounces of equal width, covering about half the depth of the skirt; and the train is arranged to match. But this style of trimming can be modified, or entirely changed, according to taste. The design is especially suitable for handsome fabrics, and is very desirable for a combination of colors, or goods. The trimming should be in keeping with the material employed. This skirt is shown in combination with the "Ernestine" basque on Fig. 1 of the full-page engraving. Price of pattern, thirty cents.



CARLOTTA TRAIN.

and side forms in the back extending to the shoulders. The design is especially suitable for handsome fabrics, and is desirable for a combination of goods or colors. This design is illustrated in Fig. 2 of the full-page engraving. Price of pattern, thirty cents each size.



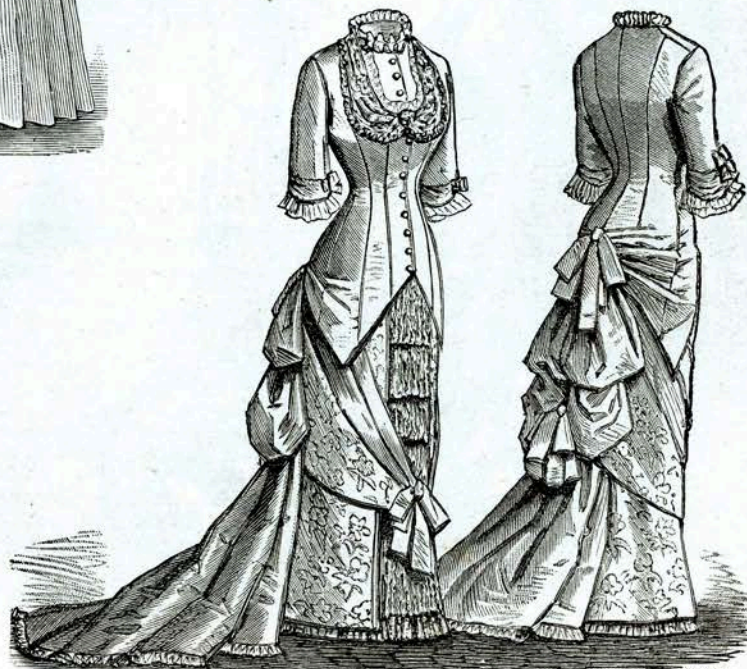
ALETHEA OVERSKIRT.

**Alethea Overskirt.**—A novel and irregular arrangement of the front, and a simple, but very graceful drapery at the back, are combined to form this stylish design. The apron is composed of two pieces which are both disposed in deep folds, and crossed on the left side, where they are ornamented with *coques* of ribbon. The drapery at the back, which falls low, is slightly *bouffant*, and very easily arranged. This design is appropriate for all kinds of dress goods, and is especially desirable for those which drape gracefully. If made in suit goods, it can be trimmed around the edges with bias bands of a contrasting material; but this is optional, no trimming beyond rows of machine stitching near the edges, and two bows, being absolutely necessary. Price of pattern, thirty cents.

**Zuleika Princess Dress.**—An elegant and graceful design, cut in princess style in the back with very *bouffant* drapery, and having sash draperies on the front, and a deep, pointed basque looped in *panier* style on the hips. It is tight-fitting, with the usual number of darts in front, has side gores under the arms,

### Parasols.

PARASOL making is a source of wealth to the French nation. The business embraces also umbrellas and walking-sticks, and realizes an annual sum of more than \$1,000,000. Provincial towns furnish the steel frames, and sticks of various woods from France, Africa, Guiana, and India, as well as handles and knobs in horn, whalebone, ivory, tortoise-shell, china, glass, and stones—real or artificial. The covering fabrics consist of cotton, alpaca, faille, moire, and sath, the best kinds being made up especially in Paris. A most elegant parasol was valued at \$2,500, and had a covering of point à l'aiguille and a handle incrustated with gold, lapis-lazuli, and diamonds. The next in price was \$500, and was made of yellow silk, veiled with point d'Alençon; gold and coral ornamented the handle. Three others were valued at \$400 each.



ZULEIKA PRINCESS DRESS.



H. Goetz, sc.

Reception Toilets.



## Reception Toilets.

(See full-page engraving.)

FIG. 1.—An elegant toilet made in amethyst blue *satin de Lyon* combined with brocaded satin of the same color. The designs used are the "Carlotta" train and the "Ernestine" basque, the former made of the *satin de Lyon*, with the bands at the sides and the drapery of the brocaded satin, and the bows of velvet of the same color. The basque is of the brocaded satin with trimmings of the velvet, the neck and sleeves trimmed with Languedoc lace. Pink roses in the hair, and on the front. Basque pattern, twenty-five cents each size. Pattern of skirt, thirty cents.

FIG. 2.—The "Zuleika" princess dress, made in white satin, combined with brocaded satin having a white ground with the design in India colors in which gold is freely intermixed. The brocaded satin is used for panels on the sides, a band around the bottom of the skirt, and for bordering the drapery on the front, and the remainder is of the plain satin. The middle of the front is trimmed with rows of fringe in which all the colors are combined with white *chenille* and threads of gold. A *fichu* of white *tulle* trimmed with *point* lace finishes the neck, and frills to match are used on the sleeves. White and red roses in the hair. Price of pattern, thirty cents each size.

FIG. 3.—The "Fanchette" costume made in pale blue *pekin* goods, the stripes alternately satin and velvet of the same color, combined with brocaded silk having the ground white with a floral design in pale blue. The double illustration of this dress is given among the separate fashions. Frills of Breton lace at the neck and sleeves. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.

## House Dresses.

FIG. 1.—The "Franceline" costume, made in *gendarme* blue cashmere, combined with a silk and wool goods with the ground the same color as the cashmere, and the figures in India colors. The waist is made of the plain goods, and the remainder of the costume of the figured material. Frills of Breton lace at the neck and wrists. The double illustration of this costume is given among the separate fashions. Pattern in sizes for from eight to twelve years of age. Price, twenty-five cents each.

FIG. 2.—The "Parole" suit, made in fancy Scotch cloth, a dark gray ground with the faintest touches of color, for a boy of four years. The front view of this suit is shown among the separate fashions. Pattern in sizes for from two to six years of age. Price, twenty-five cents each.

FIG. 3.—The "Casella" polonaise is combined with a plaited skirt to form this stylish costume for a miss of fourteen years. The materials used are myrtle green *armure* cloth, and *pekin* goods of the same color, the stripes alternately satin and velvet. The *armure* is used for the polonaise and the plaits in the skirt, and the *pekin* for the trimmings. The polonaise is illustrated separately elsewhere. Henri III. ruff made of Valenciennes lace, and frills to match, in the sleeves. Pattern of polonaise in sizes for from eight to fourteen years. Price, twenty-five cents each. Skirt pattern in sizes for the same ages. Price, twenty cents each size.

A NET, entirely novel and very handsome and of which the model is East Indian, is of a shape which covers only the space between the brow and the knot of hair at the back of the head, which knot it does not cover. It consists of gold thread, very heavy and cord-like and twisted into

star-shaped sections. Above the forehead this forms a flat band, lying close to the head as would a simple band of velvet, and a similar band finishes the net at the back, allowing the Greek knot to remain uncovered. No comb should appear above this net, of which the style is purely classic, and the effect, with a well-formed head, very good, as it displays correctness of contour to advantage. "Snoods," simple ribbons passed through the hair and knotted at the side with pendent ends, are revived, but instead of being in MacGregor or MacIntyre plaid colors, as heretofore, are in the richest Oriental colors and finished with bits of gold fringe or gold tassels. They are very much worn.

DEBUTANTES are very numerous this season, and very beautiful. They are always dressed in white combination costumes, very much like brides' dresses, only that colored flowers may be worn. An all-white toilet is, however, the more elegant.



HOUSE DRESSES.



CRESSIDA POLONAISE.

**Cressida Polonaise.**—Novel in design, this graceful polonaise has the trimming on the front arranged to simulate a Louis XV. vest, the fronts looped very far back, and forming *paniers* at the sides, and the drapery at the back *bouffant*, but low down, giving a "Marguerite" effect to the waist. It is tight-fitting, with two darts placed in the usual positions, and deep darts taken out under the arms, and has side forms in the back rounded to the armholes. The design is appropriate for a great variety of dress goods, and is particularly desirable for those which drape gracefully. It can either be trimmed with plaiting, as illustrated, or with any other garniture that may be preferred. Price of pattern, thirty cents each size.

**Olivia Paletot.**—An essentially practical design, half-fitting, cut with loose fronts rounded at the bottom, a "French" back, and side gores under the arms. The design is particularly adapted to cloth, either of a light or heavy texture, and is also appropriate for some varieties of suitings.



OLIVIA PALETOT.

Bands of a contrasting material—silk or velvet—wide or narrow braid, or the "tailor" finish—several rows of machine stitching near the edges—will furnish all the trimming required. Price of pattern, twenty-five cents each size.

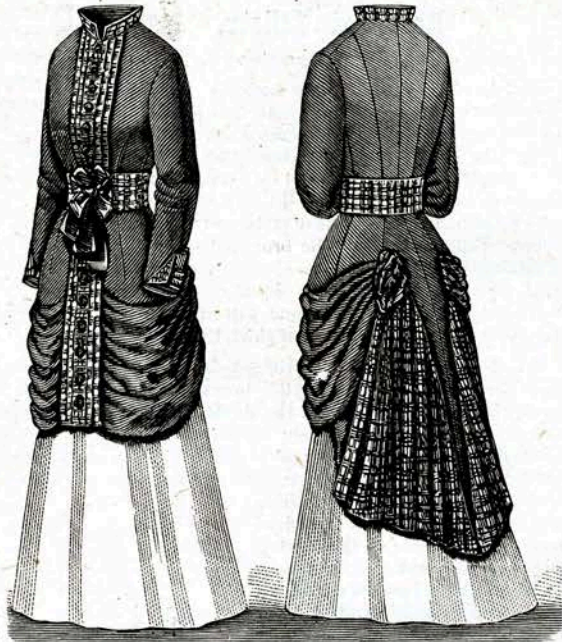


LINA SLEEVE.

**Lina Sleeve.**—A novel design for a sleeve, in coat shape, and nearly tight-fitting above the elbows,

having a puff inserted below, which extends nearly to the wrist. The sleeve is finished with a rather narrow cuff at the bottom, and has a small *revers* at the top of the puff. A row of buttons and simulated buttonholes placed on each side of the puff forms a pretty finish to the sleeve. Price of pattern, ten cents.

**Benita Dolman-Visite.**—Novel and graceful in design, this garment is in sacque shape, cut with loose fronts having gores taken out under the arms; the back fitted by a curved seam down the middle, and having two wide box-plaits added to the bottom, which impart additional fullness to the skirt. Deep, pointed sleeves are inserted in dolman style, the under parts of which hang several inches below the outer parts at the bottom, giving the effect of double sleeves. This design is appropriate for all kinds of materials usually selected for out-door garments, either cloth with braid trimming, or some lighter fabric ornamented with *passenterie*, lace, fringe, etc. Pattern in two sizes, medium and large. Price, thirty cents each.



ASPASIA POLONAISE.

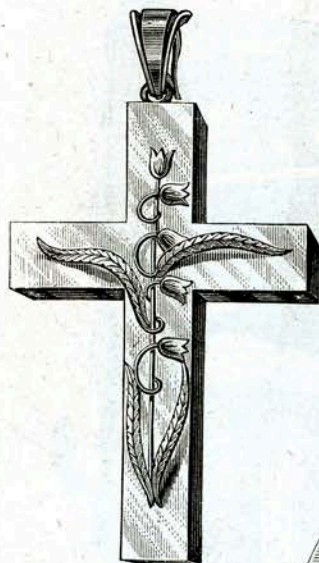
**Aspasia Polonaise.**—The short, fully draped apron, forming *paniers* at the sides, the straight *plastron* extending the whole length of the front, and the broad *revers* on the back, formed by turning the skirt up on the outside, impart to this design an especially *distingué* effect. It is tight-fitting, with three darts in each side of the front, two in the usual positions and one under the arm; and has side-forms in the back extending to the shoulders. It is most effective made in two materials, combined as illustrated, the contrasting goods furnishing all the trimming necessary; but the arrangement may be changed, or it can be made entirely of one material, according to individual taste. The design is suitable for all classes of goods, excepting the heaviest. Price of pattern, thirty cents each size.

PALE PINK, BLUE, AND TINTED silk handkerchiefs for the neck are edged with plaited Bretonne lace, and finished with a *jabot* of the same for the throat.



BENITA DOLMAN-VISITE.

Pendants for Necklaces and Guard-Chains.



No. 1.—A handsome cross in dead "rolled" gold, ornamented with a spray of lily-of-the-valley. The stem is in polished gold, with flowers in light-colored gold, and leaves in frosted green gold finely engraved. A raised piece in highly burnished "rolled" gold ornaments the front of the hook. Price \$3.



No. 2.—A slender cross of "rolled" gold, frosted, with the ends polished, the whole entwined with frosted leaves of green gold, having polished stems. A real coral rose ornaments the center. Price \$2.38.



No. 3.—This pretty charm for a gentleman's watch-chain is of "rolled" gold, in the form of a triangle,

ornamented with scroll-work on the outside of the bars, and having a slightly raised compass in the center held within the space of the triangle. The back of the compass is of highly polished gold, constituting a handsome "bijou" on the reverse side. Price \$1.75.



No. 4.—Particularly appropriate for a gentle-

man's watch-chain, this unique design is in "rolled" gold, representing a padlock, with a "mariner's" compass in the center, and the setting delicately engraved with fern leaves on a highly polished surface, and having a tinted onyx set at the back. Price \$1.50.



No. 5.—A novel style of charm in "rolled" gold, suitable for a gentleman's watch-chain. It is fan shaped, opening into four leaves, each handsomely engraved with shell and floral design on an engine-turned surface, and has three compartments appropriate for miniature photographs. Price \$1.50.



Benita Dolman-Visite.

This graceful garment is made in almond-colored cloth, heavily braided with dark-brown *soutache*. Bonnet of almond-colored plush, trimmed with brown *satin antique* and brown tips. The double illustration of this design will be found among the separate fashions. Pattern of cloak in two sizes, medium and large. Price, thirty cents each.

Gloves.

MEDIUM shades of wood color and gray are quite fashionable, and the more in demand as they harmonize with any costume. These however do not prevent the importation of handsome gloves in dark colors; the lighter tints however are always more highly esteemed for dressy toilets. Popular fancy still tends toward lengthened styles, and as formerly less than three buttons is not stylish; the sole exception to this being the new Harris kid lace top which commences at two buttons. The finishing of kid lace produces the effect of extra length, and in consequence we find that two buttons are really equal to three in other styles. Six buttons is the greatest length and these are equivalent to eight. The kid lace is cut with such skill that the appearance of fine Valenciennes is produced, and, as may be supposed, this tasteful novelty has won immediate attention from the fashionable classes. Sometimes the kid lace is of the same shade as the glove, or again effective contrasts are obtained. White and all pale hues find representation, medium tones, dark shades and even black kid gloves are thus handsomely relieved.

THE SMALL JAPANESE FAN with the long handle has taken the place of the large one with short handle, and the prettiest are of black satin, with stalky design, and winged insects, exquisitely painted, is the fashionable style, the slender gold sticks tied with ribbons.

ANYTHING may be worn that is pretty or becoming.



ITALIAN GIRL.—RUSSIAN PEASANT.

CIRCASSIAN.—VALOIS COSTUME.

—(FANCY COSTUMES.)—

## Stylish Jabots.



No. 1.—A lovely *jabot* formed by a double plaiting of Breton lace, arranged in *coquillé* over a foundation of muslin, and finished at the top with loops of satin ribbon and a bunch of flowers. This can be furnished with ribbon of any desired color, and flowers to suit the taste. Price \$2.25.



No. 2.—A dainty *jabot* consisting of a large bow with a falling loop and end of wide pale blue satin ribbon, ornamented with a *coquillé* of Smyrna lace. Price, with ribbon of any desired color, \$1.50.



No. 3.—A handsome *jabot* made of white India muslin, Breton lace, and narrow pale pink satin ribbon. It consists of a piece of muslin trimmed with Breton lace, plaited very full, and disposed so as to form a small knot and ends at the top, and a slight *poof* with ends crossed one over the other. *Coques* and ends of the ribbon are placed on one side, at the knot, and at the bottom of the *poof*. Price with ribbon of any desired color, \$2.



No. 4.—A handsome *jabot* consisting of a full *coquillé* of Spanish blonde, interspersed with loops of richly brocaded satin ribbon. Price \$2.25.

## Fancy Costumes.

ITALIAN GIRL.—This costume is to be made of materials in contrasting colors. The skirt, *corselet*, and demi-long sleeves are in light blue woolen goods, ornamented with narrow red and blue ribbons. The *corselet* is closed in front by means of two clasps and hooks, above which it is left slightly opened, and is supported by ribbons sewed on the upper edge, front and back, and tied with a bow and ends over the shoulders. It is worn over a blouse of white linen, having long sleeves, and trimmed with lace. The apron is in Roman style, and made of a twilled brown material, richly embroidered in contrasting colors, and finished all around with gold embroidered lace headed by red ribbon. The characteristic *coiffure* consists of a piece of white linen, nearly twice its width in length, embroidered at both ends, and folded so that both ends fall on the back. Necklace of coral or gold beads. Large hooped earrings of gold.

RUSSIAN PEASANT.—The skirt is of blue linen, ornamented at the bottom with two bands, one of red *cretonne* embroidered in white and blue, and the other of white linen embroidered with red and blue, and surmounted by designs embroidered on the skirt with white and red cotton. The apron is of white linen, trimmed with "Mirecourt" lace, and a wide embroidered galloon, edged with designs in red and blue, executed on the apron. The blouse waist is also of white linen, has long sleeves closed at the wrists, and is embroidered to match the apron. The neck is finished with a plaiting of lace and a bow and ends of double *cretonne*. A figured silk handkerchief in which the colors of the costume are combined, is arranged on the head.

CIRCASSIAN.—Plain dress of deep red velvet, the skirt trimmed with galloon interwoven with gold. Large sash of Oriental fabric of many colors around the waist. Jewish sleeves in pale blue silver gauze, floating down the sides. *Fichu* of the same material inside the corsage, and several rows of large gold beads round the neck. *Calotte* in cloth of gold, bordered with sequins and covered with a veil of white gauze. Very full Turkish drawers of white *fondard* striped with deep red velvet; Turkish slippers of yellow satin.

VALOIS COSTUME.—Pale green satin dress, the skirt slightly puffed on the apron and sides, and finished around the bottom with a narrow plaiting. Deep green velvet over-train, slashed on the sides, and embroidered in gold on all the edges. Velvet corsage, opened square at the neck, with a pointed *plastron* of satin. Velvet sleeves, with *crevés* of satin; deep collarette of white *batiste* and guipure, and standing Valois collar of lace. Or-

naments of gold, with rubies and pearls, over the dress; necklace and ear-rings in the same style, and chaplet of pearls with gold and rubies, in the hair. White feather fan suspended from a green ribbon attached at the side under a bow of ribbon.

## Letter from Abroad.

[We print the following, although the matter it contains is no longer news, because its familiar style will render it interesting to many readers.—Eds.]

## A ROYAL TROUSSEAU.

SINCE yesterday the streets leading to the palace of the Archduke Albrecht, where the entire *trousseau* of the Archduchess Marie Christine, future Queen of Spain, has been on exhibition, have been thronged with ladies who were waiting to feast their eyes upon the gorgeous display of female attire within the palace. On the morning of the 12th the royal family inspected the outfit in private, and in the afternoon only invited members of the aristocracy were admitted; but to-day the admission is general, and the rush is something indescribable, for after to-morrow the "show will be over."

The Archduchess Christine amiably does the honors herself, and her happy face beams with delight to be the possessor of all this elegant finery, much of which she herself saw yesterday for the first time. On both of the public days 1,500 cards of admission were distributed, a number quite insufficient to satisfy the interest and curiosity of the female public at least, and thousands of cards begging admittance were sent to the Archduchess Christine, which were, of course, left unnoticed.

Early this morning, at half-past eight o'clock, a mass of people had assembled at the entrance of the Archduke Albrecht's palace, and soon after the doors were opened the spacious *salons* were filled to overflowing. The numerous attendants had more than they could do to keep the current of people moving in the right direction, in order to accommodate the new-comers, who poured in without number.

The first two *salons* nearest the entrance were filled with *lingerie* alone, and of the perfection and beauty of this I cannot give you any idea except to repeat the opinion of a lady of high position, and member of the aristocracy, who says: "I have seen the *trousseaux* of many queens and princesses, but never have I seen anything more artistic and complete in all details than that of the Archduchess Marie Christine."

In the third *salon* are the jewels, etc., presented by the royal family. The gem of the collection, a special present from the Emperor Francis Joseph, is a wreath composed of magnificent diamonds and sapphires, set in the form of roses, leaves, and other flowers. Indeed one hardly knows which to admire most, the size and purity of the gems or the design and artistic setting. Then there is a four-finger wide crown of glorious diamonds, set so close together that the effect is a massive circle cut from one stone. The accompanying collar to this crown is composed of large diamonds of the purest and finest cut. The last two named articles are presents from the Archduchess's mother, Elisabeth.

Two other articles, in themselves perfect, and presented by the Archduke Albrecht, uncle of the future Spanish Queen, are ornaments for the hair and throat (breast), representing Edelweiss, which you know is a lovely Swiss flower emblematic of conjugal faithfulness. Of the remaining works of art in this department, which naturally is the center of attraction for all the visitors, I will only mention the gift of the Archduchess Marie Rainer, namely, a diadem of diamonds representing a garland of laurel leaves.

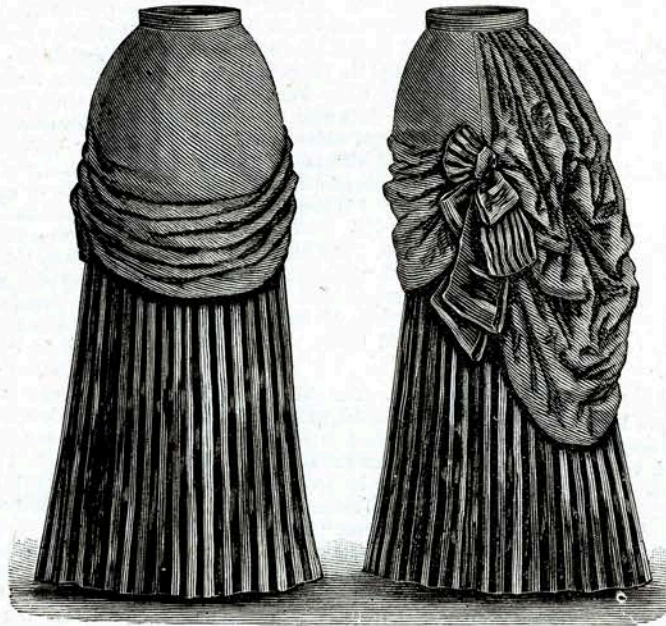
Either of the nineteen elaborate dresses on exhibition (*all Vienna make*) could be favorably compared with the most perfect of Parisian workmanship. Among them we notice, first of all, the robe to be worn by the Archduchess Christine, at the renunciation of a possible inheritance to the Austrian throne. It is made of heavy, lusterless, rose-colored *faulle*, and has a train nearly three yards in length. The waist is a short cuirass basque, cut out square at the neck, and with short sleeves. The front of this robe has a rose-colored satin apron, richly trimmed with the finest of Brussels lace, narrow satin plaitings, and airy, rose-colored illusion. The train falls from the waist in deep, wide plaits, and the wide Brussels lace ruffles, satin plaitings, and illusion at the sides of the apron, seem to separate it from the rest of the dress entirely. The same trimming of lace, satin, and illusion finishes off the train at the bottom. The arrangement of the flowers on this robe is quite novel and surprising, namely, roses without number, from the lightest to the darkest shades of the color of the dress, are arranged in garlands, then fastened on the right side of the waist above the bust, train the entire length of the right side, form a heading to the lace ruffles, etc., around the train, and finally terminate in a graceful curve at the left side. Conspicuous among the court dresses is a light blue silk, in which there are thousands of hand-embroidered velvet flowers. The trimming is light blue ostrich feathers and real old point. The waist, high at the throat, is closed with beautifully set diamonds as buttons. On the right side, near the shoulder, and on the sleeves, are bouquets of yellow roses.

Then there is a beautiful white *faulle* robe, trimmed with wide flounces of real blonde lace, and headed by a magnificent *fouwe* made of French pearls the size of peas, artistically woven together. Farther, a black velvet robe, studded with small embroidered bouquets, and tastefully combined with pale rose-colored satin and real lace. Then a rose-colored *faulle* robe in the Spanish style, and richly trimmed with Spanish gold lace; also a beautiful evening toilet of dark blue velvet, trimmed with lace made by the peasants in the Erz mountains. We mention last a lovely costume of white Indian cashmere, trimmed with real old point and gold ornaments. After the dresses comes the department of cloaks, shawls, etc., etc. The richest garment in this collection is a long "Visite," lined with light blue satin, and trimmed with wide bands of seal-skin. Then there is a black satin mantle, richly trimmed with real lace (black), jet, and marabout feathers. A wrap for the theater, made of yellow-white brocaded velvet, is trimmed with chenille fringe, interspersed with little gold balls and bands of ermine. Among the less elaborate wraps is a jacket of real Persian shawl-stuff, finished with brown velvet collar, and fastened with tortoise-shell buttons.

The display of fans is one of the most interesting points of the exhibition. A white silk fan, presented by the ex-Queen Isabella, and mounted on carved ivory sticks, seems upon opening to be almost transparent. Each particular leaf is exquisitely cut, and in the center is an artistic combination of the Austrian and Spanish coats-of-arms, surmounted by a crown. Another fan is in the Spanish style. The upper part is of fine black lace, surmounted on rose-colored mother-of-pearl sticks. The Archduke Wilhelm has sent the

bride a white silk fan, beautifully ornamented with three small views in painting from the Rococo period, edged with white lace, and mounted on tortoise-shell sticks.

The large number of bonnets and hats includes every conceivable shape and style. We notice an appropriate hat for each costume. The shoes, slippers, etc., numbering in all forty-eight pairs, also are made with a view of harmonizing with the different dresses. Several pairs of white silk embroidered shoes are particularly worthy of mention. Also the dainty, low, white satin shoes for dancing—six pairs—embroidered and finished off with marabout feathers. Besides these, there are eight pairs of handsome black kid side-buttoned shoes, and two pairs high shoes suitable for horseback riding. Among the numerous toilet articles is a set of brushes, combs, etc., etc., done in silver, and designed by the Archduchess Christine herself. It is, of course, impossible in this hasty sketch to do justice to this indeed magnificent *trousseau*. Indeed, the rush is so great that one is carried along with the crowd, and it is absolutely impossible to keep a position at any one of the tables long enough to do justice to a description. AN AMERICAN LADY ABROAD.



MARGARITA WALKING SKIRT.

**Ernestine Basque.**—A dressy style of basque, an excellent design to be used in combination with an overskirt, or a trimmed skirt having *bouffant* drapery near the top, as it is quite short on the hips, and has the seams in the back closed only part way down, thus allowing ample room for drapery. It is tight-fitting, the fronts having the usual number of darts in each side, has side gores under the arms, and side forms in the back extending to the shoulder seams. The large collar forms *revers* on the front, reaching to the waist line, and imparts the effect of a *plastron*; and the back pieces are arranged in overlapping loops. The design, while appropriate for all suit goods, is especially adapted to dressy fabrics, and is very desirable for a combination of materials; three frequently being used, as illustrated, and producing a very *distingué* effect. This design is illustrated on Fig. 1 of the full-page engraving, in combination with the "Carlotta" train. Price, twenty-five cents each size.



ERNESTINE BASQUE.

**Margarita Walking Skirt.**—This simple, yet extremely stylish design, combines a perfectly plain, gored walking skirt, short enough to escape the ground, and nearly equal in length all around; and an overskirt with a short, draped apron, forming *paniers* over the hips, and the back breadths looped high at the side seams, and falling moderately low behind, in graceful, *bouffant* drapery. Large bows, made either of the material, or of silk, or ribbon, are placed on each side at the side seams, over the plaits, and constitute the only trimming really required, unless it is preferred to trim the edges with fringe, or in any other way to match with the costume. This design is especially desirable for contrasting materials, and is particularly stylish in effect if the walking skirt be made of "pekin" goods, as illustrated. Price of pattern, thirty cents.



NAHANT WATERPROOF.

**Nahant Waterproof.**—A convenient style of waterproof, in sacque shape, slightly double breasted and without sleeves, but provided with a circular cape which extends some distance below the waist line. This design is particularly desirable when a garment is required that can be readily adjusted, as the arms can be easily slipped through the large armholes, and are thoroughly protected by the cape which is fastened to the neck beneath the collar. It is also an excellent design for a duster.

If desired, any style of sleeve can be added, and although only one pocket is indicated in the pattern, others can easily be inserted wherever required. The design is appropriate for waterproof goods, any of the varieties of fancy cloths used for this purpose, mohair or linen. It can be trimmed with braid, or, if made of cloth, is most suitably finished in "tailor" style, with several rows of machine stitching near the edge. Pattern in two sizes, medium and large. Price, thirty cents each.

## Coats and Jackets.

AMONG the new styles of outdoor garments particularly affected by young ladies, is the long close ulster coat, cut with coat seams across the line of the waist, and with simulated lappels, surmounted with buttons at the back. Of course it is finished with the indispensable coat collar, coat cuffs, and pockets, including one upon the left breast, and when completed it is an exact reproduction of the long riding-coats worn by gentlemen a few years ago. It is really an admirable garment for the present style of short dress, which has little or no trimming upon the skirt, and looks very snug and comfortable with the close fur riding-collar now in vogue, and fur cap to match. The muff may be of fur like the collar and cap, which are usually of seal-skin or chinchilla, but it is sometimes made of cloth to match the coat.

There is no trimming save buttons, and no contrast in color upon these coats; most of them are "tailor" cut and made, and the distinguishing characteristics are correct cut and the perfect neatness of the facing, stitching, and general finish, which is as simple as a man's coat, though it may be rich—that is, satin facing same shade as the cloth, and carved or inlaid buttons.

There is a general preference, too, for the coat-shaped jackets without the dark contrast in collar and cuffs and pockets, which were so fashionable last season, and which are chief among the imported styles of the present season. The figured mastic, the gray "basket," and mottled cloths, all novelties of American manufacture, are the fabrics preferred, and have had so much success that the close-fitting coat-jacket, very practical, and not at all expensive, has become almost a uniform for street wear, the more costly imported garments, trimmed and mounted, looking old by comparison, and as if they belonged to last year.

The sensible reason, however, for the preference given to untrimmed jackets is this, that they can be worn with all colors and costumes. The contrast between the light cloth of a jacket and the dark fur of a collar is sufficient; the rest of the costume needs to be uniform with it, or there is a mixture without harmony or unity of purpose. The plain, tight-fitting jacket is so popular that it may be considered safe for next year for all the purposes for which it is needed.

## Fancy Dresses for Balls.

Two pretty dresses for sisters are the White Rose of York and the Red Rose of Lancaster. The first dress would consist of a Watteau train of white brocade, over a petticoat of white satin, caught down in diamonds with small white roses. A high close ruff surrounds the throat, which is studded with roses, and a small close wreath is worn around the head. The sleeves are of close coat-shape, with a puff over the elbow, and another on the top of the arm. A great many pearls

are used in the ornamentation, and the plait of the train is studded with white roses. The Red Rose wears a train of white over a quilted petticoat of red satin, the drapery caught back with bunches of red roses, and the front of the petticoat fastened down with large pearls. A little white cap is made for the head and ornamented with strings of pearls, white feather-tips, and a large bunch of red roses.

A milkmaid's costume is very pretty and requires only a short skirt of blue cotton and a Dolly Varden overdress, bunched up a good deal and tied back in a quite recent fashion. The bodice would be long and pointed, forming a stomacher. A muslin handkerchief would be folded over the breast under the bodice, and a round straw hat trimmed with a wreath of flowers and tied with ribbons under the chin.

The Tyrolean dress is very picturesque, and a handsome one consists of a scarlet satin skirt trimmed with black satin and gold braid, an overdress with a high bodice of black satin trimmed with scarlet and gold, and showing a white muslin waist with full sleeves beneath. A large bouquet of flowers is affixed to the left side, and a high Tyrolean hat is trimmed with scarlet and gold ribbons round the crown and a bunch of flowers beneath. A thin muslin apron trimmed with scarlet ribbon and gold braid is worn in front of the dress.

"Coming thro' the Rye" would wear a dark blue "laveuse" tunic over a short skirt of poppy-red. The low, square peasant bodice would be dark blue like the tunic, and laced over a white chemisette, with full muslin sleeves, made loose, and to cover the elbow. A bunch of red poppies should be placed at the left of the bodice, and the band turned up in front of the overskirt might be embroidered with rye and small red poppies. A straw hat trimmed with rye and poppies would complete the costume.

"Bric-à-Brac" would wear a draped princess dress of unbleached sheeting, trimmed with applications of long-handled Japanese fans, spinning-wheels, candlesticks, brass fenders, and fire-irons and other antiquities, cut out in bronze green and wine-colored flannel, and embroidered in crewel-stitch, with china blue and gold floss. Forms may be cut out, and very clever imitations made of plaques and different kinds of pottery in this way, and care should be taken not to apply them in conventional borders, but as panels, square vests, a violin at the back, and a dado upon the front of the skirt. The head-dress would be an arrangement of small Japanese umbrellas, and a small Japanese fan, with a very long handle, would be suspended by chains from the side.

A "Marie Antoinette" dress is simple and inexpensive. It is only a long black silk, with plain skirt, and elbow-sleeves. A muslin *fichu* is crossed upon the breast, and the hair is turned over a roll and thickly powdered.

"Pansies" is a pretty dress, and is usually made in violet tulle, or violet gauze, over violet satin. It should be a short dress, and worn by a small person. The bodice should be low, and a great bunch of pansies placed at its left. Pansies in bunches and wreaths should also loop up and festoon the skirt, and the bracelets and necklace should consist of pansies sown upon narrow bars of white lace.

"The Salem Witch" wears a plain skirt of gray wool just short enough to clear the ground, a low square-cut basque of black velvet, with high bodice and sleeves of white muslin. Black velvet is clasped round the throat, and tied on the arms; the hands are partly covered with short mittens of black silk. A mob cap of soft muslin, with a band of black velvet around it, is worn upon the head, but no bow or other trimming. Low, tied shoes, and white stockings.

## How Bretonne Lace became the Fashion.

THE Countess of Paulet lives, during the winter, in the patrician Faubourg St. Germain, Paris, and spends the summer on one and another of her country estates, particularly in one of the venerable *châteaux* of Brittany that was long the property of her ancestors. She is a daughter of that proud old nobility of France, who, through the revolutions of anarchy, transient Empire and turbulent Republic, have, to this day, never relinquished their title to a gentleness that was maintained through the long centuries of Bourbon régime.

Late in the winter before the last, in preparation for an elegant *soirée* to which she was invited, she gave an order to Mr. Boucicault, the proprietor of the Bon Marché, to make for her a robe, and trim it with the simple and inexpensive embroideries of Brittany, which had accumulated in her family for some centuries, and of which she had a great quantity. These edgings had been the leisurely productions of her own great-aunts and grandmothers, and great-great ancestors, ladies of the olden time, who, before the days of the railroad, on their distant, not to say dreary, and proverbially rainy, estates, near the north-west coast of France, occupied the long daylight of their summer, in a latitude as far north as Quebec, in the fascinating and light labor of embroidering flowers and fanciful ideas upon plain net, with a fine linen thread, making a lace both delicate and durable. Its costlessness was a respected consideration, for the French are frugal, compared with us. Although they are stylish, it is more a matter of taste than expenditure; and the American woman who gets into the details of their life, will mentally listen to a silent sermon on economy.

The Bon Marché put together her laces in the ingenious and finished manner of the best Parisian touch. The wearer was a lady in the noon of life, health, and conversational attractiveness, and her robe, new and original, made such a success of the *soirée* that the admirers of the Countess's *toilette* each wanted a robe trimmed with the same sort of lace. Those who did not command a robe sought for ruffles, and at last all Paris bought the laces of Brittany, and the whole world of fashion followed in train. Then the lace borders, which had been bought in the towns of its nativity for a few cents a yard, went up, up; and the young girls and women who had been content to embroider all day for seven or eight cents, now earn their thirty cents a day. The quality also became a matter of importance. The women who had before wrought with cotton thread their edgings, as are still wrought the crowns of their jaunty caps, must now use for the Parisian market only a smooth and fine linen thread, which has the luster of silk, is adapted to endure, and comes out improved by every ablation from a careful hand.

The first year of its popularity the market was satisfied with less than two inches of width; but last summer the busy women of Brittany were making it much wider and more richly filled with work, and were clouded with the apprehension that some other caprice of Fashion might lessen the demand for their labor. "Still," said they, "although we may not earn so much, it is always salable in the towns of Brittany, being the lace of our province, and, with us, a permanent fashion."

Bretonne having entered the list of universally approved laces, and having some special merits, it will henceforward hold its own among rival favorites, and though sometimes it may pass out of sight and be laid away in lower drawers, and even in old bags, to grow yellow, in restful forgetfulness, it will come up again and fill its own place in the round of revolving fashion.—ANNA BALLARD.

## Children's Fashions.

THERE is not much to be said in regard to novelty in children's fashions in February; but a word may be said in regard to the increasing comfort of their clothing, and the sensible fashion of the woolen and silken under-clothing, fleeced-lined, which now encases the entire body, and leaves little opportunity for the approach of cold or insidious disease such as comes with the sudden changes and frequent dampness of our climate.

This radical alteration in habits and methods, for it is within the memory of most of us when little girls wore low necks and short sleeves, even in winter, especially at parties and for dancing-school, and dresses so short and so distended that their bare legs, *not* encased in their socks which scarcely covered the ankle, looked blue and frozen from November till May. Outside knitted coverings were the first advance made on these dreadful methods, for it took a long time to persuade mothers to forego the vanity of exposing the pretty white shoulders and dimpled arms when the little girls were "dressed up," and naturally they could not very well cover up warmly in the morning, and leave arms, neck, and legs bare in the afternoon; so the innovation of high dresses and longer dresses and long sleeves for girls, including babies, was for a long time stoutly resisted, although now that these are the common and accepted modes and the others the exception every one takes them for granted, and can hardly believe there ever was a time when little children were exposed in this way.

Thus a public opinion has been created which even "fashion," tyrant though it is said to be, cannot withstand or run counter to, and the high dresses and long sleeves are now supplemented, as before remarked, by warm flannels which encase the limbs and are regularly knit and shaped like those of adults.

This fact gives permanence to modern and sensible ideas. Even fashionable women, who will uncover their own shoulders for a ball or a party, will permit no such risk on the part of their children, so there is little danger of fashion changing back to the styles of the preceding generation so far as the little ones are concerned, and it is something to have arrived at that much of fixity upon a foundation at once practical, sensible, and healthy.

We give very full illustrations of designs in the present number, all of which are pretty and graceful, and quite as suitable for light spring materials as the thicker winter ones.

The "Franceline" dress, for example, is charming, and looks like a trimmed dress, rather than a plaited skirt and polonaise; in fact, it might be copied upon a princess lining, out of two materials, one plain, the other a narrow stripe, or small check, as well as in plain and figured goods. The simplicity of it is as marked as its stylish and graceful effect, and the small quantity of material required renders it very inexpensive.

The "Fanchette" is for an older girl, and is more elaborate; for a Miss of fourteen years, twelve yards would be needed for this costume, which is complete, and exceedingly effective.

A dainty polonaise for a girl is the "Casella." This is well adapted to cambrics, as well as to suit materials, and may be worn with a plain walking skirt of a narrow striped cotton or woolen fabric matching the trimming; or the plain material may be wool, and the skirt and trimming striped satin or velvet, or figured *armure* brocade, such as is now largely taking the place of stripes; or it may be dotted *foulard*, which trims fine woolen materials durably as well as effectively. For fourteen years of age. The quantity required is six yards for the polonaise, and with four more for the

skirt (six, if flouncing was wanted) ten or twelve yards would be sufficient for the costume.

The "Retta" basque recommends itself by its trim, lady-like appearance, and by the character which is imparted by very simple means. The trimmed collar is very effective, and the leaf-like arrangement of the skirt at the back very pretty and stylish, without the least stiffness or formality.

The opportunities for variety in the dress of boys are so few and slight, that we need not do more than call attention to the "Columbia" vest, somewhat more open than boys' vests are usually made, and adapted for a "dress" suit, and the useful little "Parole" suit for a boy of six, an excellent pattern for Scotch tweed, striped flannel, or striped or plain linen.



PAROLE SUIT.

**Parole Suit.**—A stylish and practical suit, comprising a half-fitting jacket of medium length, cut with loose fronts slightly fitted by darts under the arms, and a French back; and a skirt plain in front and kilt-plaited at the back. It can be made up in any of the materials used for the dresses of small boys, not excepting washable goods, and should be trimmed simply, and in accordance with the material selected. The "tailor" finish rows of machine stitching near the edges is very suitable for cloth and similar goods. Pattern in sizes for from two to six years. Price, twenty-five cents each.



RETTA BASQUE.

**Retta Basque.**—Novel in design, and decidedly stylish, the "Retta" is pointed both back and front; the front ornamented with a short, pointed *plastron*, and the back finished with two small *poufs*. The belt, which can be made either of the material, or of ribbon, is fastened with a bow at the side, and imparts a graceful finish to the garment. This basque is tight-fitting, cut

with a single dart in each side of the front, side gores under the arms, and side forms in the back carried to the shoulders. The design is desirable for all classes of dress materials, excepting the heaviest; and requires no trimming but a cording, or fold, on the edges. Pattern in sizes for from ten to fourteen years. Price, twenty cents each.



CASELLA POLONAISE.

**Casella Polonaise.**—Simple, and decidedly practical, yet withal very stylish, the "Casella" is tight-fitting, with a single dart in each front in the usual position, deep darts taken out under the arms, and side forms extending to the shoulder seams. A long *plastron* descends from the neck to the looping of the skirt in front, and gives a decidedly stylish finish to the garment; but this can be omitted, if desired, and the plaits of the drapery sustained by bows. The drapery of the skirt portion, which is gracefully *bouffant*, falls in a point on each side, and is very simply arranged at the back. The design is suitable for all classes of dress goods, and the trimming can be chosen to suit individual taste and the material selected. Its simplicity makes it especially desirable for washable fabrics. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

## Turkish Cushions.

If men were ever *at the feet* of women—and throughout all ages they have been, and made it their boast that they have been—it is now that the extremely graceful fashion of "Turkish Cushions" has found complete favor. The manner of placing these elegant cushions is this: Pile up on the right and left ends of your lounge or sofa two cushions, one above the other. They must be near enough to admit of the gentleman who seats himself upon them resting his arm upon the arm or end of the sofa. This affords complete rest. It is said, indeed, that the instantaneous popularity of the Turkish cushion arises from the laziness and love of lounging of the male sex. The Turkish cushion is stuffed with down, and, though large, not used singly, as one is not enough to be comfortable. They are covered with striped Oriental half silk, half woolen material, undecorated. In Turkey, superb shawls are thrown over them. It is easy to make a very good cushion by using horsehair and covering it with good eastern material. Few innovations have "taken" so quickly or bid fair to endure so long as this very comfortable novelty.



## Novelties of Fashion.

THE *Basque demi-voile* for the hair is a novelty of which the present vogue is great. Worn as by the Basque women it does not in point of fact reach the proportions of a veil, but is merely a miniature affair set with inimitable grace upon the high raised, elaborately plaited hair which crowns the head. It consists of large meshed and rather coarse lace—the *Parisiennes* aim at procuring lace equally lacking in fineness—and it has a border of edging of the same description. Instead of being made into a square it is like a half handkerchief with the front side plain, that is untrimmed with the edging. The trimmed and pointed side falls over the back of the plaited hair so as to supply the absence of fullness caused by raising all the hair to the top of the head. It is held in place by an enormous gilt pin, or by two smaller ones crossing each other and held together by a little gilt chain.

Squares—*carrés*—of black velvet, about four inches each way, are lightly embroidered with gold "rough," fringed with gold fringe or black lace wrought with gold thread, and have in the center some odd Oriental design. Behind this is placed a gilt hairpin. This pin is only found on the imported squares, and its being placed where it is, just at the back of the design in the center, enables the purchaser to guess how properly to place the square, which is with a slanting forward of one of the four points so as to bring it over the front hair. Arranged thus, and not otherwise, this ornament sets well.

## Afternoon Tea Dresses.

SOME very pretty and artistic ideas are occasionally introduced nowadays into "afternoon" party dress, which does not require the same degree of conventionality as the "evening" dress, which, for an ordinary assembly, must be of the regulation style. Some ladies, for instance, dress at these informal gatherings in plain, trained "gowns," and carry a basket filled with flowers low at the side, by long ribbons. Others wear black satin, with delicately painted vest or *plastron*, but otherwise very simply made and a bag painted to match, by long, black satin ribbons, from the arm.

A STYLISH costume worn recently consisted of a long redingote of garnet satin over trained skirt of garnet velvet. The vest was of cream silk, painted with tiny forget-me-nots, which are sprinkled over rather than put on in design, and have dark, shaded stems, but no leaves. A hat of maroon satin is worn with this dress, the wide brim faced with velvet, and a long cream ostrich feather, fastened with a diamond (Parisian) buckle, is the principal ornament.



**Columbia Vest.**—A stylish and becoming vest, the fronts finished with *revers*, and slightly cut away at the bottom. This style is appropriately made in linen, Marseilles, or any kind of cloth used for boys' suits. Pattern in sizes for from ten to sixteen years. Price, fifteen cents each.



FANCHETTE COSTUME.

**Fanchette Costume.**—A plain cuirass basque, with drapery joined to the bottom, giving the effect of a polonaise, is combined with gored skirt ornamented with sections of trimming matching the design of the drapery, to form this unique and stylish costume. The basque is fitted with a single dart in each front, side gores under the arms, and side forms in the back carried to the shoulders. This design is illustrated on the full-page engraving. Pattern in sizes for fourteen and sixteen years of age. Price, twenty-five cents each.



FRANCELINE DRESS.

**Franceline Dress.**—A short *panier* polonaise, and a skirt, box-plaited in front and kilt-plaited at the back and sides, are combined to form this simple and decidedly novel costume. The polonaise is tight-fitting, with side forms back and front carried to the shoulder seams, and has full *paniers* on the hips, formed by the fronts being turned up on the outside, and plaited. A moderately *bouffant* effect is produced in the back by looping the side forms. The design can be used for all kinds of dress goods, and is a good style to be used for a combination of materials. It requires no trimming excepting narrow folds, or cordings, on the edges of the polonaise. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

## "Diamond Tissues."

AMONG the new effects of the present season, there are none more striking than the glittering silks, satins, and gauzes into which are introduced the gold threads, the silver, and diamond strata, which produce such wonderfully varied and striking effects in the costume. Of course, the crude use of such substances would have an appearance the reverse of artistic or refined, but it is the artistic beauty and finish with which they are prepared, and wrought into the fabric that is their great charm, and naturally they are not cheap, and should only be used in grand *toilette*.

In conjunction with rich materials, such as white satin with silver brocade, cloth of gold with crimson or garnet brocade, "diamond" gauze with pale pink satin, silver gauze with pale blue satin, and the like, the combinations are most beautiful, and the general effect equal to the stories one reads in the "Arabian Nights." A ball dress, made recently, consisted of a train of silver brocade, in a magnificent water-lily pattern. The front was draped white satin, covered with tier upon tier of exquisite, delicately plaited Bretonne lace. The bodice was low and square-cut, and a broad garland of white water-lilies began upon the right shoulder, crossed the breast, as an order, and was carried diagonally down the front of the skirt, and lost in the folds of the train. Black dresses are made gorgeous, not only by the richness of the fabric, the satin, and the damask, but by the application of beaded laces, and rich embroideries. White dresses also are no longer simple, but of such soft, shimmering stuffs as duchesses might wear, and are enriched not only with lace in masses, but with white jet embroideries upon lace, with fringes into which pearls are introduced, and shirrings and shell-work, which cost weeks of hard labor.

## Bijouterie.

THE taste, skill, and ingenuity put into articles of ornamental and decorative use this season, is wonderful. The variety is endless, and the imitation of precious materials so close as to defy detection. All the fashionable forms of jewelry are quaint, odd, and artistic. The old-fashioned "sets" belong to the past, and dainty lace pins, quantities of "bangles," bangle bracelets, and bangle rings are the craze of the hour. The number of these worn is only limited by the means and the admirers of the wearer—some young ladies sporting half-a-dozen on each arm, and as many "pinky" rings on each little finger. This latter is the name by which the bangle rings worn on the smallest finger of the hand are known.

One of the newest and prettiest designs for a lace pin is a bar formed by a roughened stem of solid gold, upon which are mounted tiny leaves of wrought gold in faint colors. A fly with long-ringed body, and upright wings of gold gauze forms the head, and seems to be poised upon the end of the stem, with mind intently fixed on the delicate tempting leaves.

PLANT SCREENS are among the novelties. They are made to fit in fireplaces or to stand in the room. Moss is the background, from which grow ferns, vines, and suitable plants.

# WORLD OF FASHIONS

THE BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE

THE COSMOPOLITAN  
IN STYLE  
FURNISHING

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.

ESTHETIC dress, as it is called, has been the subject of much raillery and ridicule, and doubtless many absurdities have been perpetrated in the endeavor to work out very dimly understood ideals; but an effort (if it is an honest and sincere one) to illustrate a new idea, is always to be respected, and in this instance the work has had so many arguments in its favor, has had the assistance of names so well known in the fashionable and artistic world of London, that it has impressed its thought at least upon the fashions of the time in not only a restraining, but also in a suggestive and stimulating way.

While few ladies out of art circles would have the courage to attire themselves in the rococo style, which a few of the more courageous exemplars upon the inside have adopted, yet so marked has been the impression of strength and individuality, so great is the desire for novelty, that very many of the styles that have been adopted recently by leaders of fashion bear the imprint of "esthetic" taste, while it is responsible for a vast modification of previously received canons in regard to color.

In this respect the esthetic idea has done a real service, and it has also worked most admirably in the hands of women of intelligence, who used this new development of the artistic sense and desire for the beautiful in the adoption of prevailing fashions to their own personality. Fortunately, everything combines this season to favor experiments of every kind in dress. The color and combination of color in rich fabrics, the marvelous beauty in design, and the liberty allowed and even urged upon individual taste, to work out its own problems, has resulted in a variety and picturesqueness of styles in full dress and evening wear which produce brilliant effects in a large assemblage. Twenty-five years ago the low-necked short-sleeved dress of plain white, pink or blue silk was the regulation "evening" dress, and the first improvement upon it, or rather addition to it, was an overskirt, straight all round, and bordered with solid velvet, or something that would constitute an equally effective edge; the dress skirt cov-

ered a hoop four yards round, and all was stiff, crude, and conventional.

Now, irregularity, graceful lines, drapery, natural forms, and restoration of only what was beautiful in the past is the order, or rather furnishes the motives of design (which never before had an intelligent motive), and much of this we owe to the esthetic idea, which, after all, harmonizes with and admirably supplements the modern practical spirit otherwise in danger of becoming too severe.

One excellent result seems to have been achieved, and that is a suitable walking dress, and unlimited scope for originality, ideas in evening and ceremonious costumes. This is most fit and desirable. A dress for the street must be simple, serviceable, and unobtrusive; dresses at home and for evening wear, on the contrary, may and should constitute the medium for the exercise of individual taste; variety and suggestion in dress alone give life, color, and warmth to social intercourse. At one time black was almost a uniform of social gatherings—black silk or black velvet; then came a reaction, and for several years past white has been the insignia of elegance, not the "simple white muslin" of old, but the richest white satin, white brocade, and combinations of these with real lace. Now, as before remarked, stimulated by the revival of old colors, by the sudden irruption of color in fabrics, and the encouragement which it receives from art lovers and art itself, the highest and most striking shades are blended and massed with an effect which would be overwhelming did these predominate in quantity; but as relief, as contrast, to give variety, are most picturesque and charming. In an assemblage, for instance, mainly composed of ladies wearing satins, silks, damassés, and brocades of light tints, will be seen one medieval dress, the front composed of cloth of gold, the sides and train of maroon velvet, or another in the same style will show a petticoat of pink satin, fastened down with pearls, and train and bodice of garnet velvet, the former lined with pink satin, and strings of pearls upon the neck or in the hair. Over a white puffed skirt will perhaps be seen a coat, "Soudrière" or "Marquise" of old gold

brocade or poppy red satin, and velvets are no longer plain but embossed, and worn with rare old Russian lace.

Young girls may wear simple toilets, especially for dancing purposes, and a ball dress for a young lady who dances much should never be made with a long train, but if elaborate should carry out some pretty floral or other idea. For example, combinations of white silk, satin, or damassé, with lace or tulle, are very often made the foundation for profuse floral decoration in one kind of flower—daisies, buttercups, pansies, and the like. The flowers are usually placed in platings of tulle or lace, and are used as a heading to flounces, as trails for drapery, and as trimming for a square neck and sleeves. In addition to this, an immensely large pansy or daisy, the size of a tea-saucer, will be placed at the left of the corsage, and another will form a pocket on the opposite side of the skirt, or one alone will be placed at the left of, and near the lower edge of, the basque.

One feature of evening dresses deserves commendation, and that is the almost entire absence of the décolleté element. All bodices are high or square or shawl-shaped; a low bodice is so rare as to be most unpleasantly conspicuous.

## Models for the Month.

ONE important fact may be considered as fixed in regard to the styles of the coming season, and this is, that short costumes will continue to be employed for street, traveling, and all out-door purposes.

It may also be set down as a rule that the simpler styles are reserved for ceremonious wear, while the short dresses present the elaboration of design.

This is quite as it should be. The trained skirt does not require the addition of frills or puffing. Its lines are more graceful in themselves than any amount of overlaying trimming can make them. Thus, the effort for some time past has been to arrange the extra drapery upon elegant costumes in such a way as to preserve the flowing lines, instead of breaking them up into patches.



### Narcissa Costume.

This stylish costume, suitable either for house or street wear, is made in *gendarme* blue woolen *armure*, combined with *damassé* goods of silk and wool combined, in India colors. The combination is very rich and effective. This design is also illustrated and fully described among the separate fashions. Price of pattern, thirty cents each size.

The short dress, on the contrary, is nothing if not trimmed, and the necessity, in this case, is to preserve the balance of parts, equalize the proportions, and make the base sufficiently strong to support the structure.

The weak spot about a short plain skirt is that the figure must look top-heavy, unless the entire suit, including the hat, is equally simple and severe in its outline and finish.

The "Narcissa" costume illustrates very well our idea on this point. It consists of a combination of plain material with a figured fabric. The latter forms a *casquin*, or jacket basque, and a bordering to the flounce, and drapery of the skirt. The draperies form three tiers in front, divided by shirring into festoons, and simple, lengthwise gracefully arranged puffings at the back. The whole dress is made out of fifteen yards and a half of one kind of goods, and is at once pretty and serviceable, suitable for all spring materials.

The necessity for elaborating the short dress compels the retention of the overskirt, and one of the most graceful and admired styles is the "Hermione." This design can be used in many ways, and applied to diversified fabrics. It is very handsome in plain black or dark silk, in cashmere or fine wool. It is also suitable for summer silk and grenadine, and may be prettily made over a skirt of lining silk mounted with a simple kilted flounce. The "Hermione" may be used for either a short dress or a demi-train. It is, in fact, more suitable for the latter.

The "Alida," on the contrary, is best adapted for a short costume, and is a very pretty style for cambrics in a combination of plain with dotted, striped, or checked.

The polonaise finds its place, now that the short costume is revived, and becomes almost indispensable. The "Alcina" is a combination of a paniered basque, with drapery representing an overskirt. It requires the trimmed skirt below to give full effect to the design, which is very effective.

The "Faustina" is an illustration of the effect produced by the most simple means. The drapery is formed by a simple looping of the back breadth, and the turning back of the corners of the front breadth, so as to form part of the back drapery. Faced with a figured fabric, it gives to this little arrangement the force of contrast, as well as the charm of grace. A long pointed plastron of the figured stuff, and pointed pieces upon the cuffs, carry out the design, as far as the detail of the upper part is concerned.

The "Aleson" basque calls for no special mention, but it is an excellent and most useful design for a spring woolen costume. It is also effectively made in black silk trimmed with satin, or in any of the cheney or small figured silks trimmed with plain silk or satin.

The "Frederica" jacket illustrates the late models of walking jackets, which are cut in the form of a coat. The round, rolling collar, the double breast, the lappel seams, the cut across the skirt, all follow the form of the business coat, while the fit is almost as close as that of the tight-fitting basque. The narrow back is used, with side-form seams running into the arm-holes, and, altogether, this style of jacket is less adapted to women of middle age than to girls, who can carry it off with an air at once piquant and coquettish.

The "Princess" sleeve shows the tight-fitting coat shape, which is now fitted to the arm like another skin. Its closeness has revived the necessity for the gathering at the elbow, which has been obsolete for years, and the fit of the wrist makes even the introduction of a cuff next to impossible. In fact, the white linen cuff is no longer used with the fashionable coat-sleeve. Instead of it, any number of bangle bracelets clothe the wrist, or mark the line between the sleeve and the glove.



HERMIONE OVERSKIRT.

**WEDDING DRESSES.**—At a recent wedding, the bride's family being in slight mourning, the following dresses were worn by the bride and her mother. The bride wore white satin; indeed, satin has become almost obligatory on these occasions. The immensely long train was bordered with a *coquille* of satin, headed by real Alençon lace. The pointed bodice was gathered to the center of the chest, a jabot of Alençon lace at the throat, and a tuft of orange blossoms at the side. The hair was arranged in waved bandeaux close to the head; the wreath was fastened quite at the back, and a tulle veil enveloped the entire figure. The bride's mother wore black satin, embroidered with jet; a white satin bonnet, covered with network of black chenille and jet, and long black kid gloves, slightly embroidered with white.

**Hermione Overskirt.**—A novel and graceful style of overskirt, arranged with a double apron, having the under part draped low and the upper part looped in the middle and arranged at the sides to produce a *panier* effect. The back falls quite low and is draped in a *bouffant* manner. The design is suitable for all classes of dress goods, especially those which drape gracefully, and can be made very effective by having the under apron made of a contrasting material. This design is shown elsewhere in combination with the "Frederica" jacket. Price, thirty cents.

**THE PELERINE CAPE.**—This convenient little addition to a street dress has been revived, and will be fashionably used for spring suits and costumes.



ALIDA OVERSKIRT.

**Alida Overskirt.**—This graceful overskirt is extremely simple in arrangement. In front it is open to the waist, and falls away at the sides in two deep points. It is shirred on the hips, and looped at the back in such a manner as to give a moderately *bouffant* appearance. The design is suitable for all classes of dress materials, and is especially desirable for those which drape gracefully. The trimming can be selected to correspond with the material used; bands of a contrasting fabric graduated in width, as shown in the illustration, being especially effective. Price of pattern, thirty cents.



## WALKING COSTUMES.

FIG. 1.—A stylish costume, made of myrtle-green camel's-hair combined with cashmere of the same color embroidered with polka dots in silk of the same shade. The designs used are the "Alcina" polonaise and a short walking skirt, the latter trimmed with a plaited flounce in which both materials are combined. The body of the polonaise is made of the embroidered cashmere, the plain being used for drapery, and the front is trimmed with fringe. *Toque* of satin of the same color as the dress, trimmed with green velvet and old-gold satin, and handsome tips of the same colors. Po-

lonaise pattern, thirty cents each size. Pattern of skirt, thirty cents.

FIG. 2.—The "Frederica" jacket and "Hermione" overskirt are combined with a short walking skirt to form this becoming costume. The materials are brown *armure* silk, combined with India goods in oriental colors, the latter material being used for the jacket and bands on the overskirt. *Everu* chip hat, faced with brown satin and trimmed with brown, and cream-colored feathers. Jacket pattern, twenty-five cents each size. Overskirt pattern, thirty cents. Pattern of skirt, thirty cents each size.

## The Patent Wood Set.

"A CHIP of the old block, the latest novelty for ladies' wear," is the description given of this new lingerie. The collar and cuffs, though literally of wood, are pliable as linen. They are almond or wood color, with a satin sheen, are bound with red ribbon, and painted with a graceful floral device in red. This invention is patented by a Belfast, England, company, and is one of those fantasies which testify to the ingenuity displayed in a continuous search after novelty.

## Bonnets and Hats.

It is no longer possible to predicate any particular style of head-gear from the fashion which has preceded it, because styles are so varied that the entire gamut of design seems to be struck, if not exhausted in one season. It is not at all likely that the picturesque hats, which have proved so becoming to bright, dashing belles, will be given up or retired from active service. On the other hand, it is equally improbable that the useful and more unobtrusive bonnet will disappear. Both probably will be retained, and reappear with changes and modifications which as yet cannot be definitely stated.

One thing is pretty certain, and that is, that the convenient capote and round soft-crowned cap will still hold their place as a finish to complete suits, especially for spring wear. There is nothing so appropriate as these pretty and simple styles for the between seasons, when velvet and felt are too heavy, and straw and chip too light. Of course they need not and should not be expensively made. A small piece of silk and satin, or satin and brocade (*satin de Lyon* presents a less shining and obtrusive surface) of the same or matching the color of the dress, furnishes all the material necessary for the covering of the shape, and very little trimming is required—an exterior *panache* of feathers or flowers, or a band and bow, and a *ruche* or border of lace, beaded perhaps, and finished with a fringe of beads. A great deal of beading on colored lace will be done this year, and crowns and bands forming borders, which were new within a few months, and have been very popular, will find a much larger field for occupation in the colored nets and tulle lately revived in new shades, than in the strict black and white to which we have been for years principally confined.

No greater advance has been made in any direction, so far as dress is concerned, than in millinery designs and materials. It is not twenty-five years ago, when the choice in head-dressing was confined to one large, ill-shaped bonnet, denominated the "coal-scuttle." Young girls and old women alike buried their faces in its depths, and the hard inflexible crown, the stiff cape, made women of all ages look alike until a near view of texture of skin and feature revealed youth and its claims to beauty. The first round hat was crude enough, and only women of "liberal" ideas patronized it, but it was the foundation of all the innovations and revivals of the past two decades; for the idea being a good and convenient one, fashion went to work to improve upon it, and beautify it, and diversify it, and call the arts to her aid to render it picturesque and becoming; and so out of the little low crown, and straight uncompromising brim, grew the "Gainsborough," and the "Rubens," and the "Rembrandt," and the "Vandyke," and the "Reynolds"—styles which, with varieties and modifications, will probably retain their hold to the close of the century.

MME. DEMOREST'S "What to Wear," for the Spring of 1880, will be ready March 10. Price, fifteen cents, post-paid. 128 pages fully illustrating every department of dress. Address,

MME. DEMOREST,  
17 E. 14th St., N. Y.



ALCINA POLONAISE.

**Alcina Polonaise.**—The front of this novel and effective design represents a deep *panier* basque, cut-away a little below the waist line, and falling in pointed shape over a draped apron, which is shirred at the top, and sewed to the opening in the front of the basque; and a shirred breadth in the back forms a very *bouffant* and irregular drapery. It is tight-fitting, with two darts in each side of the front, in the usual positions, and one under the arm; and has side-forms in the back carried to the shoulders. The design is suitable for all kinds of dress fabrics, especially those which drape gracefully, and is very desirable for a combination of goods or colors. The trimming should be simple and in keeping with the material employed. This design is illustrated *en costume* on the cut of "Street Costumes." Price of pattern, thirty cents each size.



FAUSTINA POLONAISE.

**Faustina Polonaise.**—A long, pointed *plastron*, large *revers* turned up on the hips in *panier* style, and the graceful *bouffant* drapery at the back impart an especially stylish effect to this polonaise. It is tight-fitting, with two darts on each side of the front, side-gores under the arms, and side-

forms in the back rounded to the arm-holes. The design is suitable for all kinds of dress goods, especially the dressy varieties, and is very desirable for a combination of materials or colors, the contrasting material and the bows furnishing all the trimming required. Price of pattern, thirty cents each size.

## Original Entertainments.

New York is rather famous for the original form of some of its great public entertainments, particularly those in which ladies of culture are interested, and which are devoted to a charity. Two of these are particularly deserving of notice, not only because of the excellence of the objects which they serve, but also for the imaginative beauty of the ideas which are put into them. One of these is known as the "Children's Carnival;" but it is, to all intents and purposes, a grand ball and spectacle, to which the children's part in it is merely preliminary. This part, however, which consists of scenes, tableaux, processions, dances, and picturesque groupings, is highly poetical, and reproduces some of the most charming of the fairy descriptions which delighted our childhood, and will that of many children yet to come. It requires, also, months of preparation, of elaborate rehearsal, of carefully constructed toilets, and is, therefore, not by any means an unimportant part of the pageant.

Among the features of the carnival of February 9th was a harvest festival, a representation of the four seasons, and twelve months, a procession of French peasant maids who danced the *sabot* dance, and the carnival procession headed by the prince in a chariot, who is received and welcomed by the Goddess of Liberty.

The regular ball is introduced by a Spanish dance danced by ladies and gentlemen in Spanish costumes, and the occasion is, of course, taken advantage of in the production of beautiful ball toilets.

Another interesting event is the annual "Flower Party," given by the Young Men's Charity Association, under the leadership of Dr. Ferdinand Seeger, and with the aid of an honorary president and board of lady managers. The results of this entertainment, which always takes place at Delmonico's, supports or aids in the support of the free dispensary attached to the Hahnemann Hospital. The idea of the "Flower Party" is quite original, and has proved so successful that it is now established on a basis of permanent recurrence. The number of tickets issued is always limited, and none are sold unless indorsed by the names of the manager and the purchaser. The price of the ticket also covers the cost of supper and flowers, souvenirs of which, in some pretty form, are presented to every ticket-holder.

A feature of the toilets usually consists of the flower dresses, consisting of compositions of white satin and lace, or tulle garnished profusely with the favorite flower of the wearer, such as daisies, pansies, and the like. The floral decorations are also beautiful and artistic.

## Outdoor Wear.

THE variety of outdoor garments is now so great that it is well to understand the minutiae of the different forms, and for what special purpose they are adapted.

It should always be remembered that fashions in the original form are invented for or applied to the use of persons who can afford a variety of garments, and who find a need not met by any which they possess. Thus a dozen different styles will be in vogue at the same time, several of which will be worn by the same person at different times, and the others will be suited to those younger in years, or to such as must make one serve many uses.

It is therefore difficult to state in a word whether "long" or "short" outdoor wear is most fashionable, which is a question frequently asked; because both are fashionable worn at different times and under different circumstances.

There is the very long dolman, which has been the height of fashion during the past winter for ladies of sufficient age and height, but is of a character which renders it unsuitable for the very young, the short of stature, or persons of only limited means. It is large, it is distinguished, it is striking in appearance, very graceful when gracefully worn, but conspicuously inappropriate and out of place when made in inferior materials or worn by the wrong person.

The dolman-visite, on the contrary, is better suited to the young and medium-sized than to the tall and middle-aged. The latter can wear such a garment by having it made *en suite* with her dress, so that the division in the costume is not marked; but the young and small can wear it in light colors, of a cloth different from the fabric of the dress, and it will still be fitting, and daintily adapted to the person.

The walking jacket especially adapts itself to the young and the slender, and the present styles, being somewhat fanciful in cut, look out of place upon the mature woman; the *paletot* is one of those adaptable garments that can be made to suit all ages, all conditions, all sizes, by shortening or lengthening, by cutting a little closer, or enlarging a trifle the boundaries. But for the very reason that the *paletot* is capable of such wide application, it is not a particularly dressy garment, or one that would be chosen for special purposes and occasions.

The round cloak always approves itself as a wrap—it can be made not only to cover, but envelop, without hardly coming in contact with the dress beneath. It is easily removed, readily replaced, therefore invaluable when comfort depends on celerity. It is never dressy, but it can be worn over elegant dress, and laid aside without being in the way. It is extremely useful, therefore, not only as a wrap, but as a waterproof, to protect the dress from wet if the arms and hands are not required for use as they often are. This brought into being the ulster, which is protective, yet leaves the arms and hands free; but it must be drawn closely over the sleeves and bodice of the dress, is not without difficulty removed, and is therefore less suitable for a "dress" wrap than the round cloak, which does not come in tight contact, and is thrown off at once.

There is a long coat fashionably worn by



NARCISSA COSTUME.

**Narcissa Costume.**—A skirt trimmed with a plaiting at the bottom, curtain draperies on the front, and a back tastefully arranged and slightly *bouffant*; and a *casquin* having the fronts draped in *panier* style, and the back in jacket form with plaits let in the side seams, are combined to form this elegant design. The skirt is short enough to escape the ground all around, and is cut with an apron, a side-gore on each side, and a back breadth. The *casquin* is tight-fitting, with two darts in each side of the front, in the usual positions, deep darts taken out under the arms, and side-forms in the back rounded to the armholes. The design is appropriate for all kinds of suit goods, especially for the more dressy varieties, and is very desirable for a combination of fabrics or colors. The trimming should be simple and in keeping with the material employed. Price of pattern, thirty cents each size.



ALESON BASQUE.

**Aleson Basque.**—*Distingué* in effect, but simple in design, the "Aleson" is tight-fitting, very short on the hips, and has pointed fronts with two darts in the usual positions, and ornamented with long, pointed *revers*; there are side-gores under the arms, and side-forms in the back extending to the shoulder seams. The back is in coat shape, with plaits let in the side-form seams. The design is suitable for all kinds of dress goods, and is especially desirable for a combination of materials or colors. The *revers*, cuffs, and plaits in the back, if made of a contrasting material, furnish all the trimming required. Price of pattern, twenty-five cents each size.

very stylish girls just now, which is an English version of the ulster; but its neatness, its jauntness, its broad collar of dark plush or fur, in contradistinction to the light mastic and brown tinted cloths of which they are composed, impart an air of "style," which is very taking, and make it *par excellence* the "walking coat" of the season.

The cape, or *pèlerine*, single, double, triple, or more, real or simulated, is a revival of a very old fashion, that always remains in existence, is always being retired, and always revived. While it is new it is "stylish," when it becomes general it is "common," then it is allowed to hibernate again until another resurrection takes place.

## Hair Ornamentation.

THE RETURN OF THE JAPONICA—FEATHER BANDS FOR THE HAIR.—A caprice of fashion has revived the by-gone prestige of the japonica, a flower which was so fashionable at one time as to have given its name to the circles of high society, so that these were qualified as "Japonicadom." The Camellia Japonica is a convenient, though a cold flower for personal adornment. Cold or not, it is now worn again, and the popularity of red as a color causes the red blossoms to be most sought, while the beautiful variety which is half red, half white, and that still more gorgeous blossom which is dappled with the rich hue, are sold at very high prices. An exceedingly perfect and soft, though vivid, *nuance* is that of the "coral-pink" japonica, which usually shades to a deep tone in the center. The white japonica is hardly worn at all. The convenience of using this flower is found in the firmness of its leaf, which does not curl, droop, or scatter, its absence of any perfume which may not harmonize with that on the handkerchief, and the ease with which it can be arranged on the hair or drapery.

FEATHER BANDS for the hair are two inches wide, and have in the center an Indian ornament of shell. They are both single and double, and must not be laid perfectly flat to the head as the Greek and "Fontange" bands are laid, but with the upper edge set up and off from the hair, which is the easier from the fact that the dividing of the hair into a double front section enables a pushing forward and under-crimping of that portion to be effected, which keeps the bands up and in place. The same beautiful plumage is used for these bands as for hats: bluebird, pheasant, canary, duck, and peacock, as well as humming-birds' feathers, being sought for the purpose. There is no reason why the prediction that these bands will continue popular through the summer season, and at watering-places, should not prove true, for feathers are sufficiently light to harmonize with the most delicate dresses, while they have also the advantage of being weightless on the head, and not impaired by heat.

MME. DEMOREST'S "Portfolio of Fashion," for the Spring, will be ready on March 10th. Price, fifteen cents, post-paid.

Address,

MME. DEMOREST,  
17 E. 14th St., N. Y.

### Spring Costumes.

THE remarkable character of the weather during the first part of the winter season of 1879-80, the entire absence of severe cold, and the prevalence of a temperature scarcely ever down to freezing point, discouraged the use of the usual winter garments, and stimulated the preparation of early spring costumes. Already the first designs for the approaching season have made their appearance, and indicate somewhat the direction which fashion will take in the near future. Short dresses for the street are mainly composed of a plain material trimmed with figured stuffs, with plain satin, striped plush, or with braids into which gold or silver is introduced. The latter are best adapted to light and dark cloths, and to observe a tendency toward giving a general tone of one color to the entire figure.

For example, a light cloth costume, trimmed with silk and gold braid, blended so that the harmony is perfectly preserved, is accompanied by a beaver hat, trimmed with braid also, and a *panache* of feathers, the whole matching the dress in shade, and leaving quite out the somewhat *bizarre* effects of the past season, when deep red was often made to form a fiery contrast to light brown.

There is a decided reaction, also, in favor of quaint colors in costume, such as *gendarme*, peacock, and amethyst blue. Olives are fully as much, perhaps more, used than ever; but with these a mixture of rich color is not only permitted but enforced.

Very new costumes take the "Directoire" shape: a long redingote, open upon the back to the waist, and accompanied by a triple *pèlerine*. In fact the number of small capes, or simulated capes, sometimes reaches five. Of course the piling up of one upon another would be unendurable in warm weather, as it is burdensome even in the cold season. The method usually adopted, therefore, is to simulate the number of capes with rows of trimming, and it is a very effective way in which to use bands of feather trimming or rich braids.

The majority of spring suits, however, will consist of trimmed skirt, basque, or jacket, or simple skirt, polonaise, and *pèlerine*, and ladies can select from these styles, with a certainty of not being unfashionably attired, until next autumn demands a complete change of clothing.

### A Novelty of the Season.

THE fashion of wearing muffs with evening dresses is both novel and original, and doubtless has been suggested by the small white lace muffs with a bouquet of flowers that have been recently seen at day *fêtes*. Muffs are now worn with low dresses; sometimes they are carried in the hand, and sometimes they are in the form of a pocket, and attached to the dress, just as the *sporrán* is worn with the Scotch suit. These muffs are made of pale pink, blue, or white satin, and edged with white lace; a tuft of flowers to harmonize with the dress worn at the time is fastened to the top of the muff.



### House Dresses.

FIG. 1.—The "Oswald" suit, made in dark brown cloth, woven in invisible plaid, for a boy of four years. Pattern in sizes for two to six years. Price, twenty-five cents each.

FIG. 2.—The "Otella" costume, made in *gendarme* blue woolen *armure*, *pékin* goods, with the stripes alternately of blue velvet and old-gold satin and plain blue velvet. The back is quite *bouffant*, describes two deep points, and has a pointed *busque* falling over the drapery. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.



FREDERICA JACKET.

### Spring Trimmings for Children's Dresses and Underwear.

THE old house of J. and J. CASH & Co., Coventry, England, have issued their spring card of novelties in the pretty and durable ruffling which has won so firm a place in the good opinion of those who have to do with children's clothing and ladies' underwear. A charming new design is called the "Castle" frilling. It has a deep, turreted edge, and its fineness, its beauty, and durability eminently fit it for the trimming of drawers, both for ladies and children. In the narrow widths, the same design is suitable for the trimming of many other articles, including chemises, night-dresses, and the like, so that whole sets can be finished to correspond.

The new colored embroidered ruffling is particularly pretty this year; the addition of a pearly lace edge adding to the beauty, and rendering it much more becoming. It is fine, worked in solid colors, and has the effect of embroidery. The greatest merit of these trimmings, however, is their standard excellence—the colors never start, even ordinary bad washing cannot injure them, they can be used upon the summer dresses of little girls with a perfect feeling of safety, and nothing is prettier than simple white dresses, trimmed with red or blue embroidered lace-edged ruffling.

FEATHER-CLOTH.—This is a kind of felted woven material, having the feathers of chickens, turkeys, and geese curiously intermixed with it. It is gray and drab in color, and adapted for ulsters by London firms, particularly such ulsters as are required *en voyage*, or for lake and mountain journeys. It has not as yet been brought to New York except by private hands.

FREDERICA JACKET.—This very stylish jacket is entirely close fitting, and slightly double-breasted, with the usual number of darts in each side in front, side-gores under the arms, a seam down the middle of the back, and side-forms rounded to the armholes. The back piece extends the entire length of the garment, but a separate skirt is added to the fronts, side-gores, and side-forms. The design is appropriate for all the materials used for outside garments, and for many suit goods. The cuffs, collar, and buttons constitute all the trimming required. The "tailor" finish, several rows of machine stitching near the edges, is especially stylish for cloth. This design is illustrated elsewhere in combination with the "Hermione" overskirt, forming a very stylish costume. Price of pattern twenty-five cents each size.

DEMOREST'S "Journal of Fashion," for the Spring of 1880, will be published on March 10th. Price, five cents, or fifteen cents per year, postage paid. Address, W. JENNINGS DEMOREST, 17 E. 14th St., N. Y.



### "Depressed" Gems.

A FEATURE of what is distinctively called "art dress," is what is called the "depressed" setting of the more brilliant and costly stones, such as the diamond, emerald, ruby, and aquamarine, and also the finer qualities of topaz, a stone greatly sought by these art-seekers. The effect of the depressed setting, of which the gold rises above the stone, which thus shines up from a deep, hollow bed, is, it is claimed, to greatly increase its brilliancy, to prevent the scratching of the surface, and to secure it from that rubbing which sometimes results—especially with rings—in the wearing off of the finer points of the setting, and the consequent loss of the stone by displacement. Just now highly appreciated is the flat and plain gold headband called the "Brunchilde," having a single gem in the setting above described. A singular head ornament, greatly affected by esthetic ladies, is a flat headband of ivory set with square or round bits of rough metal, so jagged on the edge and so arranged that, by close examination, the Christian name of the wearer may be deciphered.



OTELLA COSTUME.

**Otella Costume.**—A tight-fitting polonaise, with a basque at the back falling in pointed shape over a *bouffant* drapery which describes two deep points, and the fronts ornamented with double *revers*, and having the skirt portion very much cut away and forming points at the sides, is combined with a gored skirt trimmed with two flounces to form this stylish costume. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each size.



ARGYLE ULSTER.

**Argyle Ulster.**—This comfortable garment is cut with double-breasted *sacque* fronts, slightly fitted by means of gores taken out under the arms; has a seam down the middle of the back, and side-forms extending to the shoulder seams. A deep, turned-down collar, under which a simple "Carrick" can be adjusted with buttons or hooks, large cuffs, pockets, and a belt complete the stylish effect of this design. It is suitable either for a traveling, driving, or waterproof cloak, or a duster, and can be made of any light quality of cloth, waterproof goods, or linen, either trimmed with narrow braid, or finished in "tailor" style, with several rows of machine stitching near the edges. Pattern in sizes for from ten to fourteen years. Price twenty-five cents each.

### Our Purchasing Bureau

Is the medium through which many ladies and dealers in millinery and fancy or dry goods send orders to New York when it is not convenient for them personally to visit the metropolis. Our long experience and wide facilities enable us very often to suit the taste and meet the wishes of purchasers better than they can do it for themselves. Orders, large or small, are promptly attended to, and with the most conscientious care and judgment. The following are selected from a mass, for brevity only:

"MME. DEMOREST:—The hat for which I sent to you has been received. Allow me to express my thanks for the taste and care shown in the selection. I look upon the Purchasing Bureau as quite a boon to Western ladies, and in the future hope many times to avail myself of its privileges.

"With many thanks,  
G. H. T."

"MURFREESBORO, Jan., 1880.

"MME. DEMOREST:—My little daughter was so much pleased with the patterns you sent for her doll that she has requested me to send for another set, No. six, with the walking suit. Your doll patterns are a boon to mothers, as well as little girls. Mine has learned the whole art of dressmaking from them.  
Mrs. J. I. Y."

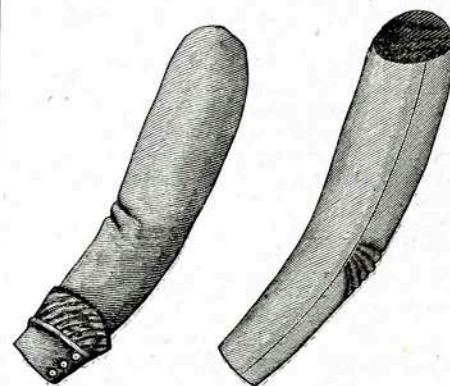
"TERRELL, Texas, 1880.

"MME. DEMOREST:—The packages sent by mail and express have been received. Every article gives entire satisfaction, and exhibits your rare taste and excellent judgment. Please accept my sincere thanks for your trouble.  
M. A. G."

"TECUMSEH, Neb.

"MME. DEMOREST:—Inclosed please find balance due you on my dress, which came to hand all right. The goods are splendid. The pekin much better than I expected. Accept my sincere thanks for your trouble and painstaking.

"Mrs. C. C. W."



PRINCESS SLEEVE.

**Princess Sleeve.**—An especially well-fitting style of coat sleeve, in which, by the peculiarity of the cut, the unsightly seam on the outside of the arm is done away with. The under side is cut very narrow, and the outer side is carried around to meet it, and gathered in to accommodate the elbow. It is adapted to all classes of goods for which a coat sleeve is appropriate. Any style of cuff or trimming may be added, but that illustrated is very stylish. Price of pattern, ten cents.

### Evening Toilet Worn at a Recent Ball.

**PENSÉE DRESS.**—A very beautiful and *recherché* evening dress was composed of pale pink satin of light texture, but on which a sheeny effect, similar to the whitish over-light on the *clair-de-lune* blue, is caused by the mingling of white threads. The novel feature of this *toilette* is the large wreaths of black velvet pansies with gold filigree centers, which, beginning at the waist, form the outline of the Marie Antoinette *small panier*—or what was called the "morning" *panier*, or *petit panier*—and, curving back to the belt after crossing the hips on both sides, fall again at the back in very long garlands which catch up the train, which, as well as the paniers of white tulle, is edged with what is called "invisible" ribbon, being a ribbon of tulle with a double hemmed edge, but so extremely light that against the light it is not seen at all. Little "wings" of tulle adorn the hair, and there is also a double cluster of pansies, which are laid flat upon the head, while the airy wings stand upright. The hair was arranged in the fluffy curls all over the head which this head-dress requires. This flattening of flowers to the head is new this season.

"SWISS" WAISTS.—*Corsages à la Suisse* are being revived for young ladies' home wear. The suitability of these waists to a youthful style of *coiffure* is one cause of their popularity. The Swiss waist is a corset-like black velvet jacket, having shoulder-straps of the same material, and is laced with black silk cord over a high *chemisette* of muslin, having half-tight sleeves and a frill at the neck. A gold or jet cross at the neck finishes this dress prettily, and, in fact, belongs to it, for this is one of those styles now called abroad *demi-costumes*, and which are simply modified national dresses, like the Polish style, for instance, which is very little altered and much worn just at present. The striped skirt, properly belonging to the Roman peasant dress, is associated with the pretty Swiss waist with good effect. Some young ladies add a black velvet cuff to the muslin waist, and the Alsatian bow for the hair harmonizes very well with this style. There is less variety than would seem to be the case in young ladies' dress, and a change like the above given is always well received. Linen cambric may be used for the *chemisette*.

## Percalé Underwear.

EVERY one cannot afford *foulard* as a material for chemises, drawers, and waists, and for those who cannot, and for whom linen is too cool, and possibly also too expensive, percalé is at once the finest, most agreeable, least expensive, and durable of all the better class of cotton fabrics used for the purposes mentioned.

Very cheap percalé is, of course, but little worth, although even this wears better, and is more pleasant in warm weather than any other kind of cheap cotton; but taking it for granted that the reader has a fondness for nice underwear, that she makes it herself, perhaps knits her tating, or lace, or edges it with fine, narrow ruffling, or delicate embroidery, we recommend her, if she has never indulged in percalé, to give it a trial, and see how much she will enjoy it, how cool it will be, and how much more refined than thicker cotton.

Combination underwear is gaining ground, and is now made not only in good, well-fitting forms, but cut square or low, and with short sleeves, or no sleeves at all, so that a lady can wear them with the most elegant *toilettes*. They are charming in pale blue or pink *foulard* silk, trimmed with torchon lace, and almost equally so with silk-finished percalé as a foundation.

## The Newest Colors.

For the novelties in color the names are, as always of late, very odd and original. "Water-nixie" is the loveliest and coolest of greens, and only applied to a light and very transparent sea-green, the very hue of the waves where they touch the shore. Hot and flaming, like the "Vésuve" red, is a new red called "Fabuleux," but this has an underlying suggestion of fire-rust. Some of the color-names are taken from favorite and rare wares, as the "Blue-after-rain," which is one of the Hawthorn patterns. "Austrian-crackle" is a light orange-yellow, and very fashionable, especially in ribbons and ties. "Eastern-yellow" is a marigold or *souci* yellow, but even warmer, if possible, in tone, and in silks is called "Sunset yellow." *Coucher-de-soleil*, which also signifies sunset, is also applied to a much admired orange-red, a shade in which artificial flowers are being fabricated. "Humberta" is the favorite color of the now favorite Parisian singer, and is a deep peach, while "Clary," a delicate straw-color, shares its popularity. "Amourettes" is, as may easily be guessed, a pretty *blush* pink, and its true shade has a suggestion of silvery white in its tone. *Pruneau* is the fashionable plum—a soft, warm shade.

## Furred Dresses.

THE costumes which have been sent out from Paris during the past three or four months have been better suited to the severity of an arctic winter than the exceptionally warm season with which we were favored. The unusual severity of the weather in Paris created a *faveur* for furs, and fur-trimmed dresses, which it was supposed must inevitably extend to this side of the Atlantic, but which, unfortunately, found not the least sympathy. Many of these costumes were of the richest velvet, and enormously expensive; some had three to five capes, simulated by rows of raccoon fur, upon coats which reached nearly to the feet, and were lined and wadded. It is rather hard to pay from three to five hundred dollars for a dress and not be able to wear it.

## Russian Nightcaps.

A NEW feature in night toilet is the Russian nightcap. This is a loose cap of cotton-backed satin, shaped precisely like a Scotch cap, and with a band of fur which must be white. Swan's-down is also used for this band, but is too delicate for the purpose. The aim of the Russian nightcap is warmth, and the first was worn by a lady of the aristocracy of Russia, who, after a fever, became perfectly bald. The fashion, although prevalent in Germany as well, and to a certain extent adopted in Austria, is not general even in cold countries, but it is strongly recommended for those who suffer from neuralgia. There are three causes for that terrible malady—general debility, indigestion, or cold. Formerly nightcaps were knit of woolen. The fashion being unbecoming was given up, but nothing, unless indeed it should be a nightcap of lace such as some of our belles have of late years adopted, can be prettier in effect than the Russian headgear for the night. Red satin is used, and trimmed with soft bands of chinchilla. The whole cap is loose and easy, even the band not being tight for fear of impeding circulation. Those who are sensitive to cold will like the innovation.

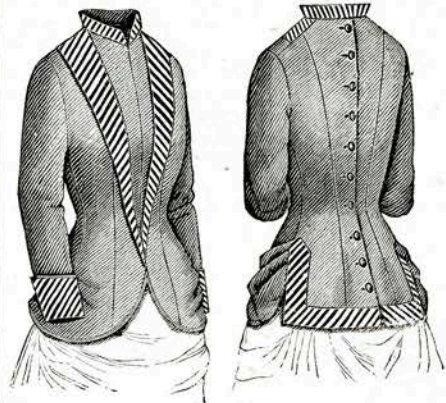


EFFIE DRESS.

**Effie Dress.**—To form this jaunty costume, a half-fitting, cut-away jacket is combined with a dress that is kilt-plaited to the throat in front, and has a plain waist at the back to which is attached a plaited skirt. The jacket is fitted with a dart in each front, has side-gores under the arms, a seam down the middle of the back, and side-forms extending to the shoulders; and the underwaist is cut with a French back and side-gores under the arms. The design can be appropriately made in all classes of dress goods, excepting the thinnest, and will look especially well made of contrasting materials. The trimming should be simple. Pattern in sizes for from six to ten years. Price twenty-five cents each.

**SATIN CASHMERE.**—Satin cashmere is the name of a new material recently introduced. It is twilled, and has all the gloss of the finest satin, although its foundation is cashmere wool. At present it is only made in black, and is somewhat costly.

**HALF HANDKERCHIEFS.**—The plush and *chenille* half handkerchiefs worn flat about the neck, over the dress, polonaise, or jacket, are giving place to some very pretty styles in satin and *satin de Lyon*, which are in lighter colors, and suitable for spring wear.



LINA BASQUE.

**Lina Basque.**—A simple, tight-fitting basque, having a single dart in each side of the front, side-gores under the arms, and side-forms in the back carried to the shoulders. It is fastened in the back, which is plain and square; and the front is ornamented with long, pointed *revers*, below which it is rounded away and looped in *panier* style on the hips. It can be suitably worn with trimmed skirts, or overskirts; and is a desirable style for most dress materials. A contrasting material will make the most effective trimming. Pattern in sizes for from eight to twelve years. Price twenty cents each size.



CHILD'S GORED DRESS.

**Child's Gored Dress.**—A simple "Gabrielle" or "Princess" dress, cut with side-forms back and front extending to the shoulders, and without plaits in the skirt. The design is suitable for children of either sex under one year, and girls under six years of age; and can be made up in any goods usually selected for the dresses of small children, and trimmed in any style appropriate for the material used. It is especially adapted for washable fabrics, and if made in suitable goods, and simply trimmed, is also an excellent and practical design for an apron. Pattern in sizes for from six months to six years. Price, twenty cents each.

**MORNING DRESSES.**—The Princess style is still in vogue for morning dresses, but they are belted in broadly, and accompanied by deep collar and cuffs of linen or needle-work. The front is finished with *flots* of ribbon, or ribbon and lace, as preferred. These can be attached to cambrics, or other washing dresses with small safety pins, and removed for washing.



OSWALD SUIT.

**Oswald Suit.**—A novel and stylish suit for little boys under six years of age, consisting of a half-fitting "Princess" dress, having long, loose fronts, side-gores under the arms, and short side-forms in the back rounded to the armholes, and the back pieces continued in coat shape. A box-plaited flounce is joined to the bottom of the side-forms and carried under the back pieces, and the effect of a cut-away jacket is imparted by the addition of a second skirt across the front and sides. The pointed *plastron* on the front adds very much to the general stylish effect. The design is appropriate for the various qualities of cloth, velvet, poplin, corduroy, and all other fabrics usually selected for the suits of small children. It can be trimmed with braid, or simply finished with rows of machine stitching near the edges, according to material used. This design is illustrated on the cut of "House Dresses." Pattern in sizes for from two to six years. Price, twenty-five cents each size.

### Children's Fashions.

WHATEVER may be the opinion regarding the use of colors for grown women in their attire, there can be but one so far as children, and certainly girls, are concerned. Solemn black, sorrowful gray, or pure white have their place, but only as constituent elements in the clothing of boys and girls.

The love of color is as natural as life to the young, and while masses of crude color undoubtedly vulgarize the finer shades and deeper tones, as certainly impart a sense of life, warmth, and beauty to these human flowers.

Blue and red always reappear in some form in children's costumes, and the new blues, such as the *gendarme*, and some shades of peacock, are particularly well adapted for association with bright geranium or poppy-red in not too large quantities.

Flannel is now very largely used in the making of children's dresses, and a pretty style comes in *gendarme* blue with plaited chemisette of red, cut square, and a red plaited ruffle between two of the blue upon the skirt. A red bow at the back, made also of the plaited material, completes the basque, and a little plaiting of the same assists to form the cuffs upon the sleeves.

Flannel costumes are the most useful for country wear, especially by the seaside, upon the borders of the lakes, or in the mountains. Cotton dresses, under such circumstances, are worse than useless, while a couple of serge or flannel will last the entire season for rough, every-day wear. The new striped woolly flannels are not near so good

for this purpose as the plain washing flannels, in the darkest shades of blue, or the Russian gray flannels trimmed with red. It should also be remembered, in trimming children's clothing with contrasting colors, that where the deep tones are used the corresponding tones in the contrasting color should be employed; as, for example, geranium or poppy-red with the lighter shades of gray, but crimson, maroon, or garnet with iron or Russian gray.

There is very little now to be complained of in the dress, even of girls. Of course it is possible to costume them in the most luxurious style, and a great deal of elegant dressing is exhibited at the balls and parties, whose influence, on this and other accounts, is very questionable. But it is not necessary for children who do not frequent these places to dress in this style, and it is a subject for congratulation that in all the essentials the dress of the children of to-day is protective and healthful.

Very pretty dresses for early spring wear are made in delicate shades of wool, pink, blue, violet, amethyst, and rose, trimmed with upright insertions and deep ruffles of *torchon* lace. This latter is not put on continuously, but fills in the plain spaces of box-plaited flounces made of the material of the dress. The quantity of lace required, therefore, is small, and the arrangement very effective. The design may be equally applied to silk.

The spring *paletots* are fashionably made of light *armure* cloths, tailor-stitched, and finished with buttons, but without contrast of color. Many of them have no collar, excepting a narrow standing one at the throat, but with them are worn very large collars, forming small capes, of Hamburg needlework which are fastened in front with long loops of ribbon or tied with cords.

Small bonnets to match the dress, or picturesque hats of beaver, or felt lined with satin, accompany these *paletots*, which button over at the throat but are slightly cut away at the bottom of the skirt.

A pretty little dress for a girl of six years is the "Effie." This consists of a half-fitting cut-away *paletot* worn over an underdress, which is kilt-plaited to the throat in front, and attached to the box-plaited skirt by a plain waist at the back. The collar, part of the pockets, and the cuffs are of the plain material. This design would be pretty in a combination of red and blue, the red being used for the underdress and the mounting of the *paletot*.

The "Otella" costume is more elaborate, and is designed for girls of fourteen or sixteen years of age. It consists of a polonaise, cut out upon the front, and forming leaf-like draperies, which are repeated in the basque forms at the back. The skirt is trimmed with two flounces, the plain one kilt-plaited and the gathered one in a contrasted material. This trimming fabric is striped, and forms a long pointed vest, a border to the overskirt, and puffs upon the sleeve. A plaited *plastron* extends from the throat to the point of the vest.

The "Argyle" ulster is a useful model either for traveling or street wear. It may be made either in linen or waterproof cloth, and affords complete protection, while, at the same time, it is very neat, and even elegant in its appearance.

The "Lena" basque is a very pretty design for a spring suit. It is easily trimmed in some contrasting material, and is cut so perfectly as to require very little trouble in fitting. Combined with a trimmed skirt it makes a complete dress.

The "Child's Gored Dress," is one well adapted to flannel or any simple material. Used for linen or white *piqué*, the dress of the summer would be

excellent as an apron for winter. The trimming may be Cash's new embroidered and lace-edged ruffling, which is advantageous in colors, because it washes so perfectly.

The "Oswald" suit is a stylish little Princess dress for a boy. It gives the effect of a coat in front, and a *paletot* at the back over a box-plaited skirt.



"COTTONWOOD."—If you could send a brief and more practical letter, telling just what your life is, what its duties, what its pleasures, what the *living* actually is, in a "digest," etc., we might use it.

"Mrs. M. M. C."—Your windows would look better without lambrequins, provided your curtains were suspended from bars by brass rings, which is the latest and best method of hanging them in artistically furnished houses. Antique linen and lace make very pretty and not very expensive curtains, and the creamy tint is not only more elegant, but shows dirt less than the clear white. All colors of furniture coverings and carpets are *mixed* nowadays, and the most fashionable combinations are in browns and greens, with olive, red, peacock blue, and gold. Heavy raw silk is used.

Make the garnet silk with trimmed skirt and basque and trim with garnet, and blue and gold brocade, arranged as vest, cuffs, and side-pieces, or straight panels.

"S. S. S."—There is no significance attached to a wedding anniversary of seventeen or eighteen years. Fifteen years is the "crystal" wedding; twenty years, the "linen" wedding. Once in five years is, surely, often enough for a wedding anniversary of this description.

Parting cards are left, or sent by mail, with "P. P. C." in the lower left-hand corner. We cannot supply the "Easter Dawn."

Mrs. D. L. C. writes:—"I would like to say to the housekeepers, that copper utensils or brass articles may be as thoroughly cleaned and look as bright by washing them with a solution of salt and vinegar as by using oxalic acid, with the advantage of running no risk of poisoning either children or careless domestics. Use as much salt as the vinegar will dissolve, and apply with a woolen rag, rubbing vigorously, then polish with pulverized chalk, and the article will look like new, with little labor, as the acid of the vinegar is very efficient in removing all stains from either copper or brass."

"C. C."—Have the white alpaca made up with demi train skirt, high basque, cut a low but narrow square, and long sleeves. Trim with garnet velvet and white lace, and it will be very handsome for dinner or evening wear.

"N. N. S."—The remains of General George Washington rest at Mount Vernon. See the story, illustrated, in February number. The statement that the longest day is two minutes longer than the seven days before, and seven days after, is absurd, as almanac statements usually are. The lines melt one into another with a difference that is almost imperceptible, until time has increased the general average.

"PANSY."—Gentlemen do not introduce *themselves* to young ladies, they ask some friend to perform this service for them. Of course you repeat the same formula with some little variation.

The shade of green inclosed is one that no fashionable color used now could be combined with. Chintz-satine is a summer fabric, and will doubtless reappear with the advancing season.

"Mrs. J. I. Y."—We receive postage stamps as payment for fractions of a dollar.

"FADED BLACK CASHMERE."—If you do not wish to rip the breadths apart, brush the skirts perfectly free from dust, and then sponge them on the right side with clear, cold coffee, and iron with a moderately hot iron on the wrong side, or using a woolen fabric to iron on. White goods will lint it. To restore a dress that has turned brown, cut the seams open close to the sewing, to save the trouble of ripping, and brush them free from



*Street Costumes.*

FOR DESCRIPTIONS, SEE PAGE 227.

# 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.

A SINGULAR change in atmospheric phenomena seems to have reversed the order of things during the past winter, transported our usually severe winter across the Atlantic, and brought to us the sunny skies and genial temperature of France. This change may be, and probably is due to astronomical conditions, and in this case a much earlier spring, and an unusually long and warm summer may be anticipated—at least, this is what seems likely, and it is well to be prepared for what may take place.

That it is unwise to base our calculations or requirements on the necessities of persons living in another country and climate, was made very evident last winter, when what was considered the intense cold abroad stimulated the production of cloth and fur garments and costumes of such exceptional weight and warmth that they could not be worn under our more favorable circumstances without real discomfort, as well as possible danger to health.

Experienced physicians, while giving all due credit to the preservation of natural heat by warm clothing, declare that nothing is more depressing, weakening, and enervating, than the constant burden of weighty clothing, and not a few dangerous, and even fatal cases, have occurred from the necessity of wearing an elegant but too heating and burdensome garment, because it had been ordered from abroad, and, having been purchased, must be worn. We would advise ladies generally, however, to be well prepared for a possible "trying" summer, by having in possession plenty of cool washing dresses, and light changes of under and outer clothing. At the same time, it is not well, in this climate, to neglect the precaution of wearing some kind of gauzy flannel next the skin, even during the warm weather, as this absorbs perspiration, prevents sudden chill, and enables the most delicate to wear thin fabrics without danger, notwithstanding unlooked-for changes of temperature. The materials for the present

season are very pretty, and very varied, so that no difficulty would exist in supplying every requirement, if money is only forthcoming. The choice in the new and charming cotton fabrics is almost endless, and their finish is now so fine that they will bear comparison with silk.

A new cotton "faillé" is indeed much more elegant in appearance than a cheap, flimsy silk, the effect is certainly quite as good as real *foulard*, and it would make fully as attractive toilets for "garden" parties, for which purpose it seems especially suited.

The prettiest "summer" silks are the Louisines, in tiny, almost invisible checks, and mixed colors. So fine are the lines that the color is hardly discernible, else the combination of a white tint, scarlet, gold, and blue would be very showy. Checked silks are quite the rage; but, instead of only two colors, several are blended in all of them, which, strangely enough, has a subduing, rather than a bolder effect. Woolen dress goods, such as camel's-hair, chuddah cloth, wool beige, and the like, are all in single colors, and are trimmed with figured stuffs; but the cottons are mostly figured except the Madras ginghams, and these are checked in dark blue and white, or in shades of blue crossed with lines of red, gold, and black. Thin figured cottons are prettiest trimmed with white linen lace, or needlework embroidery; they have a delicacy quite equal to muslin, or gauze, excepting that it is not diaphanous. The figures, moreover, are natural, or decorative, and quite new in design for textile manufacture.

Colors are much lighter than they have been for many years, and suits of white wool are not uncommon with jackets of figured or striped material, which is also used as trimming upon the tinted skirt. These costumes are very stylish and elegant looking, and are not so extravagant, for they can be worn a long time, and the white wool will clean. Drapery is not very full, or much bunched up; on the contrary, there is a slight tendency to return to the straight gown of former times—this, it is not at all likely will become more decided, for the study of graceful outlines has be-

come a sort of passion, and will not be given up at present. The latitude, however, at present existing, admits of the adoption of any style which has an air of grace or novelty, and certainly there never was a time when so much liberty was accorded to individual taste.

## Models for the Month.

The illustrations for the present month are suggestive, not only because they furnish models for the making up of new spring dresses, but because they are indicative of what may not, as well as what may be expected during the coming season. The short dress, the straight coat, the freedom from the "tie-back," tell their own story, as does the revival of the narrow ruffles as a trimming, and the basques of figured stuffs to which allusion is elsewhere made, and which have been a feature of the past season. The "Odette" costume is at once very new and very pretty. It consists of a short walking-skirt and a long redingote; the latter cut up into plain breadths, and cut out from the front leaving the apron, which may be puffed, or shirred, revealed. The back part of the skirt is trimmed with fine narrow ruffles, the heading of the top one touching the edge of the coat, which is faced with silk, but not corded. Of course the costume would be composed of two materials, plain and figured, and the latter is sometimes striped also. This would compose the coat, and the figured stripe, if there was one, might be used to divide the puffings of plain material upon the front. It is a good style for checked "Louisines," which are the prettiest and most durable of the "summer" silks; but in this case the check being very small, the same fabric could be used to compose the whole of the costume if desired.

The "Micheline" is a walking skirt, made upon a lining, and particularly adapted for a combination of two materials. It is understood that there is nothing arbitrary about the mounting with nar-

row ruffles, and the finish of the same round the bottom of the skirt. Instead of the ruffles kilting may be used, and a puffed or shirred front. The basque or jacket worn with this skirt would of course be made of the same material as the brocaded sides, and the "Marquise" basque would be a very good design for the purpose. Altogether about fourteen yards and a half would be needed for such a costume, including ruffles, as illustrated. This would be divided into five yards and a half of the figured fabric, and nine yards of the plain material.

The "Bianca" demi-train is a very graceful and elegant design, which adapts itself to many materials and fabrics. It is very stylish in plain wool, and figured stuff, of genuine and really fine quality, for it ought to be a kind that will drape gracefully, such as soft camel's hair, or "Chud-dah" cloth, and the figured material should be silk and wool.

But it is still more effective in a combination of satin and brocade, or soft, rich silk, and figured *damassée*; and it makes up beautifully also in a combination of grenadine and black striped *pékin*, the *pékin* forming the front part of the side trimming, and the broad fold of the paniers. Eleven yards are all that is required for this skirt, including the flounce, one yard and a quarter of which should be of the figured or striped goods. Of course it is mounted upon a lining skirt, for which five yards and a half of paper muslin is required. Overskirts can hardly be dispensed with during the reign of short dresses, for what-

ever may be said of the grace of plain trained skirts, nothing can do away with the simple ugliness of the short, plain skirt. Something has got to be done with it, and a pretty, gracefully draped overskirt is a most convenient method of solving the problem.

The "Fantine" is certainly graceful; its double, lightly draped apron, the irregular folds of the puffed scarfs at the back, which are well adapted to washing materials, and may be represented with equal success and propriety in cotton, silk, or wool, are effective without any of the "fussiness" which is so fatal to delicacy and refinement of tone and appearance, and thus extremely suitable for the summer costumes of a young woman.

For wraps, and to complete spring suits there are several very stylish designs. One is the "Bal-four" coat, a tight-fitting garment, usually made in light ribbed cloth, and requiring no trimming but facing on the under side of silk or satin, stitching, and handsome buttons. It is double-breasted, and can be worn for years between the seasons, as well as used for a necessary wrap in traveling. Four yards and a half of cloth twenty-four inches wide will make it. The "Perinette" jacket is more appropriate as the finish to a suit, and would properly complete one made of a combination of two materials, though the vest should not be of the plain wool, but should match the wool in silk, or satin. About four yards of the figured material is required, and one yard of plain for vest, and bands upon cuffs, and pockets.

The dolman still holds its own, but has taken the form of the "Visite," the prettiest and most distinguished of small out-door garments. Black is the best color for the *visite*, or the dolman, because being richly trimmed, as it should be and must be, to represent itself properly, it is somewhat expensive, and is the most suitable visiting garment which a lady is likely to have, one, therefore, which she will wish to wear with different kinds of dresses, both light and dark. The "Marielle" is an elegant form of this favorite garment, and may be recommended as well-fitting.

### Fashionable Millinery.

No. 1.—A round *toque*, with a high, full crown made in sapphire blue *satin de Lyon*, encircled by a wreath composed of pink roses and buds, set in moss and fine leaves.

No. 2.—A lovely bonnet of satin straw, the brim flaring in front, and faced with heliotrope satin, shirred, and the outside trimmed with a long heliotrope plume, satin loops matching the facing in the brim, and a large pink rose set in foliage.

No. 3.—A gipsy bonnet of yellow Tuscan braid, the brim faced with red *satin de Lyon*, shirred, the crown encircled by a *rouleau* of the same silk, the strings of ribbon to match, held in place by gilt ornaments, and the trimming completed by a cluster of yellow tips on the front of the crown.



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FASHIONABLE MILLINERY.

No. 4.—A rather close bonnet of cream-colored chip, the brim faced with turquoise blue *satin de Lyon*, the strings made of the same material, doubled, and finished at the ends with a plaiting of cream-colored Breton lace, and the outside trimmed with a wreath of tea-roses set in foliage.

No. 5.—A turban of *gendarme* blue chip, trimmed on the front with a large bow of satin of the same color, a cluster of tips of the same color on the back, and the edge finished with a full *ruche* of black Breton lace, embroidered with gold.

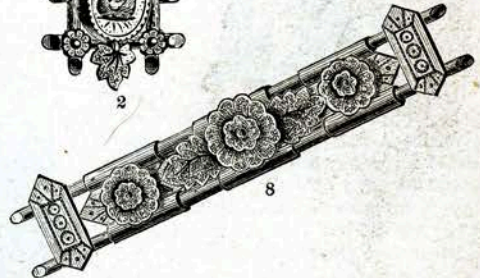
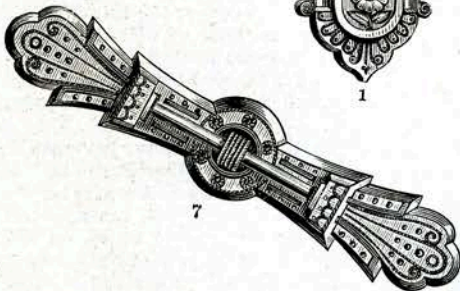
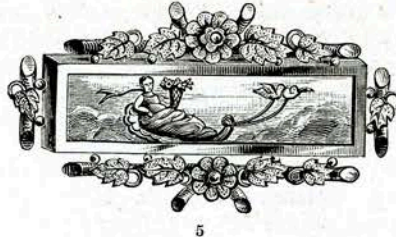
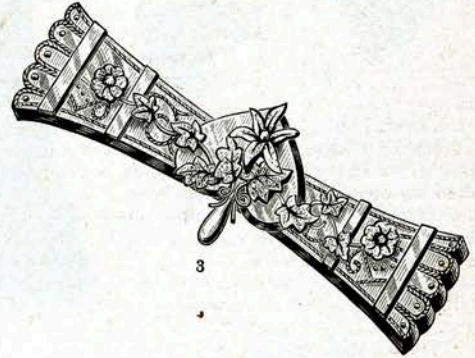
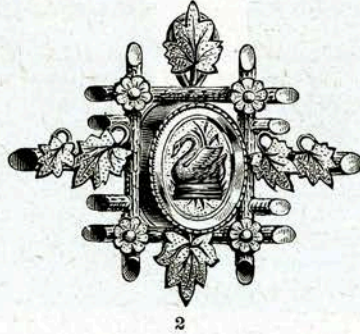
loped ends, filigree ornaments on the surface, and transverse *plaques* of polished red gold. The center is occupied by a spade of highly burnished gold, upon which is a lily in frosted silver, with the center ball in polished red gold, and sprays of leaves and forget-me-nots in frosted green and red gold extending on each side. Price, \$1.75.

No. 4.—A very stylish design for ear-rings, made in "rolled" Roman gold, saucer-shaped, and ornamented with filigree work and polished *plaques*. In the center is a star of highly polished gold,

No. 8.—A handsome lace pin in "rolled" gold, consisting of two round bars of Roman gold, each one enriched with cylinders in polished red gold, and connected by *plaques* of red gold and filigree, and *plaques* of dead gold, upon which are disposed open flowers in green and copper-colored gold. Price, \$1.63.

**Carcanets.**

"CARCANETS," or chains and collars composed of a series of jewels attached by chains, have,



**NEW STYLES IN JEWELRY.**

**New Styles in Jewelry.**

No. 1.—This stylish set comprises a lace pin and ear-rings in "rolled" gold, the groundwork Roman gold surmounted by a rim of polished gold. The center is ornamented with raised flowers of frosted green and copper-colored gold. In the middle of the pin is a bird in silver. Price, \$5.25 for the set.

No. 2.—A very handsome set, consisting of a brooch and ear-rings, in "rolled" gold. The middle of the design is in highly polished gold, slightly oval in shape, and richly engraved. Bars of frosted gold, the extremities of which are highly polished, are placed at the sides, and are ornamented with leaves in frosted green and copper-colored gold. At the intersections of these bars are very small ornaments in copper-colored gold, and in the center of each is a tiny ball in highly polished gold. All the polished gold that is seen is solid. The ear-rings match in design. Price, \$6 for the set.

No. 3.—This pretty design is in "rolled" gold, the body in satin finished Roman gold, with scal-

loped ends, filigree ornaments on the surface, and transverse *plaques* of polished red gold. The center is occupied by a spade of highly burnished gold, upon which is a lily in frosted silver, with the center ball in polished red gold, and sprays of leaves and forget-me-nots in frosted green and red gold extending on each side. Price, \$1.75.

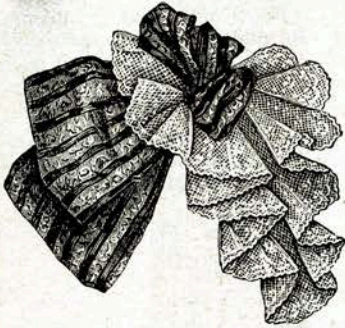
No. 5.—A very beautiful set in "rolled" gold, consisting of a brooch and ear-rings. The center is an imitation of Geneva painting upon a silver background, set in a rim of polished gold. On the sides are bars of polished gold, ornamented with leaves of frosted green and copper-colored gold, and the design is completed by rosette-shaped ornaments in copper-colored gold. All the polished gold that is seen is solid. The ear-rings match in design. Price, \$9 for the set.

No. 6.—A handsome design for ball ear-rings in "rolled" Roman gold, ornamented on the front with filigree work, in the center of which is a rosette in frosted copper-colored gold, containing a tiny ball in polished gold. The ball is connected with the hook by means of a horseshoe, through the opening in which is passed a whip. All the polished gold is solid. Price, \$1.75 per pair.

No. 7.—A stylish lace pin in "rolled" Roman gold, ornamented with filigree work, and rims of polished gold. In the center is a bar of polished gold. Price, \$1.75.

owing to their very advantageous effect in giving character to the head and throat, become of late years extremely *bien portés*, and this year's styles certainly surpass all the foregoing in the novelty and beauty of their designs, which comprise classic, Oriental, and *Premier Empire* effects; for, by jewelers, in spite of the existence of the Republic, names relating to the past are still used for newly-produced jewels, although whatever savors most of to-day is most liked, and these inventors tax their brains to find new and yet appropriate styles. A superb necklace, imitated from one bestowed upon Josephine at the time of the coronation, has twenty rows of medium-sized pearls between each one of eight medallions set with enormous pearls, and with triple pear-shaped pearls front and back below the larger medallions. The fac-simile is one of those magnificent imitations which are worn even by ladies of high rank abroad when it is their whim to adopt them. Another very elegant carcanet, entirely of "crushed" gold, imitates the Cleopatra "square plate" necklace. Another has four Greek heads, of cameo style, held by chains of garnets and twisted silver.

## Stylish Jabots.



No. 1.—A lovely *jabot*, consisting of a full *coquillé* of Breton lace, finished at the top by a knot of striped satin ribbon, which connects it with two large loops of the same ribbon, that fall at the opposite side. Price, with ribbon of any desired color, \$1.85.



No. 2.—A dainty *jabot*, especially desirable for young ladies. It consists of a straight band of white *crêpe de chine*, shirred at regular intervals, and finished at the top with a puff, at one side of which emerge graceful loops of narrow, pale blue *grosgrain* ribbon; while the other side and bottom of the *jabot* are ornamented with a *coquillé* of Languedoc lace interspersed with ends of the ribbon. Price, with *crêpe* and ribbon of any color, \$1.90.



No. 3.—A simple *jabot*, consisting of full *coquilles* of Languedoc lace, finished with a puff of wash blonde. Price, \$1.25.



MICHELINE WALKING SKIRT.

**Micheline Walking Skirt.**—A simple, stylish design, arranged with a gored skirt, short enough to escape the ground all around, on which is disposed especially graceful drapery, giving the effect of a long overskirt open about half way up the front, and moderately *bouffant* at the back. The style of trimming on the underskirt can be changed to suit individual taste, or can be omitted altogether, if preferred. The design is suitable for all classes of dress goods, and is desirable for a combination of materials. The front view of this skirt is shown in combination with the "Marquise" basque on Fig. 1 of the full-page engraving. Price of pattern, thirty cents.



FANTINE OVERSKIRT.

**Fantine Overskirt.**—A novel and graceful style of overskirt, arranged with a double apron, having the under part draped low and the upper part looped in the middle. The back, which is moderately *bouffant*, is draped irregularly. The design is suitable for all classes of dress goods, especially those which drape gracefully, and can be trimmed in any style appropriate for the material used. This design is illustrated elsewhere, in combination with the "Perinette" jacket and a short walking skirt. Price of pattern, thirty cents.



No. 4.—A handsome bow of brocaded satin ribbon, pale blue and cream-color, combined with loops and ends of narrow, pale blue satin ribbon. Price, made in ribbons of any desired color, \$1.25.

The "What to Wear" and  
"Portfolio of Fashions"  
for Spring and Summer  
of 1880.

THESE publications are now so well known by the majority of our readers that we have only to call attention to their issue for the present season, and the continuance of the features which have made them so popular. No one who purchases paper patterns of the "fashions" can afford to be without the "Portfolio," a large folio of 64 pages and 800 illustrations which photographs all the leading styles with such clearness and distinctness that the full effect of the most intricate as well as the most simple costumes is obtained. Opportunity is also afforded for comparison, the only method of arriving at correct judgment.

As no one who uses paper patterns can afford to be without the "Portfolio," so no lady who makes clothing for herself or others, or who buys it, can afford to be without our "What to Wear," the spring and summer issue of which is now ready, 128 pages large 8vo full of illustrations of the prevailing styles. Its practical and comprehensive character recommends it to those who are obliged to look for the *multum in parvo*, the much in little. Price as usual, of either publication, fifteen cents. Sent by mail on receipt. Postage paid.

PRETTY paper weights are made of Mexican agate cut in the shapes of Mexican fruits, and placed on square or oblong slabs of agate. Some of these fruits are shaped in such wise as to present a peculiar appearance in the eyes of persons unaccustomed to the productions of that tropical latitude, and the differences as to size are considerable: some being not larger than a large cherry, while others are as large as a good sized apple or pear.

A VERY *distingué* handkerchief for mourning is of linen lawn, with initials and hem outlined with jet beads.

CRAVATS à la Sara Bernhardt are very popular.





LÉONTINE COSTUME.

**Leontine Costume.**—To form this novel and stylish costume, a long *casquin*, with cut-away fronts showing a Louis XV. vest, is combined with a skirt that has a box-plait in front and the sides and back kilt-plaited. The *casquin* is tight-fitting, has one dart in each front, side gores under the arms, side forms carried to the armholes, and a seam down the middle of the back. The back pieces extend the entire length of the garment, but a separate skirt is added to the short fronts, side gores and side forms. Plaits are laid in the seam between the skirt of the *casquin* and the back piece, formed by extensions cut on those pieces. The design is suitable for all classes of dress goods, excepting the thinnest, and the costume is most effective if the *casquin* is made of a different fabric from the skirt. The front view of this costume is shown on Fig. 3 of the full-page engraving.



ODETTE COSTUME.

Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

**Odette Costume.**—A short walking skirt with a shirred front is combined with a long, plain redingote, very much cut away in front, to form this very stylish costume. The redingote has two darts in each front, short side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. It is appropriately made in all classes of dress goods, excepting the thinnest, and will be most effective if the redingote is of a different material from the skirt. The front view of this design is shown on Fig. 2 of the full-page engraving. Price of pattern, thirty cents each size.

## Street Costumes.

(See Illustration, page 222.)

FIG. 1.—A *distingué* walking costume, in which the "Marquise" basque and the "Micheline" walking skirt are combined. The basque and the lower part of the drapery on the front of the skirt are made of Jacquard goods, in Oriental colors and designs, and the trimming on the skirt and the drapery at the back are of sapphire-blue *satins de Lyon*. The basque is tight-fitting, and has the skirt portion added to the front and sides, but cut on in the usual way at the back. The skirt is short enough to escape the ground all around, and is trimmed with narrow ruffles. The back drapery is moderately *bouffant*, and quite long. Frills of Breton lace at the throat and wrists, and a *jabot* of the same lace on the front. Hat of Tuscan straw, with a broad brim, and square, rather high crown. The brim is faced with sapphire-blue *satins de Lyon*, shirred, and overlapping on the outside. A *rouleau* of the same silk encircles the crown, and three ostrich tips, two sapphire, and one the color of the straw, are arranged to fall over the front of the crown. Both the basque and skirt are illustrated among the separate fashions. Basque pattern, twenty-five cents each size. Pattern of skirt, thirty cents.

FIG. 2.—The "Odette" costume, made in black *satins de Lyon* and brocaded satin. The skirt, which is made of the *satins de Lyon*, is walking length, the back trimmed with fine Marguerite plaitings, and the front with perpendicular shirrings. The coat, or redingote, is made of the brocade and is very much cut-away in front, showing the skirt nearly to the waist. The back is trimmed with a *jet fourragère*, and frills of *point Lauguedoc* finish

the neck and wrists. Bonnet of gray satin, shirred, the brim faced with pale rose-colored satin, the strings rose color, and left side and back ornamented with ostrich tips, gray and rose-color. The opposite view of this costume is given among the separate fashions. Price of pattern, thirty cents each size.

FIG. 3.—This stylish costume for a miss, known as the "Léontine," consists of a plaited skirt, and a tight-fitting redingote having a Louis XV. vest. The skirt is made of *gendarme* blue armure woolen goods; and the redingote of Jacquard goods, silk, and wool, the ground *gendarme* blue, and the pattern in blue and gold color. The vest is of *gendarme* blue silk. Henri III. collar of *point d'esprit*, and frills to match at the wrists. Hat of satin straw, the brim faced with *gendarme* blue velvet, the crown encircled by a *rouleau* made of velvet of the same color and yellow *satins de Lyon*, and trimmed at the back with two yellow tips. The opposite view of the costume is given among the separate fashions. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

THE NEWEST and most admired color in millinery is "heliotrope," a cross between primrose and violet.

## Portfolio of Fashions.

MME. DEMOREST'S Portfolio of Fashions for Spring and Summer of 1880 is now ready, 64 large folio pages and 800 illustrations of the latest and most fashionable designs. Price fifteen cents, postage paid. Address MME. DEMOREST, 17 East 14th Street, N. Y.

## The "Fleur de thé" Fabric.

THE beautiful spring goods bearing the name of *Fleur de thé* is sure to be adopted for summer wear. Delicate as the softest cambric, it "gives" like crape, and resumes its numerous crinkles after washing. No one would suppose it to be a material that could be washed and retain its appearance. Made up without trimming, it is sufficiently pretty in itself to look well, and will in a measure take the place of linen, batiste, and the gossamer suit cloth.

IMPERISHABLE FLOWERS.—The indestructible artificial flowers now imported by a few ladies for their own use, are said to have a preparation like india-rubber, a species of gum recently found to be useful for this purpose, in their composition. It is certain that these flowers retain their form and color, and are not affected by rain or snow. It is asserted that heat does not affect their beauty. The first use of the material of which these very elegant flowers are made, was in the flexible stems to the violets and poppies, which caused these French artificers to look so much more graceful than those made here. These stems were greatly admired, and the new flowers are issued by the same establishment that made the first named. Whole garlands for ball dresses, however long, are much more easily adjustable when thus made.

STRAW TRIMMINGS imitating cords, braids, and beaded lace-like passementerie, have made their appearance.

### "Josephine Shawls."

THE mantle shawls, made single and with a border, designed separately from the center though incorporated with it, and with a fringe and long cape-like ends at the front, while the back is rounded, are simply the small shawl, similar to those made by order of the Empress Josephine, the *grande dame* whose shawls were said to be numberless. The ladies-in-waiting wore these convenient, graceful, and light, mantle-like affairs in the morning with their simpler toilets, and, as the belts then worn were always superbly clasped, drew the long ends of the shawl under the belt. The beautiful cashmere pattern in these shawls, now imitated in France, and of which the design is said to have originated with the empress herself, makes a picturesque though quiet drapery for the shoulders, and the fact that the figure is not concealed—for the curve of the cape-like form comes only to the top of the upper arm—is also an advantage where an elegant dress is beneath. These shawls are not called "Josephine" shawls at present, but "cape shawls," nor is the quaint hat—a puff, a flat band and a single flower on the side—called a Josephine hat, but a *Parisien*, and it is likely to be worn, as it is not heavy, and displays the curls à la *Tallien*, now so much in vogue.

HELIOTROPE is a new color to be found in spring goods.

A VERY rich fabric to be used in combination with other materials is satin with an ivory ground, having designs in garnet, olive, and orange.

### Street Costume and Visiting Toilet.

FIG. 1.—A stylish costume, made in *gendarme* blue camel's-hair, combined with Jacquard goods, silk, and wool, the stripes alternately of *gendarme* blue, with small figures in gold, and yellow stripes, with the patterns in Persian colors. The designs used for the costume are the "Perinette" jacket, the "Fantine" overskirt, and a short walking-skirt. The jacket is made of the Jacquard goods, with the vest of blue silk, and the overskirt and skirt are of the plain goods, trimmed with the striped, the skirt being finished at the bottom with a full plaiting of blue silk. *Toque* with a full crown made of soft silk, in Persian colors, the edge finished with a puff of blue velvet, and the left side trimmed with a *pompon* of feathers, in which all the colors are combined. Pattern of jacket, twenty-five cents each size. Overskirt pattern, thirty cents; skirt pattern, thirty cents each size.

FIG. 2.—A visiting toilet, made in bronze-green satin-finished silk, combined with *damassé* silk having bright-colored designs on an old-gold ground. The latter material forms the lower part of the apron of the "Bianca" demi-train, and is used for trimming the *paniers* at the sides; and the rest of the skirt is of the plain silk. The sides are slightly puffed below the *paniers*, and the drapery at the back is modestly *bouffant*. With this dress is worn a *visite*, the "Marielle," made in black satin-finished silk, profusely trimmed with jet *passementerie*, and full plaitings of very fine Breton lace. The collar and *revers* are made of brocaded satin, and the garment is lined with old-gold colored silk. Bonnet of yellow Tuscan braid, trimmed with a long yellow plume encircling the crown, a large bow of bright red ribbon on the front, and a red rose, encircled with foliage, at the side. Strings of ribbon matching the color of the plume. Skirt pattern, thirty cents. Pattern of *visite* in two sizes, medium and large. Price, twenty-five cents each.

### Preserved Silks and Woolens.

THE colorless liquid employed for the preservation of fruit, and which was exhibited at the Fair of the American Institute last fall with great success, has been adapted to the treatment of textile fabrics, with the same apparent results, restoring and rendering them impervious to moisture.

Fresh fruit, dipped in this liquid, retains its quality apparently for any length of time, and silks, satins, woolen materials, in fact, fabrics of every description, treated by this solution, instead of becoming limp and discolored, as when dipped in water, take on new strength or power of re-

sistance, become waterproofed, and more enduring. It is hard to tell what changes may not be expected from this discovery in the future.

### Embroidered Spring Suit.

ONE of the prettiest of the new spring suits is of light wool, embroidered in olive shades and blue upon the tinted ground. The work is executed in a vein-like pattern, which forms a heading to the flounce and bands across the front of the tablier. The bodice is completed by a broad embroidered belt, and is partly covered by a short square cape bordered with the embroidery.



STREET COSTUMES AND VISITING TOILET.



PERINETTE JACKET.

**Perinette Jacket.**—A stylish, tight-fitting jacket, having cut-away fronts meeting only at the waist line over a pointed vest, and the back longer and in coat shape. The vest and outer fronts are fitted with one dart in each side of each, there are side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. Plaits, formed by extensions cut on the back piece, are laid in the back and side form seams. It can be suitably made in all classes of dress materials, and the vest, collar and cuffs can be appropriately made of a contrasting material. The front view of this jacket is shown elsewhere, in combination with the "Fantine" overskirt and a short walking skirt. Price of pattern, twenty-five cents each size.

American silks are exhibited in greater variety of figured designs than ever before. There are figured satins in many attractive figures and patterns for contrasting fabrics; there are pongees and *foulards*, plain, hair-striped, and figured, besides plain silks of a higher finish than have been reached heretofore.

Satin is used very largely in the trimming of spring suits, but upon wool and for street wear it should match the fabric with which it is combined. For reception, or dinner dress, and in combination with silk, the satin may be of a different, and even of a high contrasting color.

The cottons are now among the most important of the summer materials, and are as attractive as the lighter kinds of summer silks. The cotton crapes, and the cotton *faillies*—the latter an exquisitely pretty and delicate material—are among the newest of cotton manufactures.

Then there are the *monie* cloths, which are finer and in better patterns than last year, the satines pretty and delicate, yet lasting; the Madras ginghams, charming for children, and for the spring and summer school-dresses of young misses. Altogether the variety is almost endless, and it is as difficult, in enumerating them, to tell where to end, as it is to tell where to begin.

### Demorest's Journal of Fashion

for spring of 1880 is now ready, price, five cents. Sixteen large folio pages, and full of illustrations of the fashions, yearly subscription fifteen cents.

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17 East 14th Street, N. Y.



MARQUISE BASQUE.

**Marquise Basque.**—Appropriate either for house or street wear, and partaking somewhat of the prevailing masculine style for ladies' dress, this *distingué* design is tight-fitting, with the usual number of darts in each side in front, side gores under the arms, side forms carried to the shoulders, and a seam down the middle of the back. The back pieces extend the entire length of the garment, but a separate skirt is added to the front, side gores, and side forms. This design is appropriate for all kinds of dress materials, and is particularly effective made in figured goods, to be worn with skirts of different materials. The front view of this design is illustrated *en costume* on Fig. 1 of the full-page engraving. Price of pattern, twenty-five cents each size.

### Spring Materials.

AMONG the newest things are the China cotton crapes, a thin fabric with dark ground, and very small artistic designs executed in beautifully blended colors. These crapes return to the "crinkle" after being washed, and their effect in outlining the form is that of an elastic fabric. Cheviots reappear in very good designs for spring suits, and are especially adapted to the wear of children and misses; for ladies' wear the plain all wools are preferred, with trimming of some figured or brocaded stuff, of which the colors and designs are in great variety, the cashmere and olive colors predominating. The leading woolen fabrics are camel's hair, Chuddah cloth, and camel's hair *biege*. Light basket *armure* and cloths are used for jackets.

The new *foulards* are very pretty and delicate, but do not differ much from those of last year; the grounds are ivory and cream-tinted, the figures small, and in dainty little bud and leaflet patterns.

The *louisines* are in small checks, and blended colors—scarlet, white, and gold; in blue, gray, red, and black, or shades of olive and brown, with lines of blue, white and gold, or red. There are also larger checks; in fact, checks in Scotch patterns enter more into summer silks than they have in many years before.



BIANCA DEMI-TRAIN.

**Bianca Demi-Train.**—A short draped apron forming *paniers* at the sides, full side pieces, leaving the underskirt visible in the front in the shape of an inverted V, and very *bouffant* drapery at the back combine to make this an especially stylish design. It is suitable for all dress materials which drape gracefully, being most appropriate for the more dressy varieties, and can be made very effective with the apron of the underskirt and the *revers* of a contrasting material. Price of pattern, thirty cents.

### Birds and Shoulder Ornaments.

A STILL further development of the fancy for birds of all colors as decoration or ornament—for they cannot properly be called trimming—is evinced in the novel lace-knots to be worn on the right shoulder, in the center of which is placed either a canary, a yellow-bird, a humming-bird, or a cardinal-bird, with wings expanded to the utmost, and the head bent down. Among the imported shoulder-knots of this kind, a picturesque fancy has gone so far as to place upon the tiny feathered heads an odd little net of wire, intended to imitate a falcon's "hood."

With similar oddities may be classed the red enamel lady-bugs, on leaves of crude green enamel for dress buttons; the scarlet and apricot bags trimmed with white jet, to be worn with black dresses; the bracelets, with twelve masked faces in unpolished silver, and copied from Pompeian "grotesques;" and the gauze butterflies, with peacock's eyes fastened upon their wings, to be worn in the hair.

### "What to Wear"

for the spring and summer of 1880 is now ready, price, fifteen cents, postage free. 182 large octavo pages, full of illustrations of the latest novelties in dress, etc., etc. Address, MME. DEMOREST,  
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## Spring Bonnets.

It is rather unfortunate that when an idea gets started in fashion, especially in the fashions of manufactured fabrics, it is not only run into the ground in one direction, but it is seized and pressed into the service in many others, where it seems out of place. This is the case with the recent introduction of blended cashmere and *jardinière* colorings into dress fabrics, a circumstance which has given great variety, and added many elements of beauty to the present style of costume. But when it comes to mixing all the colors of the rainbow, of the garden, of the woods, of the loom, or the laboratory in dyed straw and chip, and weaving them together in patterns like Turkey rugs or India carpets, one may well ask if this thing has not gone far enough, and if there is any one thing left sacred from this harlequinade of color.

Gradually handkerchiefs, stockings, cravats, ties, all the accessories of the toilet have succumbed, until there is nothing left to relieve the glowing mass of color. Even lace is now colored or embroidered with colors, and mitts and gloves not only match the toilet as a whole, but show designs in colored and bead embroidery, which are supposed, though they very seldom do, to carry out the detail of the dress. A great many of the new colored lace-like straws and chips are very pretty in themselves—it is the fact that the color makes them difficult to trim with propriety, and difficult also to adapt to different costumes, is what renders them objectionable.

There are cases in which color can be introduced into chip and straw bonnets with good effect, as, for instance, in a cluster of mottled hair stripes around the edge of a chip or straw bonnet, intended for traveling or mourning wear. Such a bonnet will require only a trimming of soft mixed Persian or India silk, matching, or containing the colors of the trimming fabric used upon the dress. The body part of the dress may be dark gray, brown, old blue, or lichen green, but the little effect of color in the edge of the brim will harmonize sufficiently with any or all of these, and equalize the color effects throughout the costume.

The "poke" bonnet is very prominent in English straw, but its principal features are considerably modified and much less objectionable than they were twenty-five years ago. Now they have a quaintness which gives them distinction and conveys an idea of character.

The costume bonnets take the form of soft-crowned caps or the "handkerchief" bonnet, which is only a variation from the seaside cap of last summer. It is very simple, and may be made out of a triangular bit of almost anything, with a flower or feather in front and a bow at the back. It is not, however, very becoming, excepting to some long, narrow faces. It is too flat upon the top for short or round-headed persons.

Tuscan and Leghorn straws seem to have recovered a good deal of their former *prestige*, and trim beautifully with the soft-tinted China silks, and embroidered straw-trimmings. Soft silks and crape are greatly preferred as trimmings to ribbons.

BEADED TRIMMINGS are only just beginning to show what they will be like. The new beaded embroideries on silk, satin, velvet, and lace, are a dream of beauty and marvelous combination of color.



MARIELLE VISITE.

**Marielle Visite.**—This graceful *visite* has a dolman back, partially fitted by a curved seam down the middle, sleeves inserted in dolman style, and sacque fronts. The design is appropriately made up in silk, cashmere, *sicilienne*, and other goods of the same class that are used for outdoor garments, and many kinds of suitings; and can be simply or elaborately trimmed, according to taste and the material used. This *visite* is illustrated elsewhere in combination with the "Bianca" demi-train. The pattern is in two sizes, medium and large. Price, twenty-five cents each.



BALFOUR COAT.

**Balfour Coat.**—Simple in design, but very stylish, this garment is tight-fitting and slightly double-breasted, the back pieces and middle of the front extending the whole length of the garment, and the sides cut short and having the skirt added at the bottom. It is fitted with one dart in each front in the usual place, and a dart in the middle of the right front to fit it more closely; has side gores under the arms, a seam down the middle of the back, and side forms rounded to the armholes. The design is appropriate for any of the fabrics usually selected for out-door garments, and also for many suit materials. The "tailor" finish—several rows of machine stitching near the edges—or braid, will be the most suitable trimming. Price of pattern, twenty-five cents each size.

## Spring Wraps.

The newest form of spring wrap is a long, tight-fitting coat with a skirt that opens on the back, and is finished with a facing of silk, square pockets, and buttons. It is a very stylish garment, though not quite so convenient as the ulster, for unless it is closed at the back, it requires an elegant dress beneath it, which is not the case with the protective ulster. In ordering them made, however, a good many ladies order that they shall be closed at the back, and others adopt a still further modification of the original garment, so that it becomes in reality the ulster with a variation. It is a particularly useful spring garment with short, plain dresses; it is burdensome with an elaborate short dress, which cannot be seen, and which is difficult to take care of unless it escapes the ground.

The prettiest addition to handsome spring suits is the cape mantelet with square ends in front, which are held by a broad belt. This belt may surround the waist, or only start from the side seams, the back being coat-shaped, or cut in the princess style; but it holds the square ends all the same.

Small capes and mantelets are retained, and will be sure to have more or less of a vogue, because they are the simplest and most convenient addition to suits; but for visiting or church wear there is nothing more useful or more elegant than a small dolman or *visite* of rich black silk, satin, or fine cashmere well trimmed with real lace or *passementerie*, or *passementerie* and fringe. Such a garment does not require a large quantity of material, and it and the trimmings should therefore be of the best, particularly as it is generally needed for the most important uses, and lasts a considerable time.

A handsome black spring suit should always be accompanied by such a garment, as it not only completes the costume, but furnishes a stylish little out-door garment for wear with other dresses.

The jackets are like the cloth ones of last winter, perfectly plain, and very properly so. The jackets mounted with dark brown or many-colored collar and cuffs require to be uniform with the dress with which they are worn, and this is not always possible. An independent jacket, therefore, should not be characterized by anything that will stand in the way of its harmony with any kind or color of dress; and the only jackets that fulfill these conditions are of plain light or black cloth with mounting of buttons only.

The "Josephine" shawl is a quaint little three-cornered affair of embroidered silk or Canton crape, which is worn upon the shoulders, and will be more useful later in the season than it is now. It will serve to place around the shoulders in going to the springs from one's hotel at the watering-places, to make a village call; but it is hardly suitable as a wrap for city streets.

FASHIONABLE colors are lighter this season than for many years.

EMBROIDERY follows the natural forms, and the most artistic is not executed after a pattern, but from the original ideas and trained skill of the workwoman.

ARTIFICIAL flowers are more beautiful and life-like than ever. The roses are marvels of faithful imitation, and are as distinguishable by name in the best stores as in a garden or at the florists.

## House Dress.

THERE are so many lovely materials nowadays out of which to make a house dress pretty and attractive, that women who live in their own homes, and have time to cultivate the household graces, are in fault if they do not take advantage of them.

A short, inconspicuous street and walking dress is a necessity, as well as a convenience, and business and professional women, of which there are now a great many, are compelled to put such a dress on in the morning and keep it on all day, because they are compelled to be out of doors, or in a shop or an office.

But women at home are not bound by this necessity, and will find that it really adds to the cheerfulness of the family to put lightness and brightness and color into home dress.

A great deal of red enters into the composition of the toilets of many ladies at the present time, especially those who have traveled much, and gotten over the monastic idea of black, and brown, and gray, in which our American women love to shelter themselves. A few examples taken at random from a recent little evening at home will show what is meant.

The quietest of the dresses in question was a Russian gray, or what is more truly called a "steel blue," silk, soft and rich, worn by a well-known literary lady. The train was plain, but full, and gracefully draped; the front shirred, and crossed by a broad fold of red satin, which mingled with the drapery. A narrow, rolling collar was lined with red satin, and red satin reappeared upon the cuffs, and in the heavy cords used as a girdle for the waist, and the ends of which assisted to ornament the right of the skirt. Another toilet consisted of red brocade trimmed with satin and gold lace, which formed a *fraise* around the neck, which was shawl-shaped; the sleeves being to the elbow, and striped by gold lace and red satin, with gold lace ruffles.

A third dress was of pure cream white *barège*, made with masses of fine plaitings, supplemented by others of Breton lace. An immense bunch of red Provence roses clustered in the heart of this pretty toilet.

A striking costume was composed of a white silk skirt, puffed and trimmed with narrow ruffles at the back—and a ruffled *tablier*, from which a long coat of crimson satin was cut away, the tails extending down upon the skirt, and showing rich buttons of carved pearl. A full *jupon* of white lace was worn at the throat. These instances might be multiplied *ad infinitum*, but it is not necessary; they are only given to show in what a variety of ways high color is used to brighten and enliven dress. Of course for summer wear, for house wear, in small communities, or in the midst of household responsibilities, costly silks and satins are not required—would indeed be greatly out of place; but the pretty new cottons, the Madras gingham, the linen lawns, the flowered satines, the delicate muslins and *barège* can be utilized for house wear, very inexpensively if dressmaking is done at home, and may be enlivened by a cluster of ribbon loops, or a striking bit of contrast in the color of the trimming with excellent results. To be successful, the treatment must be judicious. Soft tints are best heightened by a dash of vivid color—but if there is much rosy color in the flower pattern, it should be toned down with a dark shade, or white lace, or embroidery.

Madras gingham are made very pretty with mere edgings of embroidery and knots of ribbon.

The lichen green gingham, checked with lines of gold, black and red, are very pretty, relieved with a cluster of red satin loops to one side of the overskirt, which can be removed when the dress is washed.

## Hints for Home Dressmaking.

THE first necessity in the attempt at making or remodeling a dress at home, is to have a clear idea of what you want to do, of the result you want to produce, and then try to do it. A little careful thinking at first often saves much after-tribulation, and even an admired design should not be determined upon until it has been found to suit the material and purpose, and is not likely to test too hardly the dressmaking ability of an amateur.

In making over a dress of unwashable material, or which is to be combined of part old and part new fabrics, cut first a lining skirt, and then proceed to mount the different parts of the upper portion upon it, following the design and the directions closely, but trying it on with sufficient frequency not to make mistakes, which can only be remedied with much trouble and loss of time.

The bottom of the skirt should be finished with a hem, a binding, and narrow facing (if it is a silk or woolen dress), before the flouncing is put on. Cording, now, is not used, or at least very unfrequently, and more as a trimming than to strengthen seams. As many as five heavy cords are sometimes used to finish the bottom of a handsome-trained dress, which is otherwise made plain; but for putting in the sleeves, the edges of polonaises, jackets, and the like, a facing or stay on the under side has taken the place of the old-fashioned "cording."

The most fashionable basques are perfectly plain and straight round, and whatever is "trimmed on," should be made to seem, as much as possible, a part of the thing itself, not merely patched on. Still, it is much better to be careful of the neatness, the regularity, the general fitness of a design, than to attempt extraordinary and unusual effects. Trimmed skirts, as a rule, are best for silks and woolens; overskirts, or polonaises, for washing materials.

Some of the light summer dresses will, however, be made and worn without overskirts or trimming, except perhaps a narrow flounce or two. A fichu will cover the shoulders.

In the matter of flounces one can be guided by taste and convenience. Narrow gathered ruffles are coming in again, and if time is not of great importance, these may be used very successfully to give style to inexpensive summer materials, such as *barège*, or wool grenadine. Flounces with plaits laid in clusters, with spaces between, are also useful where the quantity of material is rather limited, the spaces being filled up or not, as may be considered desirable, with straps or contrasting loops or plaits.

## Summer Evening Toilets.

THERE is nothing more depressing at the balls given at summer watering places than the reappearance of the heavy, long-trained evening toilets, which have done duty all through the hard service of the winter campaign, and are thriftily supposed to be quite good enough for the mixed dances at watering-place hotels. The idea may be economical, but it is certainly very bad taste. Summer evening ball-dresses should, at least, be light and delicate looking. The prettiest are a mixture of light gauze and silk, or figured satin. The gauze may be arranged as narrow ruffles, the thicker fabric has an overdress cut square, away from the front, and with elbow sleeves, which are always becomingly finished with lace.

White *barège* is a suitable material for summer evening dresses, and this also looks well ruffled, or trimmed with itself, in plenty of narrow plaited flounces. Satin ribbon and plaited Breton lace furnishes all the additional garniture required.

If white muslin is used, it should be the dotted or figured kind, as this holds the stiffening so much better than plain white, which soon becomes limp and dragged, even when made over silk. Dotted muslin may assist in utilizing a soiled pink or blue silk toilet, but if it is to be fresh all through, it is just as well, and better to make it over pale pink or blue batiste.

The delicate rosebud *foulards*—what are called the Yeddo *foulards*—make lovely evening dresses, especially in Watteau styles, and trim charmingly with white lace and satin ribbons. The pretty cotton *faïlles* will also be used; but these are only suitable for young ladies, and should be made short for dancing purposes.

## Riding Clubs, and Riding Habits.

THE latest fashion among the young ladies and gentlemen who compose society, is the "riding club," which consists of from half a dozen to a dozen of young people of both sexes, who are fond of horseback exercise, and who agree to meet and indulge in long rides and exercise of this kind together. The time selected is early in the morning, or late in the afternoon, and the rides usually extend beyond the limits of the Central Park, often into Westchester County, and the lower part of the lovely region that lies between New York and Tarrytown.

One of these "clubs" was begun in the country last summer, and has been kept up on account of the exceptional fineness and mildness of the winter. Another grew out of a theater-party, and so on. Some young married people are in them, and they promise to grow into a sort of rage.

There is quite a change in the style of riding habits worn by ladies, principally seen in the great reduction made in the length of the skirts. Cloth drawers are now a part of the dress, and there is certainly no longer any necessity for skirts of the extreme length on the score of modesty. The coat-basque, and the moderately long skirt are both perfectly plain, and show merely a rim of linen, and a pretty crimson or Scotch necktie. The high hat is still seen, but has largely given place to the "Derby." A thin strip of gauze veil is usually worn with the latter; while with the former, the gauze scarf forms the trimming of the hat itself. The gloves are undressed kid of ivory tints.

MME. DEMOREST'S Spring "What to Wear," with full and accurate information on every department of dress, including the new materials to be worn, laces, jewelry, coiffures, bonnets, all the new styles of dress, and in fact everything that a lady merchant, milliner, or dressmaker would wish to know about the ensuing spring fashions. Price, fifteen cents, post free; "Portfolio of Fashions," fifteen cents, or, both together, twenty-five cents, post free; mammoth "Bulletin of Fashions," thirty-five cents, or all three sent together for fifty cents, post free. Address, MME. DEMOREST, 17 E. 14th Street, N. Y.

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## Children's Fashions.

FASHIONS for children take on more easily than those for grown people the quaint and picturesque forms which have reappeared, since the Centennial stimulated with us the revival of medieval forms.

Since that time, the children of those who can afford to indulge their fancies have reproduced, more or less, the historical pictures of previous centuries, as well as the characteristic features of national costume, so far as they survive, of our own day. Few, of course, carry out these antiquated or purely local ideas in their entirety. But they enter very largely into modern designs, and especially the designs for children's clothing.

It is upon children we see the Phrygian cap, the peaked hat of the Chinese, the three-cornered hat of the Continentals, and the very latest style of headgear is the night-cap of the French Revolution, with its top thrown down, and a tassel fastened at the side as an ornament.

The ulster was first appropriated by the little ones, and the peasant-bodice survived with them long after it had been discarded by their mammas, and now they have adopted the coat.

This coat is a feature of the spring styles. It is tight-fitting, closes at the waist with buttons, but is open from the waist to the bottom of the skirt. The body may be buttoned to the throat, or it may be opened slightly, and completed by a *revers* collar.

The collar is rarely of the same material as the coat. It may be plush, velvet, corduroy, or hair-striped satin and velvet but the finish should match the band of the cap or turban which surrounds the head.

Very pretty suits have been made of cheviot, in small check, with coat *en suite*; and in these cases the *revers* collar, and the facing were made of Scotch checked silk in the colors of the cheviot, this checked silk being also used for the trimming of the hat. Satin may also be employed for the same purpose, and look well in almond color, matching the shade of the cloth.

The popular use of flannel for the summer dresses of boys and girls in the country and at the sea-side has stimulated improvement in the manufacture of this article, so that it can now be obtained in the lightest and finest qualities, and in many small-striped and Venetian patterns for dress purposes. Undoubtedly, where mornings and evenings are likely to be cool, there is no material so convenient and permanently useful for the dress of children as navy-blue flannel. But even children get tired of one color and one kind of dress, and if they did not, their mothers would. The variety in flannel is therefore most desirable, and the pretty chevions offer an alternative which will gladly be accepted.

The pretty cotton fabrics are a real temptation in buying for children, but they are too often a delusion and a snare. In light colors they are no better than white, so far as freedom from the wash-tub is concerned, and the dark colors are somber, yet soon grow limp and lose their freshness. In best qualities they are expensive, quite beyond the means of the average of those who have several children to provide for, and in the cheaper qualities they are hardly worth the trouble of making up.

The best cottons for the wear of girls, and especially for the school-dresses of Misses, are the



CHILDREN'S COSTUMES.

Madras gingham, which this season appear in charming patterns of dark blue, checked with white, and occasionally lines of color, these trim very prettily with laced-edged ruffling, or Hamburg embroidery, and even bad washing will hardly extract the color.

For spring suits for elder girls, the combination of plain with figured materials is as much in vogue as with older persons, and one of the designs most affected is the "Costume Léontine," which consists of a stylish coat, cut away from the front, and showing gores in the side seams at the back. It fastens at the waist only over a long Louis XV. vest, which is of the same material as the plaited skirt. This skirt is kilted and box-plaited all the way down, but has no flounces or additional trimming. To make the costume effective, the coat must be of a different fabric from the skirt, and the latter should be plain, the other figured or striped.

The "Lucette" skirt is a good style for summer woolen goods, and may be accompanied by a sailor-waist or a belted bodice. It consists of an underskirt, box-plaited all the way down the front, but forming a deep flounce at the back, where it is attached to a straight piece of either the goods, or lining. The overskirt is drawn away from the skirt, and very lightly draped at the back, where it falls in easy, irregular, and graceful folds.

The "Dorine" jacket and "Cleone" basque are either of them good models for combination spring suits.

The "Dorine" may be made in the cloth or flannel, and trimmed with a narrow clustered braid; or in linen or cotton goods, and trimmed with a striped bordering of brown and white, or black and white. But the "Cleone" is best trimmed with a contrasting material, and looks extremely well in dark green with facing of some pretty silk and woolen stuff, in cashmere stripe, or cashmere colors.

The "Adolphe" suit is a little costume adapted for a boy of four or five years, on his first introduction into pants. It consists of a belted blouse, plaited all the way down, and finished with a deep, rounded collar and cuffs, stitched but untrimmed. The buttons down the front, and upon the sleeves are almost the only effort at ornamentation, and the suit, including the pants, is best made in dark blue, or gray flannel in Scotch tweed, or cheviot cloth, three yards and a half being required.

## Children's Costumes.

FIG. 1.—The "Adolph" suit, made in dark blue flannel, finished with rows of machine stitching, for a boy of six years. The blouse is plaited in the same manner back and front. Sailor hat of blue straw; linen collar and cuffs. Pattern of suit in sizes for from four to six years of age. Price, thirty cents each.

FIG. 2.—The "Dorine" jacket and the "Lucette" skirt are combined to form this becoming costume. The skirt is box-plaited in the front with the drapery forming modified *paniers* at the sides, and has moderately *bourrant* drapery at the back; and is made of sapphire blue camel's hair, trimmed with a broad band of velvet of the same shade near the bottom, the drapery being without garniture. The jacket is about three-fourths tight, and is made of cream-colored basket cloth

of light quality, trimmed with numerous rows of *soutache* braid of the same color. Embroidered linen collar and cuffs. *Toque* of *gendarme* blue *satin de Lyon*, trimmed with cream-colored ostrich tips, and a full *ruche* of *gendarme* blue silk around the edge. Both the skirt and the jacket are illustrated among the separate fashions. Skirt pattern in sizes for from ten to sixteen years. Price, twenty-five cents each. Pattern of jacket in sizes for from eight to twelve years. Price, twenty-five cents each.

## Good Words.

"ALTAMONTE, FLA.

"DEAR DEMOREST:—The beautiful premium, 'Window Gardening,' was duly received, and please accept my hearty thanks. It is just such a book as I have long wanted. I am trying hard, among my few friends and neighbors of these pine woods, to procure more subscribers for your valuable Magazine; not because I am so anxious for your beautiful premiums, as because I wish every household might know its great worth. If I was rich, I would like to order a dozen copies, and send them to poor, but deserving girls, to help cheer and beautify them. K. C."



LUCETTE SKIRT.

**Lucette Skirt.**—Very simple and decidedly graceful, this design combines an overskirt open to the waist in front, having pointed *panier* draperies on the sides, and moderately *bouffant* drapery in the back, with a skirt that has a box-plaited front and a short back, finished by a box-plaited Spanish flounce. It is appropriately made in all styles of dress goods, excepting perhaps the thinnest, and is especially suitable for those which drape gracefully. The trimming can be selected to correspond with the material used, bands of a contrasting fabric, as shown in the illustration, being especially effective. This design is shown elsewhere in combination with the "Dorine" jacket. Pattern in sizes for from ten to sixteen years. Price, twenty-five cents each.

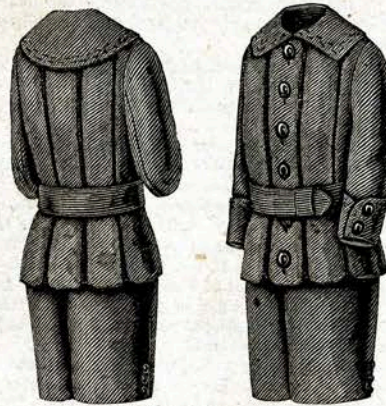


DORINE JACKET.

**Dorine Jacket.**—Simplicity and style are happily combined in this essentially practical design. It is about three-fourths tight, has one dart in the usual place in each front, side gores under the arms, side forms carried to the shoulders, and a seam down the middle of the back. The design is appropriate for all materials used for out-door wear, and is also desirable for suit goods. Buttons and narrow braid constitute all the trimming required. This design is illustrated on the cut of "Children's Costumes," in combination with the "Lucette" skirt. Pattern in sizes for from eight to twelve years. Price, twenty cents each.

POINT Languedoc lace is more used in Paris than the Breton.

TAMISE cloth is the most popular fabric for spring and autumn wear for mourning.



ADOLPH SUIT.

**Adolph Suit.**—A rather deep blouse, laid in box-plaits back and front, and knee pants, wide at the bottom and without fullness at the top, are combined to form this simple but stylish suit. The design is suitable for flannel, the lighter qualities of cloth, either plain or twilled linen, jean, or any of the white goods of which suits for small boys are made. Woolen fabrics can be finished with rows of machine stitching. The belt can either be of the material of the suit or of leather. Pattern in sizes for from four to ten years. Price, thirty cents each.



CLEONE BASQUE.

**Cleone Basque.**—Suitable either for house or street wear, this basque has a deep, pointed *plastron*, is tight-fitting, has one dart in each front, side gores under the arms, double side forms in the back, two extending to the shoulder seams, and the other two rounded to the armholes, and a seam down the middle. The back pieces extend the entire length of the garment, but a separate skirt is added to the front, side gores, and side forms. The design is appropriate for all kinds of dress materials, and is particularly effective if the *plastron*, collar, cuffs, and skirt are made of a contrasting material. Pattern in sizes for from twelve to sixteen years. Price, twenty cents each.

MME. DEMOREST'S semi-annual "What to Wear," fifteen cents; yearly, twenty-five cents.

Mme. Demorest's semi-annual "Portfolio of Fashions," fifteen cents; yearly, twenty-five cents.

Mme. Demorest's quarterly "Bulletin of Fashions," thirty-five cents; yearly, seventy-five cents.

Demorest's "Quarterly Journal," five cents; yearly, fifteen cents.

Or all four publications for one year, post free, for one dollar and twenty-five cents.

Address MME. DEMOREST,  
Or W. JENNINGS DEMOREST,  
17 E. 14th St., N. Y.

## LADIES CLUB

"Mrs. C. D. A."—You must mean the picture called "The Judgment of Paris." It represents Minerva, Juno, and Venus, contesting for the possession of an apple, which Paris finally awards to Venus on her promise to give him the most beautiful woman in the world.

"O. N. D."—The Taje Mahal at Agra is said to be the most beautiful and costly building of the kind in the world. You can find the full description of it with illustration, in Madame Ida Pfeiffer's "Journey Round the World." Agra, is of course, in Hindoostan. The origin of "O consistency thou art a jewel!" has been given many times, but we cannot refer you at this moment to the exact date or place. Perhaps some of our readers can inform you. This is the nineteenth century because the eighteenth preceded it and the twentieth will follow it.

In preparing manuscript you can write on ordinary note paper if you choose, heading the page with the title, writing only on one side of the sheet, and numbering each page, 1, 2, 3, etc. It is customary now to sign the name at the close of the article, unless habit has become fixed in another way. Always affix full address and price to manuscript, whether a letter is sent or not. This is necessary to insure attention, and if you want it returned, you should inclose stamps for return postage. Tennyson's latest important poem is "Harold, a Tragedy." T. De Witt Talmage is a Congregationalist.

"Miss M. G. K."—Garnet or dark blue velvet would look best with your Turc satin. Make of it a trimmed demi-trained skirt, using the velvet for flounces, and for a diagonal drapery across the front. The basque should be entirely of velvet, with satin vest, collar, cuffs, and pipings. Bustles will be very little worn this summer. Styles of dress will be simple, skirts generally walking length, and fichus to complete the dress for street wear. The "What to Wear" is fifteen cents per number.

"Egg."—Whether we should make up silk like the sample, for a young lady, would depend upon whether there was any alternative. Such a dress would be better than none at all, but we should not "hanker arter it!" A black silk for a middle-aged lady should be made with a trimmed demi-trained skirt, and deep basque hollowed a little upon the hips. Much trimming is not necessary, if the silk is handsome, and nothing can be more suitable than black real lace, and jet *passenterie*. You are quite right in thinking that leap year would make the circumstance of renewing the correspondence rather suggestive. It should be left for the gentleman to make a beginning of that kind.

"E. K."—Goethe is pronounced *Gur-e-tay* with a very slight trill of the *r* giving it the roughness with which a German utters such words. Neckties are still worn around the neck, though not uniformly. It depends on the style of dress, convenience and sense of the eternal fitness of things in the wearer. There is no absolute impropriety in a gentleman taking the arm of a lady in the evening, but it is more customary for the lady to take that of the gentleman, if it is necessary to lock arms at all. Cord is not now used for pipings, unless it is very thick, and employed as trimming.

"Mrs. J. W. R."—Examine our illustrations. Any long, not much cut-up pattern, would suit you. We should advise satin of the same, or of a still darker shade, as a trimming for your dark green saffron.

"ZENOBIA."—Measure your pillows for the size of your pillow shams, and make them three inches larger all around, including the trimming. Pillows now are made almost square. The full court train such as you describe is now out of date, and would be very burdensome in heavy material for a spring or summer dress, while for thin material it is not at all appropriate. "The Sorrows of Young Werther" was a novel by Goethe, the first that was published. It is very sentimental, and has been satirized by Thackeray and other writers. When it was first published, however, which was during a sentimental epoch, it was immensely popular, and as recorded by some German writers, "reduced all Germany to tears." The legend of the Lady Constance is taken from Spenser's "Faerie Queene."

"ALICE."—It is not usual for ladies to oblige gentlemen to perform such acts of courtesy for them. If the gentleman is accustomed to society, he will naturally offer to assist her in taking off or putting on her wraps.



REDINGOTES AND ULSTERS.

(SEE PAGE 281.)



# 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 a question with many whether progress is not in a circle rather than straight onward, and the first idea cannot but be often suggested to those who have to chronicle the changes which take place in the fashion of clothes, for the "new" is generally but the revival of the old, and even invention is not always an advance on what the ages have seen come, stay for a time, and depart. What is real has existed always, and will always continue to exist, but the manifestations change with the advancing and receding steps of nations and people—with the distribution of wealth—with the organization of industry—and with the substitution of high, unselfish motives and principles of action, for those which are base and unworthy. The splendor of the East offers no spectacle to us in this age worthy of imitation, for it could only have existed in conjunction with the lowest condition of slavery among the working classes, who are the makers of wealth. Nor does such aggregation of luxury in the hands of one small and exclusive class do any real good. Even the use of great treasures is prohibited—all that can be done is to seal them up and guard them perpetually.

This state of things makes the East a pitiable spectacle to-day—its people hopeless, while the spoil of centuries is shut up in vaults, always unproductive, always idle—the fruit of what is called conquest, an inglorious term when it means subjugation and robbery.

The short history of this country tells a very different story; there is no possibility here of the aggregation of wealth in the hands of a few, for every man is free to own the soil, and even large fortunes can only last through one lifetime, for they are distributed at its close; and seek through various streams, a hundred different channels.

In this way enterprise, skill, genius, industry are stimulated, and beneficent and practical ideas are developed which are made useful to the whole race.

This also explains how in the brief term of a century, industry has made such rapid strides that in many directions we are not only able to compete

with the training and experience of the Old World, but distance and teach them how to utilize resources, how to put labor, energy and skill to productive uses.

Fashion presents a curious spectacle nowadays, for tradition is constantly coming in conflict with development and material progress. Abroad the caterers to the public taste go back for ideas; here they are compelled by the necessities of the case and the march of events to look forward. It is what is to come that must be provided for, and we are in a position to appreciate the happiness of a man without a history, for we are not bound by a long, strongly linked past, or its traditions.

Let us remember all these things in the estimate which we put upon the accumulated art and luxury of the Old World, and not forget the price the people have had to pay for them. To a certain extent it is being returned to their descendants of this generation, for the collections made by kings and princes for their own benefit have been mainly wrested from them, and as they were bought by the people's money, have been turned to the people's use.

The tenure of wealth in this country being uncertain, there is but little temptation to the accumulation of private museums of this kind, and a very general feeling obtains that a moral responsibility attaches to the use of great wealth, and that it is wrong to hoard up by any one individual that which by its exhibition of sublime thought or genius belongs to mankind.

These suggestions, which seem rather wide of the subject of fashion, are made in view of the "Eastern" rage which at present exists, and which is inclined to run into extremes. The passion for Eastern colors and Eastern effects, for glittering embroideries and gold-woven fabrics, puts to shame the quiet and the modest, whose world is bounded by their duties and their affections, but whose intelligence has quite kept pace with that of their more fashionable sisters.

There is no necessity to depreciate fashion, what it has done or what it is doing—but it should be compensation to reflect that it is not the highest good—that liberty, education, toleration, sweet

charity, love to one another, are better than being able to exhibit the costliest dress.

It would be a really sad day for America if the love of luxury should become the motive power, and supersede the love of right and the force of independent thought. A mere slavish following of old modes and ideas can never make us great as a nation or a people; we must think and act for ourselves, and in so far as we have done this we have become a model for the rest of the world, instead of following in their track. The time has gone by for the piling up of a fortune upon a single costume, or leaving clothes as heirlooms—the practical, the sensible, the tasteful, the artistic are what is needed, and it is these which when embodied in genuine American fashions win respect abroad as well as at home, and far outweigh, with intelligence and refinement, the attempts to revive cumbersome and exaggerated styles which have no reason in our present active and synthetical mode of life, for existence, and which convey a sense of incongruity.

For, pretend as they may, American ladies have little sympathy with the apathetic, listless life in which only the habitual indulgence of great luxury is possible. Even the rich women of this country are fond of mixing in affairs, and would many of them give more than the money which it would bring for an acknowledged place in the world of art, or letters, or industrial activity. When not obliged to work for a living they work for others, and find as much necessity for a dress in accordance with a useful purpose, as the woman whose daily toil earns her daily bread.

All this prevents even fashion from running in a rut through any attempts at reviving old and worn-out modes. They may be picked up as a caprice, but they are dropped as soon as they are found to interfere with what is deemed of more importance; and so, in spite of traditions, in spite of old ideas, in spite of the craze for the forms of antiquity, our new life works itself out to better ends, and we become the priests and apostles of a new and more sensible religion of dress and habits and modes of thought, in spite almost of ourselves.

## Models for the Month.

OUR illustrated designs for the present month include the most popular novelties of the season, and we call particular attention to the "Windsor" redingote, as a new and fashionable form of spring ulster, and to the "Croisette" basque, as the correct design for the brocaded basques which are now considered an essential part of a lady's wardrobe.

The "Windsor" redingote is most stylishly made in wood and almond-tinted cloths, and in hair-line stripes, and almost invisible checks in which some color is introduced into the ground. There is no contrast in color in the finishing, which consists simply of stitching and buttons. It will be observed that very real and sensible pockets are *set in* to this garment, not put on. The pattern requires about three yards and one half of forty-eight inch wide cloth—and inner facing of farmers' satin, or French twilled lining silk, for collar, fronts, cuffs, and pockets. The buttons should be horn or pearl, shaded in the colors of the cloth.

The "Croisette" basque is equally plain in finish. The distinctive styles are made of brocaded silk manufactured for the purpose, and well covered upon the ground with small fan, palm-leaf, or feather designs in blended colors, and laid irregularly upon the surface, but so thickly that they overlap one another. This brocade is usually about twenty-four inches wide, and four yards of it is necessary to make this basque, which is finished with handsome inlaid buttons, and an interior facing of plain silk.

For an elegant toilette, the "Gwendoline" is suggested as particularly graceful, and adapted to many different styles of fabric. It may be made in *satin de Lyon*, with paneled and facing of brocade; or it may be charmingly made in *surah*, faced, and panels with plain satin; or it may consist of a combination of plain silk or satin with striped *pékin*; or it may be made entirely of figured grenadine, with satin *revers* and panels.

The "Delphine" costume gives us a short skirt, very prettily trimmed and draped, and a basque, which like the "Croisette" is made of a figured stuff, silk, or silk and wool, and worn in conjunction with the plain material of the skirt.

The design is particularly well suited to the fashionable "Khyber" cloth, in its fine, semi-transparent qualities, and in cream, wood, fawn, pale blue, and mastic shades. With these a brocaded fabric in Persian colors would look exceedingly well, and constitute a novel and very stylish addition to the toilet. Or the dress might be made of any pretty figured material or tissue, and trimmed with plain silk or satin upon the basques, and with plain satin loops upon the front of the skirt. The amount of material required for this costume is very small—only nine yards of twenty-four inch goods for the dress entire—only six for the skirt, and three of figured for the basque, if it is made in combination. Of course the skirt is trimmed upon a lining, which demands four yards and one half of twilled silk lining or foulard, and two yards and one half extra of the plain goods would be required for plaiting at the back.

A pretty and very effective overskirt will be found under the name of "Mabilia." It is exceedingly well suited to a skirt arranged with a series of killtings or other effective trimming upon the front breadth. It is very graceful, and suits a rather slender, but not too tall, and elegant figure, which delights in unbroken lines. Very little material is required for it—only four and a half yards of any fabric twenty-four inches wide—and the addition of fringe depends upon whether the material is rich and requires it. Wool would be finished flat and inexpensively.

The "Manuela" jacket is a good design for

cloth or flannel for cool mornings or chilly evening wear; it is also a very good model for a jacket to complete a flannel suit, or a traveling costume of beige, or camel's-hair, or bunting. It may be mounted with silk or figured stuff, or the material of the jacket. The "Park" riding-habit shows the great improvement which has taken place recently in equestrian costumes in the reduction of the length of the skirt, and the perfect simplicity of the sleeves and bodice. The wrists have no cuffs, only three small buttons on the back. The bodice is cut in the form of a coat basque, with a spring in front below the line of the waist, which holds it in place. With this design cloth pants are considered indispensable, and are indeed much more protective as well as less dangerous and less of an encumbrance than the

long skirts. For the habit entire—skirt, basque, and pants—seven yards of light cloth forty-eight inches wide are needed.

## The Park Riding Habit.

THIS illustration represents the "Park" riding-habit, made of dark blue cloth, and consisting of riding-pants, a long skirt, and a tight-fitting basque. The basque is cut short in front, with a coat-shaped back. Plain linen collar and cuffs; bow of blue satin ribbon at the neck, and red rose at the corsage. Black silk beaver hat with light blue gauze around the crown. Price of pattern, thirty cents.



PARK RIDING HABIT.

## Redingotes and Ulsters.

(See Illustrations page 278.)

FIG. 1.—The "Clifton" redingote, made of basket cloth in the favorite shade called *drap de cochon*, and finished all around the edges with several rows of machine stitching. It is about three-fourths tight, has sacque fronts, side gores under the arms and side forms in the back carried to the shoulders. Hat of rough-and-ready straw, with a rather flaring brim, trimmed with red diagonal silk and *gros grain* ribbon. Pattern of redingote in sizes for from ten to sixteen years. Price, twenty-five cents each.

FIG. 2.—A short walking or traveling costume, over which is worn the "Windsor" redingote. This is of *beige* diagonal cloth, tight-fitting and double-breasted. A separate skirt is added to the fronts, side gores, and side forms, the whole garment being finished on the edges with rows of machine stitching. Hat of black chip flattened on each side, and trimmed with dark blue twilled *foulard*; old-gold plume on the side and gold dagger in front. The back view of this design is illustrated on Fig. 5. Pattern of redingote in two sizes for ladies, medium and large. Price, thirty cents each.

FIG. 3.—A very comfortable *pardessus* for a boy, consisting of the "Harvard" ulster, a loose sacque, slightly double-breasted, with the fullness at the back confined by a "Sentinel" belt. It is made of plain gray cloth, and finished with rows of machine stitching all around the edges. Derby hat of soft gray felt. Pattern of ulster in sizes for from six to twelve years. Price, twenty-five cents each.

FIG. 4.—This illustration represents the "Carrick" ulster made of a light shade of plain gray cloth, cut with loose, double-breasted sacque fronts, a half-fitting "French" back, and a double "Carrick" collar which can be adjusted at pleasure. Hat of *beige* rough-and-ready straw, the brim faced with dark heliotrope velvet, a *rouleau* of satin of the same shade around the crown, and old-gold and heliotrope plumes falling gracefully in every direction. Pattern of ulster in two sizes for ladies, medium and large. Price, thirty cents each.

FIG. 5.—The back view of "Windsor" redingote, the front of which is illustrated on Fig. 2. This is made of a fawn-colored Scotch tweed, showing on the surface minute dottings in a lighter tint. Cuffs, pockets, and collar of dark brown velvet. For price of pattern see description No. 2.

FIG. 6.—A very sensible complement for a traveling or walking costume, the "English" ulster made of cloth checked in various shades of gray. It is slightly double-breasted and partially fitting, with darts under the arms, and a "French" back confined by a "Sentinel" belt. A "Carrick" collar, pockets and cuffs, and rows of machine stitching on the edges constitute the only trimming. Tyrolean hat of black English straw trimmed with garnet *foulard*, and a red wing on the left side. Pattern in sizes for from eight to fourteen years. Price, twenty-five cents each.

FIG. 7.—The "Primrose" coat, a stylish design for small children, made of a light quality of cloth checked black and white, and finished with braid on the edges. It is loose-fitting, double-breasted, and has a cape and "Sentinel" belt. Sailor hat of *beige* chip trimmed with dark blue *gros grain* ribbon. Pattern of coat in sizes for from two to six years. Price, twenty-five cents each.

FIG. 8.—A stylish ulster, the "Brighton," made of plain *gendarme* blue cloth, and finished on the edges with rows of machine stitching. It is par-



CROISSETTE BASQUE.

tially fitting, with loose, double-breasted fronts, and back side-forms extending to the shoulders. Shoulder capes joined in the side-form seams form the upper parts of the sleeves in front, the under parts being wide and turned up inside to form a round sleeve. *Directoire* bonnet of black chip, trimmed with old-gold satin ribbon, and black and old-gold plumes. Pattern in two sizes for ladies, medium and large. Price, thirty cents each.

and the basque in printed *foulard*, the ground in deep gold color, and the design in bright colors. Two views of this stylish design are given among the separate fashions. Hat of Tuscan straw, trimmed with gold-colored satin, red tips, and a cluster of flowers. Pattern of costume, thirty cents each size.

## Croisette Basque.

A VERY stylish addition to a street costume, the "Croisette" basque, made of Jacquard goods in Persian designs. It is in "cuirass" style, slightly cut away in the front, and tight-fitting, with plaits let in the back side-form seams. It combines well with the "Ilione" walking skirt made of dark blue *armure* goods, with a bias band at the bottom of skirt, and the lower pieces of the front of overskirt made of the same material as the basque. Frills of Breton lace at the wrists; *riche* of the same lace around the neck, with Marquise bow of wash blonde and Breton lace. Hat of Tuscan straw, the brim very large, flaring at one side, and faced with dark blue velvet, old-gold and dark blue plumes around the crown. Price of basque pattern, twenty-five cents each size.

## Description of the Colored Steel Plate.

FIG. 1.—The "Gwendoline" toilet made in wine-colored silk, combined with brocaded satin having a pale blue ground with the design in gold color. The toilet is arranged with a train skirt and coat-shaped basque, the brocaded satin being used for *revers* and cuffs on the basque and panels on the skirt. Frills of Breton lace in the neck and sleeves. The double illustration of this design is given among the separate fashions. Price of pattern, thirty cents each size.

FIG. 2.—The "Delphine" walking costume, with the skirt made in *gendarme* blue satin *foulard*,



FASHIONABLE MILLINERY.

Fashionable Millinery.

No. 1.—A jaunty design in Leghorn braid, with a rather projecting brim, faced with dark sapphire velvet forming a border on the outside. A full bias piece of sapphire satin is arranged around the crown, being fastened on each side under sprays of mignonette; while the brim is turned up at the back under a bunch of deep yellow oats, terminating with two crushed *Marechal Neil* roses.

No. 2.—A *Directoire* shape in old-gold rough-and-ready straw, the flaring brim faced with dark blue *satin de Lyon*, a *rouleau* of the same being placed

around the crown, with an enormous bunch of mignonette combined with two deep-red roses on the right side.

No. 3.—This most elegant design is in Leghorn braid, the wide brim-faced with a shirring of pink satin, which forms a border all around the edge on the outside. *Coques* of light satin ribbon, mixed with a *panache* of white and pink plumes, cover entirely the low crown.

No. 4.—This stylish shape is in *beige* chip, trimmed with dark heliotrope satin ribbon forming folds around the crown, and a large bow in front.

From this, an old-gold plume turns on the right side, reaching to a cluster of *coques* of ribbon, from the midst of which another old-gold plume falls gracefully toward the left side, sprays of pale heliotrope and a deep tea-rose being placed on the other.

No. 5.—A coquettish *toque* made of twilled silk in Oriental colors and designs, gracefully arranged, and finished all around with a puff of velvet in a deep shade of blue. An *aigrette* of feathers, dyed to match the various tints of the silk, is placed on the right side.

No. 6.—This very becoming shape, somewhat in "Niniche" style, is of Tuscan straw, trimmed with a scarf of dark heliotrope *foulard* and a dyed plume passing through the various tints of the heliotrope color, the darkest hue being on each side of the quill, at the base of the barbs. A gold dagger completes the trimming in front.

No. 7.—A simple, elegant design, to be worn very much at the back of the head. It is in cream-colored chip, the trimming consisting of a band of the chip running around the crown, and held by two straps of the same on the left side, where they meet a bunch of red roses with foliage and a long straw-colored plume turning around the front and right side of the crown.

No. 8.—An elegant shape in black chip, with the crown rather high and square, and the wide brim faced with a shirring of old-gold satin, and very much turned up on the left side. Bias folds of satin mixed with black velvet are placed around the crown, and a *panache* of plumes, in black and old-gold, ornaments the left side.

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.

OPEN-WORK black jet passementerie is used as a perpendicular inserting in the sleeves of black grenadine and silk dresses. The material is always cut out underneath.

MME. DEMAREST'S Spring and Summer "Portfolio of Fashions," containing over 500 large illustrations of the most novel, useful, and beautiful styles for ladies' and children's dress for the Spring and Summer of 1880. Every lady wants this illustrated panorama of the Spring and Summer fashions. Price, fifteen cents, post free. "What to Wear," fifteen cents; both together, twenty-five cents, post free. Mammoth "Bulletin of Fashions," thirty-five cents; or all three sent together for fifty cents, post free. Address, MME. DEMAREST, 17 E. 14th Street, N. Y.

## Summer Silks.

THE variety of beautiful silks imported this season surpasses that of any spring or summer within our memory. As a rule, the novelties prepared for the spring and summer in silken fabrics are not numerous, nor specially important; they usually belong to the lighter kind of silk manufacture, and do not change their features greatly, or differ widely from year to year.

Every lady is familiar with the fine checks and hair-stripes, the dotted *foulards*, and delicate *chînés*, which have constituted the programme year after year, with an occasional raid upon the domain of figures of a more ambitious type. The "Louisines" were a great improvement upon the thin hair-striped "summer" silks, because they possessed more body, held light better, and were therefore not only more becoming, but did not require the expenditure of so much material to make them effective.

One of the great difficulties about thin silks is, that so much is required to make them look well in the shape of fullness or trimmings, that it is almost cheaper to pay outright for a more expensive fabric. The Louisines, though belonging to the family with which we are all so well acquainted, are deeper, thicker, softer, and therefore richer than the thin *glacés* and taffeta silk, and make up to much better advantage. The "summer" silks proper, this season, show broader stripes and stronger contrasts. One stripe is usually changeable, containing a light and a dark tone, the other is solid and in the darker shade.

The satin *foulard* is a novelty of the present season, and very well adapted to Watteau styles and some fanciful tea or garden costumes; but the fabric is too thin for satin to have a rich effect, and it has a shiny, glossy appearance, with but little real elegance.

The Surah silks are much more effective as well as distinguished. They have a soft finish, but are thick and corded diagonally, the ground being usually changeable, and the figures and flowers brocaded in most charming detached designs.

One of these represented most perfectly the colors of the buttercup and violet in the changeable ground, and these flowers twisted together and exquisitely shaded formed the brocaded design.

Another was primrose and white, and the design was primroses grouped and beautifully shaded. In black brocaded silks there are ferns in relief, and most effective designs are found in spring wheat and oak leaves with acorns. All these are repeated in rich white brocades, but in white they cost a dollar more per yard than in black.

These pale, however, before the magnificent brocaded silks in which one gorgeous flower or branch is used for the design in the most singular and striking shades and combinations of color, or still other long-stemmed and graceful twining figures, which suggest long, unbroken lines, and could not be chopped off short without doing violence to the artistic idea that pervades it.

Exactly opposite to these are the brocades for jackets and independent basques, in which the patterns, small figures, such as tiny fans, minute palm leaves, and the like, are brocaded very thickly but irregularly upon the ground, overlapping each other and lying different ways in picturesque and what we are accustomed to consider Japanese confusion, though the Japanese are among the neatest and most orderly of people.

But all these sink into insignificance beside the "bric-a-brac" silks—grand fabrics, able to "stand alone," and completely covered with art ideas, blended in the richest or most delicate coloring upon black or tinted grounds. The figures show what seem to be open jeweled fans, tiny flowered panels, stem-like vases holding a star-like flower,

rich bits of Persian or Indian embroidery, a bit of frieze, a suggestion of dado, all beautiful and harmonious, and behind this, in the ground, the faintest gleam of golden thread, interwoven with the silk. These "picture" silks are fifteen dollars per yard, and not dear at that price, for a piece is handsome enough to frame. These are of Lord & Taylor's importation.

Apart from these wonderful brocaded effects, the "changeable" and the satin finish are the features of the summer silks. The fashionable black toilets are all of *satin de Lyon* trimmed with the exquisite new beaded ornamentation and real lace. Bronze (the Egyptian shade) *satin de Lyon* is also in high favor, and the fringes and passementerie for the trimmings are carefully made in bronze and copper shades up to lightest Nile green, with brilliant effect.

Satin *armure* is a beautiful fabric also, but is preferred in light wood and mastic tints. The most suitable trimming is a double fringe, chenille (under) and tasseled or crimped silk above to match. A clerical tie of white lace and costume bonnet of the same, trimmed with a small wreath of white and pink heath, would complete such a toilet.

MME. DEMOREST'S Spring "What to Wear," with full and accurate information on every department of dress, including the new materials to be worn, laces, jewelry, coiffures, bonnets, all the new styles of dress, and in fact everything that a lady, merchant, milliner, or dressmaker would wish to know about the ensuing spring fashions. Price, fifteen cents, post free; "Portfolio of Fashions," fifteen cents, or, both together, twenty-five cents, post free; mammoth "Bulletin of Fashions," thirty-five cents, or all three sent together for fifty cents, post free. Address, MME. DEMOREST, 17 E. 14th Street, N. Y.



MABILIA OVERSKIRT.

**Mabilia Overskirt.**—Extremely simple in arrangement and particularly graceful, this overskirt is open to the waist in front, and moderately *bouffant* in the back. The design is suitable for all classes of dress materials, especially those which drape gracefully, and the trimming can be selected and arranged to suit the goods selected. Price of pattern, thirty cents.



GWENDOLINE TOILET.

**Gwendoline Toilet.**—This *distingué* toilet is arranged with a long, coat-shaped basque, and a train skirt on which is disposed especially graceful drapery. The basque is fitted with two darts in each front, has side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The sleeves are three-quarters in length. The design is especially adapted to dressy fabrics, and can be made very effective

with the panels, *revers* and cuffs of a different material from the rest of the toilet. The skirt is illustrated as trimmed with a flounce three inches deep, surmounted by five standing ruffles each about one inch and a half wide; but any other style of flounce can be substituted. This design is illustrated on Fig. 1 of the colored steel plate. Price of pattern, thirty cents each size.

### Summer Bonnets.

THE feature in spring and summer bonnets is the lace-like straws in Tuscan, and tinted braids which were fashionable many years ago, but have hardly been known during the last quarter of a century. Then the designs were confined to Tuscan, English straw, and Leghorn; now they appear in an infinite variety of fine shades and tints; and still more conspicuous novelties introduce in small quantities mixed colors into the open braids. These last are the more costly of the fine straws of the season, and happily so, for they require the greatest care, an artist's eye, and an artist's touch, to properly finish and trim them.

Perhaps the most distinguished of these tinted lace-like chips are those which are simply lined with white twilled

silk, and trimmed with a wreath of white flowers; the additional ornamentation being gained from the strings, which are wide and double, made of piece silk or satin, and bordered with a plaiting of lace upon the ends.

Tuscan straws are very handsome trimmed with a wreath of field-flowers; the strings of soft Persian or India silk, containing the colors of the flowers. Some fine black chips show only a wreath of cowslips set in a ruching of black lace, black satin strings edged with kilting of black lace.

All the soft Persian and India silks are largely used in trimming: particularly the black chips and fine straws; but feathers have disappeared almost entirely, and the place is taken by flowers, which are used in wreaths of small blossoms, and large single specimens, rather than in sprays as formerly. The exception to this is in case of roses, which were never more largely used than this season. Perhaps much of their popularity is due to the extraordinary beauty and variety of the shadings in one color, and the naturalness of the leaves, which are made of celluloid. Heretofore it has been quite common to put any kind of leaves which happened to be handy with roses or any other flowers; now, this is not tolerated, and the leaves are copied as faithfully as the flowers.

The most expensive bonnets are those upon which a great deal of fine bead-work is used. A costume bonnet made of olive *satin de Lyon* recently to match a toilet, was ornamented with a *passenterie* that covered the crown, and with a fringe which extended from the sides upon the breast, of beads in bronze and copper tints up to palest Nile green. The effect was very brilliant, but the fringe was upwards of twenty dollars per yard, and the beaded crown cost fifteen, so that the bonnet itself was considered cheap at forty-five.

Flower wreaths, it should be said, are usually confined to dress hats or summer "best." The dark straws trimmed with loose folds of Persian silk may exhibit a cluster of roses or one large flower, but the principal ornaments are long Scotch pikes, or sheaths of filagreed gold, the tops filled with raised onyx or cut steel. These have superseded the fans, the lace-pins, the stilettoes, the rapiers, the keys, and what not.

"SCRIM" is the name of a coarse white linen *batiste* used in combination with antique and *Medici* lace for ladies' summer dresses.



DELPHINE COSTUME.

**Delphine Costume.**—A simple basque with a coat-shaped back is combined with a short skirt, which is shirred in front and has moderately *bouffant* drapery in the back, to form this stylish costume. The basque is tight-fitting, with two darts in each front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The skirt has three clusters of horizontal shirrings in the front, below which are irregular loops of ribbon, and the back drapery falls in two deep points. The design is suitable for all classes of dress materials excepting the heaviest, and is especially desirable for those which drape gracefully. This design is illustrated on Fig. 2 of the colored steel plate. Price of pattern, thirty cents each size.



MANUELA JACKET.

**Manuela Jacket.**—Rather masculine in effect, and suitable either for house or street wear, this garment is tight-fitting, has one dart in each front, side gores under the arms, side forms rounded to the armholes, and a seam in the middle of the back. The back pieces are cut longer than the side forms, and are in coat shape. The design is suitable for all classes of dress materials excepting the thinnest, and is a very desirable pattern for suit goods and the lighter qualities of cloth. If preferred, the collars, cuffs and pockets can be made of a contrasting material. Price of pattern, twenty-five cents each size.



WINDSOR REDINGOTE.

**Windsor Redingote.**—Redingote, coachman's coat, surtout and ulster are the various names by which this convenient and sensible outside garment is known. It is tight-fitting and double breasted; has the usual number of darts in each front, side gores under the arms, a seam down the middle of the back, and side forms rounded to the armholes. The back pieces extend the entire length of the garment, but a separate skirt is added to the front, side gores and side forms. The design is appropriate for cloth or waterproof goods, and is especially desirable for driving and traveling purposes. Pattern in two sizes for ladies, medium and large. Price, thirty cents each.



CROISETTE BASQUE.

**Croisette Basque.**—While preserving the straight outline of the "cuirass" style, this design differs from it in being slightly cut-away in front, and having additional fullness in the back imparted by plaits laid on the inside at the back and side form seams. It is tight-fitting, has two darts in each front, side gores under the arms, a seam down the middle of the back, and side forms carried to the shoulders. The design is suitable for all classes of dress materials, and requires no trimming. This design is illustrated elsewhere. Price of pattern, twenty-five cents each size.

## Outdoor Wraps.

THE new wraps for the season differ less in design than in the tendencies toward light colors and gay contrasts. The uniform black, with an occasional variation in the direction of round Scotch plaid cloaks, or light cloth jackets, seems to have given way, and we have dolmans in white and light cloths, and mantles in brightly mixed colors, with fringes containing all the delicate colors of the cloth.

Black, of course, is never put out of sight entirely. Small black dolmans, visites, and mantelets, are made of rich *satin de Lyon*, in preference to silk, or satin, and are trimmed with what seems like a profusion of lace, fine jet, and *passementerie*, though, as the garments are small, and fitted so closely in at the back, the amount of trimming required is not so great after all. The style, however, is really most graceful and becoming. The "Justine," the "Imma" cape, the "Mariella" visite, and the "Aretta" mantelet, furnish models for the favorites. Some beautiful designs of this description are also made in pale *armure* silk with a satin finish, and trimmed with fringes, and satin loops in the shade of the silk. The lining is thin silk, plain *foulard*, also matching in color. These garments are exquisite; they are so light as to be felt scarcely as an appreciable weight, yet they have a singularly lovely and fluffy appearance, from the fringes which are double; the under one being of chenille, the upper one of tasseled silk in two rows. Naturally the amount of work, and the richness and delicacy of the material, make them very expensive; they cost from seventy-five to one hundred dollars.

But there are light and dressy dolmans, and mantelets in cloth, and fringe to match, for one-sixth of that sum; and these are particularly pretty, and also most useful for light evening and visiting wear for young ladies. It has been rarely that such garments were found ready-made in this country, but this season there are many of them at reasonable prices, and they offer a much needed modification of the light cloth jacket; and the difficulty about making them at home in light shades of cloth is the rare chance, in the country, of finding the proper trimmings; this, however, is less a problem than formerly.

Probably the newest thing in wraps is the mantle in light cloth, figured in the ground with silk in colors. These are trimmed with a double fringe, the under one of which is chenille in the light stone or tinted white shade of the cloth, while the upper is silk tasseled in two rows, and representing the colors of the design in the fabric. The garniture is completed with knots of ribbon (satin) in the highest color of the silk mixture—red, gold, or peacock blue.

Black lace capes are quite a feature of the season's styles. The foundation is black Brussels net, durable, and moderately fine. Upon this is placed alternating rows of plaited lace, and fine hollow jet fringe. The border is a jet fringe, with a very deep netted heading. The cost ready-made is from twenty to twenty-five dollars. All dressy garments have deep collarettes, formed of the trimming; either fringe, or lace, or both; with perhaps the exception of those which are of net with *appliqués* of silk, or watered silk, or satin, picked out or outlined with jet.

This is a revival of a fashion of twenty-five years ago, and the pattern of the *appliqué* sometimes requires all the depth from the neck to the edge, and would be spoiled by being covered.

SHOPPING belts have a small pocketbook attached to the side.

## Description of the Cut Paper Pattern.

**CROISSETTE BASQUE.**—While preserving the straight outline of the "cuirass" style, this design differs from it in being slightly cut away in front, and having additional fullness in the back imparted by plaits laid on the inside at the back and side form seams. It is tight-fitting, has two darts in each front, side gores under the arms, a seam down the middle of the back, and side forms carried to the shoulders. The design is suitable for all classes of dress materials, and requires no trimming.

Half the pattern is given, and consists of nine pieces—front, side gore, side form, back, two parts of sleeve, two parts of cuff, and collar.

Join the parts according to the notches. The extension on the back edge of the back piece is to be laid in a plait turned toward the front on the inside, so that when the plait is laid on the corresponding piece they together will form a box-plait on the inside. The extensions on the front edge of the back piece, and the back edge of the side form, are to be joined in a seam, and then turned toward the front on the inside. The collar is to be joined to the neck according to the notches, and left standing all around. Place the outer seam of the sleeve to the notch in the armhole. The larger piece of the cuff is to be closed at the outer seam, the smaller piece placed outside of it, and then both sewed to the bottom of the sleeve according to the notches.

Cut the fronts with the front edge of the pattern placed lengthwise on the material, and curve them in a little at the waist line in fitting, if necessary. Cut the side gores, side forms, and back pieces, with the grain of the goods on an exact line with the waist line; the collar with the back edge bias; the cuffs bias, and the sleeves so that the parts above the elbows shall be the straight way of the material.

## Fashionable Lingerie.



No. 1.—An elegant *fichu*, especially intended for dressy wear. It is made of cream-colored washing blonde, ornamented with ruffles of Languedoc lace. One end is gracefully draped and fixed on the right side of the bust, under a bunch of flowers, and the other end is to be similarly fastened at the waist line. Price, with flowers to suit the taste, \$3.50.



No. 2.—A *fichu-collar*, made of India mull, edged with Languedoc lace. The ends are to be loosely knotted in front. Price, \$2.25.



No. 3.—A deep *fichu-collar*, especially desirable for young ladies. It is made of washing blonde, doubled and edged with a fine knife-plaiting of Breton lace, and is fastened in front under a bow of blonde, with *coquille* ends of the lace. Price, \$2.25.



No. 4.—A charming *fichu* intended for evening wear, and made of white Spanish blonde, trimmed with lace to match, embroidered with pearl beads. One end is prettily draped and stayed by means of a bow of pale blue satin ribbon, and fastened over the other end, which hangs loosely and is finished with long loops and ends of the same ribbon. This can be furnished, with ribbon of any desired color, for \$6.50.

**ANDALUSIAN SCARFS OF SPANISH LACE.**—White, black, or black wrought in gold, will be in great favor for protecting the head and shoulders from the evening breezes on hotel piazzas at watering-places. King Alfonso's recent marriage has brought all these Spanish accessories into notice, and they readily become popular, because so graceful and becoming.

## New Ulsters.

ULSTERS are as fashionably worn as ever; but they have taken a new departure this season, and present a much more dressy appearance than formerly. There are two designs that are quite new—one is the English coat ulster for young ladies, the other a more ample garment, with round hood, for women of more mature years. The first is made in all the shades of light wood colors, and tiny checked cloth—into the last of which flecks of color are introduced—and is a jaunty spring garment, suited to riding and walking, as well as most useful for traveling purposes later in the season. It is double-breasted in front, and fitted by seams across the waist line so that the body is tight-fitting.

It has large side-pockets set in on the inside, and covered with flaps, which fasten down with a spring clasp, so that the pocket-book is secure. A *revers* collar leaves the throat free, and displays the top of the dress at the throat, the collar, and the neck-tie.

The second design shows a contrast in color that is very handsome and effective. The fullness at the back is shirred in, and held by heavy cord and tassels, or by a belt. The sleeves are shirred at the wrist, leaving quite a deep ruffle, and the round hood is gathered, leaving a ruffle also. On the inner side of these ruffled edges, including a pocket which is suspended from the side, is a facing of silk, or satin, of poppy red, peacock green, or flesh-colored pink, which is repeated upon the inner sides of the front. The delicate shades of the cloth, and the high style of the whole garment, impart a very different character to that associated with the ordinary ulster. In thick cloths, without the facing of colored silk, and with pockets which are drawn in close, but attached to the sides, this last ulster is known as the "Steamer" ulster, and it is well adapted to that purpose; for it is ample, convenient, and provided with a hood which may be drawn over the head for protection in rough weather. Of course there is no objection to the elegance, or the colored lining for steamer use, except that delicacy of color or material is out of place on a steamer.

## "Mosquito" Fans.

MOSQUITO fans are exquisite little affairs of the shape of a lily leaf, with a long, tapering handle and beautiful decoration, either in the style of the Japanese fly fans, from which they are imitated, or floral, or still-life groups. The material is silk of the finest, the colors, ivory white, *rose pâle*, cloud blue, sea-foam green, or the most delicate lilac. The motion necessary to chase away flies or mosquitos with these pretty trifles is necessarily one calculated to display grace, which, perhaps, accounts for the prompt adoption of the mosquito fan by our city belles. These fans are easily suspended from the belt by a delicate chain, for which there is a small ring attached to each one. Well managed, the mosquito fan will serve very well to display a fair rounded arm, and, with motions light as air, set the air in motion on a hot day, and keep insect marauders at a distance.

## Gloves and Mitts.

THE revival of color, and its introduction so largely into the costume, has had the effect of setting aside for the present the fashionable obligation of matching the dress in gloves. Garnet and old gold, artistic though they may be in combining a toilet, are not either singly or united the

colors that look well in gloves; and though black is "dress" with black, yet with colors the most delicate shade of the lightest foundation color of the toilet is now the rule.

For street wear the colors most used are wood, mastic, the shades of steel, and Quaker gray, and black. The wood colors are, *par excellence*, the newest of the season, and there are about three hundred shades in them. It is only by putting them together that the minute gradations can be distinguished, and then often only by a cultivated eye. They begin in a tint so light that it is similar to the *pith* of wood, and they end in a tan shade as deep as the resinous bark of a tree. They are not extravagantly long; three and four buttons are considered quite sufficient for street gloves, or at most five, and the admirable shape, the flexibility of the kid, the exquisite neatness of the finish, give them their claim to distinction.

Mitts are established in the good graces of all who have pretty and delicate hands. They are now made in all the most delicate tints, as well as in white and black. Some of those imported from the island of Malta, where they are made, are of exquisite fineness, and are reserved specially for in-door use. The most costly mitts, however, are made in black chantilly lace. These are exhibited as high as twenty-four dollars per pair.

MALTESE MITTS, fine as cobwebs, are imported from the island of Malta for ladies' indoor wear, and come in the most delicate shades of flush pink, and ivory white. Mitts of black chantilly lace are also used for the house, not for the street. Some are as high as twenty-four dollars per pair.

JEWEL boxes of fine woods, or red morocco are contrived in all manner of ingenious ways, and the more choice varieties are provided with one or more secret drawers in which especially precious articles may be concealed. Favorite designs are miniature chests of drawers or *escritoirs*, particularly the latter.



## Flannel Suits.

FIG. 1.—This very comfortable suit is the "Sailor" costume, made of dark blue flannel trimmed with white braid, a cravat of cream-colored *foulard* being tied at the point of the wide, turned-down sailor collar. Plain white linen collar and cuffs. Hat of beige rough-and-ready straw, the wide brim very much turned up on the left side, and faced with dark blue *faillé* satin of same shade, with blue plumes around the crown. Pattern in sizes for from four to sixteen years. Price, twenty-five cents each size.

FIG. 2.—The "Blouse" dress, made of white flannel trimmed with blue braid. It is a perfectly loose design, comprising a blouse waist and a yoke skirt, at the bottom of which is a kilt-plaited flounce surmounted by a wide belt buttoned in front. Sailor hat of cream-colored straw, trimmed with blue *gros grain* ribbon. Patterns in sizes for from two to eight years. Price, twenty-five cents each.

## Roses Trémières.

THE *rose trémière* or holyhock has never been considered a poetic flower. Even the maroon and white, despite its beautiful shading, is termed a coarse flower, and is little cared for by gardeners in America, being left to flourish as best it may succeed in doing. But in France holyhocks are not despised, and recent horticultural efforts have given a double flower, having a tufted center, which is looked upon as handsome. It is this improved *rose trémière* that the makers of artificial flowers in Paris have succeeded in making perfectly in their imitations, both in satin and muslin, and which appears on the hats and bonnets now issued by various favorite establishments. These flowers are not in large or full natural size, but diminished, as is the golden marigold—*souci*—when issued by these houses. The maroon and white holyhock is the only one used for model thus far, but as the Parisians have tired of the flowers so long worn, the purplish pink may also follow on.



## Parasols.

THERE is some difficulty in the selection of parasols this season, for they are made in silks, gorgeous with the display of figure and color. The most useful and distinguished are undoubtedly the large parasols of black brocade bordered with deep real thread lace; but fashion does not now sanction black parasols with colored toiles; and it is incumbent upon ladies, therefore, who would be in the fashion, to possess themselves of at least one of the new styles brocaded in colors; and the difficulty is to find one that will not look *outré* with other costumes than the one it may specially harmonize with.

For, in addition to high coloring, and decided figures, there is not unfrequently a broad solid border or a lining, which complicates matters and renders them less easy of adjustment.

From the esthetic point of view, it seems altogether wrong to construct summer parasols of large size in styles so pronounced; but figures and borders are the rage, so figures and borders it must be.

For carriage use there are smaller sizes, and ladies who can purchase a separate parasol, as well as a separate bonnet for each costume, are enabled to preserve a harmony in the beauty and exactness of their toiles which is supreme in its elegance, and the tone of distinction it imparts. Those who cannot do this are advised to choose shades of wood color, or wood color with white, as fashionable and neutral, therefore not offensive, and sometimes very pleasing.

There are lines of gingham, and satine sun-umbrellas and parasols, which are extremely good for country use.

## An Eastern Garment in Lace.

NEW importations in lace give, as one of their handsomest articles, the "Yashmak," a very wide and long seaside cloak of strong, serviceable though not very fine Algerian lace. This lace will resist salt water, and its deep yellowish tone does not suffer from sea air, which, like the spray, fails to wrinkle it. The shape of the cloak is strictly Oriental, being twice the length and breadth of even a tall wearer, so that until it is gathered upon the arms and the correct Eastern folds made, it has a very odd appearance. But its arrangement by a skillful hand gives that indescribably poetic *ampleur*, which is the characteristic of all the drapery of the Orient. A "Yashmak" may be made and worn either with or without a hood; but if it has one it is incorporate with the fabric forming the mantle, not separate from it, and is attached by a seam at the neck. In making the lace it is begun at the widest, not at the narrowest, part.

## White Toilets.

THE new rage in white is for cream white trimmed with white lace, fine torchon, or killed Breton, and ivory satin ribbon which matches the color of the lace. Nothing can be prettier than these toiles, and a vast number of them have been prepared for the coming summer in Khyber cloth, fine and medium bunting, and flannel. Flannel and bunting are very suitably trimmed with torchon lace. Khyber cloth, which was called "gaseline" last season, and is semi-transparent, is of course for fine purposes, and may be enriched with as much plaited Breton lace as people feel inclined to use. Chuddah cloth is another of these lovely soft creamy materials, but this has a fine twill and a hair mixture; it takes embroidery in Persian or India colors most admirably.

Besides these materials there are white woolen cloths, with silk threads woven in small armure figures and minute checks, which make up into

lovely morning sacques and wrappers, and these also are trimmed with torchon or Smyrna lace, and with flots of ribbon; but for such gros-grain is more suitable than satin.

Suits for young ladies are made of this white cloth, consisting of trimmed skirt and perfectly plain basque. The only finishing, pearl buttons and an inner facing of silk—no trimming of any kind. White wool is more admired and greatly preferred to white cotton in material, because of the fashionable rage for tints, and white muslin is therefore quite obscured.

## Incrustation of Cameo on Embroidery.

THE acme of elegance in embroidery was thought to have been attained when the exquisite addition of seed pearls began to give it a sumptuous appearance. Beautiful embroidery is so chaste an ornamentation that it, in point of fact, needs no such addition. But, outdoing even the seed pearls in richness, is the incrustation upon superb medallions of cameo heads set in a punctured band of gold, which admits of attaching the cameo firmly to the medallion. Nothing can be imagined richer than the effect thus produced, nor is the garnished fabric very heavy, as might be supposed. The dress thus adorned is made to order, and at present exhibited for a charitable purpose, together with other superbly decorated ball dresses, bristling with gold and silver. The dress forms "diploidon," being among the new art-dress "Greek effects." There are five cameo medallions in the front that fall sweeping across the figure, while two confine the drapery of the shoulder. In apology for its costliness, it may be said that the dress is throughout a triumph of art, and calculated not only to last a lifetime, but to become one of those valuable heirlooms which Americans regard lightly as to the importance of their handing down, though not as to their intrinsic value. Upon the "sandal shoon" accompanying the dress small cameo incrustations appear on the instep.

AUTUMN leaves in metal, showing all the bright variations of hue observable at that season of the year, are brought out for millinery. Sometimes the stem is of jet and a large jet bead is placed where the three leaves unite. Again, a long slender autumn leaf of metal is without admixture of jet, but seems such a pretty adjunct to be used for fastening a shawl or attaching a scarf or tie at the throat, that likely it may be diverted from the original purpose and so employed, while the first named devices of three smaller leaves, connected by jet, may likewise be regarded as a pretty shawl or scarf pin.

SEALSKIN leather, as well also as alligator skin, continues in great favor for the making of bags to be worn at the side; the belt being of course in keeping. For the latter, in the way of fastenings, nothing is liked so well as straps, and the usual widths are from an inch and a half to three inches, the latter being the widest limit. In alligator skin belts, the contrast between the outside and inside is great, for while the former presents that harsh, wrinkled appearance with which we are familiar, the inside is daintily covered with soft satin. For such purpose, the old-gold shades are chiefly in vogue, and it may be added that the bags of latest manufacture are also lined with old-gold satin; giving a fresh proof of the partiality shown these special colors. Little bags, to be carried in the hand, are also made of sealskin leather or alligator skin. They look like miniature satchels, five inches being the accepted width at the top, and are similarly provided with inside pockets. Some are made with a gusset on the lower part. Little hand satchels, intended also as a change from the bag

worn at the side, are made of canvas, mounted with red morocco, and have double red morocco handles. The smallest size are not much larger than a large purse, but even these are provided with a miniature pocket on the outside, and inner pocket as well, just after the manner of a large satchel. Upon occasion, they may be carried on the arm.

In handsome glove boxes, we find styles which are covered with velvet or satin on the outside; prettily lined with quilted satin on the inside, and having a glass top. Others are covered with kid and ornamented on the top by a spray of flowers extending usually almost the entire length. Canvas-covered glove boxes are of course less expensive, but they are much used, and considered a nice and inexpensive present. They in like manner are finished with painted flowers. All are considerably longer than formerly, owing to the continued demand for lengthened styles of gloves.

At times, the glove box consists of an apartment or receptacle, in boxes of handsome wood or morocco, which are contrived somewhat after the manner of a miniature trunk, for a tray can be lifted out, beneath which there are various compartments for jewels and other valued articles, while in the tray is a lengthened space capable of accommodating several pairs of gloves, with surrounding and smaller spaces for brush and comb, pocket mirror, etc.

JET ORNAMENTS are largely imported in new and handsome patterns. In the pendent pin, the chain patterns are replaced by others, which are much more formal in character—perhaps heavier, but which nevertheless are very stylish. An example shows as pendent from a scarf pin heading, three openwork, pear-shaped figures. These are surrounded by a framework which grows less in size toward the lower part, and from this are pendent again two figures similar to the three hanging above; the framework continues to decrease, and is terminated below where a solitary pear-shaped figure hangs. Other pendent pins are gradually diminishing connections of square or rounded figures, placed with regular exactitude, and pendent from a scarf pin heading, and it is noticeable that almost all the new headings are in scarf pin style. Jet necklaces are frequently devised in keeping, and consist of from two to five rows of small jet squares rounded at the points, or of round faceted figures connected in rows and presenting a very formal appearance. Three rows are the number usually sold, although two are in large demand. Yet styles in jet are not exclusively stiff, for we see imitations of star-like and floral patterns in new necklaces, while pretty pendants, to be worn in medallion style suspended from a velvet ribbon, are coquettish little fans spread open, and other kindred imitations of natural objects.

Scarf pins are constantly seen in very fanciful patterns. A horse-shoe is placed against a riding-whip; a butterfly is wrought with wings extended, etc., etc.; yet on the other hand we see pins where the utmost formality of design is conspicuous, and stiff, set figures follow one another with an extreme of regularity. Pins for the hair are chiefly in large balls wrought in various and peculiar fancies; some coquettish, others showing much stiffness of idea. Ear-rings follow these leadings, and evince both regularity and fancifulness, so that, as may be supposed, there is considerable opportunity for choice.

English garnet is likewise very fashionable, and all the designs just mentioned are repeated in this material, which glitters in the bright garnet-colored flashings at present so much liked. Ornaments for the hair, pendent pins, scarf pins, necklaces and ear-rings, are among some of the new ornaments to be observed in this special style.

## Children's Fashions.

THERE is an embarrassment of riches in the choice which is afforded of goods and garments suited to the wear of children, both boys and girls. The pretty materials are so tempting that it is difficult to avoid purchasing much more of a variety than is necessary for their real wants, while the choice in ready-made clothing is now so great that the trouble of cutting, and fitting, and making seems absurdly unnecessary, until we find how almost impossible it is to get just what is wanted through the ready-made sources.

The pretty cotton fabrics seem to be just the thing for little girls, yet they are, in many cases, a delusion and a snare, quite unfit for chilly days in the country, and at a terrible discount when picking berries, egg-hunting, or any other rural delight is in prospect.

For steady service there is, doubtless, nothing that can improve upon dark blue flannel, and this is the reason why summer after summer it is called into requisition; and while cambrics are bought because they are pretty, and ginghams because they will wash, and white piqués because children always look "dressed" in them, the great stand-bys, and the only dresses in which the children are ever seen, are the couple of dark blue flannels, which were bought for rough usage.

This year the newest flannel suits are perfectly plain. The skirts are made in one, the blouse waist is belted in, and there is a square collar cut deep upon the back. All the heavy white braid has been got rid of, and the dresses are much lighter in weight, and much more stylish, as well as suitable, in consequence. The gabrielle dresses still show the flat white trimming in small quantities, but the suits, that is, those of the newest cut and style, are destitute of it, and greatly improved in consequence.

The rage for little children up to four years of age is for white—white dresses, white sacques, white coats, white hats; the material for the coats and sacques is a white summer cloth, with a little white silk mixture, and the trimming is white *torchon* lace, or needlework. The effect of the lace on the wool is exceedingly pretty, very soft and very becoming to blonde infants of two years and thereabouts. The dresses worn underneath them are of the gabrielle style, and are made almost wholly of very fine cross-tucking and needlework.

Boys' suits, after they reach an age at which they patronize the tailor, show little change. Their dress, then, begins to take on the permanent simplicity and usefulness of that of the man.

Our illustrations for children supply one design which will be found useful in an ulster, the pattern of which is equally well adapted to cloth and linen. In summer it is the most useful of all garments, for it can be made to cover many deficiencies, and is indispensable in traveling.

The "Clifton" redingote is a new style of ulster for girls. It is a copy in miniature of the English riding coat, and has pockets set into the sides, with wide flaps falling over in true man-fashion. It differs from the "Windsor," in having a round collar, and being close at the throat, and not being cut off below the waist. Otherwise, it is exactly similar to the stylish ladies' garment. The "Clifton" requires about four yards of cloth, forty-eight inches wide, to make a size suitable for a girl of sixteen years.

There are two illustrations for flannel dresses, one of which is a blouse dress suitable for a boy or girl, and the other a sailor costume for girls of from four to sixteen. This last consists of a kilted skirt with a broad box-plait in



CYNTHIA POLONAISE.

**Cynthia Polonaise.**—Simple and thoroughly practical in design, but stylish in effect and very becoming, this polonaise has drapery across the front supported by shirrings in the middle and on the hips, and the back is moderately *bouffant*. It is tight-fitting, has one dart in each front and a deep dart taken out under each arm, side forms in the back carried to the shoulders, and a seam down the middle. The design is especially desirable for washable fabrics, but is also suitable for other styles of dress goods. The trimming should be chosen to correspond with the material used. A sash of silk or ribbon can be tied loosely around the waist. Pattern in sizes for from eight to fourteen years. Price, twenty-five cents each.



CLIFTON REDINGOTE.

**Clifton Redingote.**—A thoroughly practical and convenient design, a variety of the "ulster," and sometimes known as the "coachman's coat." Although very similar in effect to the garment known as the "surtout," it differs from it in not having the skirt cut off below the waist. It is about three-fourths tight, cut with sacque fronts, side gores under the arms, a seam down the middle of the back, and side forms carried to the shoulders. The design is not necessarily confined to cloth and waterproof goods, but is an excellent style for linen or mohair to be used for a summer traveling cloak. Pattern in sizes for from ten to sixteen years. Price, twenty-five cents each.

front, and a blouse-waist, the belt of which is held by an additional leather belt or ribbon sash.

The "Blouse" dress is very pretty in white, garnet, or dark blue flannel, and the trimmings should be either flat braid or embroidery.

The "Cynthia" polonaise is for girls from eight to fourteen, and is pretty, either for chintz, cottons or cambrics, checked gingham, or striped summer silk. It would also be most charming in lawn; the collar and cuffs edged with needlework embroidery and a silk sash encircling the waist. It is a sort of design that could be made dressy out of very inexpensive material.

The "Risette" overskirt is a pretty design for any material, but it is particularly well adapted to figured foulard, trimmed with plain silk of the same description, or with satin. The bows would naturally be of satin and readily removable. The same effect could be produced by a combination of plain and figured cambric, the latter showing a pretty chintz pattern.

The "Hortense" coat is the fashionable little coat of the period, for girls from twelve to sixteen years of age. It may be made in cloth or figured material, or in brocaded silk, and is usually in direct contrast to the dress with which it is worn; in a rich, somewhat high-colored fabric, it is a very distinguished looking little garment.

## Our Purchasing Bureau.

LADIES living at a distance from the metropolitan center can avail themselves of its advantages by addressing our Purchasing Bureau with entire confidence, sure of conscientious treatment, and all the benefit that long experience, and abundant resources, place at the disposal of friends and patrons.

In millinery, *lingerie*, underwear, children's outfits, and jewelry, we can promise greater satisfaction, and really better value, than if the selections were made by the purchaser. Our orders for dresses, and bridal outfits are also filled to the uniform satisfaction of our correspondents, but we do not guarantee cheap garments, as these are not made under supervision, but are the best that kind of market affords; and, as such, to be judged according to price.

The following extracts are taken from among many expressions of the same kind:

"LOS ANGELES, CAL.

"MME. DEMOREST:—The articles ordered here received on Monday last, and give perfect satisfaction.

"We sent you, by to-day's mail, post-office orders for \$70.10 due on bill, which I trust will reach you without delay. With thanks,

"Respectfully yours,

"MRS. H. S. O."

"JEFFERSON, TEX.

"MME. DEMOREST:—Goods received this day, they are beautiful, suit exactly, and give entire satisfaction. Inclosed please find 90 cents in stamps, balance due on bill. Accept my thanks for promptness in filling order.

"Very respectfully yours,

"MRS. E. J. S."

"TEXAS.

"MME. DEMOREST:—At the request of Mrs. B., I hand you herewith the balance due you on her bill of purchases.

"Mrs. B. desires that I should express to you her gratification at the manner in which her order was filled by you.

"Respectfully,

"G. B. B."

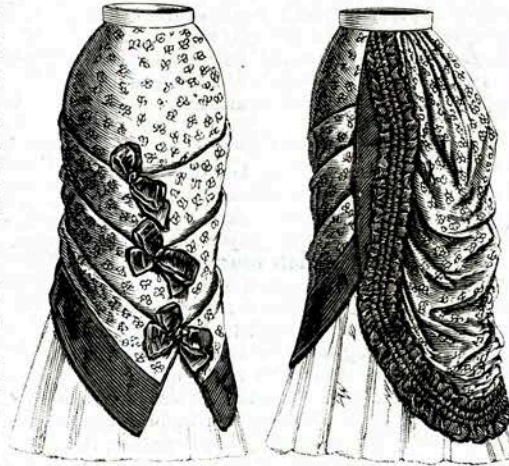
"DEAR MME. DEMOREST:—I should have acknowledged the receipt of dress and bonnet long ago, but have had my little girl quite sick ever since the box was received, so you see I could not.

"My dress fits me beautifully, and I think it very pretty. I admire my bonnet too, but my corsets are too large; that I attribute, however, to my own fault in taking measure. Accept my thanks, please, for useful hints conveyed in note. Truly, M. D."

**The "What to Wear" and "Portfolio of Fashions" for Spring and Summer of 1880.**

THESE publications are now so well known by the majority of our readers, that we have only to call attention to their issue for the present season, and the continuance of the features which have made them so popular. No one who purchases paper patterns of the "fashions" can afford to be without the "Portfolio," a large folio of 64 pages and 800 illustrations, which photographs all the leading styles with such clearness and distinctness, that the full effect of the most intricate as well as the most simple costumes is obtained. Opportunity is also afforded for comparison, the only method of arriving at correct judgment.

As no one who uses paper patterns can afford to be without the "Portfolio," so no lady who makes clothing for herself or others, or who buys it, can afford to be without our "What to Wear," the spring and summer issue of which is now ready, 128 pages large 8vo full of illustrations of the prevailing styles. Its practical and comprehensive character recommends it to those who are obliged to look for the *multum in parvo*, the much in little. Price as usual, of either publication, fifteen cents. Sent by mail on receipt. Postage paid.



RISETTE OVERSKIRT.

**Risette Overskirt.**—Novel and graceful, this overskirt is quite long, the apron arranged in deep plaits which are held in place by bows placed diagonally, the back very full and moderately *bourraut*, and the sides ornamented with *revers*. This design is suitable for all classes of dress goods, and the trimmings can be selected to suit the material used. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

FANCY aprons of sheer lawn, India mull, Swiss, plain and dotted, are quite fashionably worn over the most elegant dark dresses by ladies at home, in the afternoons and evenings.

HORSESHOE buttons of black and transparent pearl are cut in such high relief that the transparent part of the pearl serves as a foundation for the shoe, which is of the black, while the foundation is invisible at a distance.



BLOUSE DRESS.

**Blouse Dress.**—Equally desirable for either boys or girls under eight years of age, this dress, as its name implies, is perfectly loose, comprising a blouse-waist worn over a yoke skirt which is trimmed at the bottom with a plaited flounce surmounted by a wide belt buttoned in front. The design is suitable for flannel, cashmere, light qualities of cloth, and for all but the heaviest materials that are usually selected for children's dresses. It requires no trimming beyond the belt, cuffs and collar, which can be made of a contrasting fabric, or trimmed with braid. Pattern in sizes for from two to eight years. Price, twenty-five cents each.



HARVARD ULSTER.

**Harvard Ulster.**—A simple, yet stylish ulster, a loose sacque shape of medium length, slightly double-breasted, and having the fullness at the back confined by a "sentinel" belt. It can be suitably made up in heavy, or light cloths, and most of the materials used for boys' clothing; and is also a good design for a linen duster. It is appropriately finished in "tailor" style, with rows of machine stitching near the edges. Pattern in sizes for from six to twelve years. Price, twenty-five cents each.



HORTENSE COAT.

**Hortense Coat.**—Suitable for either house or street wear, this is an especially stylish and becoming garment for misses. It is tight-fitting, with one dart in each front, side gores under the arms, a seam down the middle of the back, and side forms carried to the shoulders. The back pieces extend the entire length of the garment, but a separate skirt is added to the side forms, side gores and fronts. The pockets, collar and buttons constitute all the trimmings required. The design is appropriate for any of the materials usually selected for street garments, and for all but the thinnest varieties of dress goods. If used to complete a costume it is most stylish if made in different material from the rest. Pattern in sizes for from twelve to sixteen years. Price, twenty cents each.

"ADJUTANT" cords of heavy "basket" woven black silk with knots woven in at intervals, and clusters of large cut jets strung between the knots, are used as loops over the shoulder, on the sleeve near the hand, and across the breast.

POINT Clair is a new loom-made lace resembling Mechlin in the pattern, but coarser in fabric. It is used principally for *lingerie* and millinery purposes.

PASSEMENTERIE "frogs" or *brandebourys* of black and the prevailing cloth colors take the place of the oxidized and other classes of cloak clasps so long in use.



SAILOR COSTUME.

**Sailor Costume.**—A comfortable, convenient, and becoming suit for late spring or early autumn wear, or for use on cool days during the summer, and especially suitable for boating, or for the seaside. It is an especially desirable design for flannel, but can be appropriately made in any woolen goods, linen or gingham, and trimmed with several rows of flat trimming. A sash, either of silk, ribbon or the dress material, is to be tied round the figure, over the yoke. Pattern in sizes for from four to sixteen years. Price, twenty-five cents each.

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# 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 toiles, 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.

ETERNAL efforts are made to revive what has become extinct, in the interest of those who suffer from the loss, but have not intelligence or adaptability enough to seize the new idea, and apply it to their own case and needs.

This disposition has been recently illustrated in the effort on the part of high personages abroad to resuscitate the fashionable prestige of Irish poplins, and restore their bygone glory. The fact that they are not adapted to the present style of costume does not seem to be considered—or that the stiffness created by their horizontal cords is directly opposed to the long, artistic lines and graceful folds into which it is desirable for the dress fabrics of the present day to fall. Poplin never was so well suited to ladies' dresses as to furniture covering, on this account, and the best way to meet the gradual loss of the trade would have been to watch the market and introduce such designs as would have rendered it appropriate for furniture covering and window curtains.

Another great objection to poplin, besides the stiffness of the fabric, is the mixture of silk and wool of which it is composed, and which makes it impossible to submit it to a cleaner or dyer without spoiling it for future use. This is a very important objection, particularly as it is expensive, as much so as a handsome silk; while the fact that it is *not* silk lowers its caste. Change is the law of fashion, and those who cannot adapt themselves to it must expect to take the consequences. Effort to prevent it is useless; it is an unwritten law to which all have to submit, and which manufacturers themselves have assisted to create by introducing constant changes, and by encouraging growth and improvement. The time will probably come when the poplin industry will revive; the wheel is constantly turning, and what was last is first, what was first, last; but no ukase can make it so; it will have to take its turn, and come round by the natural order of things.

The skill and ingenuity exercised upon fabrics is now so great, and the variety is so enormous that no one manufacture can expect to occupy

uncontested the post of honor. Velvet, that was considered twenty-five or thirty years ago as the goods *par excellence* for the ceremonious robe of a *grand dame*, now looks plain, unless enriched with quantities of fine jet, and real lace and satin; and *moire*, the same. The art of enriching stuffs by hand labor has been carried to such perfection, that all the work of the machine looks poor beside it; and dresses have become, through the magic of painting and embroidery, as fine studies as some that are seen upon the walls of authoritative academies.

Just now, the desideratum in an elegant dress is a rich figured silk or satin, and it is not combined with any other fabric except in the very smallest proportions. This assertion is not meant to include lace as trimmings. A fine, thick plaiting of plain satin is sometimes put under the edge of the skirt instead of the white muslin balayeuse, or on the inner side of it; but no combination is visible unless in the case of panels or bands of plain satin, upon which designs are painted.

Combinations of stuffs or fabrics are now pretty generally restricted to visiting and walking costumes. Plain materials of a single tone contrast well with trimming materials which contain several. As for instance, plain silk, plain wool, plain satin, and the like; and the richer the goods, the fuller, the finer, the more complete its collaboration will require to be. Thus the silk and wool stuffs which are used for trimming camel's-hair and chuddah cloth would be "nowhere" upon silk or satin. Silk must have brocade, and satin gold or silver mixtures, which cost a small fortune, to give them the requisite appearance of elegance.

This growth in extravagance is not the best thing, perhaps, but it is inevitable; growth develops art; art, luxury; luxury, diversity; and the power to gratify the natural love of novelty.

One of the best ideas of the season is the conjunction of black lace with satin-finished foulards. The printed satin foulards are not becoming, and it is very difficult to make them so that they shall be. They are like wearing thin, yellowish mirrors; they reflect defects, but hold neither light

nor shade upon their smooth surface. Combined with black lace, however, the effect of the amber and wine, or red mixtures, becomes altogether different. It is toned down to a wonderful degree, and made picturesque.

The lace is plaited, it is quite deep, and is used to form alternate flounces with the plaited satin upon the front of the skirt. The draping at the back is surmounted by a double plaited square of lace, set into the back of the basque. The garniture consists of satin ribbons in the two principal colors of the foulard.

There is a summer rage for dots; dotted muslins, embroidered dots, dotted lace, and dots to fill up the plain spaces in needlework and embroidery.

## Models for the Month.

AMONG the prettiest of the summer styles we call attention to the "Ilione" walking skirt as a most graceful example of the combination idea in walking costumes. The facing of the figured material upon the flounce is a matter of taste—many prefer a perfectly plain kilting. But none will dispute the combination of taste with simplicity and elegance in the cut and arrangement of the shirred front and lower apron with its cascade of bows, or the style and finish of the shirred drapery at the back, which retains its position, and requires no further adjustment.

It is a good design for grenadine and black satin, the satin taking the place of the figured stuff, or for plain silk combined with brocade. Or it may be used for light woollens and Persian mixtures with fine effect, or for satin foulard, the figured goods in the illustration being replaced by plaited black lace.

A new and stylish polonaise, suited to momie cloth, chintz satines, satin foulards, and the like, is the "Francesca." The back of this polonaise is cut all in one, the front of the skirt is shirred and attached to a tight-fitting basque. It is very novel, very simple, yet very stylish, and is grace-

fully draped with silken cord and long spike-like ornaments.

It is a suitable design for black or colored silk to wear over thin trimmed skirts, or it may be made of grenadine for wear over a silk skirt. Between eight and nine yards of medium width goods are required for this garment.

The "Imma" cape gives an excellent idea of the fashionable style of mantle for summer wear, which is a cape trimmed and draped and so made dressy and graceful, instead of plain and stiff as a simple cape must needs be. It is very simple after all, for only one yard and three quarters of any material twenty-four inches wide is needed to make a medium size, and one yard and a half each of passementerie and fringe to trim it.

A stylish polonaise, suited to almost any material, is the "Cleanthe." This is quite the opposite of the "Francesca" in the cut of the back, which is a *basque*, while the fronts have a bodice-basque also, and a double apron, the lower part of which falls in points. The side pieces at the back extend entirely down the skirt, making flat panels which are buttoned over on the apron, and hold the drapery at the back in position.

The trimmed walking skirt is the great feature of all the new summer walking costumes, that is those composed of silk or woolen materials. The "Thilda" consists of a kilted founce, a draped apron, a puffed back, and scarf which crosses from the back to one side, and terminates in a short panel. A cascade of ribbon loops ornaments the front of the skirt. Eleven yards of any plain material will make it, including the founce, and one and a half of the silk or woolen brocade will make sash and panels. The "Gitana" is the most decided novelty in the designs for walking skirts, and is particularly adapted to satin and the combinations of satin with brocade. It also makes up well in flannel suitings for seaside wear—the front breadth being either composed of figured stuff or a draped breadth arranged of the same material. The plaiting may be omitted if preferred. With this skirt either a perfectly plain basque or a "Jersey" might be worn. The amount of material required for the skirt is only seven yards—strictly, though seven and a quarter are recommended.

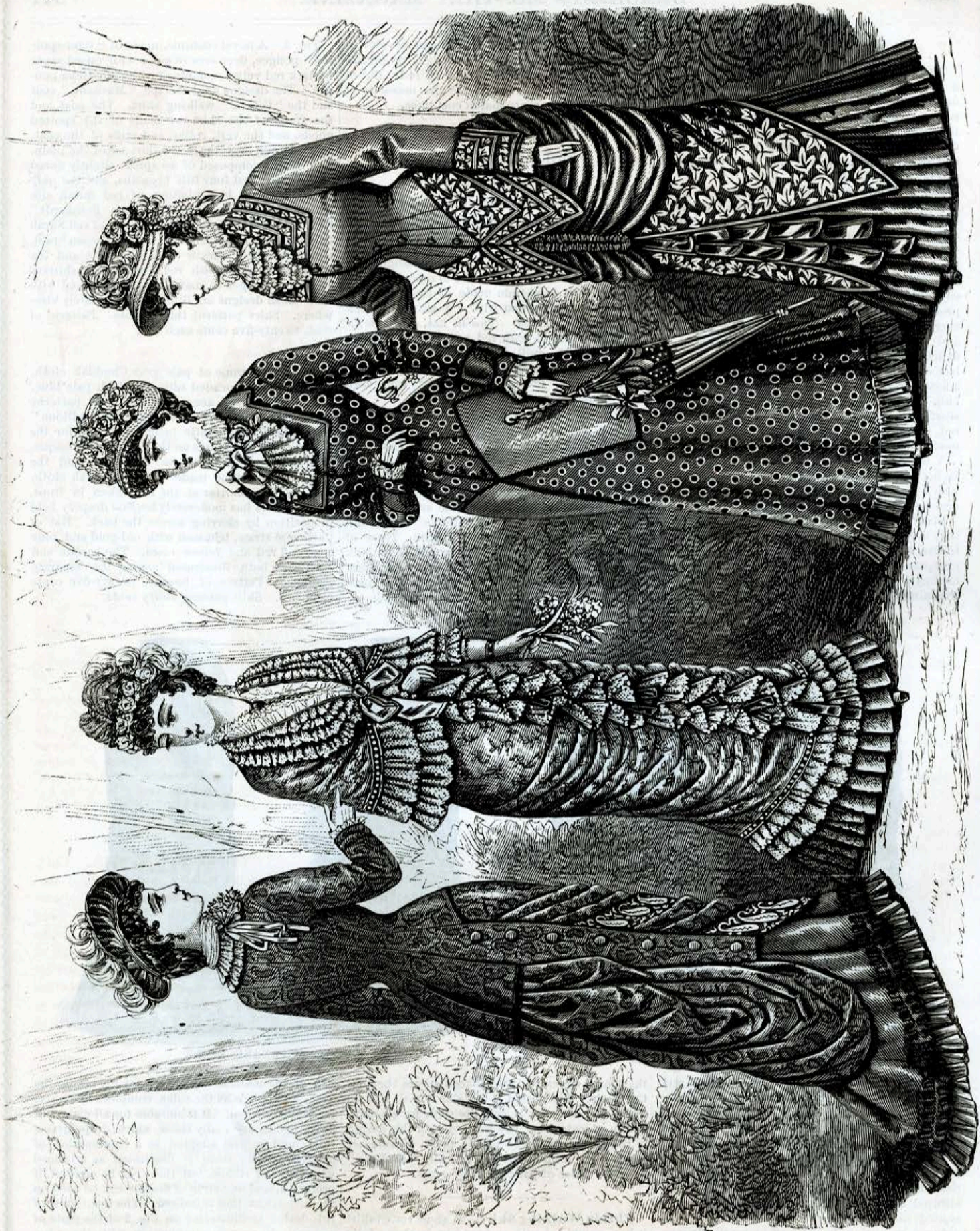
Two extremely handsome *basques*, both novel in design, are features of this month's illustrations. One is the "Marimon" coat, the other the "Eudocia" *basque*. The "Marimon" has an extra skirt which gives the effect of a long vest, and a sash which is tied closely at the back and knotted with ends. The collar is round at the back, cut in at the narrow part of the shoulder, and is straight across the front. It is made in the contrasting material of the suit. The "Eudocia" *basque* has a triple skirt and triple collar, the former tied over a series of narrow ruffles at the back. It is intended for a combination of plain with figured goods, and is very effective. About five yards of material would be required for the entire *basque*, which may be divided up into three yards and a quarter of the plain, and one and three quarters of the figured—this estimate includes the platings at the back. A useful little dressing *sacque* for summer wear is the "Teresa." It seems rather superfluous to take the trouble to make a dressing *sacque* of any white goods when they can be purchased so cheaply, but there is this objection to the ready-made ones that they never fit, that they are usually of a bad shape, and if well trimmed very expensive. Three yards of any white goods will make the "Teresa," and three yards and a half of insertion and six and a half of lace or embroidery will trim it fully as illustrated. It may be made in peacock or china blue flannel, and trimmed with torchon lace.



### House Dress and Street Costume.

FIG. 1.—A charming house dress made of brocaded black satin grenadine, combined with black satin, and trimmed with jet. The "Francesca" polonaise is made of the grenadine and the demitrain skirt of the satin; the latter trimmed with fans of the satin ornamented with bows of double-faced satin ribbon, black and red. Handsome jet ornaments finish the front of the polonaise, and the *bouffant* drapery at the back is supported by a gilded cord, finished with *piquets*. *Lingerie* of Langue-doc lace. The polonaise is illustrated among the separate fashions. Price of pattern, thirty cents each size. Skirt pattern, thirty cents.

FIG. 2.—The "Odette" costume, made in printed *foulard* in oriental colors, combined with plain Surah silk. The coat is of the *foulard*, and falls straight at the back over the skirt, which is made of the Surah, and trimmed with ruffles at the back and upright shirrings on the front. Full frill of Breton lace at the neck, and a *jabot* to match down the front of the waist. Hat of Cashmere straw, trimmed with Cashmere feathers, a bird with bright plumage, and Jacqueminot roses, and faced with red. Pattern of suit, thirty cents each size.



—SUMMER COSTUMES.—SEE PAGE 341.—

Hats and Bonnets.

THE bonnets have not increased in size, though it was prophesied by some that they would. They do not differ in essential points from those of last summer, that is, in shape and material, and therefore those who are frugally inclined can dress up their last year's chips in dainty flowers and lace, or gorgeous silk and gold ornaments, and brave it with the best.

The artistic bonnet of the season is a small gypsy cottage shape, of English straw; the brim lined with some delicate tone, the outside trimmed with apple-blossoms and palest blue ribbon.

The elegant French bonnet is of ivory chip, lined with satin and edged with gold—the ornamentation, a wreath of flowers, and satin strings edged with plaited lace—gold or other—Mechlin, probably. Persian, or gold embroidered silk is very much used in conjunction with gold lace and golden ornaments, but not with wreaths of delicate flowers, which are usually associated with lace or white satin, with perhaps a line of gold as a finish upon the edge of the brim. A fine black chip bonnet is very stylishly ornamented with a scarf of Persian silk, and three ostrich tips, one red, one gold, and one peacock blue. They are mounted directly over the front.

A large black chip hat with rolling brim, has a facing of gold network, and a long amber feather which sweeps the shoulder. Folds of soft amber armure silk occupy the lower side.

Black lace bonnets are seen occasionally, but they are little used except for a change with black toilets, by ladies who can afford a variety. The exceptions to this rule this season are more numerous perhaps on account of the rage for beaded trimmings, and the brilliant effects produced on

black lace, by the crown and fringes of *clair de lune* beads, mixed ruby and amber, or bronze and gold, with a slight infusion of red. But of course the number is limited by the necessity of having such bonnets to match costumes.

Summer Costumes.

(See page 342.)

FIG. 1.—A carriage toilet made of black brocade grenadine combined with dark red Surah silk. The "Cleanthe" polonaise is made of the grenadine, lined throughout with the Surah, and trimmed with embroidered bands, the design palm leaves, worked on lace with silk in oriental colors. The skirt is a demi-train made of the red Surah, trimmed on the bottom with a plaiting of black satin faced with red. Tuscan hat, lined with red, and trimmed with red and yellow plumes. *Fichu* of India mull, trimmed with Languedoc lace. The polonaise is illustrated among the separate fashions. Price of pattern, thirty cents each size. Skirt pattern, thirty cents.

FIG. 2.—A lovely costume made in *fleur de thé*, elaborately trimmed with Breton lace. The entire costume is made of the same goods, which is a very fine cotton crape, the ground a pale fawn color, and the figures in blue, pink, red and green. The designs used for the costume are the "Thilda" walking skirt, and the "Imma" cape, both of which are illustrated elsewhere. *Toque* of fawn-colored *satin de Lyon*, trimmed with pink roses, and blue and fawn-colored tips. Skirt pattern, thirty cents. Pattern of cape in two sizes, medium and large. Price, twenty cents each.

FIG. 3.—A novel costume, made of "tiger-spotted" pongee, deep *écaru* in color with raised spots of dark red velvet, combined with plain India pongee. The designs used are the "Marimon" coat and the "Gitana" walking skirt. The coat and the front of the skirt are made of the spotted goods, and the vest, collar, and cuffs of the coat, and the back breadths of the skirt are of the plain. The skirt is composed of an apron, slightly gored at the sides, and four full breadths, and the only trimming on it is a plaiting of red Surah silk which finishes the bottom; "Sara Bernhardt" frill of *point d'esprit* lace, and a *jabot* of red Surah trimmed with lace to match. Hat of Tuscan braid, trimmed with a wreath of Jacqueminot and tea roses, and faced with red Surah silk, shirred. Parasol of pongee to match dress, and lined with red. Both designs are illustrated separately elsewhere. Skirt pattern, thirty cents. Pattern of coat, twenty-five cents each size.

FIG. 4.—Costume of pale gray Chuddah cloth, trimmed with brocaded satin in which pale blue, old gold, and red are combined. The patterns used are the "Eudocia" basque and the "Ilione" walking-skirt; the satin being employed for the collar, cuffs, and points on the front of the basque, and the lower drapery on the skirt, and the rest of the costume made of the Chuddah cloth. The basque is shorter at the back than in front, and the skirt has moderately *bouffant* drapery held in position by shirring across the back. Hat of Cashmere straw, trimmed with old-gold and blue tips, and red and yellow roses. The basque and skirt are both illustrated among the separate fashions. Pattern of basque, twenty-five cents each size. Skirt pattern, thirty cents.



ILIONE WALKING SKIRT.

THILDA WALKING SKIRT.

**Ilione Walking Skirt.**—This novel and stylish design has for its foundation a gored walking skirt which is short enough to escape the ground all around, on which the drapery is disposed like an overskirt with a double apron, and the back arranged in a *bouffant* manner. The skirt is trimmed with a kilt-plaited founce, twenty-four inches deep, but any other style of trimming can be substituted that is preferred. If the plaited founce is used, as illustrated, the weight will be greatly reduced by cutting the skirt off under the founce, and the plaits can be held in position by tacking

their inner edges to tapes placed across them on the inside. The design is suitable for all classes of dress goods, and is very desirable for a combination of materials. The front view of this design is illustrated on Fig. 4 of the plate of summer dresses, in combination with the "Eudocia" basque. Price of pattern, thirty cents.

**Thilda Walking Skirt.**—A short round skirt is here combined with an overskirt having a fully draped apron and a moderately *bouffant* back. A

sash of the material draped diagonally across the back, and panels at the sides, complete this novel yet stylish design. It is suitable for all classes of dress goods, especially those which drape gracefully, and is well adapted to a combination of materials. The front is illustrated as trimmed with loops of ribbon, but these can be omitted, if preferred, and any style of founce can be used on the underskirt that is desired. The front view of this design is illustrated on Fig. 2 of the plate of summer dresses, in combination with the "Imma" cape. Price of pattern, thirty cents.



CLEANTHE POLONAISE.



FRANCESCA POLONAISE.

**Cleanthe Polonaise.**—Side forms reaching to the bottom of the skirt combine a basque, pointed in front and plaited at the back, with a gracefully draped overskirt to form this stylish garment. The basque is tight-fitting, has two darts in each front, side gores under the arms, side forms carried to the shoulders, and a seam down the middle of the back. The overskirt has a draped apron, shirred in the middle, beneath which is a second apron falling in two deep points, and the back is looped in a different manner at each side. It can be appropriately made up in all classes of dress goods, and the trimming must be chosen to correspond. The back view of this design is illustrated on Fig. 1 of the plate of summer dresses. Price of pattern, thirty cents each size.

### Novelties in Head-dresses and Ornaments.

SINCE the return to classic forms of *coiffure*, head ornaments have assumed antique forms. It would be difficult to describe the beauty of some of these, combining as they do great elegance with purity of design. The "Pompeian circlet," a combination of *bandelettes* with a net into which the back hair is gathered, is one of the handsomest of these novelties. The *bandelettes* are extremely narrow, a mere line of gold, on which are placed diamonds at regular intervals, and in a shallow cup-like hollow of gold, so that the stone itself appears like a dewdrop in the calyx of a flower. The three *bandelettes* meet at the nape of the neck, at which the points of a net for the back hair, formed of three more *bandelettes* and placed very low, are crossed by small chains of gold, making a fillet in conjunction with the same. Over this are scattered larger cup-like settings containing larger diamonds. None of the stones in this exquisite head-dress are very large, but the workmanship is extremely fine.

The "Diana Crescent" is another very beautiful design, having a half-moon of diamonds upon the lower of three *bandelettes*. Another design of the same kind has the twelve moons of the year completely encircling the head, and with this magnificent *coiffure* the hair is dressed in what is called the "wheat sheaf," it being a style which,

taking all the hair back Chinese fashion, places the head-dress low down upon the brow and disposes of the hair above, or in the hollow of the head-ornament, elongating its puffs into high spirals, terminating, as in Egyptian head-dressing, in fine, fleecy points.

The "Helmet of Mercury" is a very beautiful helmet-shaped network of silver, fastened at intervals by gold stars, and having two golden pheasants' natural wings set in small pheasants' heads of silver at the two sides, with the tips upward, precisely as the wings appear on the head-gear of the flying Mercury in statuary.

The "Minerva Helmet" has a natural owl's head and breast, set upright on a helmet of silver network with a vizor-like band of gold and silver, having a medallion with a cameo head of Minerva. The eyes of the owl are large emeralds.

The "Cleopatra" is a double band of gold with agates of a greenish hue, between each of which is a peacock's "crest" or small tuft of head-feathers, of which the varied hues are almost as brilliant as jewels.

A very singular and original head-dress is an arch of diamonds on a thread-like line of gold, forming the "Mary Stuart" curve, and so arranged as to appear detached from any support. A star of diamonds delicately caught to the inside of the down-arching point of the curve takes thus an ethereal effect, which, above fluffily disposed and tendril-like ringlets, is very advantageous to the contour of face and head.

A head-dress of singular appearance, but not devoid of beauty, is eight bands of flat "crushed" gold upon which are laid imitations of antique coins of copper defaced by rust and fire, as are some found in the Pompeian excavations. Another of similar character has bits of lava set in cup-like hollows of gold, and having between each "lava" an emerald of small size "in the rough"—that is to say, still attached to the mineral upon which it is found. As the mineral itself is sparkling, this affords a bright contrast to the dull lava, and, the workmanship being excellent, the effect is one of those now-a-days sought to be attained by "high art."

The styles introducing Oriental coins upon black velvet are still greatly admired as head ornaments, but Greek "forms" are at present decidedly the favorites.

**Francesca Polonaise.**—The novel feature of this polonaise is the basque front, to the bottom of which the skirt, shirred at the top, is attached. It is fitted with two darts in each front, side gores under the arms, side forms rounded to the armholes, and a seam in the middle of the back. The back is moderately *bouffant*, and is gracefully draped. The design is suitably made in all classes of dress materials, and the trimming should be chosen to correspond. The front view of this design is illustrated elsewhere *en costume* as a house dress. Price of pattern, thirty cents each size.

### Seaside Grenadines.

THIS is the name given to light woolen fabrics, very soft and openworked in small checks in a lace pattern. They are much less expensive than silk grenadines, and of course not so rich in appearance, but they are an excellent substitute for those who cannot spend so much money, and they do not require the expensive trimming which is usually put on the other. A black silk walking skirt made of a good but of course not thick or heavy silk at about a dollar per yard, and a seaside grenadine polonaise trimmed with the same, constitutes a very simple but very neat and lady-like summer church dress, and the cost, if made at home, need not exceed fifteen dollars; for the body part of the polonaise may be lined with French twill, which is white on the under side, and costs no more than silesia. Or an old silk skirt may be used, or the French twill before mentioned for a skirt, and satin to trim it in knife-plaitings and trimming, the grenadine being used for drape and the body part of the basque or polonaise, whichever is used.

But the seaside grenadine is not confined to black—it has made its appearance in dark myrtle green and several shades of blue, gray, and brown, and may be employed for complete costumes, with trimmings of satin or silk or figured stuffs or corded stripe or dotted goods, provided the material is not too heavy, and does not look too loud for so modest a fabric.



## Fashionable Bracelets.

No. 1.—A very pretty bracelet in "rolled" gold, half an inch wide. The body is Roman gold, having a raised ornament across the middle of the front, and both the ornament and the front of the bracelet finished with filigree and small polished plaques. Price, \$12 per pair.

No. 2.—An especially handsome bracelet in "rolled" gold, three-quarters of an inch wide. The body is Roman gold, the front having three raised ornaments placed across it, finished with filigree and polished plaques. Lengthwise of the front, and passing through these ornaments, are three bars, the middle one in Roman gold ornamented with filigree, and the others of highly polished gold. All the polished gold that is seen is solid. Price, \$18 per pair.

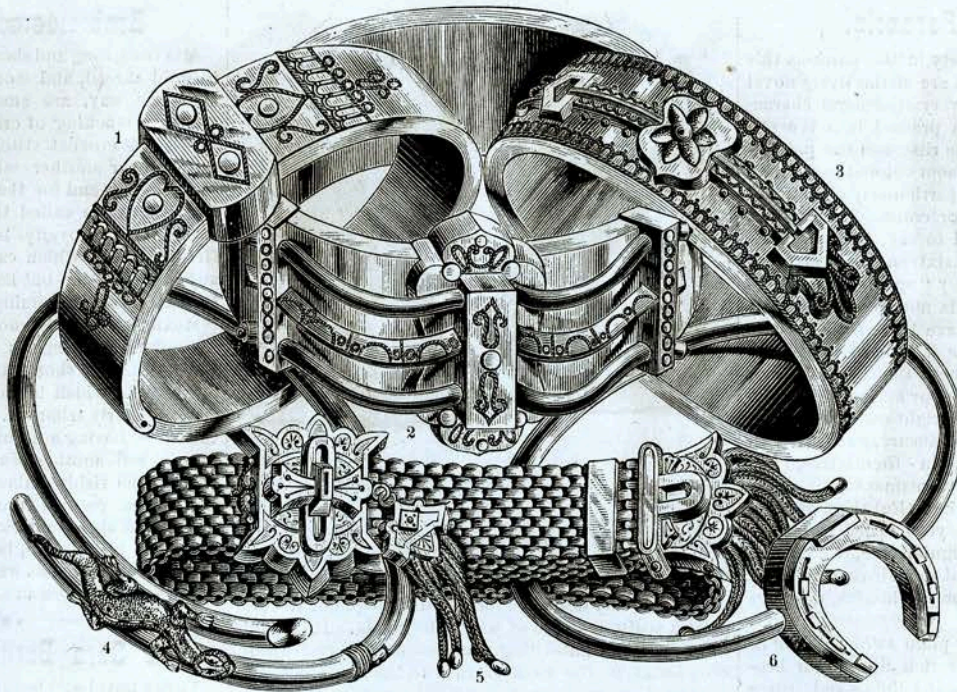
No. 3.—A handsome bracelet in "rolled" gold, five-eighths of an inch wide. The body is Roman gold, ornamented with delicate filigree work near the edges, and the front has a raised bar of polished gold and filigree, terminating with scroll work, and having a medallion in the center. Price, \$13 per pair.

No. 4.—A very stylish bracelet in "rolled" gold wire, polished and copper colored. The two ends are lapped about an inch and a half on the upper side, like a spiral, and held together by a lizard in green gold. Price, \$7.50 per pair; or \$3.75 the single bracelet.

No. 5.—A woven link bracelet, half an inch wide, in "rolled" gold, highly polished. The fastening is arranged on the principle of a buckle, and has two slides, one perfectly plain in polished gold, and the other plain on the under side with a highly polished ornament on the upper side. The end of the strap is finished with a polished ornament similar to the one on the upper part of the slides, but smaller. A tassel in Roman gold is placed at the end of the strap, and one at the side of the slide. Price, \$13.50 per pair. The same style of bracelet, with a single slide, can be furnished for \$12 the pair.

No. 6.—A novel and simple bracelet of "rolled" gold wire, Roman color. The upper side is ornamented with a horse-shoe having the nails in polished gold. Price, \$7.50 per pair; or \$3.75 the single bracelet. Bracelets of plain, round wire, polished, the same size as those illustrated, but without ornamentation, can be furnished at \$5 per pair, or \$2.50 the single bracelet.

All of these goods are of the best quality of material and workmanship, and many of the designs are fac-similes of those made in solid gold.



FASHIONABLE BRACELETS.

## Novelties for Watering Places.

ONE of the oddest of these is a pointed handkerchief of sky-blue satin spotted all over with gold filigree buttercups. This is set on the head with the points down over the forehead and pinned at the back of the head precisely as a "maid-of-all-work" would pin on a kerchief to protect her hair from the dust. All that is seen of the hair is the little rippling wave of the bandeaux line along the brow.

Wheat, rye and oat stalks in gold and silver, steel and jet, buttercups of gold, daisies of silver with gilt centers, marigolds of gold filigree with centers of brown enamel for the hair; neck ornaments of velvet with a cluster of small pearls around a larger pearl and with a pendant pear-shaped pearl; thirty rows of seed-pearls with a clasp of red garnet and three pendants of pearl; flat, square pieces of gold with Ethiopian heads in black enamel or in onyx, for necklace and bracelets; high-pointed combs imitating a bird's crest, in jewel-tipped wire of gold; clusters of artificial daisies and pansies confined by a firm clasp of gold imitating ribbon, and meant to be attached to the right of the belt; large clasps holding artificial poppies and corn-flowers, bound in a sheaf-like bunch, and intended for looping the sides of thin dresses so as to take up the under-frilling from the dusty floors of watering-place parlors; combs covered with a *demi-couronne* of velvet pansies, and intended to be set either above, under or at the side of the low Greek knot; fans decorated with flat-laid artificial flowers of every description; parasols similarly adorned and topped off by feathery knots of larkspur and pearl-blossoms; sashes of polka-dotted silk tissue of every color, fringed with white silk, to confine loose white muslin wrappers; fillets of gold thread for the back hair; fillets of silk thread for night wear; bracelets of white kid, hand-painted with classic heads and mounted on narrow strips of gold; ear-rings with filigree lizards an inch and a half long, and so adjusted that they appear to palpitate, and having jeweled eyes of great luster; belts of hand-painting on white silk, kid and velvet, having heads of animals, butterflies, insects,

medallions, arabesques, curious running patterns of myriad-hued tulips—these are handsome with a dress of white—shells, flowers and fruit, and clasped by twelve silver chains; châtelaïne bags of white kid and silk, with pictures on ivory representing in hand-painting hunting parties with falcon, and pages playing on mandolins, and inserted in large squares or medallions with a rim of silver upon the upper side of the belt, while the under side is of quilted satin in light colors; châtelaïne bags in another style of silver network over black velvet or scarlet satin; purses of small sea-shells held together by silver cord. These are a portion of the novelties of the season.

## Summer Morning Dresses.

THE charming freshness and delicacy of the new cotton materials, the soft-finished cambrics, the satines in small patterns and chintz colors, the blue and white checked ginghams, and others *ad infinitum*, afford an opportunity for coquetry in summer morning attire to any extent desired.

The trailing, untidy cotton wrapper is now, fortunately, very seldom seen. The favorite house dresses, even when they are "Princess" in cut, are short, and have a pretty air of simplicity. The skirt is almost straight round, deepened a very little at the back, and is finished with a plaited flounce at least twelve inches in depth, and headed with a border or band of the same material. Some are gathered into a deep, square yoke at the back, but are cut all in one in front, a belt confining the waist. Others have the round waist with belt, and one skirt trimmed with narrow ruffles, an apron being added, which forms a sort of overskirt.

The checked ginghams, if the check is not too large, look well made up with back yoke or blouse waist, the chintz satines plain, with French waist and apron overskirt; and the small figured goods with a polonaise—slightly draped and belted in. A great deal of lace or needlework is used in the trimming, and satin ribbons of the pretty shades of the fabrics—of course these are removed when they are washed.

Girls make jaunty little aprons of pale blue, white, and pink checked gingham handkerchiefs, by ruffling them with the bordering twice across the bottom, and adding a little square bib. Small satine aprons are also very pretty, trimmed with two or three rows of imitation Mechlin lace. To the cotton dress for morning wear in the street, a little lace cape or fichu is added, and a straw bonnet trimmed with apple-blossoms, and pale blue strings.

## Summer Parasols.

THERE is a great variety in the parasols this season, but all those that are distinctively novel are costly, or else of a very ephemeral character. Celluloid has been pressed into the service as a covering for the ribs, and the pointed projections are many of them colored red, which has a curious effect, not particularly objectionable in the present rage for color. The number of ribs has, we are glad to say, been reduced since last season from sixteen to twelve, so that there are not so many "spare" ribs as formerly, and the covering is not so absurdly cut up. Why they should have been raised so extravagantly high in price it is hard to say, for there is nothing about them that has not been seen before, except the color at the top of the ribs, and the addition of bright-colored insects, which are in some cases absurdly stuck on to the handles, handsome in themselves, but spoiled by this attempt at ornament.

Nothing can be more beautiful than grained wood, polished like satin, yet gnarled and knotted into rusticity and significance, which are used for this purpose, and to endeavor to sham naturalness, by sticking on toy insects, destroys their excellence.

The covering is either plain *satin de Lyon* or figured satin foulard, or rich figured or brocaded silk. To this is added lining and fringe or lace, or a scalloped and pinked-out edge. Sometimes, and to the more expensive styles, the fringe or lace is superadded to the pinking and the scallops, which produces a frizzy and fussy effect, rather than one of greater elegance.

Some very pretty carriage parasols are of small figured brocade, lined with changeable silk, and bordered with beautiful lace; but there is this difficulty about all the figured coverings, that they must correspond with the toilet, or they do not look well at all.

About parasols for country use and wear there is not the same necessity to be fastidious, yet even in the country there is an air of finish and completeness to the toilet which is attractive, when the gingham parasol is associated with the gingham dress, and the figured satine with a chintz cotton gown of corresponding tone and colors. The common plain sun umbrellas do not vary much from season to season, but even these have shared in the general advance in price which has been remarked all along the line.

## Novel Card-cases.

AN entirely novel style of card-cases is a ball of silver, into which the cards are slipped without in any way injuring their shape. It is intended to be suspended to the *châtelaine* chain, and looks like a new notion in belt ornaments, for it would be difficult to divine that the ball shape conceals a square of ivory into which the cards pass easily. Another and very odd card-case resembles an orange. It is of gold filigree, lined with yellow satin, and studded with crystals. Still another is a long oval, like a narrow egg, of steel set with mother-of-pearl stars, and having at the top a dragon-fly, which forms the opening through which the cards are slipped by an aperture between the open wings. The fly and wings are of steel set with mother-of-pearl.

SMALL, white Japanese fans are trimmed with frills of lace or muslin on one side, the reverse side being ornamented with a water-color painting.



TERESA SACQUE.

**Teresa Sacque.**—A very simple and practical design, especially desirable for a house sacque or to complete a costume made of washable goods. It is about three-fourths tight-fitting, has one dart in each front, side forms in the back carried to the armholes, and a curved seam down the middle; and is the same depth all around. While not inappropriate for materials which are used for street wear, it is especially desirable for summer and washing fabrics, and those selected for house dresses. It may be handsomely, or simply trimmed, to suit the taste and the material used. The illustration represents it as made of white goods, trimmed with embroidery. Price of pattern, twenty-five cents each size.



MARIMON COAT.

**Marimon Coat.**—Suitable either for house or street wear, this stylish garment is tight-fitting, having two darts in each front, side gores under the arms, side forms rounded to the armholes, and a seam in the middle of the back. Extensions cut on the side gores are loosely tied across the back, and an extra skirt added under the short fronts gives the effect of a long vest. This design is suitable for many of the fabrics that are used for out-door garments, but is most appropriately made to match the rest of the costume. It is especially desirable for a combination of colors or materials. The front view of this design is illustrated on Fig. 3 of the plate of summer dresses, in combination with the "Gitana" walking skirt. Price of pattern, twenty-five cents each size.

## Embroidered Mittens.

MITTENS, long and short, heavily embroidered in gold thread, and stockings overwrought in the same way, are among present novelties, as also a stocking of crimson spool silk, hand-knit in a crochet stitch, and intended to be drawn over another stocking of spider-web-like texture, and for the purpose of displaying which what is called the "thong slipper" is worn. This novelty is a modification of a Greek sandal, which can be slipped on like any other slipper, but has a sandal effect which is extremely becoming to the foot. The "Mexican" shoe is another novelty, in which the effect of fringe is given to the edge of the shoe, by a short tufted fringe-like border of raw silk, which imitates a Mexican Indian shoe similarly trimmed. Small buckles adorn this shoe, having a natural Mexican shell upon them. Still another beautiful novelty for footwear is the richly-embroidered silk boot, having a vine pattern running up the instep and ankle, and also the back of the boot above the heel. In black satin, beaded, this boot is extremely handsome, as well as in white silk with white jet for trousseaux.

## The Sara Bernhardt Mantle.

THESE novel and beautiful mantles of black lace are suited only to the concert-room, watering-place or *matinée*, their style being too picturesque for the street. They are pointed shawls of Chantilly, draped and gathered on either the right or left shoulder, where the cluster of folds is held by a large knot, with ends, of yellow satin ribbon. Passing to the hip on the opposite side, the shawl is again caught up and its ends fastened together under a rosette of similar ribbon. Another form in which the same idea is still further developed, is the arrangement of two lace shawls with a bow on each shoulder, and a rosette on each hip, the two shawls crossing, and thus giving a rich display of lace folds. Still another style places a broad belt of yellow satin ribbon about the waist, confining both shawls beneath it in the front, where the four ends droop, and making a kind of basque and very dressy and elaborate upper garment.

## Black Forest Peasant Bows.

THE Black Forest "kite-bow" or peasant bow which proves so great a favorite, is made of lusterless black silk, and precisely follows the model offered by those worn by the young German girls of the above-named locality. Imitating the up-spreading pointed bow which so much resembles the wings of a kite, it is set on the head in a most uncompromising "flare" and quite far forward, the band on which it is as it were perched being but an inch above the flat-laid wave of the hair. The dull and dense color of the silk makes this adornment especially becoming to blonde-haired, fair-complexioned persons, as it brings out, like an ebony frame to a tinted picture, the delicate coloring of such faces. No second bow should be placed at the back of the head with a "kite-bow," nor should any comb or other ornament be set with it upon the hair, which is simply braided and looped very low, or left hanging in a flat braid.

New hosiery is woven in lace stripes over the instep and ankles, and is in all the new shades—old gold, garnet, heliotrope, blue and red.

## Summer Garments.



EUDOCIA BASQUE.

**Eudocia Basque.**—A novel design for a house basque, with triple skirts added to the fronts, carried across the sides, and meeting in the back under a large bow; the side gores, side forms and back pieces cut long, and covered with fine knife-plaitings. A triple collar and cuffs to match add to the stylish effect. It is tight-fitting, has two darts in the usual positions in each front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The design is suitable for all classes of dress goods, and is especially appropriate for a combination of materials. The front view of this design is illustrated on Fig. 4 of the plate of summer dresses, in combination with the "Gitana" walking skirt. Price of pattern, twenty-five cents each size.

## Necklets.

### Gems in the Rough.

IMITATING in form the "dog-collar," the new "necklets" have the same succession of small medallions, held together by very small double or triple chains, and are also meant to be laid up against the contour of the throat, instead of down about the neck. But, instead of being of rough gold, dull silver, jet, amber, or Indian red enamel incrustated with crystals, these novel ornaments have set in the gold, in most primitive simplicity of mounting, "chips" of mineral on which are uncut stones, or stones "in the rough." At first difficult to procure, because discouraged as a fashion by jewelers, this mode of "primitive setting," as it is called by the followers of "High Art Dress" principles, is becoming much more common than heretofore, and is artistically beautiful. The "chips" of mineral receive additional brilliancy, by a band of black velvet underlying the necklet as a kind of lining, which addition adds to the becomingness of these elegant ornaments.

## Zephyr Shawls.

THE light knitted shawls commonly known as "Shetland" shawls, and so useful for summer evening wear, have departed from the usual white, blue, and crimson, and appear in pretty almond tints, with a mixture of blue and pink, or ruby and brown in the fringe. These, besides being very pretty, have the merit of keeping clean longer than the white ones, or at least of not showing dirt as soon as they do.

ONE of the new things is a jacket, tight fitting, and made with a hood lined with colored silk, as is also the front of the jacket. This is a useful and very dressy little garment for morning wear at the seaside, as it can be put on and worn with a skirt only, yet looks like an outdoor dress.

The cape and small appliqué mantle are also novelties—the trimmings being light jetted passementeries, lace, and fringe. These passementeries are some of them in exquisite designs, and are appliquéd on net, and finished with a rich and very deep jetted fringe border. Other capes are covered with close plaited lace, each row headed with a jet beading; and still others are embroidered in jet in a regular design which is rendered most effective, but unfortunately can only be worn with a costume all silk and jet, while the lace-plaited capes can be utilized with all kinds of costumes. Summer muslins are made with fichus to match.

## Graduating Dresses.

IT is generally conceded that since young women who graduate must wear graduating dresses of some kind, and that those dresses, being worn in public and upon such an occasion, should have a certain delicacy, freshness, and uniformity, white muslin is the best, simplest, least expensive, and most readily obtainable material that could possibly be fixed upon.

Heretofore plain white muslin has been the rule, but this season the "dotted" fabric holds the place of honor, and here it may be remarked that the finer the dots the prettier and more becoming the dress, as a rule, will be.

The making is by no means uniform; on the contrary, ideas are very diversified on this point, and there is a disposition to strike out in original paths rather than follow fixed and conventional rules.

For example, one class of young ladies has decided that their dresses of fine dotted muslin, trimmed with Breton (they will not have an imitation lace, Mechlin, for instance), shall be made with single skirts, very slightly gored, and trimmed with three narrow ruffles, in two series, with a puffing between through which a ribbon is run, pink, blue, mauve, or yellow, corresponding to the belt, the ribbons to which the fan is attached, and decorative bows. Of course the waist is round, and the sleeves to the elbow—real old-time dresses, not antiquated, but the pretty simple style of thirty years ago.

These dresses are walking length, but if graduating dresses are made long, say demi-trained, which they usually are—for a small train is considered more graceful upon a platform, and less trying to feet that wear No. 4 shoes than the short skirt—a second skirt will be required; and for this we shall take the liberty of recommending the "Sorella" or the "Hermione," the first being simple and very graceful, the second rather more elaborate.

The "Surplice" or cross-over waist is very pretty with this style of skirt, and the elbow sleeves and belt will of course be the same as if made for a French waist and walking skirt. If a polonaise is preferred some very good designs will be found in the present number. Black strapped or high buckled shoes are quite as "well worn" as white

slippers, and the ribbons may be chosen of a favorite color. If a costume all white is preferred, the flowers should be daisies or lilies of the valley, the ribbons satin, but it is very charming to see a variety of delicate colors and bouquet to correspond with them in the hand and corsage. Violets with mauve for example, roses with pink, buttercups with yellow, and the like.

The hair should be very neatly and simply dressed, and exhibit no ornament. Gloves should be ivory, pearl gray, or very faint flesh color.

## Yellows.

THE rush of yellows, so to speak, is so varied in tone, and so decided in its present hold on fashion, that it is desirable to know something of the rank of each *nuance* in the line of color. The *guêpe* or wasp styles, an extremely stylish combination of black and yellow, imitates, as designed by Pingat, the bars of the wasp's black and yellow body. "Isabella" yellow all know the origin of, while "Isaure" is a sentimentally delicate straw-colored tone, almost as vague and undecided as that of the yellow primrose. "Tri-lite," a combination of scarlet and pale yellow, is a favorite style, while "flamme électrique" is startlingly vivid and fire-like. *Vésuve* has never ceased to be a favorite in combination with rich, deep maroon. There is a new "old gold" shade, where vivid spots appear, bright as gold foil, and "Dandelion" is as much a favorite as the brighter "Buttercup" yellow.

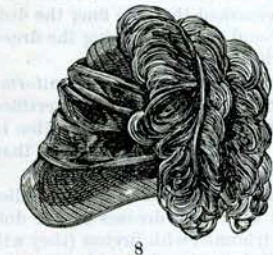
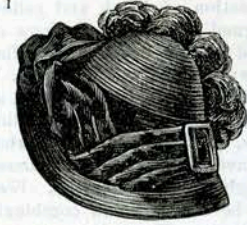


IMMA CAPE.

**Imma Cape.**—A simple but very graceful cape, suitable for summer or *demi-saison* wear. It can be made in silk, satin, cashmere, or of the same material as the costume with which it is worn, with trimmings to correspond with the goods used. The front view of this design is illustrated on Fig. 2 of the plate of summer dresses, in combination with the "Thilda" walking skirt. Pattern in two sizes, medium and large. Price, twenty cents each.

**WALKING SHOES.**—High shoes with straps tied over a wide tongue, and with low, broad heels, are the sensible summer walking shoes.

**SUMMER UNDERWEAR** of crepéd silk has taken the place of knitted woolen, and are delightful wear. The crinkle is retained in washing, but it should be washed with care.



#### MISSES' HATS.

No. 1.—A jaunty shape in *beige* or old gold rough-and-ready straw. The brim is faced with deep purple velvet, and very much turned up on the left side of the front, where it is ornamented with a bow of velvet in a lighter shade, and ostrich tips dyed light and deep purple and old gold. A wide bias band of the deep purple velvet is draped around the crown and caught, at intervals, with large gold pins.

No. 2.—A most coquettish shape in brown English straw. The brim is quite irregular, being very wide and turned up on the left side, with a plain facing of dark brown velvet, and a large tropical bird as only ornament. The crown, rather high and square, is trimmed with a fanciful band of ostrich tips in the two shades of brown, and brown double-face satin ribbon forms long loops and ends at the back.

No. 3.—A dainty design consisting of a stiff foundation, in *campanula* shape, upon which are disposed rows of plaited Breton lace, finished at the top by an enormous bunch of field flowers. A narrow, double face satin ribbon, in lavender color, passes across the top and is tied in long loops and ends at the back.

No. 4.—This lovely design in the favorite "Niche" style, is of black chip. The crown is slightly pointed and trimmed with a full drapery of gauze, striped red and citron, which is fastened in front by a large fancy buckle, and a bunch of citron and black ostrich tips is placed on the left side.

No. 5.—An elegant hat in cream-colored chip. The brim, slightly bent in front, is faced with heliotrope velvet, and a scarf of serge silk of a lighter shade of the same color is gracefully draped around the crown, while a *panache* of plumes in the two shades ornaments the left side.

No. 6.—A very handsome design in satin straw. The brim is faced with a shirring of bright red *faille*, and the crown is crossed by a bias band of velvet in the same shade, forming a large loop on the left side, where it is caught by a bunch of *Jacqueminot* and tea roses combined with richly shaded foliage. From under these emerges a very long plume in the same shade as the straw, which turns around the crown and falls gracefully at the right side of the back.

No. 7.—A very stylish *cabriolet* in yellow Tuscan straw for a young miss. The brim is slightly

flattened on each side and flaring in front, with a plaited facing of pale pink satin. Bias folds of the same satin surround the crown, with large *coques* on one side, a bunch of straw-color and pink ostrich tips on the other, and wide strings tied at the back.

No. 8.—A becoming hat in black English straw: the crown high and round, and trimmed with a graceful drapery of black satin and velvet combined. Two handsome plumes pass over the crown from the right side, and fall on the left.

No. 9.—A nearly flat, but very elegant shape in Leghorn straw, with a broad and flapping brim. The trimming consists of a handsome straw-colored plume and a quantity of *coques* of pale blue satin ribbon, with two long, wide strings of the same, tied in a large bow at the back of the neck.

Misses' and children's hats are furnished through our Purchasing Bureau for from \$7 upward, according to the material. 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.



CHILDREN'S WHITE DRESSES.

FIG. 1.—The "Adolph" suit, made in navy-blue flannel. The deep blouse is laid in box-plaits in the back and front, and finished with rows of machine stitching. Linen collar and cuffs. Pattern in sizes for from four to ten years. Price, thirty cents each.

FIG. 2.—The "Daisy" dress—a graceful style of blouse suitable for children under ten years of age. It is made of Victoria lawn, with three box-plaits front and back separated by rows of lace insertion. A Spanish flounce, handsomely trimmed with lace and insertion, finishes the skirt. Pattern in sizes for from six months to ten years of age. Price, twenty cents each.

FIG. 3.—The "Liline" dress, in Gabrielle style

with short jacket-fronts over the long ones. It is made in cream-white bunting, the short, loose jacket-fronts trimmed with Breton lace; the bottom of the skirt finished with a plaited bunting ruffle, having a frill of wide lace above headed with insertion. The same kind of lace is used to trim the collar and sleeves. Hat of white chip, trimmed with a white ostrich feather and cluster of pink roses. Pattern in sizes for from six to ten years. Price, twenty cents each.

FIG. 4.—The "Babette"—a stylish Gabrielle dress, made in white cotton satine, and having the front and back pieces plaited, and all the seams but those under the arms trimmed with insertion. The side forms are trimmed on the bottom with a plaited flounce and embroidery, headed with in-

sertion. A ruffle of embroidery forms the collar. *Toque* of white chip, trimmed with pale pink *satén de Lyon* and pink flowers. Pattern in sizes for from four to eight years. Price, twenty cents each.

FIG. 5.—The "Nichette" dress—a dressy, graceful design made in white organdy, the skirt trimmed with three flounces edged with Valenciennes lace, the upper flounce headed with insertion. *Coquilles* of lace extend down each side of the front, and the neck is finished with a standing frill. Hat of cream-colored *satén de Lyon*, with two rows of Valenciennes lace on the brim, and the crown encircled by a wreath of rosebuds and leaves. Pattern in sizes for from six to twelve years. Price, twenty-five cents each.

## Description of Cut Paper Pattern.

**LILINE DRESS.**—BUST MEASURE 28 INCHES, USUAL SIZE FOR EIGHT YEARS OF AGE.

A STYLISH, practical, and very becoming design, half-fitting, and in Gabrielle style, with a "French" back slightly fitted by a seam down the middle, and short, loose jacket fronts over longer fronts, having side forms extending to the shoulders. This design is most appropriately made in white materials, trimmed with embroidery or lace; but can also be used for all washable fabrics, and most of the other goods suitable for children's wear, and trimmed to correspond. The bottom of the dress can be trimmed in any desired style.



LILINE DRESS.

Half the pattern is given and consists of nine pieces—long front piece, side form for front, short front, back, two sides of the sleeve, cuff, collar, and pocket.

The parts are to be joined according to the notches. The short fronts are to be joined in with the shoulder seams, and also in the side seams as far down as the lowest notch in the short front. The collar is to be sewed to the back of the neck and to the short fronts, according to the notches. The holes in the pocket match with those in the short front. Place the outer seam of the sleeve to the notch in the armhole, and sew the cuff to the bottom, according to the notches.

Cut the long fronts with the front edge lengthwise of the goods, and the side forms, short fronts and back pieces with the grain of the goods on an exact line with the waist line. Cut the collar bias in the back, and the sleeves so that the parts above the elbows shall be the straight way of the goods.

Four yards and three-quarters of goods twenty-four inches wide will be required for this size. One yard and one-half of wide embroidery, four yards and one-half of the narrow, and three yards and one-quarter of insertion will trim as illustrated.

## White Dotted Muslin Dresses.

AMONG the prettiest white toilets for girls are the new short dresses of dotted muslin, the size of the dot being a matter of taste. They are made with or without an overskirt, and often with a round waist; always with elbow sleeves which come down a little way upon the arm, and are finished with ruffles edged with lace. The bodice is open heart-shape and also trimmed with lace-edged ruffles. Brocaded ribbons or satin ribbons in two colors are used for garniture.

## Fashions for Children.

WHATEVER is fitting has a certain sense of beauty in it; and there is a great deal that is fitting, and therefore much that is beautiful in the dress of the children of to-day.

It is rather odd, however, to see the return of so many old fashions, such, for example, as the tiny close-fitting cap of dotted muslin, trimmed with narrow real lace for babies, and the little shoulder capes of gathered dimity, used as collars, for other children.

The needle-work and hand-embroidery used upon infants' clothing is a marvel of beauty of design, and delicacy of workmanship. The finest, that executed by the best workwomen, follows no set pattern; but with a drawing-pencil beside her, the skillful needle-woman traces the leaves, and flowers, and stems, and sprays in outline, as she goes along, and fills it out with the silken stitches.

No plain spaces are now permitted in fine embroidery, all is filled up with minute dots, and the effect is of course much richer in consequence.

Flannel has become a great staple in the construction of children's spring and summer costumes. The most delicate colors are used, pink, blue, mauve, and tinted white, and very elaborate styles of trimming. Flannel costumes are no longer confined to navy blue sailor suits, with a broad, flat, white braid trimming. The most elegant designs are used, and embroidery and the most elegant stuffs, as well as quantities of lace, and richly wrought metal buttons used in the trimming.

A very good design for tinted flannel for a girl of six, is the "Babette," for which three yards and a half of flannel are required; six yards of lace or needlework embroidery, and one yard and a quarter of wide torchon lace.

The "Nichette" is better suited to white muslin, piqué, or satine, and is suitable for girls from from six to twelve years of age. It would also make up charmingly in French cambric, blue or pink, with lace edging for the flounces, lace *en cascade* down the sides of the front, and insertions at the back. Nearly six yards of goods are required for this dress in the size for ten years, and a good deal of lace and insertion, but this should be bought by the piece, and torchon is not expensive, nor are machine-made needlework bands.

The "Liline" dress is very complete, and very pretty for a child of six years. Four yards and one quarter of goods is required for this dress, and the quantity of lace on this also shows how universal and profuse the employment of this graceful fabric has become. One yard and one quarter of wide lace or embroidery, four yards of narrow, and three yards of insertion are required for trimming; but when completed in silk, pale blue satine, or white cloth-finished flannel or piqué, it is a complete little summer dress, requiring no additional garment.

Enlarged sailor hats with straight or rolled brims, the latter faced with netted silk, or velvet, are the fashionable hats for girls. A style for smaller girls has an inverted brim set high against the crown, which sustains the burden of the trimming, consisting of a mass of ribbon loops.

A JAUNTY style of country hat is a wide-brimmed Indian grass hat, embroidered in wreaths with crewels, and trimmed with a Madras handkerchief.



BABETTE DRESS.

**Babette Dress.**—A simple, half-fitting, Gabrielle dress, cut with side forms back and front extending to the shoulders, and having the front and back pieces plaited. This design is most appropriately made in white materials, with trimmings of lace or embroidery, but is very pretty for gingham, linen and other washable goods, and suitable for all dress fabrics, excepting the heaviest, that are used for children's wear. The trimming can be chosen to correspond. The side view of this design is illustrated in the plate of Children's Summer Dresses. Pattern in sizes for from four to eight years. Price, twenty cents each.



NICHETTE DRESS.

**Nichette Dress.**—An extremely simple design, in Gabrielle style, about three-fourths tight, and having side forms back and front extending to the shoulders. The back pieces and side forms for the back are cut short, and a box-plaited flounce added to the bottom furnishes the necessary length; while the front and side forms for the front extend the entire length, and are trimmed to the depth of the flounce on the back. This design is especially desirable for washable goods and all the thinner varieties of dress fabrics, but is equally suitable for heavy materials if the trimmings are chosen to correspond. White goods can be very handsomely trimmed with lace and insertion as illustrated; and heavier materials with plaited flounces and bands. The front view of this design is illustrated in the plate of Children's Summer Dresses. Pattern in sizes for from six to twelve years. Price, twenty-five cents each.

## An Interesting Souvenir.

ONE OF QUEEN MARIE ANTOINETTE'S DRESSES.

THERE IS NOW ON exhibition at the show-rooms of Mme. Demorest, in East 14th street, an elegant satin dress, the history of which can be traced back without a break to its original possessor, the unfortunate Queen Marie Antoinette of France. This interesting souvenir is pale yellow satin, the color mellowed by age to an old-gold tint, richly embroidered in bouquets and garlands of flowers in natural colors, which to a remarkable degree retain their original brilliancy.

The sight of this dress brings to mind the ardent love for flowers which was one of the charming characteristics of Marie Antoinette, and one can almost imagine the fair queen herself designing the graceful garlands and tiny bouquets, using as models deep purple pansies, half-open rosebuds and fragrant carnations from the gardens of her own Petit Trianon, the yellow luster of the satin typifying the sunshine of happiness which she enjoyed there before the dark days came that crushed out her life, and from which the clouds never for a moment lifted.

The genuineness of this dress is beyond question, and can be fully substantiated.

In the spring of 1793, after the execution of Louis XVI.—which took place on Jan. 21, 1793, and was followed by that of Marie Antoinette on Oct. 16th, of the same year—it was decreed by order of the court that the furniture and all else that remained in the palace of the Tuileries was to be sold. The sale lasted six months, and had it not been stopped would have lasted six months longer.

At this sale Pierre de la Rivière, of Normandy, Minister of Foreign Affairs, purchased three dresses belonging to Queen Marie Antoinette. These became the property of his son, who removed to San Domingo, from which place he fled during the last insurrection to Philadelphia.

The three dresses purchased at this sale were blue, purple, and the present one, old-gold color, all of them richly embroidered. They descended to his daughter Madame Rémie Mignot, of Charleston, S. C., the granddaughter of Pierre de la Rivière, who afterward married M. Rutjes, of Charleston. From her the present dress descended to one of her daughters, Miss Rutjes, now Mrs. Churchill, from whom it was purchased by Madame Demorest in 1879.

The blue dress became the property of a daughter of Madame Mignot, who married and removed to Holland, and was made into a suit of furniture now in the possession of her husband at Eindhoven, Holland, near the frontier of Belgium.

The purple dress, after having been in the possession of a sister of Madame Mignot, returned to her after her sister's death, and was burned in the great fire in Charleston in 1861.



"Mrs. D. W."—The following treatment has proved valuable in incipient consumption. Live temperately, avoid wine and liquors, take a daily sponge bath, wear flannel next the skin, and drink every morning one-half pint of fresh milk, mixed with a wine-glass of expressed juice of green horehound. A person who tried this remedy says: "Four weeks' use of the horehound and milk relieved the pains in my breast, and gave me the ability to breathe deep, long, and free, strengthening my voice, and restoring me to a better state of health than I had enjoyed for years." The remedy, to be effective, must be continued for some time.

"RAG RUGS."—Cut soft woolen rags of every hue into strips an inch in width, and with large wooden needles and a ball of twine, knit the rug in loops, by passing them over your fingers and knitting them in with the twine. They are as soft and fleecy as the daintiest-footed lady in the land could desire. The loops, after knitting, are cut open, and sheared off evenly to make a smooth and even surface.

"ALICE G."—Oberammergau is a small village in the Bavarian Alps, 2,759 feet above the sea level, where for the last two hundred years has been performed at certain intervals the "Passion Play," a dramatic representation of the principal events, and particularly the closing scenes, in the life of Christ. This year great preparations have been made for the performance of the Passion Play, which began in May, and will be repeated in June, July, August, and September. Over six hundred of the villagers take part in these representations, and a pious wood-carver, Joseph Maier by name, is, and has been for a number of years, the Christ.

"CURIOSITY."—Sir James Simpson, the distinguished Scotch philanthropist and physician, was the author of the "Questions and Answers" to which you refer; they were written in a lady's album, and were as follows:

"I. Put on your wishing-cap, and what would you wish for?—The recovery of the idle Past.

"II. Gather your favorite flower.—Forget-me-not.

"III. Name your principal tastes.—'Auld nick-nackets,' stones, and books, and (tell it not) a cup of tea!

"IV. What time of year would you prolong?—The New Year.

"V. Choose a motto.—'Excelsior.'

"VI. Where is the pleasantest spot in memory?—Any spots where neither bells, messages, letters, nor telegrams can reach me.

"VII. What do you think the fittest subject for reform?—Ladies' dresses, without a doubt."

"VICTOR."—Victor Hugo now lives at the Passy end of the Avenue d'Eylau, Paris, in a pretty detached villa. The garden walls are clad with ivy, and there is much greenery about the mansion, which is elegant and unpretending outside, and within furnished in the snugest manner, though in Gothic taste. The Bois de Boulogne is close by, and the shady green Ranelagh, where the nightingale's song is heard in May. Victor Hugo takes advantage of the Bois to indulge in morning walks under the trees, and to drink milk fresh from the cows at the new farm. Though his hand shakes in writing and has lost its firmness, the poet's health is excellent and his working power unabated.

"SCIENTIST."—Lady Lubbock, wife of Sir John Lubbock, the distinguished author of "Pre-Historic Times" and "The Origin of Civilization," died in England, March 20th, forty-four years of age. She was a daughter of Rev. Peter Hordern, and was married to Sir John Lubbock in 1856. Lady Lubbock participated in the scientific tastes of her husband, and was author of many admirable articles in scientific and literary periodicals, especially the Academy and Nature. In 1862-3, she published a description of her researches among the shell mounds of Denmark. She was a valued friend of many of the most celebrated writers and scientists of England, possessed herself abilities of no mean order, and did much for the promotion of knowledge.

"BOY TRAVELER."—The most extraordinary railway in the world has now been completed. It is a line up the slope of Vesuvius, from the level of the Neapolitan Bay to the edge of the crater. The construction of the line has, of course, been peculiar. It is laid upon a solid pavement of masonry, believed to be secure from the overflow of lava on either side. There is no locomotive, but a powerful traction engine at either end, and the methods of draft are by steel ropes working on grooved wheels, and should these break there is scarcely a possibility of the train receding downward at a dangerous pace or to any considerable distance.

"HELENA H."—The word pin is derived from *spina*, a thorn. In Virgil's description of the squalid Achemenides, in the third book of the *Æneid*, we read that his tattered covering was held together by *thorns*, "consertum tegumen spinis," although there is no reason why the word *pine* should not have been used instead, since Achemenides was actually in a pine-bearing country, as is proven by the pursuing Cyclops using a pine-stem as his walking-stick. Ovid too, referring to Achemenides, when his squalor was a thing of the past, speaks of the thorns which held his clothing together. And Tacitus describing the attire of the Germans, says,

"The universal covering is a blanket, fastened by a brooch, or failing this, by a thorn."

"MRS. S. W. T."—Very durable and handsome counterpanes can be made by knitting small "shells" of tidy cotton, and sewing them together. Those made of No. 8 cotton, are heavy, but those knit of No. 10 are far prettier. Any lady accustomed to knitting can easily judge about the size of the needles. If too large the work will be sleazy. The directions are as follows:

Cast on forty stitches.

1st row. Knit plain.

2d. Take off first stitch, narrow, make a stitch (by putting over the thread, narrow, make one, and so on across the needle.)

3d. Knit across plain.

4th. Knit four plain, seam except the last four, which knit plain.

5th. Four plain, narrow twice, make one, narrow one, make one, till only six remain, then narrow once and knit four plain.

6th. Four plain, seam all but the last four; those knit plain.

7th. Four plain, narrow, the rest plain till the last six, narrow and knit four plain.

8th. Like the seventh.

9th. Four plain, seam to the last four, which knit plain.

10th. Four plain, narrow, plain to the last six, narrow, knit four plain.

11th. Four plain, seam to the last four, which knit plain.

12th. Like the eleventh.

13th. Four plain, narrow, plain till six are left, narrow, and knit the rest plain.

14th. Four plain, seam all but last four, knit plain.

15th. Four plain, narrow, knit plain till six are left, narrow, knit plain.

16th. Like the fifteenth.

17th. Four plain, seam all but last four.

18th. Four plain, narrow, plain, etc.

19th. Four plain, seam, etc.

20th. Four plain, seam, etc. When one has gone so far, it is easy to see how to go on. The shell begins with two rows of holes; the other two sides have a border four stitches deep; the center is ridged in three stripes across by alternate seaming and plaining. The outline is in graceful curves, and when sewed together it forms a beautiful spread.

"MINNIE."—Your plaid silk might be utilized by combining it with blue bunting, using the plaid for drapery for the front and trimming; or you might use the plaid for the body part of the dress, and a plain silk for trimming—but the bunting idea would be best. A navy-blue flannel suit and sailor hat would be most useful for your little girl, and this year they are very pretty, with an absence of the staring white braid, and a pretty finish in the way of figured metal buttons. For yourself, why not a handkerchief dress?—they are very pretty—and a fine black chip hat, with a blue, white, and pink checked scarf as trimming. Wide brim, turned up, and faced with pale blue. This would be inexpensive and effective.

"MISS J. L. T."—You might be married in the evening, or eleven o'clock in the morning, and simply have handed around for refreshments, cake, coffee, and lemonade. A traveling suit would be perfectly appropriate, and in this you could leave, and thus save all the trouble of changing and packing. Black satin is the most fashionable trimming for black cashmere. The "Sea-side," or fine woolen grenadines, are very fashionable this year, and very useful. They are only about half the price of silk grenadines, and make up nicely with plain silk.

"ADA HARWOOD, Carbondale, Illinois," asks "BELLE BRIGHT ELDER," author of "Blades of Grass," to send her address. She once had a teacher of that name.

"A SUBSCRIBER."—"Sea-side" grenadine would be a good material to combine with your worn black silk, as it is light and not expensive. A light cloth, light in color as well as texture, say of a pale almond shade, would be the prettiest for an outside wrap for your seventeen-year-old daughter. We should advise the "Aretta Mantelet," or the "Visite Mantelet,"—the last is, perhaps the most youthful. If subscribers would choose some original pseudonym, it would save a great deal of confusion.

"C. F."—The very prettiest cloak you could make for your little girl would be a saque, cut quite close, of the white flannel cloth which is now so fashionable. It



COSTUME WITH ADJUSTABLE TRAIN.

THESE three figures represent a costume which can be used with equal propriety for house and street wear, as the short walking skirt can be quickly and easily changed into a graceful long one by the addition of an adjustable train that can be securely fastened under the lower part of the drapery on the short skirt. The design is known as the "Simplice" walking skirt with adjustable train. With this is combined the "Gervaise" coat, thus forming an especially stylish costume

or toilet. Fig. 1 shows the front view of these designs. Fig. 2 represents the back view with the adjustable train added, and Fig. 3 the same designs used for a walking costume. Fig. 1 illustrates a toilet made in pale blue Surah silk, combined with satin *foulard* having a cream-colored ground closely covered with roses and buds in natural colors. The Surah silk is used for the front of the skirt, the drapery for the back and the adjustable train, and for the *revers* on the back and shirring on the front of the

basque. The *foulard* is used for the remainder. Fringe in which all the colors are combined is used on the skirt drapery. The pattern of the basque is not cut out at the neck, but is marked. Figs. 1 and 2 show the same designs made up in black satin and brocaded black grenadine, the plain goods being used for the same portions as in the toilet in Fig. 1. *Jet passementerie* and fringe are used for trimming. Skirt pattern, thirty cents. Pattern of coat, twenty-five cents each size.



# WOMEN'S FASHIONS

THE COSMOPOLITAN 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.

THE opportunities for making dress beautiful, and in gratifying individual taste were never greater, never so great as now; yet it is curious that there is little that is really new, that has not existed at some period or other, or in some form or other; but it is to be remarked that it was in a rudimentary, as well as a fragmentary condition. The process of selection that has been going on, the perfection that has been reached in arts, sciences and industrial labor, has co-ordinated, arranged and perfected the best, so that we have at the present time the most wonderful collections and the greatest diversity from which to choose our own expression of what is fitting, and lovely, and harmonious.

The development of this new order has been very rapid, especially in this country, whose early necessities in the beginning of the present century compelled the simplest methods, the plainest clothing, the most constant devotion to higher obligations, and more pressing needs.

But this very spirit of self-sacrifice brought its own reward; the country has grown rich, and the children of thousands who toiled in homespun now trail richest garments of silk and satin, and lead society as the patrons of art and the possessors of luxury. They reap in large measure what others have sown, but they are also doing good service in another way by stimulating endeavor, by encouraging genius, by developing that which would otherwise lie undiscovered for lack of means to bring it out, formulate and perfect it. Under these circumstances, fashion has become a very different thing from what it was fifty, or even twenty-five years ago. Then it was possible to define it. It had boundaries which were rarely over-stepped. Now, fashion says to its votaries: "Here, spread out before you, are all the glories of the world. Choose for yourself whether you will be queens or shepherdesses, noble or peasant." And with singular daring the selection is made sometimes from one rank, sometimes from another, and all are equally elevated to the first place for the time being, and grace the form of

the princess in the royal court, as well as the pretty, lightsome figure of an American maiden in the heart of some western forest.

The long frieze coat of the Irish farmer becomes the "ulster" of the Prince of Wales. The "Breton" bodice of the peasant women, the gold-laced corsage of the belle, and all the same the stately robes of Henrietta of France, are copied by a dressmaker's apprentice for her Sunday suit, and the "fichu" of Marie Antoinette appears in the bright colors of a shilling print. It is rather natural at first to revel in such abundance, instead of trying to find out exactly what is suitable. By and by we shall learn that not only happiness but successful dressing in this world depends largely on knowing what to do without.

This question women must answer for themselves; yet still the cry comes from far and near: "What is fashionable?" "Tell us what is the fashion." Why, everything is fashionable, but everybody cannot wear everything. One of the reasons why there is so much choice is because, as before remarked, improvement has kept pace with endeavor in so many different directions, that one thing is about as good as another, and it becomes a mere matter of taste when choice is in question.

There are wools that are fine as silk and thin as gauze; there are cottons that are smooth as satin; there are silks under-wrought with gold and over-wrought with jewels; and it is these which are high fashion, but of course few wear them. The majority cannot afford the fine wool for every-day wear, and they want something more showy for best.

It is really a happiness however, to be able to dress in exquisite raiment, and there never was, as we commenced by saying, a better opportunity than now. No better evidence is needed of the gradual advance in luxury than the beauty and fineness of the present styles of best underwear. It is but a short time since moderately fine linen, trimmed with narrow ruffles or home-made tating, was considered sufficiently good for ladies of the highest refinement. Now we have linen lawn and linen cambric, arranged with masses of real Valenciennes lace, and not content with this there

is underwear of white, pale pink, and blue-tiwiled Indian and Chinese silk, which are a luxury that must be felt to be appreciated.

Of hosiery the finest was formerly lisle thread, and silk was so rare that it did not enter into the list of the requirements of a wardrobe. Now there are few but can boast of several pairs of silken hose, of divers colors and degrees of ornamentation and fineness. Yes, the art of dress must of necessity grow with other arts; and the business of each woman is to try and keep pace with its development in her own proper person, so that she may not be behind her age—for proper dressing is not vanity; it is simply a part of the natural language in which we express ourselves.

## Models for the Month.

WE direct the attention of our lady readers, and particularly those who are interested in dress-making, at home or for others, to the illustrated designs of the present month, because they contain some excellent ideas, and are very fresh and new. The "Simplex" walking skirt, for example, meets what has long been a great desideratum with many ladies, that is to say, a walking skirt with an adjustable train which can be put on, or taken off at pleasure. Every one will recognize the desirability of being able on occasions to make a dress long, or short; adapt it to outdoor use, or an indoor gathering of perhaps a formal character. This is accomplished in the "Simplex." The back view gives the skirt as it appears with the train attached, and it has no appearance of being "put on,"—it is quite a natural and very graceful part of the drapery. The whole amount of material, figured and plain, for skirt and train, is seventeen yards, excluding the lining of the walking skirt, which should be of some light, cheap silk, or silesia.

The "Adjustable" square train is for still more ceremonious purposes; but it shows the method of buttoning it on to the skirt, and the perfect ease and simplicity with which it can be managed.

The amount of material required is three yards and a half, and three yards and a half more to trim as shown in the illustrations. A train of black velvet would naturally be trimmed with satin, and attached to a combination walking dress of velvet and satin produces a most elegant effect.

Made of damassé grenadine, or any diaphanous material, it should be lined with silk, and trimmed with plain satin foulard, which is thinner than ordinary satin.

A most charming walking skirt is the "Edmée." This is suited to combinations of plain and dotted foulard, satin and figured grenadine, and any other of the lighter and richer summer fabrics. The shirred in a combination should be of the plain silk or satin, also the kilted flounce; the drapery of the dotted or figured fabric. For black the trimming should be jetted passementerie upon lace—upon plain goods an embroidery in in colors, or some one of the pretty striped stuffs used for trimming purposes. Nine yards, twenty-four inches wide, is the quantity required for the upper part of the skirt, supposing it to be "trimmed on" to a lining, which is not included, nor are the bands.

The "Gervaise" coat is an elegant form of a very fashionable style of bodice, and one which quite does away with the long, straight, flat effect, to which many ladies object. The broad *revers*, and the ornamental finish at the back secure this object, and harmonize the whole *ensemble*, the front of the skirt being now always much shirred or trimmed. The shirred scarf at the neck is very pretty, and particularly adapted to tall and thin figures, that have heretofore been caricatured by attempting a "coat." Less than four yards is required to make the entire garment; and this, of course, means always material of the ordinary width.

A very stylish new overskirt is the "Thérésine," which is recommended for stylish combinations of handsome fabrics. The underskirt should be shirred in front, and kilted at the back.

A pretty and practical model is the "Roxelane" waist. This is for Madras gingham, handkerchief dresses, and the like. It is very becoming to all but very stout and shapeless figures, and may be attached to a trimmed or flounced single skirt, or two skirts, as preferred. Two yards and a half of gingham makes it.

The "Zilia" cape, and "Clairette" fichu are good examples, and may be easily copied in lace and net, or cashmere and fringe, or satin and fringe, or in lace and muslin. Such garments are very costly purchased ready-made, but any clever young girl could make them for herself.

### Jersey Costumes.

THESE have had quite a vogue in England, but are not much known in America, and the term is applied now indiscriminately to all dresses that are made with a deep, round, close-fitting bodice, and a short, kilted skirt, separated from the bodice by a broad scarf, or folds arranged as a scarf, over the hips; the ends arranged as a knot, or in a knot, at the side, or at the back.

The first and genuine "Jersey" bodices, named after the beautiful Mrs. Langtry, whose home was the Island of Jersey, near London, were of knitted silk, or wool, like the merino under-wear, and the neck, and wrists were ribbed in broad elastic bands, which stretched so that they could be put on over the head. As they were seamless, and had no other openings, once on they fitted the figure like a glove, and outlined it with great perfection.

But this style has not "taken" in America, and was soon superseded in England by Jersey bodices made of stockinet cloth, ribbed, and elastic, but which opened, and could be buttoned upon the back. These are still considered the truest approach to the original Jersey bodice, the stockinet being elastic, and close-fitting, so that the appearance is very much that of the

ments of many for a useful costume, simple, compact, inexpensive, for traveling and general purposes. The idea is not a new one here, such a costume was in general use two seasons ago, and possibly furnished the scarf, and folds, and kilted skirt idea, for the finish of the "Jersey," for they were all represented; but it was good, and will bear repetition.



SUMMER WRAPS.

knitted "Jersey," with the advantage of ease in taking off and putting on, and of more elaborate finish at the neck and wrists, which had previously always required a round lace collar, and cuffs, put on over the webbing, and in order to conceal it. Then there was the objection to the knitted Jerseys that they were expensive, without being in the least dressy. This fact sealed their fate here, for not more than two or three houses have ever kept them, and these probably found few purchasers. The modification of the Jersey costume, however, which gives freedom in the selection of material, and enables young ladies to get up a very pretty woolen suit for the price of the knitted bodice alone, is more popular, and meets the require-

FIG. 1.—This figure represents the "Zilia" cape, made of alternate rows of black lace and black twist and jet fringe. It reaches to the waist line in the back, and is a convenient and simple wrap to be worn with any costume. Pattern in two sizes, medium and large. Price, twenty cents each.

FIG. 2.—The "Clairette" fichu, which is illustrated on this figure, is an especially graceful wrap, to be worn either *en costume*, or made of a different material from the dress. It is represented as made in pale blue India mull trimmed with Languedoc lace, to be worn with a costume made of *Pleur de Thé*. Pattern in two sizes, medium and large. Price, twenty cents each.



EDMÉE WALKING SKIRT.

**Edmée Walking Skirt.**—A dressy design, arranged with a gored skirt, short enough to escape the ground all around, on which is disposed graceful drapery, giving the effect of three cut-away aprons, shirred in the middle of the front, and having scarf drapery crossed in the back and falling over a deep puff ornamented with *revers*. The bottom of the skirt is finished with a deep flounce, box-plaited in front, and side-plaited at the sides and back. The design is suitable for all dress fabrics excepting the thinnest, and is very desirable for those which drape gracefully. This skirt is illustrated on a single figure in combination with the "Roxelane" waist. Price of pattern, thirty cents.

### Packing Dresses.

In packing costly clothing one trunk should be used for dresses alone, each dress having its particular tray and having only a slight fold at the top of the skirt; each puff and sleeve being kept out by wads of soft yellow tissue paper, with every button and piece of fringe covered or underlaid, and the top covered with fine cotton batting and oil silk.

**Simplice Walking Skirt, with Adjustable Train.**—A novel and ingenious design, combining a short walking skirt with a graceful, adjustable train which is attached to the short skirt in a simple and secure manner. Without the train, the skirt escapes the ground all around, and the drapery at the back, which is moderately *bouffant*, falls in two deep points; the lower point that falls in the middle being attached to the adjustable train. The front is covered with horizontal shirrings, and the side draperies which meet at the top in the middle of the front are separated the whole width of the apron at the bottom, producing a Pompadour effect, and are looped to meet the back drapery. The short skirt is trimmed all the way around with a fine side-plaited flounce; and the train is bordered with a deep, gathered flounce, surmounted by a series of narrow tucks drawn up so as to give the effect of very full shirring. The design is especially desirable for dressy materials which drape gracefully. This skirt is illustrated on the full page engraving. Price of pattern, thirty cents.

### White Dresses.

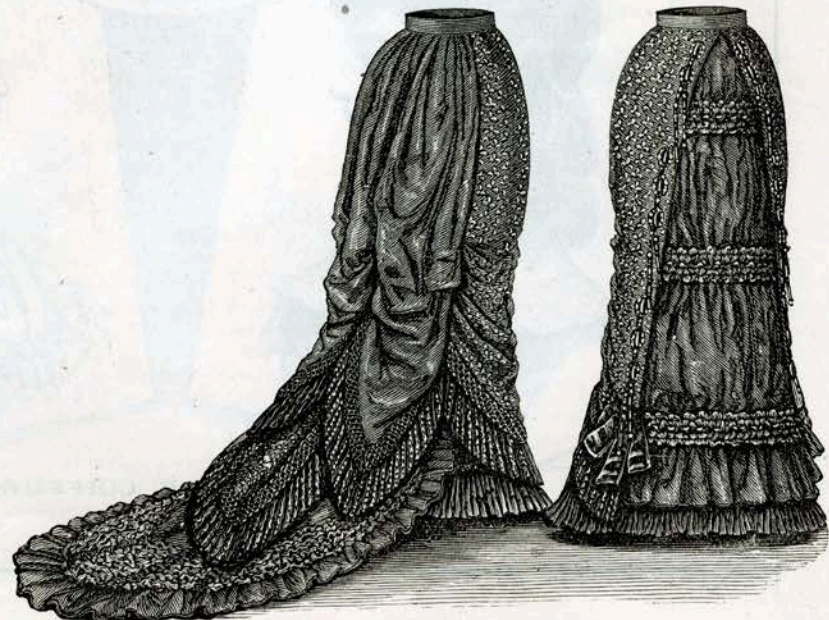
WHITE dresses are used very generally in the country, and at watering-places, but only as wrappers, and evening dresses in town. Very pretty ones are of new lawn with narrow satin stripe, and trimmings of very handsome white embroidery. Colored bows are a matter of taste; but if used, they are of rich brocaded ribbon, in small patterns, and blended colors. Other white dresses are made of dotted muslin, very small dots, trimmed with Valenciennes. The very fine white mull or Indian muslin is lovely over white Surah, or twilled foulard, and plentifully trimmed with fine and finely plaited Languedoc lace. Marseilles, and goods of that kind, are quite out of date; white fabrics must either be very rich, or they must be diaphanous, or they must simulate rich materials, and be soft in texture, like satines for example.



THÉRÉSINE OVERSKIRT.

**Thérésine Overskirt.**—Elegant and graceful in design, but very simple in arrangement, this overskirt has the apron open part way in the front, ornamented with *revers* and falling in deep points; and extensions at the sides are carried back to support the back drapery. A full drapery added to the front and sides gives the effect of a double apron, and the back is gracefully looped with plaits in the middle, and a deep *burnous* plait at each side. The design is suitable for all materials which drape gracefully, being especially desirable for handsome fabrics, and a combination of colors or goods. Price of pattern, thirty cents.

STRAW FANS are the summer rage; they are round, and close with a catch, and an elastic. There are also very pretty straw fans, which open like the ordinary fans, that are painted with insects, leaves, and small, bright blossoms.



SIMPLICE WALKING SKIRT.



FASHIONABLE COIFFURES.

## Foulards and Pongees.

THESE have reappeared among the most fashionable of the summer fabrics, and are very much admired in the dotted and mixed designs—that is, ground-work of finely blended colors, which especially characterize the foulards and pongees of the present season. Another feature of foulard, in addition to the dots, is its satin finish, which seems to have added nothing to its weight or thickness. The combination of the plain satin-finished with the dotted satin-finished is particularly happy, and when lace is added, the effect that of great elegance, though in reality such a toilet need not be very costly.

The pongees are made finer than formerly, and the silk and wool of which the tissue is composed afford a fine opportunity for the blending of rich or delicate colors in equal proportions, and of heightening the whole tone by narrow plaiting or piping of red, gold, or peacock satin. This is a great improvement on the flat and somewhat insipid character of the old gray pongees. Upon gray pongees another very pretty effect of color is produced by using bands of plain satin, with colored silk embroidery for trimming, and we have seen one which exhibited a lovely painted design in floral pattern, which the young lady owner had executed for herself most artistically.

The style of making is almost always some form of the trimmed skirt and basque, and all the dresses of this description—that is, such as are naturally used for walking or visiting toilets—are made short. The favorite mode is to drape the front of the skirt, or shirr it. Arrange the side in a series of points, or *en panier*, and drape the back gracefully and irregularly, not stiffly.

With the foulard dresses, the bonnet (toque) and parasol should match; with pongee, straw or chip is most suitable, trimmed with scarf of soft Persian silk.

## An English "Jersey" Dress.

THIS is described as being almost seamless, having only two joins on either side of the bust, which are outlined with close-set buttons. It is after the order of a princess robe, having small kilt-plaitings of silk round the edge, with vandykes of the material bound with silk falling on to them. The back of the skirt is draped in a puff, which is also part of the dress; the sleeves are attached to a band covering the bust, and are put on separately. Stockinet is the material used, and it adapts itself to the figure so perfectly that the bodice fits *à merveille*. The new jerseys button at the back, and have a breast and side-pocket, which most ladies will hail as a boon, for the difficulty as to pockets is a great one. The stockinet jackets for outdoor wear are now made with no breast seam, and are notable for their perfection of fit. They have the hood lined with silk, the newest being broché. A new lawn-tennis dress is a brown jersey, trimmed with gold, a plaited flounce on the skirt of the two colors; the tunic sewn to the edge of the jersey, consisting of a pointed drapery back and front, bordered with a band of gold.



## Foulard Costume.

THE "Roxelane" waist and the "Edmée" walking skirt are combined to form this stylish costume. The material is satin-finished *foulard*, with a heliotrope ground on which are dots of bright claret color, trimmed with bands of satin striped with the same colors. The back of the skirt is shirred at the top, and has novel and especially graceful drapery below the shirring. The waist is full at the back, and the double-breasted fronts ornamented with broad *revers* are very becoming. The demi-long sleeves are finished with a fine plaiting of India muslin, and a scarf to match, trimmed with Mechlin lace, is worn around the neck. This is an excellent design for a handkerchief costume. Skirt pattern, thirty cents. Pattern of waist, twenty cents each size.

A FAVORITE fabric for lawn tennis and archery costumes is a heavy cotton material in stripes of orange, garnet, and blue, or an *écru*.

## Cheap Summer Dresses.

DURING such long warm summers as we are subject to in many parts of the United States, it is useful to have many light dresses of an inexpensive character,—and these are best made at home, of lawn, striped cambric, checked gingham, or the pretty satine which is now quite equal in appearance to silk foulard.

A simple way to make lawn for indoor wear is with skirt and rather long sacque, the latter edged with white lace, and trimmed down the front with bows of ribbon. A pale blue and white, pink and white, or lilac and white muslin, are, either of them very prettily made up in this way, and can be easily made by the most inexperienced needlewoman if she possesses a good sacque pattern—that is one modern in style, well cut in, high on the shoulder, and well-shaped, somewhat shortened sleeves. A single flounce is quite sufficient for the skirt, and we have known a clever young lady, without any pretensions to being a dressmaker, fit and make a lovely dress of this kind in the leisure of one day, the whole cost, as she had the lace and ribbon, and it does not require any lining, being one dollar and a quarter.

Gingham and cambric are better made, and fitted as dresses, so that they can be worn on the street, and there is no better way for the country than to make a complete dress with round waist, a simple overskirt, and either a fichu of the same for the street, or use a small shawl of black or white lace, draped up on the shoulders as a fichu. This dress is as simple and inexpensive as possible, yet worn in this way, with an artistic hat of coarse straw, it is anything but ordinary or common-place.

A very useful way of making plain cambric or dark blue check, is with two skirts, and sacque of medium length, trimmed with a cross-band stitched on flat, and edged with a contrast which forms a narrow, doubled fold. If the cambric is plain, a brighter check may be used for the piping; if it is checked, a red, or old-gold (solid) piping would be in order. This is not a new style, but for use and availability in the country it can hardly be improved upon, and it can be worn either in the house, or out-doors.

The dainty plain and chintz satines are used for costumes of a more elegant character; for young ladies they make pretty garden party costumes, while older ladies have them made up as Watteau over-dresses, and drape them over plain satin or velvet skirts for morning gowns or for afternoon tea.

The creamy satines with small figures are charming, made as princess polonaises, and trimmed with cream lace overskirts of cream Surah silk; the cost is not great, while the toilet has a tone of unmistakable elegance.

Many of the new morning-dresses made and sent away to country houses are of flowered chintz over plain skirts, and are looped back from the side with flat paniers, and a leather pocket suspended from the side as a chutelaïne.

One of plain and dotted satine exhibited a plain red satine skirt, and cream-colored over-dress with red dots, red-lined hood.

MONK'S "PILGRIMAGE" COSTUME is the coat ulster with one style of the hood and walking skirt.

## Parasols and Fans.

No. 1.—A lovely parasol made of pongee, deep *écru* in color, bordered with Spanish lace of the same shade embroidered in cashmere colors. It is lined with *écru* silk, bordered with pale blue, and the ribs are bright red. Price, \$9.

No. 2.—A novel style of fan, the sticks of black polished wood, and the covering of black satin embroidered with insects, grasses, and flowers in bright colors and gold.

No. 3.—A showy parasol covered with black satin brocaded with red, the border gold color with a red vine, and the edge finished with broad, black Spanish lace. The lining is black with a broad border of old-gold color, and the ribs are red. Price, \$10.

No. 4.—A stylish parasol, made of blue and gold brocaded satin, edged with chenille fringe in which both colors are combined, lined with gold color having a broad border of changeable red and blue silk, and the frame bright red. Price, \$13.

No. 5.—Covered with gray satin on which are large polka-dots of deep garnet, with a spray of leaves in each. It is lined with old-gold colored silk, having a border like the outside, and the frame is red. Price, \$7.

No. 6.—A handsome fan, covered with blue satin dotted with white, and having a broad border in Turkish pattern, embroidered with gold thread. The sticks are black, traced with gilt.

No. 7.—The outer sticks of this fan are black, handsomely enameled in a design of violets and lilies-of-the-valley, and the same pattern is painted on the black silk covering.

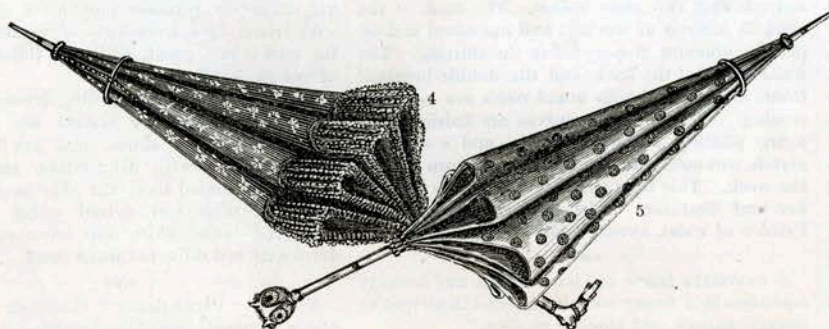
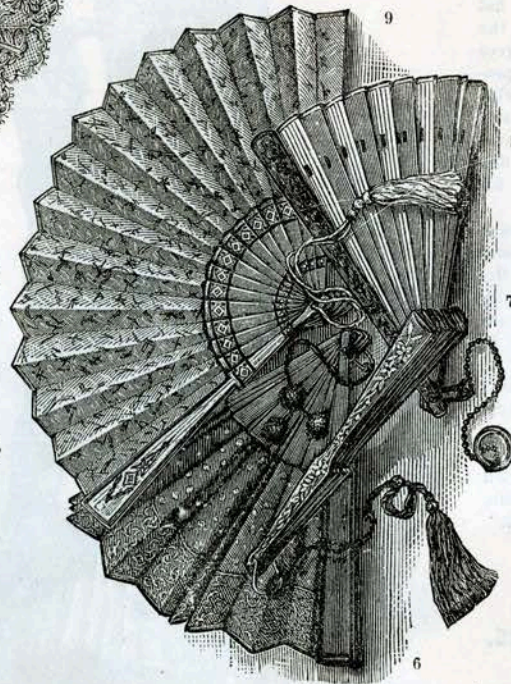
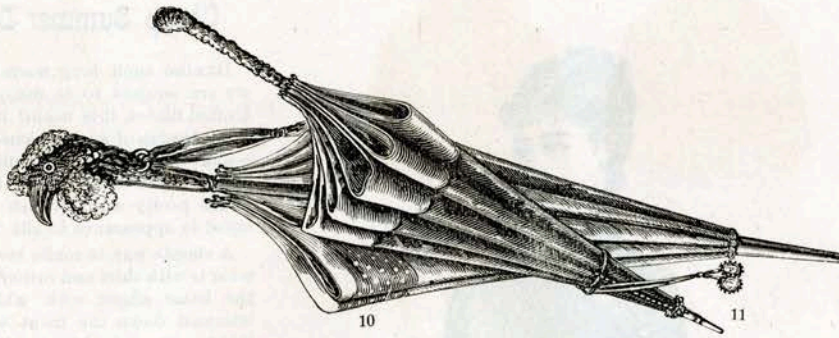
No. 8.—This is made entirely of wood, the sticks alternately light and dark, held in place by ribbons, and the outer sticks representing the rough bark of a tree.

No. 9.—This lovely fan has sticks of light gray wood traced with gilt, and the covering of light brocaded silk.

No. 10.—A sun umbrella covered with old-gold *satin de Lyon*, having a broad border of dark blue spotted with gold, the lining of bright red, and the ribs gold color. The handle is massive and richly carved. Price, \$15.

No. 11.—A simple parasol covered with black satin, having a broad cherry-colored border; the lining old-gold color with a black border, and the frame red. Price, \$7.50.

THE ENGLISH STRAW "GYPSY" is very fashionable for misses and young girls.



## Water-Repellant Fabrics.

THE NEW "NEPTUNITE" PROCESS.

A DISCOVERY which has recently been tested before an assemblage of well-known ladies and gentlemen and chemical experts promises results of such importance as justify serious attention and consideration.

The actual article, which is submitted as the result of twenty years or more of patient experiment and investigation, is a colorless liquid, almost transparent, and which is applied to all kinds of silk, cotton, or woolen fabrics, either in the yarn or in the piece, at a very high temperature, without changing their appearance in the least, no matter how delicate the color or how rich the material and finish. Velvets, brocades, satins, cashmeres, buntings, silks, ribbed goods, flannels, blankets, carpets, almost everything usable except stones and metals, can be affected by this preparation; that is, its actual conditions changed, and the fabric or garment rendered "water-repellant" by the proper application of this solution, which is a highly refined product of India-rubber combined with certain gases which eliminate all smell and all undesirable qualities, and leave only a liquid which at great heat (175 degrees) takes hold of the fiber, and renders it not *waterproof*, that is, impervious to water, but water-repellant—capable of shaking it off—getting rid of it without injury, and not only without any deterioration of quality, but with an actual improvement in finish and the power of resisting injurious elements such as ink, stains of fruit, and the like, and dirt.

The tests as made on the occasion referred to in the beginning of this article were most remarkable, and showed conclusively how absolute the result which had been attained. Black silk velvet, rich brocade, éceru satin, pink satin, duchesse, beautiful ostrich feathers, made bonnets in pale blue trimmed with blush roses, and velvet trimmed with brocaded silk and feathers were placed under streams of water, and came out fresh and uninjured, drying instantly. Upon the velvet the water formed globules which could be dashed off leaving no trace. Upon textures with raised surfaces like brocade, the water would stand in minute drops like beads, and the hearts of the roses held them like dew-drops, but a little shake got rid of them, and the shadows were as deep in the velvet, the soft curl of the feathers as perfect, the tint of the silk and the roses as bright as though nothing had touched them. At the same time, upon some of the silks in the piece, the contrast was afforded of an end of the silk or woolen that had not been treated hanging limp, discolored, and apparently ruined, while the part that had been treated was fresh and new, though both had been submitted to the action of water alike.

An interesting feature of the performance was the hose or water from a large tin dipper turned on over new high silk hats of gentlemen without injuring them in the least, and also over the riding hats of ladies around which were twisted gauze veils which would ordinarily suffer severely in a rain storm, but which in this instance were not discolored or affected in the slightest degree. Gloves, shoes, umbrellas, horse blankets in the same way threw off water without absorbing its moisture, and were not changed in appearance by its falling upon them. The great question, of course, after it had been satisfactorily demonstrated that fabrics of every description could be made water-repellant, was whether the process would render them unhealthful;



CLAIRETTE FICHU.

**Clairette Fichu.**—A graceful fichu for *demisaison* or summer wear, the back forming a plain cape reaching not quite to the waist line, and the fronts gathered at the shoulders, giving a slightly full effect over the bust, and continued in long, pointed tabs which are tied loosely at the waist. The design is suitable for silk, cashmere, or 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 can be trimmed with fringe, lace, platings or ruffles, according to the material used. The front view of this *fichu* is illustrated on the block of "Summer Wraps." Pattern in two sizes, medium and large. Price, twenty cents each.

## Description of Cut Paper Pattern.

LADY'S MEDIUM SIZE.

THE PATTERN consists of two pieces—half of the back, and half of the front.

The front piece is to be gathered between the holes near the shoulder, then lapped under the back and the fullness drawn up so that the holes will match with those in the back piece.

Cut the back lengthwise of the goods down the middle, and the fronts lengthwise on their front edges.

For this size, two yards and a quarter of goods twenty-four inches wide will be required. Four yards of fringe, five yards and one-quarter of *passementerie*, and three yards of lace will be sufficient to trim as illustrated.



ZILIA CAPE.

whether, in short, they would show any of the detrimental effects in wear that are charged to water-proofed garments. This was satisfactorily answered in the negative, the preparation, while it seizes the fiber, leaves the air cells unobstructed, so that there is a free circulation and a perfectly responsive movement; in fact it was asserted by the inventor, and concurred in by Dr. Ogden Doremus, that underclothing treated in this way would be much more healthful than that ordinarily worn, because, while non-absorbent of the exhalations from the skin, it excites the skin to activity, and all impurities would be removed by daily washing. The resisting quality which it imparts to fabrics, enabling them to throw off ink, stains, grease in the same way as water, is a very great boon, while the fact that clothing treated in this way washes, is cleaned easier, may be boiled without impairing its virtue, removes the last, and next to the question of health, the most important objection that could have been raised against it.

So strong is the faith in its power to work a decided change in our manufactures, that a company has been formed, called the International Chemical Company, with Hon. Hugh McCullough, ex-Secretary of the Treasury, for President, which is employed in establishing works, and already some silk manufacturers have sent silk yarn to be treated sufficient to make thousands of yards, so that ladies will shortly have the opportunity to test the accuracy of this statement for themselves. Black silk is assisted and improved materially, as it not only renders it inaccessible to stains and moisture, but gives firmness and prevents rubbing and the shiny appearance which sometimes results from wear.

## Black Forest Peasant-shoes.

THE "Black Forest peasant-shoe" owes its present popularity to the fact that it is becoming to any foot. It is half-high and has a pointed projection of silk bound prunella on each side of the foot, with a small, narrow ruche of black ribbon laid an inch below the flap-like piece described. With a high, but firm and flat heel, this shoe is admirably suited to country walks, for, although the favorite material for it appears to be prunella, it is handsome in kid, and being half high supports the sides of the foot. A coquettish imitation, much be-ruched, of the Black Forest shoe, has a buckle with a boar's head upon it, and its material is black satin; while still another has a "boot-top" added in gray silk, and this is crossed by minute chains of dull silver put back and forth on tiny peg-like buttons of the same metal, representing extremely diminutive hunting-horns, dogs' heads, stags' antlers, acorns, or pine-cones.

**Zilia Cape.**—This simple cape forms a graceful addition to a street costume for *demisaison* or summer wear. It is in circle shape, fitted by gores on the shoulders, is looped in front over the bust, and reaches to the waist line in the back. It can be made in silk, cashmere, most of the thin summer materials, and many kinds of suit goods, with trimmings to correspond; or a foundation of silk, cashmere or lace net can be covered with rows of lace or fringe, or alternate rows of lace and fringe as in the illustration. Pattern in two sizes, medium and large. Price, twenty cents each.



GERVAISE COAT.

**Gervaise Coat.**—The back of this stylish design is long, and in the favorite coat shape, with broad *revers* plaited and joined in the middle under a large bow, giving a moderately *bouffant* effect; while the fronts are shorter, and trimmed with shirred pieces which impart a roundness to the form and render it an especially desirable style for slender figures. It is tight-fitting, with two darts in each front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. *The neck is illustrated as open in V shape, but the pattern is only marked, not cut out.* The design is suitable for all kinds of dress goods, excepting perhaps the heaviest, and is most effective if made in a combination of materials. This design is illustrated on the full page engraving, in combination with the "Simplice" walking skirt. Price of pattern, twenty-five cents each size.



ROXELANE WAIST.

**Roxelane Waist.**—Youthful in effect, and especially becoming to slender figures, this waist is full back and front, being gathered at the shoulders and at the bottom, the fronts double-breasted, and the necks finished with a broad collar. It is especially adapted to washable fabrics, but is appropriately made in cashmere, bunting and dress goods of light quality. This waist is illustrated on a single figure in combination with the "Edmée" walking skirt. Price of pattern, twenty cents each size.

## Summer Capes and Mantles.

THE unusual heat which characterized the early part of the present summer, has made the little lace capes and small mantles a boon for which ladies are quite willing to be grateful. The black lace cape has been fully established in the good graces of the majority of ladies, and those who by reason of the cost fail with the lace cape, with its quantity of thick, close ruching, which takes an enormous quantity of lace for so small a garment, fall back upon the still smaller jet cape, which reaches only a little below the shoulders, and is made of a fine silk mesh, in each division of which is set a cab jet bead, finished by a deep fringe composed of single strands of silk and jet.

These little capes are much less expensive than the larger ones of lace, and can be utilized in many ways. They are considered stylish additions to an indoor dress of all black, whether it is of silk, satin or cashmere, and dress up a simple toilet at the same time that they occupy little room.

The small black mantles of satin de Lyon, trimmed very fully with fringe, jetted passementerie and ruchings of lace, are the most popular styles, notwithstanding the effort to introduce colors and high contrasts. The majority of ladies want a mantle that can be worn with many different dresses, and the pretty, richly trimmed black one, which, without being a jacket, is held in at the waist, and thus gives trimness to the figure, exactly meets the general want, and if made *en suite* with the black silk costume, a handsome specimen of which every lady should add to her wardrobe once in two years, the cost is hardly felt, for it can be made part and parcel of the whole, without much increasing the outlay.

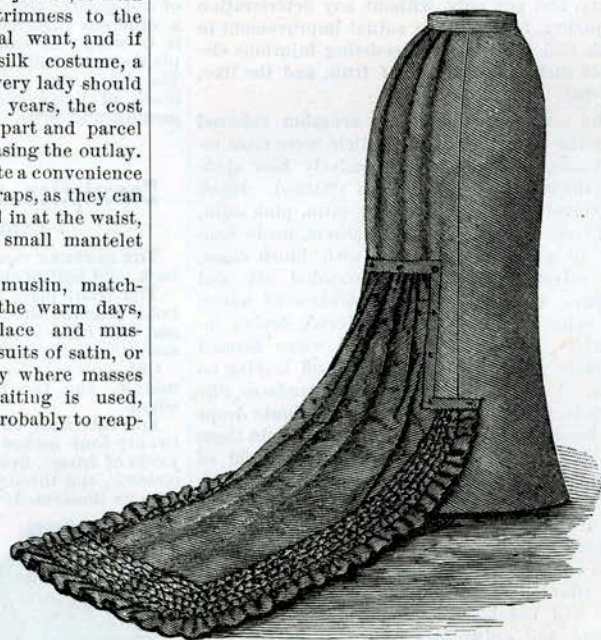
Small lace shawls are found quite a convenience by ladies who need a variety of wraps, as they can be draped on the shoulders, belted in at the waist, or left to form a pointed cape or small mantelet as the case may be.

Fichus of light lace-trimmed muslin, matching dresses, are very pretty for the warm days, and also the fichus of white lace and muslin. The more elaborate summer suits of satin, or grenadine satin-lined, particularly where masses of red or old-gold interior plaiting is used, are in many instances set aside, probably to reappear in the fall, for, in addition to the actual warmth of the costume, the imagination invests the bright red, and old gold which shines through the transparency of the fabric with the power of intensifying the discomfort. Light colors are said by physicians to be far more useful and agreeable for summer wear.

Hoods are a most important part of dress this year, and every known shape seems brought into requisition. But they are all wide open, and with the lining turned out, so as to show plainly. No cords and tassels are used with them, as of old, but a cord is sometimes run through the outer edge, to draw it up and tie it round the throat; or a bow of ribbon is placed in the center of the back. Many hoods are made in the shape worn by the Capuchin monks, and also in that of a clerical or academic hood, to be worn with the tight-fitting dresses or a jersey. In this way they quite take the place of a mantle, and supply the only out-of-door covering needed. This is especially the case with young ladies and little girls. Shepherd's plaid is much used for lining black silk hoods to be worn with any dress, and black lace hoods lined with a color are very popular.

## A Park Toilet.

ONE of the prettiest costumes seen on the promenade recently was made of mauve-colored bengaline, and cut quite short. The skirt, which can scarcely be described, was formed by a single and very wide scarf, beginning at the waist on the right side, and rolled three times over an underskirt of saffron-colored faille, of which the only part visible was a small plaited flounce laid at the bottom. The scarf was laid quite flat in front, while at the back it was caught up in a series of graceful undulations, and it was edged throughout its whole length by a lovely fringe. This fringe matched exactly the bengaline, being relieved here and there by a saffron-colored tassel, and it was headed by a trelliswork of silk, also mauve-colored, on which was embroidered, from place to place, large pansies so marvelously executed that they seemed life-like. The corsage of mauve-colored bengaline was finished in front and at the back by a very long point, and it was merely set off by a few pansies laid in front lengthwise, and on each sleeve above a small flounce of Mechlin lace encircling the wrist. The bonnet worn with this artistic toilet was a wide-brimmed Rembrandt bonnet of saffron-colored straw, lined with mauve-colored bengaline, and set off on the left side by a tuft of pansies. Around the brim were encircled in apparently careless order long feathers, of colors matching those of the toilet.



ADJUSTABLE SQUARE TRAIN.

**Adjustable Square Train.**—A simple and ingenious design, by means of which any short walking costume may be converted into a house dress with a graceful train. The adjustable train is attached to the short skirt in a simple and secure manner, and can be added to any walking skirt. The design is most appropriate for dressy goods, and can be trimmed to correspond with the rest of the dress. "The Simplicite" is a walking skirt with a round, adjustable train. Price of pattern, thirty cents.

CREAM-COLORED CHINESE foulard makes very handsome and very cool, but not cheap nightgowns, as they require to be richly trimmed with Valenciennes lace.



## Costumes Seen at London Art Exhibitions.

"ONE dainty lady at the fashionable Grosvenor Gallery, which corresponds more than anything else in London to the New York Society of American Artists, was clad in red satin; an old silver buckle fastened the girdle of the short-waisted dress; the sleeves were puffed; a high tippet was round the neck; the head was ensconced in a poke bonnet, wreathed with feathers of the same shade as the dress. Another young lady wore a gown that seemed to go through every scale and modulation of green, from somber sage to the lightest shade of greenish yellow; the bonnet was the same arrangement, in green: a large green gauze veil formed the bonnet-strings enshrining the face, and fastened on the left side by yellow roses; a rich black satin mantle toned down the general effect. One dress struck me as particularly charming: a gray silk, with a gracefully-draped scarf of the same; the edge of the skirt ruffled with deep crimson; the round hood lined with crimson; a coal-scuttle bonnet—the miniature edition of the Quaker bonnet—gray outside, crimson inside, throwing a shade over the face. The costume was a piquant mixture of simplicity and rich coloring. Among the bizarre toilets we noticed a black silk, slashed and puffed with gold-colored satin; a dolman-shaped mantle of tawny brick-red cloth, heavily trimmed with gold; the hat matching the cloak. Two ladies walked together, one in a sage-green gown, white old point lace fichu, and broad-leaved green hat; the other in a blue satin garment draped with blue velvet, the square bodice and sleeves plaited and puffed, the skirt embroidered with green leaves, forget-me-nots, and red flowers, producing a peacock effect. Round the throat rose a high coffee-colored ruche; a yellow rose was fastened on the side: a small blue velvet hat, trimmed with yellow roses and a green feather, completed the attire. Stuff of gold was much worn in trimmings. Bugle trimmings of gold, green, and blue beads were also much affected, producing a shimmering, somewhat gaudy effect. The tendency to strong coloring in the majority of dresses made the black or sober-toned garments peculiarly effective. A few representatives of ultra-esthetics in dress were present. There was a costume in which the folds of the gown fell with an archaic effect round the wearer, as may be seen in the early pre-Raphaelite pictures; the lace collar was turned down, leaving the throat uncovered. Our fashionable ladies, as a rule, affected dark colors and very small bonnets. Flowers were worn in profusion—flower-made bonnets; flowers on the lace muffs; flowers pinned high up near the throat; flowers on the parasols.

"Lady Lindsay of Balcarrés wore a bronze green satin costume, trimmed with orange and black plush; a pale blue bonnet and feather; large yellow roses fastened to the body of the dress; a black muff, edged with coffee-colored lace, a bouquet of yellow roses upon it. Mrs. Langtry wore a costume of black satin; the hood of the mantle lined with crimson and gold stuff; the trimmings of gold butterflies, the wings shimmering with green and blue bugles; the small bonnet was black and gold. A charming old lady was dressed in a costume that Rembrandt would have chosen to paint—a black satin gown, with a ruching of dead gold satin on the skirt; a black satin mantle, the sleeves lined with dead gold; a high ruche of old lace; a white satin poked bonnet, with a suggestion of gold through the soft old lace that trimmed it.

"At the London Academy, which corresponds to our New York Academy of Design, there were not so many dresses of the esthetic descrip-

tion as are usually to be seen at a private view; but one costume of this order, equally striking and quaint in its simplicity, was a dress of green cloth made somewhat in the same fashion as the lady's dress in the Van Eyck style, and worn with a long green cloak and antique silver ornaments; another lady was graceful in a black satin dress that might have been borrowed from a fashion plate in one of the earliest numbers of 'La Belle Assemblée,' the skirt made plain and tight with a long train; the waist very short, and the sleeves, ending at the elbows, met by long black gloves; while a large black hat and black lace scarf completed the costume. Another 'artistic' dress was of a small patterned brocade of brown and old-gold, made with a plain trained skirt and full cape. The bonnet with this was one of the large hats, popularly known as 'Zulus,' the straw gilt and trimmed with a gold-colored gauze veil.

"These were among the most striking departures from the recognized fashions of the day, but there were many beautiful dresses of a less eccentric order. One very quaint costume was of chocolate satin, brocaded with Chinese landscapes and figures in dull blue; and a novel combination of colors was afforded by a short toilet of pale heliotrope cashmere and dark olive-green velvet. A very simple but very charming arrangement of hues was shown in a young lady's dress of pale willow green and hat of the same, with a brim of deeper green velvet with a large spray of pink acacia. Another pretty costume was of aquamarine brocade, with a satin underskirt and cape of marine blue."

## Our Purchasing Bureau.

We append a few of the commendations we constantly receive to one of our most valuable business departments.

"WASHINGTON TERRITORY.

"MME. DEMOREST:—I received the package sent by mail in due time. Every article gave satisfaction. Please accept my thanks for your kindness.

"N. B. H."

"SOMERSET, 1880.

"DEAR MADAM:—The Jabot which I ordered came duly to hand, and is entirely satisfactory. Please accept many thanks for your prompt attention.

"MRS. B. C. C."

"TENN., 1880.

"DEAR MME.:—It affords me pleasure to acknowledge the receipt of the Ear-rings (No. 7), as per order. The articles give the most perfect satisfaction, and are much admired by persons of refined taste.

Truly yours, J. L. K."

"MAY, 1880.

"MME. DEMOREST:—Goods received—am much pleased with your selection.

"Very respectfully, Mrs. A. L. P."

"O., 1880.

"MME. DEMOREST:—The Wardrobe arrived in time, and am much obliged to you for your promptness.

"It gives satisfaction, as all the ladies in the neighborhood have looked them over, and pronounced them 'little darlings, beauties,' and the like, and I would not be surprised, should you get some orders from W.

"Yrs. respectfully, A. B. C."

"BUCYRUS, OHIO, 1880.

"MME. DEMOREST'S PURCHASING AGT.:

"DEAR MME.:—Bonnet and Gloves arrived safely some days ago. Was very much pleased with them indeed. Many thanks for your promptness. Can you furnish the pale blue, white, and pink, checked gingham handkerchiefs, which are mentioned in the June No. of the Monthly?"

"Yours gratefully, M. R. H."

Ans. Doubtful? (ED.)



ANITA BASQUE.

**Anita Basque.**—The shirred *plastron* on the front renders this an especially desirable style for slender figures. It is of medium length, slightly pointed in front and in coat shape at the back; is tight-fitting, and cut with one dart in each side of the front, side gores under the arms, and side forms in the back rounded to the armholes. This design is suitable for all kinds of dress goods, and is very desirable for a combination of materials or colors. No trimming, excepting a cording or narrow fold on the edges, is required. This design is illustrated elsewhere in combination with the "Marietta" skirt. Pattern in sizes for from ten to fourteen years. Price, twenty cents each.



DIDO BLOUSE.

**Dido Blouse.**—A charming little dress, suitable for either a girl or boy under six years of age. It is a loose blouse, the skirt portion shirred at the top and attached to a deep yoke, and the fullness confined lower down by shirring, which obviates the necessity for a sash. Square pockets ornament the sides. The design is suitable for the lighter qualities of materials that are usually selected for children's dresses, and the trimming can be chosen to correspond. If white goods are employed, which will be the most appropriate, the yoke can be made of lace or embroidered insertion, alternating with tucks or puffs, and lace or embroidery can be used on the edges. Pattern in sizes for from two to six years. Price, twenty cents each.

THE MOST EXQUISITE WOOLEN materials ever manufactured are the fine, delicate, almost intangible fabrics known as "Nuns' Veiling," or *voile religieuse*. The skirts of the dresses made of it are covered with a series of narrow, or graduated flounces, sometimes bound with satin; and the bodice is round, and belted in broadly with satin. A ruffled cape of black lace should be worn with it, and looks well, whether the dress be black or gray.



Elaine Costume.

A QUAIN design, especially becoming for slender figures. It is made in snowdrop bunting, pale blue sprinkled with white polka dots, combined with plain blue French bunting. The polonaise is made of dotted goods, with the side draperies and shirrings on the front of the plain, and is ornamented with bows of pink and blue satin ribbon. The back is without drapery, and falls in two broad plaits. The skirt is made of the plain bunting, and has a shirred front, and the back bordered with a deep, gathered flounce. Frills of Breton lace at the neck and wrists. The double illustration of this design will be found among the separate fashions. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.

### Children's Fashions.

THERE is great variety in the designs for children, but simple materials are generally selected. Very pretty dresses for girls are of dotted foulard, brown dotted with cream, and straw gypsey hat trimmed with a wreath of small white flowers, field daisies, or May blossoms.

Other very charming dresses are of the delicate chintz patterns in olive shades, and blue upon a cream ground. These are made up into suits, trimmed with olive and blue ribbons, and straw hat with narrow ribbons to match crossed on the top, and tied under the chin.

The "Sailor" costumes are of thin wool, and are finished only with buttons. A sailor hat accompanies, and it has a deep round or square collar.

Jersey costumes for girls are very fashionable. They are usually made as a short princess, with kilting and scarf folds to mount it; some, however, are accompanied by a plaited blouse waist belted in, and show little of the "Jersey," but the part that does not belong to it, viz.; the plaited skirt and scarf trimmings. These dresses may be made of dotted cambric, or thin summer flannel, or checked gingham, which is very useful for children's dresses, as it wears clean, and washes perfectly.

Flannel, as remarked, requires no trimming but buttons; cotton materials afford plenty of scope however, for ornamentation, and are made very dressy with scant ruffling of needle-work, torchon, or cambric lace-edged frills. Large collars of lace or needle-work are also universal, and give a certain look of distinction to the simplest costume.

Excepting in the greater variety of materials and design, however, there is little change in the dress of children. The sailor hats, the hats turned up on the side, and the pretty straw gypseys are the shapes preferred, but the round hats have wider brims than formerly. Whatever is loose and cool and simple is preferred for children during the long siege of warm weather.

For girls of sixteen, or thereabouts, the "Elaine" costume may be recommended as an elegant design for plain and dotted foulard. The dotted over-dress forms a fashionable coat at the back, and is draped off at the sides, from the closely shirred front. This and the flounce are of the plain material, and the front is shirred for firmness upon a lining, so that the thinnest goods made would be suitable, though none could be cooler than foulard.

A charming little dress for white fabrics is the "Dido" blouse. This is made with a deep needle-work yoke, and is shirred to four small puffings low upon the skirt, the flounce being separate from the body part, and very handsomely trimmed with lace and insertions. Pockets are trimmed upon the sides.

The Anita skirt and Marietta basque furnish a good example for the combination of the materials—plain and chintz satine, for example, plain silk, and figured challis,—or plain satin foulard, and the same printed in a small figure.

BLACK Spanish lace mantillas are lined with old-gold, and heliotrope silks and satins.

THE MOST beautiful evening dresses for summer are of cream-colored India muli muslin, richly trimmed with Languedoc lace.

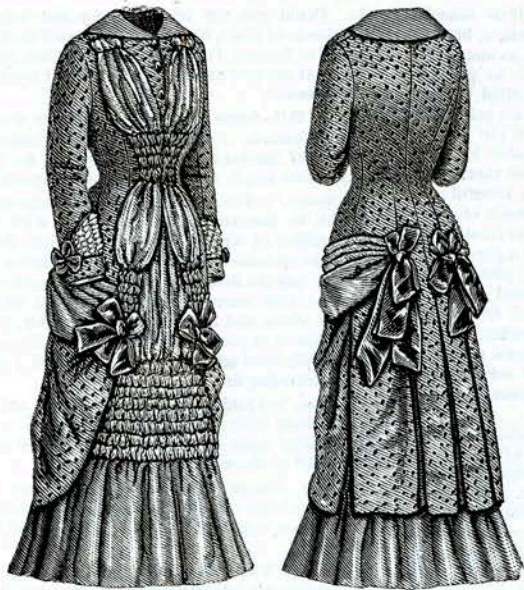
THE new percales are in pompadour designs, on a plain groundwork. The finish is so fine that one may easily mistake them for silk.

THE "MARIE ANTOINETTE" costume, as well as the "Marguerite de Valois" and "Diana of Poitiers" costumes are worn at balls by ladies who do not dance.



Miss's Costume.

THE "Anita" basque and the "Marietta" skirt are combined to form this becoming costume. The materials used are Yokohama crape having a cream-colored ground, with the designs in wood color and several shades of blue, and blue cotton satine matching the deepest shade of blue in the crape. Both the basque and skirt are illustrated separately elsewhere. Pattern of basque in sizes for from ten to fourteen years. Price, twenty cents each. Skirt pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.



ELAINE COSTUME.

**Elaine Costume.**—A tight-fitting polonaise, with shirring on the front which imparts to it a quaint effect, is combined with a skirt having a shirred front to form this stylish costume. The polonaise is cut with one dart in each front, side gores under the arms, side forms carried to the armholes, and a seam down the middle of the back. It is an appropriate design for all classes of dress goods, excepting the heavier varieties, and is especially desirable for a combination. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.

### Do We Owe You a Premium?

Those of our subscribers to whom premiums are due, both single and for clubs, more particularly those entitled to single premiums, are requested to inform us of their selection, and we will respond immediately.

We find that a large number of subscribers to whom premiums were sent in the past six months have not received them, owing to the express companies failing to notify the subscriber that a package had arrived at the office.

We have a full supply of every article on our list, and we hope you will select your premiums without delay. Those who have already selected oil pictures that have not been received in consequence of the requisite sum of fifty cents not being forwarded for postage, can change their selections to any other article.

It would be well to remember that the size of the picture, Consolation, 20x28, is too large to be forwarded by mail when mounted for framing. We will pack them on a roller and pay the postage unless the subscriber resides where it can be forwarded by express at a cost of not over fifty cents, in which case we will send them mounted for framing, the express charge to be paid by the subscriber.

A TRIMMING very much in favor, is formed of bands of red silk or *batiste*, on which is embroidered the characters of the Chinese alphabet.

FOR EVENING wear milky amber, rivals heliotrope color, being much softer and more becoming.



MARIETTA SKIRT.

**Marietta Skirt.**—A dressy, stylish design, having the front and sides puffed, and the back arranged in graceful, moderately *buffant* drapery. The design is suitable for all but the heavier qualities of dress goods, and is especially desirable for the more dressy varieties and thin fabrics. The trimming can be selected to correspond with the goods used, and any style of flounce can be substituted for that illustrated. This design is illustrated elsewhere in combination with the "Anita" basque. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.

### Good Words.

"DEAR MME. DEMOREST:—We devour your excellent magazine month after month with a relish and entire satisfaction, always finding things congenial to our inmost soul. Obtaining a knowledge that we feel safe in planting in our precious children. I am thankful I am not *too wise to be taught*. For there are many gems of thought inscribed here, that would be a loss to not take them to ourselves. The mental labor expended tells for itself. We feel that we know you well, having had the pleasure of being with you, every month for almost twelve years. One thing that strikes us, as a beautiful index to what is within, is the front page of the cover of this book.

"The Cupid holding up the torches shows a lamp that lights us through the difficulties of life. The wreath on which he rests proves DEMOREST has now the laurels. The lofty places of the female figures tell us women *must* be fitted to fill the grandest sphere on earth. The rich clusters of the vine and corn, to us are a beautiful illustration of the harvest in store for those who make this book a study. The lower end of the page being full of good meaning, suitable to all trades, professions and occupations. Accept this imperfect letter from a very humble admirer of your magazine. Wishing you continued success, I am, Truly yours, E."



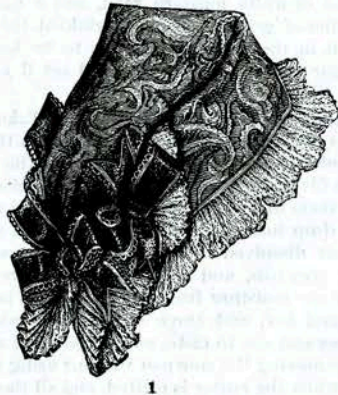
Dido Blouse.

THIS charming little dress is made in Victoria lawn, handsomely trimmed with embroidery, and Italian lace and insertion. The arrangement is the same both back and front, and the sides are ornamented with large, square pockets. The design is suitable for small children of both sexes, and is appropriately made in any of the materials of light quality that are usually chosen for their dresses. Pattern in sizes for from two to six years of age. Price, twenty cents each.

THE NEWEST combination in colors is cherry-color and white on a groundwork of bronze, rose color and garnet with sky blue and marine blue.

YACHTING COSTUMES are of gray or dark blue bunting trimmed with foulard in ground color to match, but dotted with red.

ALL GLOVES are made long this season, to suit the short sleeves, which reach but little below the elbow.



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LADIES' BREAKFAST CAPS.

FOR DESCRIPTION SEE PAGE 468.

# MIRRORED FASHIONS

THE 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

CRITICS must be very hard to please who are not suited with the fashions of the present season. In the first place we have the universal short dress unencumbered with any of the Dolly Varden hoops, bustles, bunching, and deformities such as embarrassed it ten years ago.

Then this practical, sensible kind of dress can be made up in the simplest materials and still be "fashionable."

Checked gingham, well made, is actually more stylish than hair-striped silk, because newer, and is suitable for almost all the occasions for which young girls want a pretty out-door dress in summer, while it may also be used for morning walks and calls by married ladies who have not arrived at a degree of age and *embonpoint* which renders a dress of this informal description unbecoming and undignified.

The greatest latitude, however, prevails in regard to material and style, provided the limitations are kept in mind, and these are generally an adherence to natural forms. The greatest diversity in fabric is provided, and it is a curious illustration of the way in which fashion adapts itself to conditions and circumstances, that the "cheese"-cloth at eight cents per yard, the gingham at twenty-five, the lawn at fifteen, and the plain wool at fifty, are as well worn, even as elegant in their way, as the brocade at fifteen dollars per yard. Indeed, a royal duchess in England is criticised strongly for going to the races in a golden-brown satin, which was "unsuitable" upon an occasion for which a "handkerchief" dress would have been considered perfectly proper.

This sense of fitness, and this possession of the most suitable thing for the occasion, is the test of fashion. The majority, upon any occasion of public or social interest, wear the finest thing they have got, or the last new thing, without reference to its relative character of the event, and this is the reason why dress is so miscellaneous and frequently so incongruous.

The rule now, in fashion, is to reserve silks for

evening and dress occasions, and then have them very rich and handsome. Nothing is too handsome or costly for "full" dress; the softest, thickest satins, the most splendid brocades, and these are further enriched with every ornamental device, and with the most exquisite handiwork in the way of lace, fringes, and embroideries. But for day wear, out-of-doors, wool, or a costume that is at least part wool, is more desirable than all silk; and, as before stated, the new cottons, such as the "handkerchief" gingham, the foulard finished cambrics, the lovely satines, are even more stylishly worn during the summer months, by young women particularly, than richer fabrics. The unusual heat and length of the summer has doubtless had much to do with popularizing all sorts of thin and washable costumes. Freshness has been the great desideratum, and fortunately it has been within the reach of most, for it is possible to buy or make what are called "wash" dresses at almost any price, from one dollar to fifty, according to fineness and kind and amount of trimming. But the gingham, the soft-finished cambrics, and the linen lawns have been the favorites, and with their belted waists, and pretty fichus edged with lace, are as simple and dainty as can well be imagined. Printed foulards are new, and are favorite dinner and summer evening dresses at home. They can scarcely be called new, but they are at least a revival of a manufacture that had a great vogue upwards of a quarter of a century ago, at a time when, oddly enough, checked gingham were as popular as they are to-day; and many ladies of fifty or thereabouts will remember being in possession then, as now, of a flowered foulard and checked gingham for morning wear. The foulards of to-day, however, differ in having a ground well covered, while the figures of that time were detached, and blocked out upon a plain surface. The pea-spotted foulards are not new, but the smaller dots set closely are a great improvement on the old polka spots.

Dots are a sort of summer *favorite*. Fine and closely-dotted muslins are as much worn by young women as flowered foulards by their mammas.

These foulards are not gay, they are only delicate. The grounds are a creamy white, the figures are suggestions of Japanese designs in olive, brown, and old blues, with a little red, or pink, or gold. The trimming is always white lace—Languedoc or Breton—or the fine imitation Mechlin, and sometimes ribbons; but ribbons are less used now than formerly, and in some cities—Baltimore, for example—they are considered in execrable taste, except for wrappers, or negligée, tea-gowns, and the like. Elegant sashes are a great feature of the white summer dressing. They are of broad rich satin, or brocade ribbons, handsome enough to keep, as Japanese ladies do their sashes, for heirlooms.

## Models for the Month.

OUR lady readers will find among the illustrations for the present month some very interesting studies for costumes, and designs for indoor wear.

The "Greek" over-dress, sometimes called the "Pinafore" over-dress, is one of the styles adopted by young ladies for afternoon, garden party, lawn-tennis, and other purposes, and besides being exceedingly pretty, serves admirably to "dress up" a simple gown, or protect an elegant one.

The "Greek" over-dress is suitable for chintz, cambric, foulard, dotted muslin, lace batiste, or any other material preferred. Usually thin or flowered materials are selected, although the soft-figured Surah shows to great advantage over white or black toiles. The majority, however, as before remarked, are made of washing materials and are trimmed with needle-work or torchon lace, and a few loops of ribbon. They are inexpensive therefore, and very useful, as well as picturesque.

The latest, and one of the most useful and seaside styles of walking-skirts will be found in the "Clarissa." This has the straight plaited back, and round apron front, draped in upon the sides, but leaving the lower front perfectly plain. A variation may be made from this by shirring the

apron, and kilting the front of the skirt, and this will adapt it further to early fall suits of plain or checked wool; but when a figured fabric is used, whether the figure be large or small, the goods cotton or wool, the front of the skirt is best left plain.

The proper bodice for this skirt is the "Box-plaited Waist"—which is high, plaited back and front, and belted in; but a plain basque, shaped like the waist to the figure, but without the plaits, may be selected, if preferred, by those who do not consider belts or plaited waists becoming to them. Seven yards and three-quarters of material, ordinary width, are needed for the skirt, and four and a quarter for the waist—twelve altogether—which is a very moderate amount, and quite carries us back to the old days of home dressmaking. We recommend this design strongly to school teachers and elder students for school wear.

A more elaborate walking dress, one suited to a combination of richer materials, is the "Molina" and "Inez" waist. This may be made of plain, and trimmed with figured foulard; or of plain silk or satin, and trimmed with Surah; or of wool, and mounted with figured silk and wool in the pretty Persian and India patterns which seem to have lost none of their popularity.

The "Molina" makes up beautifully also, and most appropriately in plain dark silk, combined with the pretty "illuminated" brocades in small figures used so largely for coats, and independent basques, and in which the ground, matching the shade of the plain silk, is thickly covered with small leaf-like designs, into which bright bits of color enter.

The "Inez" waist is a dainty design, charming for slender young women, and very dressy. It is pretty for white evening dresses of *toile religieuse*, or dotted muslin with skirt to match; the pointed bodice being made in cardinal or heliotrope satin, and laced with silk cord to match; the tags of the laces may be left hanging.

An elegant bodice for wear with a white or black skirt may be obtained by copying the "Inez" in black silk or satin, or satin de Lyon, and putting on a shirred fichu of fine white India or mull muslin. The corset should be of satin. This shirred fichu will be found excessively becoming.

The "Princess Costume" furnishes a model for a princess dress, walking length, which is particularly desirable, because the foundation of it is a plain, yet complete, princess dress, and any other mode of arranging drapery upon it may be substituted. The mounting has the advantage, however, of

not being intricate, and of presenting a very graceful effect, while it can be carried out in any material or combination desired. About seventeen yards of any fabric not less than twenty-four inches wide would make the entire dress, plaittings included.

Dress coats for ladies have achieved an unlooked-for popularity, and the "Eusebie" is a stylish model, one that can be copied in any rich material or fabric, with a certainty of its fit and good effect. Too many coats look like caricatures; or fantastic garments fit only to be accompanied by the suggestive cap and bells; but if well made in a rich fabric and worn over a handsome and appropriate skirt, the dress-coat is a very elegant and effective garment, well suited to a tall, graceful figure. It should be made in satin the color of the trimmed skirt, or brocade with a ground color to match; the tails should be faced or lined with satin. Four and a quarter yards is required to make it twenty-four inches wide, exclusive of the *guimpe*, or chemisette at the throat, which may be of plain satin, if the material is brocade, or India mull, if the coat is plain satin.

The "Justine" princess dress, furnishes an excellent design for an indoor dress, which is closer fitting and more elegant than an ordinary wrapper. It may be made in figured print, in the handsome dark Egyptian and cashmere patterns now manufactured, or in plain garnet, or gendarme blue cashmere, the plaiting being made of silk, satin, or wool. The "Colette" fichu is the shape of shoulder cape, or small mantle which has been and is so fashionable in Spanish lace, white and black, and will also be copied in black cashmere for fall wear. It is very suitable for early fall, and in black can be worn with any costume. It requires only a yard and a quarter of twenty-four inch material.

## Lace Pins and Ear-Rings.

No. 1.—A handsome lace pin in "rolled" Roman gold. It is in the shape of a half lozenge ended by three-quarter circles enriched with filigree work and open flowers in frosted green gold, the lower edge being ornamented with scroll work and filigree. The center is occupied by a real cameo mounted in highly burnished gold, with triangular *plaques* of red gold, finely chased and polished, on each side. Price, \$2.50.

No. 2.—An elegant lace pin in "rolled" gold. The body is in Roman gold, satin finished, and is enriched with bars of polished red gold, filigree work, and sprays of *myosotis* in frosted red gold, with leaves in frosted green gold. The center is occupied by a raised medallion, with a rim of polished gold encircling a fine painting on a pearly background. Price, \$2.

No. 3.—A very unique lace pin, in "rolled" Roman gold, ornamented with filigree work and curved *plaques* of polished red gold. A dove in frosted green gold, with outstretched wings, occupies the center. Price, \$1.50.

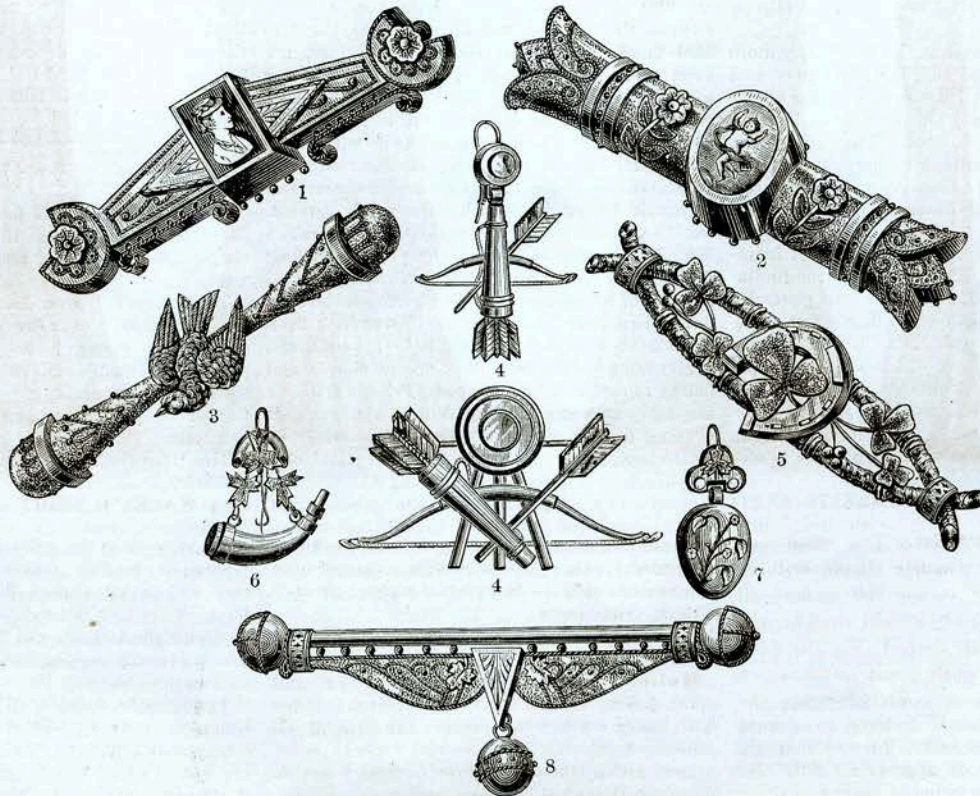
No. 4.—A brooch and ear-rings in "rolled" copper-colored gold, representing the implements of archery tastefully combined. Price, \$2.50 for the set.

No. 5.—This entirely novel design is in "rolled" Roman gold, and consists of two reeds, solid gold finished at the ends, which are connected by finely engraved bars of polished gold, the center being occupied by a horse-shoe with the nails of polished red gold, and having clover leaves in frosted green and copper-colored gold, and small berries in dead gold on each side of it. Price, \$1.75.

No. 6.—A unique design, made in "rolled" gold, representing a horn in polished gold, suspended by a spray of leaves in frosted green and copper-colored gold. All the polished gold that is seen is solid. Price, \$2 per pair.

No. 7.—This dainty design for ear-rings, suitable for a miss, is in "rolled" gold, egg-shaped, the ground-work Roman gold, ornamented with a floral spray having filigree stems and colored leaves. Price, \$1.75.

No. 8.—A very stylish lace pin in "rolled" gold, the upper part of which consists of a round bar in highly burnished gold, ended by balls of dead gold with filigree work, and connected with the lower part by a succession of tiny balls in Roman gold, and two curved *plaques* of highly burnished gold, frosted and finely engraved. This lower part, in the shape of outstretched wings, is in Roman gold, with filigree and leaves of frosted green gold on each side of a triangular *plaque* of highly burnished gold, from which is suspended a ball in Roman gold, ornamented with filigree. Price, \$2.



LACE PINS AND EAR-RINGS.

### Abundance Baskets.

"Cocagne" or abundance baskets are the little straw baskets, some five or six inches long, which the "art-ladies" wear in the country, and which affect the shape of those upon the top of the *mât-de-cocagne*, or poles on which are placed the tempting prizes, which the French peasants strive to capture by climbing after them. Made to resemble narrow, flat cheese-baskets, and lined with cheese-cloth, these pretty *paniers* have loops of fanciful ribbon above and below, and serve to hold wild flowers, mittens, or pencils or a narrow leaf of drawing paper for sketching, without which ladies now are seldom seen. There is in some of the *cocagne* baskets a small net of lace, in which beetles are placed ready for art-decorative purposes. Oddly enough, the pictures on the new drawing-books, and sketch folios, represent these baskets upset, and with the contents falling in every direction, while the ribbon ties stream out as if in despair at the mishap. A very pretty imitation of these baskets, is made by plaiting three strands of straw with three of dried grass, and, preserving the elongated cheese-basket shape, by adding a binding of straw-colored ribbon or silk on the edge.

### Pretty Summer Fashion.

ONE of the pretty summer fashions consists of the white mull kerchief edged with Breton lace, which young ladies wear around their necks, fastened with round-headed pearl pins. No jewelry, except small knobs of pearl in the ears.

### Seaside and Garden Hats and Bonnets.

LARGE hats of coarse straw ornamented with a wreath of daisies or buttercups, and the brim faced with mull are the favorites for the seaside and garden wear in the country. They are very simple, though they are sometimes made very striking. For instance, hats of coarse, black straw are pulled low down upon one side of the head and face, and turned up very high on the other.

The wide brim is faced with red, and further ornamented with a cluster of shaded red silk poppies. Round the crown a loose twist of red and gold silk, and low at the back more poppies, and some golden wheat, only a few spears.

The white straws and the wreath of daisies, and the mull look cooler, and are in reality less weighty, and any advantage of this kind is to be considered in a season such as we are having, both for the sake of health and comfort. Some quaint, high-crowned hats have appeared of manilla, light, but more suitable for children than grown women. They are mounted with shells and shell ornaments in a way that will remind the traveler of Venice and Havre, where the shell ornamentation is so pretty, and used for so many purposes.

Summer bonnets are small, one consisting simply of a crown set close to the head, the other a pretty modification of the "cottage" shape, and by far the most refined and lady-like of the popular styles. The first appears in all the fancy yellow straws, satin straws, Tuscan straws, gold straws, open straws and the like, all deep in color,

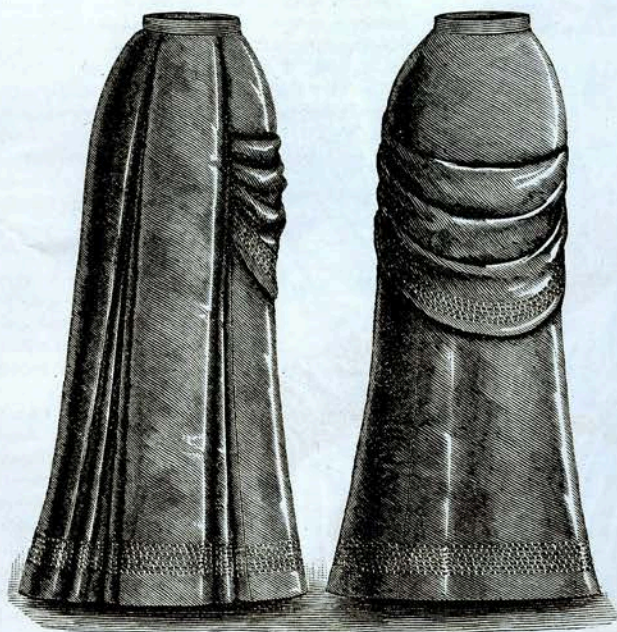
and some very new and pretty, mixed in different shades of dark, rich colors. These are trimmed with soft silks in Persian mixtures, lined with satin, and exhibit very striking ornaments of gold, cone or key-shaped, and magnificent flowers, either single specimens of very large flowers in shaded silk or satin, or half-wreaths or clusters of superb damask or Maréchal Niel roses.

The cottage styles, with moderately flaring brim, are made in fine white or black chip and English straw; the former, both black and white, often trimmed with nothing but soft folds of fine, white mull, and a white silk pompon, while the latter will show a lining of soft ivory corah, and an exterior trimming in which the Pompadour color, pale pink and pale blue will be blended.

Pale-gold satin is also used to trim English straws, accompanied with a close wreath or fringe of cowslips, or daffy-down-dillies. Heliotrope satin ribbon is also used with violets in two shades, or white and purple lilac gracefully arranged with mull and satin ribbon. Mull is also used in conjunction with clusters of white, red and black currants upon black chip.

### Garden Suits.

PRETTY garden suits consist of over-dress of linen embroidered in crewels, and worn over a colored silk skirt, and garden hat embroidered in crewels, also in vine and berry, or flower pattern. The skirt will be brown, or gendarme blue, corresponding with some prominent color in the embroidery.



CLARISSA WALKING SKIRT.

**Clarissa Walking Skirt.**—This unique and stylish design is an extremely simple walking skirt, short enough to escape the ground all around, the back breadths full and straight, and a short apron gracefully draped over the front and sides, which are slightly gored. This design is suitable for all dress goods excepting the thinnest, and is particularly desirable to be worn with a round waist and belt. Rows of machine stitching will be the most appropriate finish for heavy goods, but, if preferred, a narrow plaiting or a gathered ruffle can be used on the bottom of



MOLINA WALKING SKIRT.

the front and sides. The back view of this skirt is illustrated on Fig. 1 of the full-page engraving in combination with the box-plaited waist. Price of pattern, thirty cents.

**Molina Walking Skirt.**—A dressy and novel design, having for its foundation a gored skirt, short enough to escape the ground all around, on which a very graceful drapery is arranged, giving the effect of an overskirt having the apron draped at the sides and in the middle, the back shirred at the top and falling plainly be-

low, and *revers* at the sides which are looped in a moderately *bouffant* manner. The skirt is trimmed with a kilt-plaited flounce, fifteen inches deep. To reduce the weight the skirt may be cut off under the flounce, and the plaits can then be held in place by tacking their inner edges to tapes placed across them on the inside. Any other style of flounce can be substituted that is preferred. This design is suitable for all classes of dress goods, and is very desirable for a combination of materials. The front view of this skirt is illustrated in Fig. 2 of the full-page engraving. Price of pattern, thirty cents.



## LADIES' COSTUMES.

FIG. 1.—The “Box-plaited” waist and “Clarissa” walking skirt are combined to form this stylish and serviceable street or traveling costume. The skirt has a short draped apron in front, and two double box-plaits at the back. This costume

is represented as made of navy blue flannel, simply finished by rows of machine stitching. Bonnet of fancy straw trimmed with a dark blue veil with white polka dots, and fastened with gilt pins. White linen collar and cuffs. Both the waist and skirt are illustrated among the separate

fashions. Skirt pattern, thirty cents. Pattern of waist, twenty cents each size.

FIG. 2.—Costume of polka dotted foulard and Surah. The designs used are the “Inez” waist and the “Molina” walking skirt combined. The full waist and side drapery are of bronze foulard



with cherry color and white polka dots. The corselet and skirt are of Surah of a darker shade of bronze; a cascade of cherry colored and bronze ribbons trims the front of the skirt. Plaitings of Breton lace at the neck and wrists; a single tea-rose with bronze leaves at the throat. Both of the designs used for this costume are given among the separate fashions. Skirt pattern thirty cents. Pattern of waist twenty cents each size.

FIG. 3.—The "Princess" costume made of *satin merveilleux* and Pompadour foulard, with the "Colette" *fichu* compose this pretty visiting dress. The side draperies are of Pompadour *foulard* and the rest of the costume of black *satin merveilleux*. The *fichu* is of *satin merveilleux* trimmed with fringe and a *coquille* of black lace; the ends of the *fichu* are lined with pale blue satin. Bonnet with openwork straw border, lined with pale blue, and trimmed with a scarf of pompadour *foulard* and *aigrette* of fancy straw. Strings of pale blue satin ribbon. Parasol of Pompadour *foulard* with pale blue lining. The costume and *fichu* are illustrated separately elsewhere. Pattern of *fichu* in two sizes, medium and large. Price twenty cents each. Pattern of costume thirty cents each size.

### Beaded Costumes.

THOSE who possess handsome dresses, or garments enriched with bead embroidery, need not fear that the fall will not bring back the last year's craze in this direction. There is no other trimming so effective as this, and the development of color and new beauty in design is such as to stimulate the desire on the part of ladies to possess at least one costume which shall be characterized by this species of adornment.

### Black Satin de Lyon.

THIS elegant fabric is constantly gaining in favor. It is greatly preferred by persons of the best taste to the more glossy satin, and it is richer and more effective than plain silk. An American satin de Lyon has lately been produced which is a superb fabric. It is sold at six dollars per yard, and it is equal to any ever imported and sold at nine or ten. It forms a magnificent background for jet embroidery, although, indeed, it is handsome enough of itself for any purpose.

### Lace Garments.

LITTLE scarf mantelets and fichus in black or white Spanish lace are much more used this season than lace shawls. When lace shawls are worn at all, they are taken up on the shoulders, and arranged as fichus in large folds, and the corners are held by a belt. However, few shawls are seen, and the effort of those who have them is to utilize them as drapery, and give as little the appearance of a shawl as possible.

Few outer garments are employed since the warm weather came upon us in such force, except as traveling wraps. Embroidered scarfs are made *en suite* with handsome embroidered robes—but even they cannot be worn in such weather as we have had; they will be good for September, however.

The coat-shaped dress, too, has done much to get rid of the wrap—and it is really an interesting question how long ladies will be willing to wear a straight skirt, and long straight coat, flat to the figure, and within a few inches of reaching the edge, which often shows a line of red, or some strong color, used instead of a white balayouse.



JUSTINE PRINCESS DRESS.

EUSEBIE COAT.

**Justine Princess Dress.**—A perfectly plain princess dress, suitable for house wear, and an especially desirable pattern to be made in silk or silesia, to use as a slip under an overdress made of thin goods; or of any dress fabric to wear with an overdress of contrasting material made in Greek style, or open at the sides. It is tight fitting, with two darts in the usual positions in each front and a deep dart taken out under each arm, has a seam down the middle of the back and side forms carried to the shoulders. The illustration represents the skirt cut in squares at the bottom and filled in with plaitings. These places are marked, but not cut out, and the skirt can be trimmed in any other way that is preferred. The neck and sleeves can also be changed to suit individual taste. Price of pattern, thirty cents each size.

THE NEWEST STYLES in bathing suits have gone back to original forms—full blouse belted in, and trousers. A complete outfit, including cap and and slippers, can be obtained for \$5 and upwards.

### Wreaths For Garden Hats.

THE handsomest of the very beautiful wreaths of flowers now used for garden hats, are the imitation of the very beautiful hop-vine and the grape-tendrils mingled with the excessively delicate grape-flower. The dyed straws, especially the Indian red and the gold yellow are adorned with these, for the present principle in flower arrangement is that what is found in nature can be used in the milliner's art, however strong the contrast. The hop-green and Indian red are found frequently in the tropical plants associated together, and are not so strong a contrast as the cactus forms to its own leaf. Large jars of natural plants and flowers are now placed in the leading millinery establishments abroad to show how greens are associated, and to these ladies match their "art-dress" ribbons.

**Eusebie Coat.**—Very elegant and stylish, this design has the front in cuirass shape, slightly pointed; the waist ornamented with a *guimpe* between broad *revers*, and the back very deep, in coat shape, with plaits let in the middle seam. The design is suitable for all sorts of dress goods, and is especially desirable for a combination of materials or colors. The *guimpe* and plaits in the back, if made of contrasting goods, produce a very effective result, and broad *passenterie* can be used to finish the bottom of the coat, the sleeves, and *revers*. Price of pattern, twenty-five cents each size.

PREVALENCE OF ORIENTAL DESIGNS.—Japanese and Turkish designs, showing the moons, fans, fishes, and dragons peculiar to these styles, are seen this season in lawns and percales as well as in the foulard silks.

LOW-NECKED DRESSES.—The extent (says *Truth*) to which *décolleté* dresses have lately become fashionable has tardily attracted what Lord Beaconsfield would describe as "the attention of Majesty," and the Queen has expressed a wish that in future ladies will not attend court in a state of semi-undress. In fact, next season the wearers of any such costumes as astonished and horrified lookers-on at this year's drawing-rooms will not be admitted.

## Cheap Goods.

THERE are some very singular illusions prevalent in the minds of some of the dwellers in rural districts in regard to the prices at which goods and garments can be obtained in New York city. They read astonishing advertisements; they receive surprising circulars, detailing at great length the rates to which suits, jackets, underwear, skirts, hosiery, and the like have been reduced in New York city. They are fired with an instantaneous desire to share in this brilliant opportunity. A camel's-hair dress trimmed with satin and real lace, at about three dollars and seventy-five cents, expressage and all charges paid, would suit them exactly; and the announcements are so ingeniously mixed, that the impression that they can procure some such costume for some such price, obtains a fixed lodgment in the brain.

Moreover, it is supposed and expected that the lowest prices announced for materials and fabrics in the bulk, and which frequently consist of treacherous rates attached to a few shop-worn, or old-style goods, can be reached in the purchase of small quantities of fresh materials, which are required of a particular color, or to match another fabric.

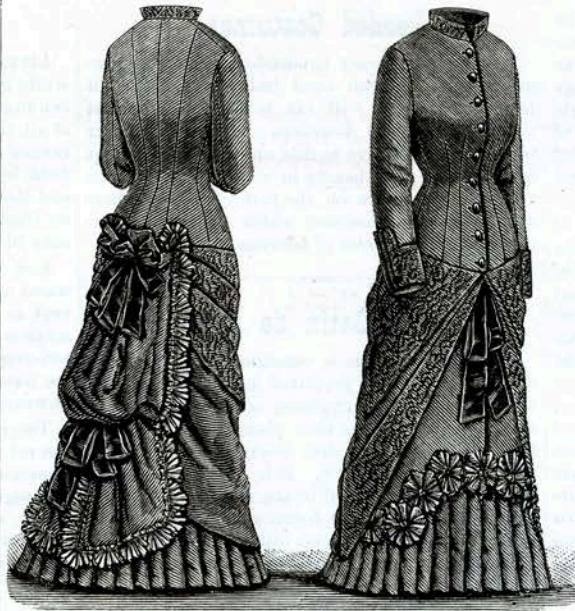
In a store the other day, where "great bargains" were announced, was a placard over a pile of checked gingham dresses for children of three and four or five years of age, at 98 cents each. This was certainly very cheap; but on examination it was found the placard only applied to a few ugly aprons which lay on top, the gingham, in simple Gabrielle patterns, trimmed with a narrow colored embroidery, were from \$2.75 to \$4.50 each.

Just so with cheap dresses. Attracted by an advertisement, ladies go to stores, and find that what is cheap is not fit to wear, and that what is good, and fresh, and fashionable is not cheap.

Occasionally in great city stores, a bargain may be had; but it is near the close of the season, and because the style of the garment, or the design of the fabric, is such that it is not considered safe to keep it over. But even these are chances that only occur at certain seasons and in certain cases, and are not to be relied upon as furnishing more in value than the amount paid, for usually the season for the goods or article very quickly passes away, and it is left on the hands of the buyer, and may be so obviously out of date, as hardly to be wearable another season.

There is nothing more difficult than to attempt to furnish or "match" certain goods at given prices. It is almost certain to be a failure. If it is really desirable, and offered at an unusually low figure, it will be snatched up within twenty-four hours, so that it will have been sold and forgotten before a purchase could be effected from a distance.

The only way to make a good purchase through an agent, is to trust somewhat to your agent's honesty and discretion; but women generally seem very much afraid of doing that. They want time, pains, judgment, to be bestowed on purchases; they want all the risk of loss to be taken by the actual buyer, and then they are as a rule frightened at the thought that they



PRINCESS COSTUME.

**Princess Costume.**—The foundation of this stylish costume is a plain, princess dress, on which is arranged particularly graceful drapery, falling away from the front and moderately *bourraffant* at the back. As the drapery is entirely separate from the dress, any other style can be used that is preferred. The dress is fitted with three darts in each front, two in the usual positions and one under the arm, and has side forms carried to the shoulders and a seam down the middle of the back. The design is suitable for all classes of dress goods, and is desirable for a combination of materials. The trimming can be selected to correspond with the material used. The front view of this costume is shown on Fig. 3 of the full-page engraving, in combination with the "Colette" fichu. Price of pattern, thirty cents each size.



GREEK OVERDRESS.

**Greek Overdress.**—This simple and stylish design, known also as the "Pinafore" overdress, from its resemblance in front to a bib apron, is intended to be worn over a plain princess dress, or a plain waist and skirt, the skirt to be long or short, as preferred, and trimmed on the bottom. It is open at the sides, showing the dress underneath, and can either be fastened at the shoulders with bows or buttons, or down the back. It is appropriately made in all classes of dress materials, and is especially desirable for those which drape gracefully, thin fabrics and washing goods. It is most effective if made in a different material from the dress worn under it, and can be simply or elaborately trimmed, according to 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 six to sixteen years of age. Price, twenty-five cents each.

may not get two yards and a half of something or other at the very lowest rates at which they read such goods can be purchased, though the actual quality may be far different from what they suppose.

It is possible that some of these people might invest their money in the worthless trash that is sometimes turned out in quantities, and labeled cheap; but if such things were sent to them individually, and per order, they would feel insulted. It is so different getting other people to spend one's money, and spending it one's self.

## Ladies' Breakfast Caps.

(See illustrations, page 462.)

No. 1.—A jaunty design, rather high and square in front, but gradually lowered toward the back, made of *damassé* silk in Persian colors, formed in a deep plait on each side, and finished at the back under three graceful bows of red and gold satin ribbon, intermingled with Breton lace. A plaiting of the same lace finishes the edge. No. 7 shows the front view of the same design. Price in colors to suit, \$3.75.

No. 2.—This charming cap consists of a stiff foundation, finished all around with plaitings of Breton lace, and upon which is gracefully draped an embroidered handkerchief, trimmed on the edges with Breton lace. A bow with long loops and ends of fancy satin ribbon is placed at the back. Price, with ribbon of any desired color, \$3.75.

No. 3.—An elegant house cap in turban shape, made of citron-colored *damassé* silk trimmed all around with three plaitings of *valenciennes* placed one above the other, and finished at the back with long loops of pink *gros grain* ribbon. Two plain rows of the lace are carried up the back to the top, where they end under a bow of the ribbon with loops falling gracefully on each side. Price, with *damassé* and ribbon of any desired color, \$3.50.

No. 4.—A dainty breakfast cap in net shape, made of "point d'esprit" tulle, and trimmed all around the edge with two rows of "point d'esprit" lace, one ruffled and the other *coquillé*, between which runs a ribbon in lavender-colored satin, forming graceful loops among the *coquillés* of the lace, in front. Price, with ribbon of any desired color, \$3.

No. 5.—A very simple and graceful breakfast cap, in "Charlotte Corday" shape. The crown is soft and made of India muslin with an ample ruffle of *Languedoc* lace all around the edge. A large bow of wide, light-blue *gros grain* ribbon, with long ends, ornaments the front. Price, with ribbon of any desired color, \$2.

No. 6.—A coquettish house cap, made of a piece of *bleu ciel damassé* silk, gracefully draped and finished all around with a plaiting of Breton lace. Price, with *damassé* of any desired color, \$2.75.

No. 7.—This figure illustrates the front view of No. 1, and the manner of wearing it. For price and material, see description of No. 1.

## Summer Styles.

THE most fashionable colors this season are heliotrope and white. The white toilets are usually made in wool, fine India, or dotted muslin, or soft silk. Nothing is seen of the thick materials, such as Marseilles, and the striped cottons formerly worn.

A thin white flannel, and white armure cloth are in vogue for seaside dresses, and especially for overdresses over red, black, or dark blue skirts; the skirts made either of silk or satin; and this also forms the round, flat collar and cuffs, beyond which is a thick ruching of lace.

When the dress is entirely of wool, it is made with a plain, deep basque, shaped like a blouse waist, but without any plaits, and belted into the figure with broad, undressed leather. An apron overskirt is attached, turned up *a la* fishwife, or cut short and rounding, and finished with bands of embroidery, below which is a deep kilting. The back may be draped, or formed of three straight kilted flounces.

Dresses of white dotted muslin are often belted in with heliotrope satin, and accompanied by a hat or bonnet faced with heliotrope satin and trimmed with violets in two shades.

Heliotrope dresses require that the accessories should be either white, or a lighter shade of the same color; no other distinct color harmonizes with it.

In the belts of white dresses worn by young girls, it is fashionable now to place great bunches of wild flowers, ox-eyed daisies, golden-rod, and such as we should have termed weeds a few years ago. These flowers are reproduced artificially with such naturalness, as to make the illusion perfect, and little bunches tied with meadow-grass and sweet-clover, are fastened here and there upon the sleeve, the bodice, or the pocket or bib of the apron, if one is worn.

Coats stepped at once into high favor. The smaller cut-aways are used for dress purposes, and the long straight coats, open upon the back, are used to finish costumes, and have largely taken the place of the ulster.

The most effective of the informal evening dresses seen at the watering-place hops have consisted of dark red satin coats, showing cascades of white lace at the throat, and worn over skirts of white India muslin trimmed with lace.

Brocaded coats are still more fashionable, and more generally useful, as they can be worn over a greater variety of skirts, and upon less marked occasions. Large figures are never selected for these coats. They are always small, and set close upon the ground of the fabric, so as to give the effect of embroidery.

Shirring is universally applied to all kinds of material, from the richest satin to cheese-cloth, and in thin materials, a very becoming effect has been obtained by carrying the shirred pieces from the shoulders to a point below the waist. This takes away from the plainness of a thin fabric, drawn straight over the surface, and improves the majority of American figures, which are apt to be somewhat thin and flat.

Charming little substitutes for mantles, capes, and outdoor garments have been found in the deep collars of netted silk and jet, which can be added to any costume, and are as well suited to indoors as the street. Very pretty fichu capes also, of black and white Spanish lace furnish a dainty little addition to outdoor dress, and possess the advantage of being equally well adapted to white, black, or colors.

Beads have disappeared through the hot weather,

but will re-appear with the early fall, the trimmings in preparation, being wonderfully beautiful and showing some marvelous contrasts and effects of color. Nothing so well adapted for the ornamentation of rich black toilets has ever before been invented, and we may expect to see a *furrow* for bead passementeries and fringes during the fall and winter.

## "Artistic" Dress.

ANY new development in dress is always a signal for a vast amount of silly jibes and jests on the part of would-be wits, and, of course, so obvious a subject as the recent efforts to produce artistic models in dress in England—efforts which have doubtless had their absurd imitators—could not be allowed to pass without the usual amount of bad rhetoric and false statement in attempts to turn them into ridicule. The falsity is in endeavoring to give a popular impression that these "artistic" styles of dress, so-called, are worn in the street, or win public notoriety. Nothing could be farther from the truth; the historic and classical styles originated, so far as their renaissance is concerned, with poets and artists, who confined them to art requirements and private in-door social entertainments and occasions. Naturally the new idea, being a reaction from dullness and tameness and monotony, struck a vein, and the originators can hardly be considered responsible for follies that may grow out of their ideas, because foolish people are always finding occasion for folly, and if they did not in one way, they would in another. As for carrying individual fancies into ordinary dress and habits to such an extent as to attract attention and appear *outré*, there is nothing to justify such an assumption.



**Colette Fichu.**—A simple *fichu*, strait across the back and reaching only to the waist line, the fronts long and pointed, and tied just below the bust. It is fitted by gores on the shoulders. The design is especially suitable for summer and *demi-saison* wear, and can be appropriately made in silk, cashmere, thin summer fabrics, and many suit goods, and the trimming chosen to correspond. This is illustrated *en costume* on Fig. 3 of the full-page engraving. Pattern in two sizes, medium and large. Price, twenty cents each.

Persons of intelligence and refinement are the last to wear a style of dress in public which renders them in any way remarkable, and if they attract attention at all, it is from the absence of superfluous ornamentation, not from any other eccentricity.

Modern esthetic art in dress exercises its function strictly in private, and upon social occasions, it permits ladies to wear loose and graceful robes at five o'clock tea, or an esthetic "lunch;" it renders it possible for brides to adorn themselves with the antique glories of their grandmothers and great-grandmothers, or receive their friends in a dress made as in the time of Josephine and the First Empire, in case they possess or have had handed down to them ornaments to correspond to that era.

But no one would think of calling either one of these styles *fashion*, for they are worn once, or by one person as a fancy, but they do not, and cannot obtain a vogue, for they are odd, and not suited to general purposes.

The tendency of the day is toward the practical—toward that which can be produced and reproduced readily. The great effort of the very rich is to find something original, or revive something that has passed away. Cost is not an object—use is not an object. Ladies who want the design for an historic dress sometimes go to a great artist and pay hundreds of dollars for the mere sketch from which the modiste will work out the costume.

But the value of it to them is that it is a faithful reproduction of a by-gone time, and that no one else has one like it. If it could be duplicated and worn upon the street, they would not care for it enough to pay for it.

The "artistic" dress seen at tea-parties consists mainly in wearing plain, trained skirts, without overskirts, in a revival of the Watteau styles, in an occasional reappearance of the "leg-of-mutton" sleeve and "surplice" waist, and in the wearing of light and white materials in preference to dark and heavy, or solid fabrics.

The individuality of the costumes at home does not, however, extend to the street to any great extent. Those who indulge in the widest latitude in their at-home dressing, are usually those who appear most soberly attired upon the promenade; while, on the contrary, persons who have few opportunities for wearing clothes socially, take all the chances that the street affords them to air the most startling effects of color, as well as the latest novelty in design.

## Cheese Cloth.

THIS material is a creamy cotton bunting, and it makes up into very useful and, strange to say, stylish looking dresses. The prettiest way of making them is to cut a short princess form in lining, and cover it with a deep princess basque draped away from the front, which is trimmed to the knee with narrow gathered flounces, and crossed at the back to one side, which is trimmed with a cascade of linen lace.

The edges of the basque in front are also trimmed with lace put on full at each side, so as to form a double cascade, and the shirred sleeves, which are shortened from the wrist, are also edged with lace. Plain gold satin ribbons are used for garniture, and put on the sleeves, at the neck, and in a cluster of hanging loops on the opposite side from the lace.

## Modern Stage Dressing.

THE London *Queen* says:—"Three ladies—Mlle. Sarah Bernhardt at the Gaiety, Mme. Modjeska at the Court Theater, Miss Genevieve Ward at the Prince of Wales's—appear in their various rôles in a variety of modern dresses, all appropriate and beautiful. There is nothing stogy in those costumes; they are simply pleasant and tasteful garments to look at, harmonious in color, perfect in fit, always suitable for the occasions on which they are represented to be worn. Costly many of these must be; but the becomingness of the style of dress to the wearer, within the fashion and yet sufficiently individual in its make, and the harmony of the tints brought together in them, are not the reason of their costliness. Cheap stuffs are often as becoming as expensive materials; and if we advise those of our readers who have the opportunity of seeing these ladies act to pay more attention to their raiment, it is because of the taste displayed therein, not because of their magnificence. Let us take Mlle. Bernhardt in "Frou-Frou." In the first act she is the unmarried girl spending the summer in her father's chateau in the country. She dashes upon the stage in a close-fitting gray frieze habit. She disappears to dress for dinner, and returns wearing a dainty petticoat of pale yellow silk, ruffled, puffed, and short, and showing little boots of the same shade; over it is looped a Pompadour tunic of yellow and crimson; round the neck there is a high ruche of *écru* lace, and pinned close up to the throat are roses of every shade, running from cream to deep red. The get-up is sunny and delicate in effect. In the second act Frou-Frou is married. She is at home *en negligé*. Her gown is composed of modulations of white *écru* underskirt covered with coffee-colored lace, and long dead-white sleeveless overdress; high ruche and pale yellow roses near the throat. At the end of the act she appears for a moment dressed for dinner in crimson satin, the bodice cut square and low, the skirt looped up in front, showing an underskirt of cream-colored satin painted with poppies. In the third act she wears the same loose gown that she wore at the beginning of the second act, the long folds of which drape the figure with a classic effect. In the fourth act her dress is of gray cashmere and silk, trimmed with fringe and bugles. The cut and make of this dress are singularly graceful. The full high bodice is gathered into a point below the waist, and the skirt hangs in clinging lines. Mlle. Bernhardt's slender figure requires the full folds of the bodice to enhance its grace; the high ruche is peculiarly becoming to the delicate oval of her face. In the last act she is clothed in black satin, and a black ruche round her throat.

Mme. Modjeska, in the first act of "Heartsease," wears a purple satin dress, disclosing in front an amber satin underdress, trimmed with garlands of heartsease. In the second act she is in a clinging white *crêpe de Chine* gown, falling in flowing lines about her slight figure. In the third act the scene is laid in Switzerland; she is dressed in pale gray cashmere, trimmed with pink; a white fichu round her neck, fastened at the throat with pink ribbons. The cut of the purple gown is picturesque, with its elbow sleeves and puffings of delicate rose color. In the third act she has returned to Paris, and appears in a wonderful ball dress of white silk, covered with painted wild roses, the leaves and thorns of which are wrought with varied shading and finish. She wears diamonds in her hair, a lace mantle, and a small white muff, in which a bunch of roses is fastened.

Miss Genevieve Ward's three dresses in "Forget-me-Not" are not less handsome than those of the two foreign ladies, whose Continental taste

rules their attire. The first is a dinner dress, "designed," she tells us, "by Worth," a rich and sober arrangement in black and gold; black satin bodice and draperies over yellow and black striped underskirt, the black satin heavily trimmed with gold fringe; gold ear-rings of classic pattern, and small gold coronet in the hair. The second is a walking costume of sang-de-bœuf-colored cashmere over silk of the same shade; a bonnet and feathers to match; pink roses fastened in the bodice and in the bonnet. The third dress is an evening costume of jonquil-colored satin: train skirt open in front, showing a gold-brown satin underdress; a trail of roses, with russet and green leaves, trimming the bodice and train; roses in the hair, and diamonds round the throat.

## Description of the Cut Paper Pattern.

BUST MEASURE 36 INCHES.



INEZ WAIST.

YOUTHFUL in effect, and especially becoming to slender figures, this design is particularly adapted to thin summer fabrics, but is appropriately made in silk, cashmere, bunting, and dress goods of like quality. The corselet should be made of a different material from the waist.

Half the pattern is given, and consists of eight pieces—back and front of lining, back and front of outside, half of the corselet, two sides of the sleeve, and shirred piece for sleeve.

Join the parts according to the notches. Both the back and front of the outside are to be shirred at the top by three rows of gathers, the lowest to be in a line with the row of holes, and the others to be at equal distances above it. These are to be drawn up to fit the lining, and the outside is to be sewed in with the side and shoulder seams of the lining. The outside of the waist is to be gathered at the bottom. Place the outer seam of the sleeve to the notch in the armhole. The piece for the sleeve is to be shirred by three rows of gathers through the middle, about half an inch apart, and drawn up to fit the sleeve. The corselet is to be lined, and can be laced either in the back or front or at both places.

Cut the fronts and backs lengthwise of the goods down the middle; the sleeves so that the parts above the elbows shall be the straight way of the goods, and the corselet bias.

For this size, three yards of goods twenty-four inches wide will be required for this waist, and one-half yard of the same width for the corselet. This does not include the underwaist, which should be of lining, and will take one yard and one-quarter. Price of pattern, twenty cents each size.

## Underwear.

It is hard to believe, seeing the enormous quantities of made-up under-clothing under which the counters of ladies' "furnishing houses" groan, and the hundreds of dozens which figure in the list of daily sales—it is hard to realize that twenty years ago it was not possible to purchase a made-up under-garment in the city of New York, excepting mens' shirts, and a few garments imported at high prices for ladies' use, and which were purchased as patterns, few venturing beyond the extravagance of a single chemise, or *robe de nuit*. Even this step had been an innovation, for it was not so very long since the flax was spun, and the linen woven at home, as well as the garment made, and the first of the "boughten" cloth was considered a thriftless substitute for the solid linen which had been made for centuries beneath the home-roof.

All this is well within the knowledge, if not the experience, of any woman of fifty years, and in view of the recent introduction of made up underwear, the quantity disposed of and exposed for sale seems little less than marvelous.

Great improvements have taken place in cut and style since the first crude attempts were submitted, but there is still much room for improvement, and it is principally in finishing and trimming. Perhaps it is only natural that the first should be cheap, and the second imperfect in view of the prices, which scarcely represent more than the cost of the material; and the variety certainly gives a better quality in which the ornament is somewhat subordinated to the better quality of material and workmanship, if the buyer chooses to avail herself of it.

Some of the later styles of underwear are beautifully shaped, and the lace-formation of the bust and shoulders makes them exquisite in appearance. But one shudders at their fate in the hands of the ordinary washerwoman, and wonders how women can have the heart to wear them, and have them put through the usual destructive process. They are bought, however, for quantities of these dainty garments are sold, and their quick disappearance is probably the reason why there is an eternal demand for more.



BOX-PLAIED WAIST.

**Box-plaited Waist.**—A particularly becoming design for slender figures. It is a rather deep blouse-waist, laid in box-plaits back and front, and confined at the waist by a belt which may be either of the material, or of a fancy kind to suit the taste. It can be suitably made in all the fabrics used for dresses, excepting the heaviest, and is very desirable for summer goods. Price of pattern, twenty cents.

### Misses' Costumes.

FIG. 1.—This charming costume is made of *terre poncee*, combined with satin *foulard* in Pompadour colors, and trimmed with Languedoc lace. The "Delia" basque is long, and has shirrings of pongee on the front, which render it especially becoming to slender figures. The bottom is trimmed with the lace, which is disposed in cascades the entire length of the front, and on the back of the basque-skirt, and forms a full "Bernhardt" *ruche* at the throat. The sleeves are demilong, and finished with three rows of lace. The "Nanon" overskirt is shirred in the middle of the front and draped high at the sides, and is trimmed with a broad band of the *foulard* and a row of lace. The underskirt is trimmed with a full, box-plaited flounce. Belt and bow of *gentarme* blue satin ribbon. The double illustrations of both the skirt and basques are among the separate fashions. Basque pattern in sizes for from twelve to sixteen years of age. Price, twenty cents each. Pattern of skirt in sizes for from eight to fourteen years, twenty-five cents each.

FIG. 2.—The "Gladys" costume made of *fleur de thé*, in which several shades of blue are intermixed in a delicate design, combined with dark blue cotton satine. The greater portion of the dress is made of the *crêpe*, the satine being used for the corselet, the band on the underskirt, and *revers* on the overskirt and sleeves. A plaiting of red satine finishes the bottom of the skirt. Full *ruche* of Languedoc lace around the neck, and ruffles of the same at the wrists. The hair is tied with a blue satin ribbon, and a knot of the same ribbon is worn at the throat and on the overskirt. The double illustration of this costume is among the separate fashions. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

FIG. 3.—For this stylish costume the "Greek" overdress made of Pompadour *foulard* is worn over a "Princess" slip of cream-colored Surah. The underdress is trimmed on the bottom with a shirred flounce of the Surah. The overdress is draped on the sides and trimmed with loops of pale blue and pink ribbons. The sash is of pale blue Surah. Frills of Breton lace at the neck and wrists. Cream-colored lace mitts. The overdress is illustrated separately elsewhere. Pattern in sizes for from six to sixteen years. Price, twenty-five cents each.

WALKING SKIRTS and the fashion of filling up the interior of the lower part of the dress skirt with a foundation plaiting has done away with the uncleanly extravagance of long trained white skirts. White skirts are hardly made now more than walking length, and are popularly finished with two or three ruffles tucked on the edge, and sometimes finished with needle-work or lace.

DARK SEA-GREEN flannel has superseded navy-blue flannel for yachting suits. They have no trimming but stitching and silver buttons.

### Japanese Fans in England.

JAPANESE fans have been in such demand in England lately that last year 3,000,000 were exported from Hiogo and Yokohama, whereas in former years the whole trade never exceeded 10,000. The cheapest and most beautiful, by the way, are made at Tokio. In the process of manufacture one set of workmen prepare the plain bamboo stick, and another ornament the ribs and the handle, while the artist chooses the colors and the decorations for the back of the fan and gives the design to the engraver to execute. The paper used is exclusively Japanese, foreign papers having proved useless.

BRETON and Languedoc lace is used for trimming Surahs and foulards.

GINGHAM umbrellas to match should be carried with handkerchief costumes.

BLOUSE waists of colored Surah are belted in at the waist, or worn loose in sailor fashion.

BUFF and dark red plain calicoes are used for plaiting on the bottom of cambric dresses.

FRUIT ORNAMENTS.—Clusters of fruit are occasionally worn in place of the popular corsage bouquet.

FLOWERED MATTING.—"Tong Sin" is the name of the new matting that is stamped in flower designs in natural colors.



MISSSES' COSTUMES.



GLADYS COSTUME.

**Gladys Costume.**—The shirred waist and corselet render this costume very novel and stylish. With these are combined an overskirt, plaited in the back and having a shirred apron in front, and an underskirt with a deep, kilt-plaited flounce. It is suitable for all classes of dress goods except the heaviest, and is especially desirable for thin goods and a combination of materials. The front view of this costume is illustrated on Fig. 2 of the plate of misses' costumes. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

### Children's Fashions.

THE modifications of the Gabrielle costume still continue to be popular for the wear of both boys and girls up to the time when a difference of sex begins to be distinguishable in costume. At this time (five or six years), the boy puts away all his vanities, the girl takes on a larger supply. He is promoted to the dignity of male simplicity, she crosses the Rubicon, and is initiated into the trials and perils of a life of which dress is one of the main objects and temptations. Then Gabrielle dresses become monotonous, "I have had those always," she says, and her mamma casts about for a compromise that shall satisfy her awakening desire, without making her look too old, or overdressed.

The pretty materials are a perpetual joy, yet their selection must depend largely on the climate and temperature which the wearer will have to encounter. In the North, where it is never very warm, white or dark blue flannel is excellent summer wear for children; and they especially can be made handsome enough for any occasion by a finish of silk, embroidery stitching, and torchon lace.

Sailor suits are useful for boys between six and ten, but after that they look better in blouse and pants, or suits consisting of pants, vest, and deep jacket.

White dresses are always pretty summer wear for little girls, but this season they are closely run by the charming checked and striped gingham, trimmed with needle-work, and which keep cleaner, while they can be laundried equal to white.

Pretty little overdresses in chintz or foulard, may be made for wear over plain white Gabrielle dresses after the Greek pattern, which is illustrat-

ed in the present number. It may be made also in dotted muslin or colored lawn trimmed with white lace, and will dress up a plain form that has perhaps been outgrown, and adapted to a new order.

The "Gladys" costume, which is also illustrated, is a good walking model for a college or school-outfit. It might be made in cashmere and silk or cashmere and velvet, but in either case we should advise that the underskirt be plainly kilted without the broad band; or else that the underskirt be composed entirely of plain velvet. Of course in such a case the bodice would be made of velvet, and the whole exterior of one color; the *revers* on the back, however, gives the opportunity for contrast.

In lighter materials this design makes up very prettily in pea-spotted foulard and in pongee, which is *écru* in tint. In the latter case, the *revers* should be faced with cardinal red, and an *écru* straw bonnet should be worn with it, trimmed with a soft twist of the pongee fastened with gold pins and shaded "Jaque" roses.

One of the prettiest of the new shirred overskirts is the "Nanon." It is very simple, yet very graceful, the shirring giving it great distinction. The Delia basque is also very pretty and very becoming, particularly to slender girls. The style is very good for the light and some thin class of silks which are often selected for a girl's "best" at the age of twelve or fourteen. It is also suitable for muslin or lawn, and will be wearable next year if any one wishes to look forward so long.

One of the most distinctive fashions of the season for girls between the ages of five and ten, has been that of English gypsy straw bonnets trimmed with a wreath and bow on the crown, and tied down under the chin with pale pink or blue ribbon. They are the prettiest, daintiest and quaintest little bonnets which have been seen for a long time, and a welcome change to the monotony of the round hat.

### Do We Owe You a Premium?

THOSE of our subscribers to whom premiums are due, both single and for clubs, more particularly those entitled to single premiums, are requested to inform us of their selection, and we will respond immediately.

We find that a large number of subscribers to whom premiums were sent in the past six months have not received them, owing to the express companies failing to notify the subscriber that a package had arrived at the office.

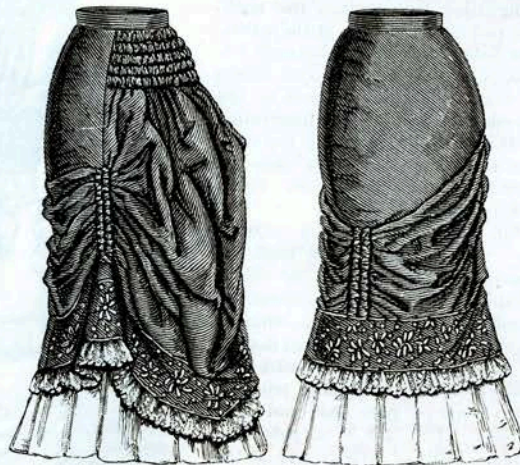
We have a full supply of every article on our list, and we hope you will select your premiums without delay. Those who have already selected oil pictures that have not been received in consequence of the requisite sum of fifty cents not being forwarded for postage, can change their selections to any other article.

It would be well to remember that the size of the picture, Consolation, 20x28, is too large to be forwarded by mail when mounted for framing. We will pack them on a roller and pay the postage unless the subscriber resides where it can be forwarded by express at a cost of not over fifty cents, in which case we will send them mounted for framing, the express charge to be paid by the subscriber.



DELIA BASQUE.

**Delia Basque.**—An especially desirable style for slender figures, the full pieces on the front and back imparting a roundness to the form. It is tight-fitting, with one dart in each front, side-gorges under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The design is suitable for all classes of dress materials, being especially appropriate for thin goods and washable fabrics; and is also a good style for a combination of colors or materials. The trimming can be selected and arranged to suit the material used. This basque is illustrated *en costume* on Fig. 1 of the plate of misses' costumes. Pattern in sizes for from twelve to sixteen years. Price, twenty cents each.



NANON OVERSKIRT.

**Nanon Overskirt.**—A very graceful overskirt, quite novel in design, but extremely simple in arrangement. The front of the apron and the side seams are shirred, and the back has horizontal shirring at the top, and quite *bouffant* drapery. The design is suitable for all classes of dress materials, especially those which drape gracefully, and on account of its extreme simplicity is a most desirable one for washable fabrics. The trimming on the bottom can be selected to suit individual taste and the material used. This overskirt is illustrated on Fig. 1 of the plate of misses' costumes. Pattern in sizes for from eight to fourteen years. Price, twenty-five cents each.


SHOES may be worn in the country, but nothing as yet has popularly replaced the neat buttoned boot in city streets, and there are no shoes so becoming, or so suitable for wear on a public promenade.

# 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.

## Models for the Month.

THERE is no evidence as yet of any departure from the short dresses for street and walking wear. The advent of another fashionable city season will furnish a more abundant use for trained dresses—for costumes of elaborate design and finish—than exists during the summer, but the short dress promises to survive all these mutations of the seasons, and will be retained largely by young ladies for visiting and dancing purposes, as well as the promenade. One of the great advantages it possesses in some eyes is its youthfulness. There is a time when girls are extremely anxious to put on long trains and parade as women. But it takes but a very short time to discover that age, for a woman, glides on quite fast enough—that people associate maturity with very long skirts, and are liable to add several years to their estimate of a girl's age if they can remember her, say five or six years ago, as wearing trained dresses. There are very many young ladies, therefore, who have sported trains that now gladly return to short skirts, in order that, being twenty-one or two, they may look like seventeen, when at seventeen their great ambition was to look like twenty-one or two.

Among our illustrations for the present month will be found two short costumes, both of which can be arranged with considerable elegance in the proper materials. One of these is the "Gilda," the other the "Elgiva" costume. The first is charmingly made in black satin, and damasked or brocaded grenadine, also in plain twilled Corah and figured Surah silk, or in satin and Surah. The effect of this latter combination is very rich, yet it is not necessarily very expensive. The pleated flounces of satin may be mounted upon a lining, and the overdress only requires eight yards of the Surah. Satin, with a fine, thick surface, and well adapted for trimming purposes, can be bought for one dollar per yard—Surah for two; so that for twenty-five dollars the materials for a costume could be obtained which, when com-

pleted, could not be purchased in any store for less than sixty-five to seventy-five dollars.

The Elgiva is charmingly adapted to fine, light wool, in ivory tints, in combination with a rich but small-figured brocade. Except the coat, the entire dress is made of the tinted wool, which is almost as thin as muslin, and the effect of the color and rich material over the softness and semi-transparency of the plain fabric is exceedingly good.

The same design can be used for white India muslin, and satin of a decided color—gold, wine-colored red, or heliotrope. These combinations have all been used during the summer, and will be fashionable through the fall and winter.

A good design for an independent coat for an older lady is the "Isaline." It is broader in the lappels, and less fanciful as to cut than the one previously mentioned, and therefore well adapted to gold tissues, and the fine, rich mixtures which show a clouded surface without any decided design. It may also be used for figured velvet, or cloth, but the costume should either be all of one color, or those of which it is composed be exceptionally rich and handsome. Only about four yards and a half of ordinary-width goods are required for the garment, but it should be lined, or at least faced, with silk or satin, and the buttons should be handsome.

Those who wish for suggestions for fall will find them in the "Clorinde" basque, a beautiful and effective design, which will be fashionable all winter, and the "Anastasia" train with which it may be very properly associated. Nothing can be more graceful and elegant than this design, which is simple, yet most effective, and specially adapted to rich, plain silk, or Satin de Lyon, with Surah or heavier brocaded trimming. Instead of the brocade, beaded passementeries may be used, or rich embroidery, or these mingled with *coques* of ribbon and cascades of lace. The mounting of the skirt would be executed upon a lining, therefore eighteen yards of material would make the dress entire, seventeen of the plain being required, and two of the trimming fabric.

A stylish princesse dress is shown in the "Fabrice." This is a combination design, particularly adapted to the recent introduction of light, rich, figured silks, such as Surah, which are made for drapery. A very pretty fichu adorns the neck, and the front of the bodice has a pretty arrangement of cords with spiked ends, which are so new and so fashionable. A modification or variation of the corded part of the skirt may be introduced by inserting finely pleated gores. This will save the additional material almost entirely which is needed to complete the trimming.

A pretty, quaint polonaise, is the "Amandine." This part of a costume is too useful to be discarded, and to some (small, slight figures) it is extremely becoming. About eleven yards of goods are required to make as it is seen in the illustration, handkerchief included; and it is best produced in chintz cotton, with plain red or brown trimming, or in a *petit pois* pattern, with trimming in a solid and striking color.

The "Lucrece" casaquin is a capital model for a cloth jacket for fall wear, or for traveling. All outside jackets are now made plain—that is, without mixture of color or combination of material, the buttons being the only finish, or rather ornament. Four yards and one-half of the material (twenty-four inches wide) are required for this jacket; but it should be faced with twilled silk, or "farmer's" satin.

A more dressy outside garment, one adapted to heavy black silk, satin, or fine cashmere, is given in the "Stephanie" mantelet. The finish of this is peculiarly rich and elegant, and may be executed in beaded passementerie and fringe, or fringe and embroidery. Three rows of fringe give the effect of a Carrick collar, which is very becoming either in fringe or lace. The material for this mantelet is nothing—only three yards and one quarter are required. It is the trimming which costs, for it must be handsome or it is ineffective; and over eight yards of fringe, and five of the flat trimming, will be required to produce the pictured effect.



*Dressy Toilets.*

FOR DESCRIPTION SEE PAGE 525.



## Review of Fashions.

FASHION has won golden opinions even from its critics this season for the beautiful realities and sensible possibilities which it has presented to its votaries. What was once arbitrary has become eclectic and many-sided, so that a fashionable assemblage is the most diversified collection of the best in form, style, color, fabric, and finish, that can be found. It draws from all sources, artistic as well as industrial, and reproduces the ideas of the past, modified by the practical necessities of the present. It is impossible to say that such and such is fashion, in the sense of limitation, because the boundaries have been gradually changed. Formerly they were set by enactment, now they reach out in every direction as far as good taste and fitness will permit. That which is fashion at one time and in one place is not fashion in another.

It is too much to expect that we shall ever find correct ideas in regard to dress equally distributed, or its true causes generally and exactly obeyed. Scripture says, the poor ye have always with you, and we must also expect that the world will be always full of persons of various grades of development—people who occupy the variously ascending places in the scale of being—who have means without knowledge or refinement, or who inherit taste and preferences which are not in accordance with the advance in modern social life.

All these causes tend to diversify the elements of fashion, while at the same time they prevent many from apprehending the nice differences, the refinements, the subtle distinctions which articulate fashion, so to speak, and afford some compensation for the loss of the national and characteristic elements which a certain fashionable uniformity tends to do away with. For example, there is a suitable dress for ladies in the mountains, at the seaside, at the watering places, and the country homestead. From all these places the heavy silks and velvets, the long trains and the costly jewels should be banished. They are out of place, they are unsuitable, and this gives them a certain appearance of vulgarity in addition to their inconvenience.

Very elaborate costumes and very costly jewels are all right in a city drawing room, where the splendor is at once softened and enhanced by myriads of wax-lights. But the publicity of hotel parlors, the garish light of day, and the necessity for parading the most striking ornaments upon the person, at all hours of the day (this being the safest place for them at watering-places), should induce ladies to leave their diamonds at home, unless they can carry a safe for their secure bestowal.

Besides the greater convenience, there is the relief from responsibility, the pleasant change to a less burdensome style of dress, and the satisfaction obtained from a sense of the eternal fitness of things. It is absurd to follow the same routine through the al-fresco sweetness of a divine summer that one does in the darkness, the artificial heat and gaslight of a city winter. The only possible excuse for carrying city fashions into the country is the absence of opportunity for displaying them in the city. And, indeed, the exhibition of dress at the great hotels of Saratoga and Long Branch is almost wholly confined to persons of whom one sees or hears little outside of these places to which all can gain admittance.

Observe a peculiar simplicity, a refinement of dress and appearance, a total absence of show and anything that can attract attention, and you will discover upon inquiry that these represent the oldest and best of our blood—the aristocracy, so far as we possess any, of mind as well as manners.

This season fashion has lent itself particularly

to the picturesque blending of the practical with the historical. Summer dress revives in a hundred different ways the prettiest features of the past, and utilizes them so as to add not only to the beauty but the comfort of the present styles.

The short dress, which is universal, permits the wearing of a thousand dainty materials which could not be drawn through the dust and mire without instant destruction. These are in white or light tints, and their soft outlines, unmarred by stiffness or starch, by hoops or tournures, follow every motion of the form. A beautiful figure is now of more importance, as it should be, than a handsome face. For many years previous to the last ten or twelve it was so disfigured that it was of no account. The present style reveals to us how much injustice has been done American women in this regard. It was said that the absence of natural form and symmetry compelled women to resort to the numerous methods of concealment. That this is a libel the most superficial observation will prove. The present modes have not only enormously increased the personal attractions of the majority of women but have largely increased the number of positively beautiful women, the aggregate including beauty of form as well as well as feature. Artificial exaggerations, or anything more than such fine appliances as assist instead of destroying nature, will hardly find votaries during this generation at least.

## Dressy Toilets.

(See Illustrations, page 524.)

FIG. 1.—Reception or visiting dress of Veronese green brocaded velvet and *satin merveilleux*. The design used is the "Elgiva" costume. The redingote or coat is of satin-brocaded velvet, and the rest of the costume is of Veronese green *satin merveilleux*. Bonnet of cream-colored *tulle*, with scarf and brides of Malines lace, fastened in front with gold pins. Three ostrich tips of cream-color and dark green rest upon the crown of the bonnet. Cream-colored gloves and bouquets of *Maréchal Niel* roses. This costume is also illustrated among the separate fashions. Price of pattern, thirty cents, each size.

FIG. 2.—Bridal toilet of satin brocade and plain white satin made after the design of the "Fabrice" princess dress. The dress itself is of white *satin de Lyon*, and the drapery of brocaded satin. The neck is cut out in V shape and trimmed with point lace, and the dress is laced across the front with a white silk cord, terminating in pearled satin spikes. The sleeves are demi-long and trimmed with point lace. Veil of white *tulle* with coronet of white roses and orange blossoms. Orange blossoms and white roses also support the drapery on the front of the skirt. White satin boots and white gloves. Pearl ornaments. The design used for this toilet is given among the separate fashions. Price of pattern, thirty cents, each size.

FIG. 3.—The "Clorinde" basque and "Anastasia" train skirt are combined to form this elegant dinner or reception dress, made of heliotrope satin brocade and *satin de Lyon*. The basque and skirt are of plain heliotrope *satin de Lyon*, and the panels of the skirt and trimming on the basque of brocaded heliotrope satin. The train is trimmed on the bottom with *coquilles* of *satin de Lyon*, and the drapery with fringe, combining shades of heliotrope, old gold and red. Full "Bernhardt" *ruche* and vest *jabot* of *point de Venise*. Tea roses and Parma violets are worn in the hair and on the left side of the corsage. Both the basque and train are illustrated among the separate fashions. Pattern of train, thirty cents. Basque pattern, twenty-five cents, each size.

## The Oxford Cloak.

THE most original garment which has made its appearance of late years, has been worn by a few daring leaders of fashion in England, and consists of a straight full skirt, gathered on a band, and like the proverbial shirt, fits only where it touches. It is described as "hunchy" on the shoulders, and as being absolutely shapeless. That such a garment should obtain any recognition at all, in these days of devotion to form and high art, seems absurd. It is, as near as one can get at it, the "smock-frock" of an English carter, plus a band, minus the yoke.

At present there is every prospect that round cloaks will be fashionably worn during the coming fall and winter season. As fur-lined wraps they have become indispensable, but it is likely that very handsome modifications will also fit them for more dressy purposes. Capes have been among the most popular street garments of the season, and the enlargement to the cloak will follow as a matter of course.

## Artistic Dresses.

THE *London Queen* says: "Artistic dresses are on the increase. In the Row during the week many are to be seen, as, for example, a short dress of brocaded China silk of a grass green shade, the bodice pointed back and front, fastened with a double row of buttons up the back, and slightly gathered in front; the sleeves of the old leg-of-mutton form, gathered on the outside of the arm at the shoulder and wrist, the skirt draped and scanty, a large collar of lace reaching to the shoulders, accompanied by a broad-brimmed straw hat with flowers of all kinds. Old-gold finds many patrons among artistic dressers. With a short skirt of satin de Lyon and a long pointed piece coming from the back of the waist, a cream bodice and tunic of soft woolen material was worn, the sleeves puffed and tied between the puffings with bands of old-gold. A gathered plastron of old-gold on the front of a black or cream pointed bodice, and laced across with cord, is a favorite style. A dark green merino dress, the plain skirt gathered to the full short-waisted bodice, was cut rather low for a high dress at the neck, and worn with a turn-down collar fastened with amber bows, which appeared also at the wrists, the tight sleeves made with one deep puff to the elbow. An Indian red soft silk was made with a very wide Watteau plait at the back, and a full banded bodice with tight sleeves. Some dark green velvet dresses now being worn by two sisters have plain skirts edged with silk platings and meet up the front in points over pink satin puffings, the same introduced into the slashings of the sleeves. A full bodice, cut half high in the neck, confined at the waist by a belt, and worn over a chemisette of the same, is another artistic and easy style of making, chiefly adapted to cashmeres and soft woolen stuffs, such as chamois piped with lemon, a pretty mixture of coloring. In the evening artistic dressing takes the form of a Watteau plait. A low square-bodiced dress of tussore silk with one of these, worn at a dinner party last week, had the front gathered, but cut in one with the skirt, and not drawn in at all to the figure—a veritable smock."

## Daisies and Pond-Lilies.

At Saratoga and Richfield Springs, where pond-lilies are found, they have been the chief ornament of the lady visitors, who rarely appear without a bunch at their belt. Field daisies are used when pond-lilies are not obtainable.

Necklaces, Pendants, etc.

No. 1.—A very pretty necklace in “rolled” gold, formed by round links of frosted Roman gold, alternating with long links of polished gold. Around the upper part of the long links are two round links of frosted gold, surmounted by a polished *plaque*. All the polished gold that is seen is solid. The neck chain measures nineteen inches, and the pendant chain two inches. Price, \$5.75.

No. 2.—A locket, appropriate for a gentleman's watch guard. One side is onyx, and the other has a cameo *intaglio* set in highly polished copper-colored “rolled” gold. It has places for two pictures. Price, \$2.25.

No. 3.—A beautiful pendant of “rolled” Roman gold, enriched with fine scrollwork in filigree. Leaves of frosted red and green gold, with a real pearl ornament, a raised oval in the center which is surrounded by a polished gold rim. It opens in the back, and has a place for one picture. Price, \$3.25. The same style of pendant, with a coral rose instead of the pearl, can be furnished at the same price.

No. 4.—An exceedingly pretty charm in “rolled” gold, intended for a lady's watch chain, comprising a thimble, pair of scissors, and a needle-case in miniature, having the scissors and needle-case very finely chased on a polished surface, and exquisitely finished. Price, \$1.25.

No. 5.—A handsome necklace in “rolled” Roman gold, having flat links of ribbed gold, each ornamented with a *plaque* on top, alternating with round links of ribbed gold. An open bar, with a polished ornament at each end, is placed diagonally across the round links, and across the bar is a leaf of frosted gold, each alternate one being red and the other green. The neck chain measures eighteen inches, and the pendant chain one inch and a half. Price, \$6.

No. 6.—A beautiful pendant in “rolled” Roman gold. It is nearly square, and has filigree work at the corners of both the back and the front. The front is ornamented with a spray of “lily-of-the-valley,” the flowers in light-colored gold, and the leaves in green and red. It opens at the side, and has places for two pictures. Price, \$3.

No. 7.—A handsome pendant in “rolled” gold, furnished with a pin at the back, so that it may be worn as a brooch. The cameo is a white head on black ground, and has a plain setting of polished gold. Outside of this, and forming a framework for it, are four bars of frosted Roman gold, having highly-polished ends, and covered with leaves in frosted green and copper-colored gold. All the polished gold that is seen is solid. Price, \$5.50.

No. 8.—A simple style of necklace in “rolled” gold, composed of links of Roman and polished gold very finely woven together. The neck chain measures eighteen inches, and the pendant chain one inch and a half. Price, \$5.25.

No. 9.—A hand-some neck chain in “rolled” gold, formed by a double

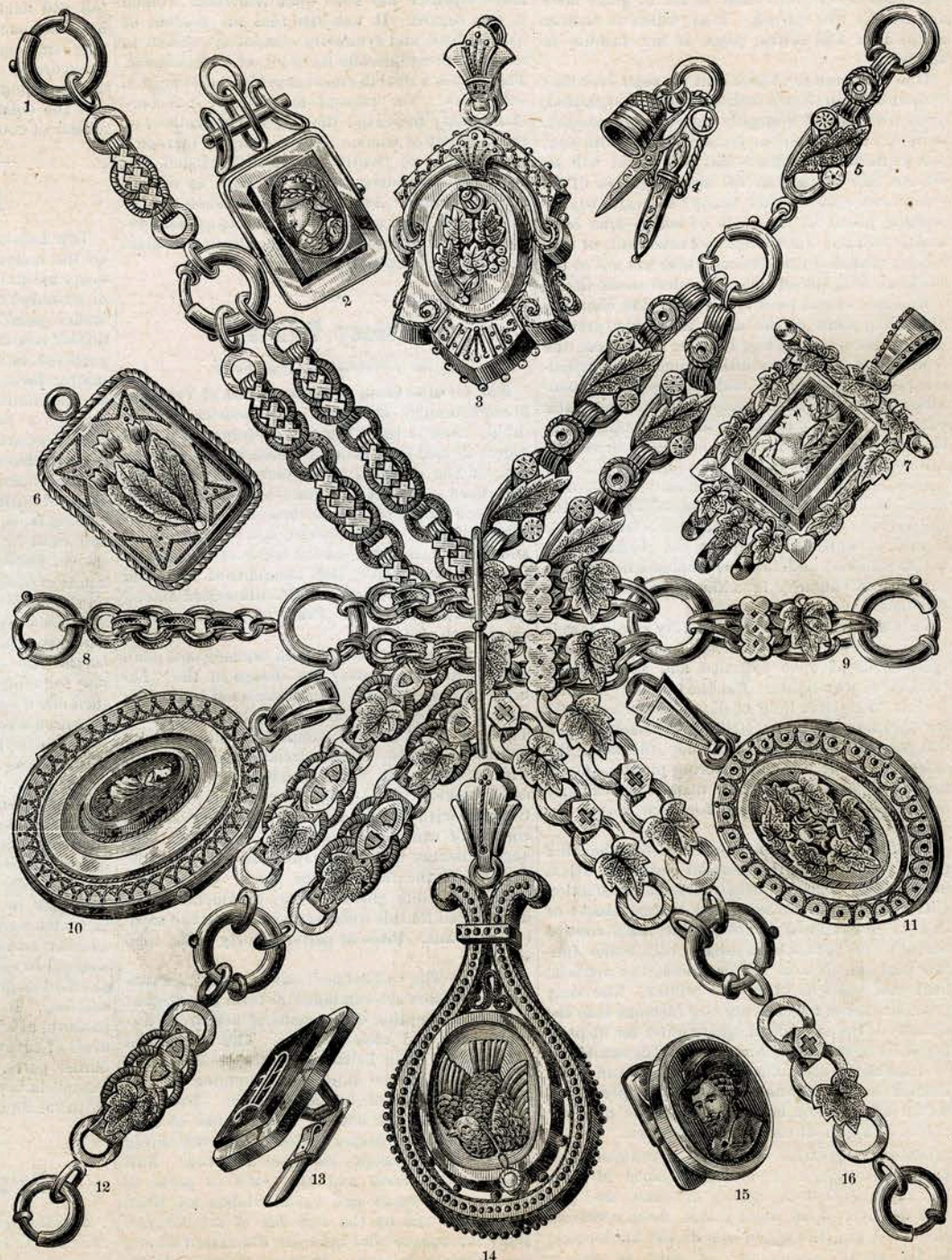
row of long links in Roman gold, entirely covered on the upper side by leaves in frosted green and copper-colored gold, alternating with highly polished *plaques*. All the polished gold that is seen is solid. The neck chain measures eighteen inches and a half, and the pendant chain one inch and a half. Price, \$7.

No. 10.—A very elegant oval locket in “rolled” Roman gold. The design is very chaste. The back and the front are finished near the edge with delicate filigree. A cameo head ornaments the concave center on the front, and is separated from the filigree by a highly polished rim. It opens at the side, and has places for two pictures. Price, \$4.75.

No. 11.—A very handsome oval locket in

“rolled” Roman gold, with delicate filigree around the edge of the front. In the center is a pearl, surrounded by a wreath of alternate green and red frosted leaves. This is separated from the filigree by a highly polished rim. It opens at the side, and has places for two pictures. Price, \$4.25.

No. 12.—A handsome necklace in “rolled” gold, formed by long links of Roman gold, around the upper part of which are three links of frosted gold covered by a leaf of frosted green and copper-colored gold and a highly polished ornament. These are connected by round links of polished gold. All the polished gold that is seen is solid. The neck chain measures eighteen inches and a half, and the pendant chain two inches. Price, \$6.50.



NECKLACES, PENDANTS, ETC.  
ACTUAL SIZES.

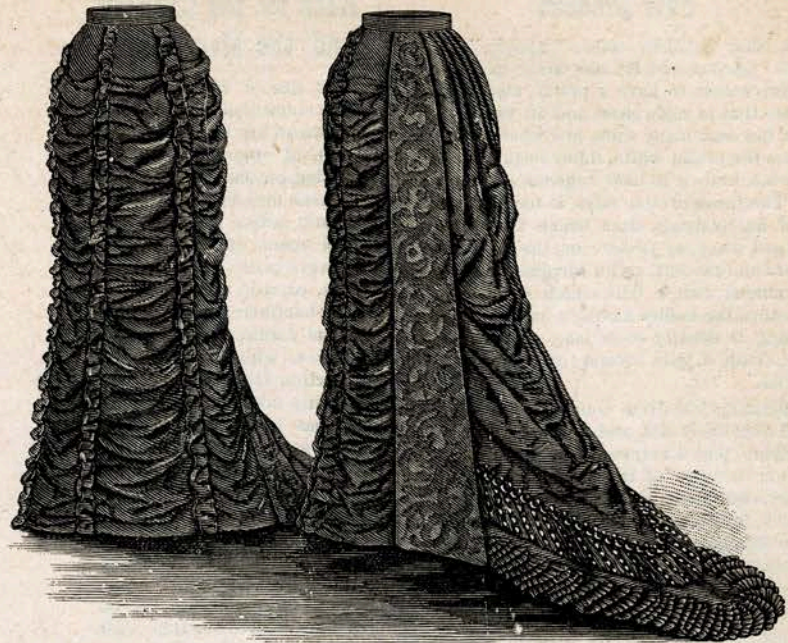
No. 13.—A stylish sleeve-button of black onyx, inlaid with an initial of white enamel, and solidly framed in highly burnished "rolled" gold. It is finished with a slide similar to that on No. 15, the illustration showing it open for inserting the cuff. Price, with any desired initial, \$1.85 per pair.

No. 14.—A lyre-shaped pendant in "rolled" Roman gold, ornamented with very fine filigree work. The concave center is in Roman gold, surrounded by a highly polished gold rim, and is ornamented with a dove in frosted green and copper-colored gold, having a band around the neck from which hangs a pearl in crown setting. All the polished gold that is seen is solid. It opens at the back, and has a place for one picture. Price, \$6.25.

No. 15.—A sleeve-button with an imitation cameo head in black on a deep carnelian background. The setting is polished copper-colored gold. It is provided with a simple, patented slide, that can be pushed one way to permit of the insertion of the button in the buttonhole, and then pushed back to keep it in place. The illustration represents the slide as closed, after inserting in the cuff. No. 13 shows the slide open for the purpose of inserting it in the cuff. Price, \$2 per pair.

No. 16.—A very tasteful necklace in "rolled" gold, formed by round links of frosted Roman gold, connected by leaves of frosted green and copper-colored gold, alternating with small, highly-polished hexagonal ornaments, in the top of which is cut a Maltese cross. All the polished gold that is seen is solid. Length of neck chain, nineteen inches. Length of pendant chain, two inches. Price, \$5.75.

All of these goods are of first-class material and workmanship, and many of the designs are facsimiles of those made in solid gold.



ANASTASIA TRAIN.

**Anastasia Train.**—The front of this *distingué* design is covered with wide puffs, finished with frills on the front edges; the sides are ornamented with plain panels, extending the entire length, and it has graceful drapery in the back. The bottom, back of the panels, is trimmed with fine platings, arranged *en coquilles*, but any style of flounce can be used that is preferred. The design is most appropriate for dressy fabrics and thin materials. The front view is illustrated on the full-page engraving, in combination with the "Clorinde" basque. Price of pattern, thirty cents.

A BAG OR RETICULE is now a regular accessory of the toilet. The bags are of silk or satin, a reduced copy of the bags our grandmothers carried their knitting-work in. They are hand-painted or embroidered, sometimes with the monogram of the owner. The reticules are of leather, or have leather centers, and are suspended from the belt; they close with a spring, and are useful for holding change, tickets, and the like, as well as the handkerchief, for the make of many dresses hardly admits of pockets.



ISALINE COAT.



SORELLA OVERSKIRT.

**Isaline Coat.**—The "Isaline" is one of the most *distingué* of the numerous masculine-looking designs now so popular for ladies' wear. It is tight-fitting, the fronts double breasted, and ornamented with broad Directoire *revers*, and fitted with two darts in each; there are side gores under the arms, side forms rounded to the armholes, and

a seam down the middle of the back. The back pieces extend the entire length of the garment, but a separate skirt is added to the fronts, side gores, and side forms. It is most appropriately used to complete a street costume, and is most effective if made in a different material from the skirt worn with it. Price of pattern, twenty-five cents each size.

**Sorella Overskirt.**—A graceful overskirt, having the apron looped high in the middle, and the back draped in a moderately *bouffant* manner. The simplicity of the design renders it particularly appropriate for washable fabrics, while it is suitable for all classes of dress goods, especially those which drape gracefully. Price of pattern, thirty cents.

### Fete Dresses.

Now that out-door fetes, "garden" parties, "lawn" parties, and the like are so popular, it is very convenient to have a pretty, stylish kind of costume that is made short and in variety. This season has seen many such, and among the prettiest are the cream white, robin's-egg blue in the fine wool, known as *toile religieuse*, or nun's veiling. The front of the skirt is usually a succession of fine plaitings from which the upper part is draped away *en panier*; or, the skirt will be draped from the left, and a surplice waist crossed and confined with a belt which starts from the side-seams, the bodice having a basque back. The trimming is usually white lace, and satin ribbon—white with a gold reverse, or robin's-egg blue and gold.

A charming fete dress consists of black gauze ruffled over black silk, and finished with a coat of gold tissue, which reappears in an interior plaiting upon the edge of the skirt, and in a mixture of gold with black satin in the trimming upon the skirt, but sometimes they show printed borders in shaded colors, or a light and effective embroidery.

A gold-colored silk Jersey formed part of a dress which fitted a pretty brunette to perfection. The only opening was at the top and bottom; the ribbed top was concealed by rows of gold lace, forming a lace collar; and a gold Surah sash was draped over a silk skirt of same shade, made in a succession of flat kilt pleatings. The hat was a turban, mounted with Surah. Jerseys do not find much favor here, however; they are very expensive in silk, and not becoming to one woman in ten. When they are becoming, as a lady recently observed, they are not decent, unless worn over a very carefully-made bodice.

The silk muslins are charming over a silk of the same color. This is because the tints are soft, and the purity and delicacy of tone is preserved throughout. The shades preferred are pale heliotrope, lemon, dull écar, stone-color, and very pale pink. The yellowish lace wrought with gold trims these costumes exquisitely, and not unfrequently to this is added bands of silk embroidery, representing fuschias, carnations, or other flowers conventionalized, and without foliage.

The simplest fete dresses are white striped nan-sock, or dotted muslin, trimmed with needle-work and made with a straight bodice and straight-flounced skirt with apron front. A quaint little fichu, or cape, gathered upon the shoulder, always accompanies this dress.



LUCRÈCE CASAQUIN.

### Hats for the Country and the Mountains.

THE size of the hats worn in the country during the present season has been a general source of comment. At the watering-places it has heretofore been customary for ladies—young ladies especially—to travel about the streets and highways with uncovered heads, or still more recently, with a handkerchief tied across peasant fashion. This fancy, however, which afforded no protection from the sun, and was only occasionally becoming, has given place to the much more sensible fashion of large, picturesque straw hats, which give character to the entire costume.

The most popular are of coarse, yellow straw, trimmed with mull and lace. Some have a bunch of grasses or fruit fastened to one side, with a large pin, and instead of a facing of mull, are lined with a color.

Black straws of the same description have been prepared for the mountains, but the trimming of these consists of an immense bow of velvet and a plume of cock's feathers, which are not injured by weather. These cock's plumes are revived for fall wear, mounted as a *panache*, which is set high on the side, and sweeps the crown to its lower edge.

Very large hats of black chip will, it is asserted, be worn even in the city, trimmed entirely with black plumes, and a large velvet bow.

LOUIS XIII capes, all of fringe or lace are much worn.

DAISIES, or a single sunflower, are worn on rough, white straw bonnets.

### Late Summer Novelties.

THE later summer novelties include soft checked silks with a border, which gives them the appearance of gingham, or what are technically known as "handkerchief" dresses. They are showy and pretty for some figures, but only suitable for occasional wear, and for persons who can afford a great variety in their wardrobe. Another French style of dress, imported in patterns, consists of two kinds of soft silk, one figured, the other plain but twilled. The combinations of some of these are charming.

Another late style is shown in embroidered pongees, the work being executed to form a border or apron, *a la fish-wife*, and bands upon the plain ecru ground. There are also some fine woolen materials upon which a border is printed in new shades and very artistic, though necessarily conventionalized patterns.



### Gilda Costume.

THE "Gilda" costume, made of cashmere *broché* in oriental colors, and pheasant-brown silk. The underskirt is of silk with deep side-pleatings, and the polonaise is of figured, oriental goods, trimmed with bands of *loutré* satin and bows and loops of pheasant-brown, satin ribbon. The neck is filled in with a *ruche* and *guimpe* of plaited, Breton lace. Price of pattern, thirty cents, each size.

**Lucrèce Casaquin.**—Suitable either for house or street wear. This very stylish garment is tight-fitting, has two darts in each front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. It is suitably made in all classes of dress materials, many suit goods, and the lighter qualities of fabrics that are used especially for out-door garments. Price of pattern, twenty-five cents each size.

## Lingerie.

In lingerie there is a beautiful novelty in the shape of a long, scarf-like fichu of yellow crape, having a crimped surface, as though the crape had been drawn through a ring and doubly wrinkled. This odd and pretty fabric is plainly hemmed, and above the hem is a stitching of white floss representing ivy-leaves. It is untrimmed, and simply folded in the formal Martha Washington folds, and attached above the belt with a knot of wine-colored velvet, fringed with silver thread and having a stitching of silver thread on its edge. The soft, creamy hue makes this fichu very advantageous to the complexion.

A novel cravat, shaped exactly like a gentleman's, is intended to be worn with a habit-shirt. It is of wine-colored silk, embroidered on the inner piece and crossing pieces with floss silk in a design representing grapes and their leaves and tendrils. Another of similar form in old-gold satin is embroidered with holly berries without leaves.

In handkerchiefs, the transparent French mulle is greatly used for the newest styles, and these are trimmed with fine lace. Drawn work, by some called "tied work," is the supreme novelty in handkerchief decoration, while the monogram continues to be very small and worked in floss silk. Yellow-white French lawn is much liked for handkerchiefs.

## Silk Coats.

Among the prettiest of the recent novelties are the silk or satin coats in heliotrope, gold, peacock-blue, or red, over ruffled skirts of white tulle or mull. Gold brocade, in small feather patterns, is also most effective.



STYLISH COIFFURES.



STYLISH COIFFURES.

## Trimmings.

In trimming an undeniable popularity will certainly be the portion of the elegant embroidered passementerie representing leaves and flowers in natural colors, and wrought in floss upon net, tulle, and other light, almost invisible foundations. These trimmings vary in width, the widest being three or four inches, and running as high as six or seven dollars per yard. Ivy leaves and berries, geranium flowers and leaves, tiny forget-me-nots and buds, curious little star-like flowers, and then, again, fruits, as cherries, currants, grapes, etc., adorn this elegant garniture, it being a rule to select, as to the color of the garment, the shade of the leaf given, and not of the fruit or flower, for that would thwart the purpose of displaying the desired contrast.

Gimp garniture with clair-de-lune jet will be greatly used, but everywhere the popularity of black jet and gold and colored beads will be displayed, black having the preference. It will be put to uses as yet unknown, and made up in styles each outvying the other in costly elegance. A superb trimming of colored and gold beads is four inches wide and completely covered with the richest tufting of beads, sometimes a quarter of an inch above the surface in all the cashmere colors.

AN AUTUMN NOVELTY consists of feather fans made of small feathers laid flat, and in alternating rows of black with peacocks' eyes, or gray with maroon, entirely around the fan. Others are all of one color, and these exhibit there most exquisite hand-painting in dainty figures, with delicate landscape surroundings. Birds and storks, water fowl and swallow, with wings spread, are used.



### Description of Cut Paper Pattern.

STEPHANIE MANTELET.

LADY'S MEDIUM SIZE.

ESPECIALLY graceful, and very simple in design, this mantelet has long, square tabs in front; the back much shorter, square in shape, and partially fitted by a curved seam down the middle, and the sides or shoulder-pieces still shorter, and inserted in dolman style. The design is appropriate for *sicilienne*, silk, cashmere, or any other material suitable for *demi-saison* garments, and the trimming can be very rich, of fringe headed with jet *passenterie*, or quite simple, to suit the taste and fabric employed.

Half of the pattern is given, and consists of four pieces—front, shoulder-piece, back, and collar.

The parts are to be joined according to the notches. The notch in the top of the shoulder-piece is to be placed to the shoulder seam. The collar is to be sewed to the neck and left standing all around. Fringe is to be sewed to the upper edge of the collar, and to fall over on the outside, and two other rows are to be placed below it, giving the effect of a "Carrick" collar, the lower row to be in a line with the row of holes.

Cut the fronts with the front edges lengthwise; the back pieces with grain of the goods on an exact line with the waist line; the shoulder-pieces lengthwise on their back edges, and the collar with the back edge on a bias fold.

For this size three yards and one-quarter of material twenty-four inches wide will be required, or one yard and five-eighths of material forty-eight inches wide. Eight yards and one quarter of fringe and five yards of *passenterie* will trim as illustrated. Pattern in two sizes, medium and large. Price, twenty-five cents each.

**Fabrice Princess Dress.**—This *distingué* toilet has for its foundation a tight-fitting princess dress, on which is arranged simple, but very graceful drapery. The neck is illustrated as open in V shape, but the pattern is only marked, not cut out. This design is illustrated on the central figure in the full-page engraving. Price of pattern, thirty cents each size.

### Gloves.

In gloves, the broad inserted bands of lace still continue to be worn in kid as well as in silk gloves. A very elegant twelve-buttoned glove has a rich beading extending from the middle, close to the fingers, up to the very edge of the length. An odd extreme of fancy is shown in a glove into which an appliqué of lace is set which holds four tiny bits of gold-colored silk so wrought as precisely to imitate gold coins. This glove has an edge above the hem wrought in gold thread, and is finished by a gold and white tassel. It is ivory-white and extremely fine kid, and intended for evening wear. *Caroubier* red, currant red, and scarlet have appeared for fall wear in imported kid, as also a curious and rather dingy yellow which is called old gold, but does not give the peculiar tint aimed at, yet is said to have the advantage of harmonizing with a great many different shades of costume and of not soiling easily. Dark grape, dark wine-color, bronze-green, and a shade resembling brass-color will be the fall tints. A very elegant *appliqué* of lace appears upon the wrist in a novel glove introduced by a well-known maker. Mitts will continue to be employed for evening wear, especially at concerts and receptions of a quiet kind, and run up to prices that are anything but small.

### "Turban" Bonnet.

A VERY novel and elegant bonnet is of a low-crowned shape, setting close to the head and covered with old-gold-colored satin. It is trimmed with a scarf a yard and a half long, of black Chantilly net, upon which are embroidered tiny crescents in gold thread. It is finished by a hand-made fringe of mingled skein-silk and gold thread two inches wide. What distinguishes this bonnet from other styles is the disposition of the scarf, which is confined in the exact center above the forehead by a small and very finely-wrought crescent in gold filigree, having a plume-like ornament in crimped gold thread, which is placed upright. It is two inches high, and so set as to be by no means conspicuous, seeming merely to serve to give a turban-like look to the loose folds of the

scarf, and this adjustment is the more easy as the front of the bonnet has no visor or coronet. At the back the folds of lace and the fall simulate the arrangement of turban ends in a way that is strikingly oriental.

A turban-like adjustment of folds, either of lace or satin above the forehead is said by one of our most fashionable milliners to owe its coming favor to the fact that it "dresses" the face and helps the plainness of a close, narrow-shaped hat or bonnet.

### Fall Walking Costumes.

New costumes, in preparation for fall, discard much of the patchy trimming which has been in vogue recently, and follow the style of the summer traveling dresses, which have been largely made of plain woolen materials of light texture, in dark green, dark blue, and gray. Dark green and stone gray are favorite shades, and the newest modes show walking-skirts shirred at the back, a trimmed or apron front, and a bodice with, or without basque at the back, and straight across the front. Some of these are accompanied by a round mantle, with hood to match; the hood lined with a color.

Another style consists of skirt and straight coat, cut up into lappels, and ornamented with heavy cords with spiked ends. These are usually lined with a color when the material is plain, but quite frequently the coat is of silk or woolen brocade, and some are being made of velvet. When plain woolen suits are lined with a color, the red, or whatever it is, reappears at the neck as a handkerchief, the corners of which are no longer concealed, but are fastened down flat, so as to form a small three-cornered fichu.

This autumn bordered and embroidered handkerchief will be used for the neck; that is, handkerchiefs embroidered in border patterns. Some have been used this summer in white pine-apple silk, with gold embroidery, and as the fall advances the handkerchief will be embroidered and trimmed on as part of the dress, or a round collar will take its place, which will extend down upon the front.



ELGIVA COSTUME.

**Elgiva Costume.**—The coat which completes this *distingué* costume has very long cut-away fronts, while the back is ornamented with large, square pockets, and is open, disclosing the moderately *bouffant* and very graceful drapery of an overskirt that has a short, irregularly draped apron. The shirred *plastron* on the front of the waist renders this style very desirable for slender figures, and the broad flaring collar is especially stylish. The coat is tight-fitting, with two darts in each front in the usual cases, and a deep dart taken out under the arm; has side forms carried to the armholes, and a seam down the middle of the back. The underskirt may be trimmed as illustrated, or in any other style that is preferred. The design is suitable for all kinds of dress goods, except, perhaps, the thinnest, and is most effective if made in a combination of materials. Price of pattern, thirty cents each size.

### Novelties in Table-Cloths.

A VERY elegant novelty in table-cloths, for cover but not for service, is in gray linen combined with decoration in white silk, woven in Egyptian designs representing the Sphinx in the four corners, and with large open scrolls of papyrus between the corner figures. Others of the same kind have elaborate borders of garlanded roses so wide as almost to cover the entire cloth. The fabric of these table-cloths is so fine that they weigh but a few ounces. For lunch-cloths, on which red borders have of late been favorites, an entirely novel style has blue borders and fringe, and still another buff borders and fringe, the designs being arabesques. With these the napkins match, and are large. A very heavy white table-cloth has a rich and large design of roses running all over it, and meeting the very florid and handsome rose-vine border. Nothing can exceed the elegance of new linen goods for table and boudoir, and, besides these, there are the most tempting novelties in materials for underwear and toweling—such as make every one wish to be buying a trousseau or furnishing a new house. A novelty is a carriage-cloth of striped linen—gray with blue, fawn with red—to protect the clothing from dust. New tidies are all ornamented with “tied” or “drawn” work, and so are cake-cloths.

### Shoes and Boots.

AN entirely novel shoe, has a top of fine patent leather stitched on in a scallop. It laces with a narrow ribbon, has a broad heel and small toes, as, indeed, have all the dressy shoes and boots now made. A novel boot, has a black cloth top stitched on with a scallop, but with white stitching, the effect of which is very dressy and yet not too conspicuous when the showiness of the light and checked cloth tops so much worn is considered. The very general liking shown for the Oxford tie has brought into favor a more low cut shoe than was previously worn; and like the button boot these now button more often than lace. The open “sandal” boot with intersections of lace is much used for evening, though it failed to find favor at first, and to prove this the observer will find that a star-like radiating inlet piece upon the instep of kid slippers and shoes is beginning to be looked upon with liking. Anything that displays a pretty stocking is liked and will be liked for home and evening wear. Red kid shoes and slippers for home wear are trying to make their way to the front, and, such is the passion still unabated for red, that they will succeed is predicted.

### New Styles of Polonaises.

THE long polonaise, which promises still to be retained and is always so graceful, is perhaps longer than ever, very much drawn up, elaborately wrinkled in the front breadths, and with long, artistically draped folds in the back, and so numerous as to do away with any need of a bustle, even with the flattest figure. It appears to be a resolve with all ladies that bustles, if worn again at all, shall not be till it becomes very cold again. Pockets are by no means discarded, nor likely to be, and fall styles will retain the *ficu* ends, long in front, and drawn into either a sailor's knot or a simple bow-knot. On some styles of polonaise the basque is still outlined, and of these the set is always good. Surplice folds reappear, terminating in a dressy bow.

### Seasonable Fabrics.

INDEPENDENT of the Persian fabrics, the unquestionable beauty of which will enable them to hold their place, there are various materials which will appear to advantage on the figure and are beautifully made up into fall styles. Albatross cloth, *satin de Lyon*, *satin de Chine*, *satin merveilleux*, nun's veiling of a heavy kind, bayonaise, Henrietta suiting, tamise, white and figured challies, which proved to be admirable for fall wear, white de-laine with a flower-design, Surah silk, Surah satin, light French cashmere, and the beautiful “archery and lawn-tennis goods,”—all these are met with approbation; so also is Chuddah cloth, and, with red or navy-blue trimming, so too is “scrim” or cheese cloth. White bunting with a novel style of trimming, somewhat resembling the borders of the squares for the pretty and popular handkerchief suits, will be worn and are very effective. This material now enjoys much greater favoritism in fall than in summer, the experience of sufferers having proved that it is not a cool wear for the hot season. Becoming it certainly is,

especially in the creamy and tea shades, and, if French and carefully selected, it is exceedingly serviceable. The finer kinds are handsomely adorned with hand-embroidered bands.

### 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. 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.

Address,

MME. DEMOREST,  
17 East 14th Street,  
New York.



GILDA COSTUME.

**Gilda Costume.**—This novel and stylish design is composed of a cuirass basque having skirts attached which give it the effect of a dressy polonaise with a pointed apron, deep points at the sides, and moderately *bouffant* drapery at the back, looped in a graceful and ingenious fashion. It is tight-fitting, with the usual number of darts in each front, has side gores under the arms, side forms in the back carried to the armholes, and a seam down the middle of the back. In the illustration the skirt is trimmed with three side-plaited flounces, but any other style of flounce may be employed that is preferred. The design is suitable for all classes of dress fabrics, and is especially desirable for a combination of materials or colors. One view of this design is illustrated elsewhere. Price of pattern, thirty cents each size.

## Our Purchasing Bureau.

If you live at a distance from the business and fashionable centers, and want a handsome fall or winter hat, dress, cloak or mantle—if you are going to be married, and want some articles you cannot get conveniently at home—if you wish some one to select for you a nice wedding, birthday, or Christmas gift to present to a friend—or if you are a dealer in wares of any description, and do not care to spend the time or money to come to New York—just address "Our Purchasing Bureau," care Mme. Demorest, 17 East 14th street, New York City. It is wonderful what a knack it has of supplying just what is wanted. Below are a very few of the kind things said of it:

"LAWRENCE.

"MME. DEMOREST:—Accept many thanks for the selection of the beautiful lace, and your prompt dispatch in sending.

"I appreciate the paper patterns which came with the magazine; they save so much time, and I hope it will be a welcome visitor in our family for years to come.

"Yours, with gratitude,

"MRS. A. H. H.

"MME. DEMOREST'S PURCHASING BUREAU:

—The goods arrived this A.M., and suit so well that I am more pleased with the "bureau" than ever. I remit the change due in stamps, as it is the most convenient way now.

"Yours,

"M. D. R.

"CENTRAL CITY, IA.

"DEAR MME. DEMOREST:—I regret exceedingly that ill health has necessitated this delay in the acknowledgment of 'The Chain.' It came in good condition, and was every way satisfactory; and also the Premium, Tennyson's Poems. Thanks will hardly pay you or satisfy me for your kindness, care, and ability, in the selection and sending of goods and premiums.

"Respectfully and gratefully yours,

MRS. L. C. L.

## Exhibition Laces.

At the international exhibition at Brussels are some very choice specimens of lace, which are thus described by a correspondent of the *English Queen*.

There are lovely parasol covers, fans, handkerchiefs, and every variety of trimmings and rich dresses. Several dresses ornamented with lace attracted special attention. One had a very delicate mauve satin skirt and train, both bordered with a deep kilting; Brussels lace flounce across front breadth, edged with leaves of heartsease, folds of satin intermingled with lace; the back arranged in double folds, with revers of lace; bodice pointed back and front; short puffed sleeves, surmounted by demi-wreaths of heartsease; low bodice, edged by a deep fall of lace.

Another dress was of *viell-or* satin, ruffs of satin trimming the bottom of skirt; tunic of black Brussels lace, caught up on one side by bows of satin, on the other by bouquets of poppies, the lace falling over the whole length of the skirt at the back, another bouquet of poppies toward the center of the back near the edge of the skirt;



AMANDINE POLONAISE.

**Amandine Polonaise.**—Very dressy and stylish in design, but extremely simple in arrangement. This polonaise has the fronts very much cut away, and falling in points at the sides; and the drapery for the back moderately *bouffant*, very gracefully looped, and shirred at the upper part and carried up to the neck. It is tight-fitting, cut with two darts in each front in the usual places, and a deep dart taken out under the arm; and has side forms in the back carried to the armholes. The design is suitable for any dress material and is especially desirable for those which drape gracefully. It will be very effective trimmed with bands of contrasting material. Price of pattern, thirty cents each size.



CLORINDE BASQUE.

**Clorinde Basque.**—The shirred drapery on the front renders this a very desirable design for slender figures, while the sash gives a graceful finish to the back. It is fitted with two darts in each front, has side gores under the arms, side forms rounded to the armholes, and a seam in the middle of the back. The design is suitable for all classes of dress goods excepting the heaviest, and can be made very effective with the front drapery, *revers*, sash and cuffs of a contrasting material. Price of pattern, twenty-five cents each size.

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.

bertha of lace, crossed in front and fastened by a bunch of poppies; deep-pointed bodice, laced up the back.

The veil to be presented by the municipality of Brussels to the Princess Stephanie as a marriage present, is executed in the finest point à l'aiguille. The number of ouvrières engaged in this work was three hundred, and they worked from five in the morning till ten at night for about six months. The form is almost an oval, about four yards long and three and a half wide, the device in the center being a large bouquet, round which alternate the arms of Belgium and Austria, and intermixed with these those of the nine provinces of Belgium and twelve of Austria. The fabrication contains five hundred great divisions, and the number of the smaller devices consists of about one thousand. The arrangement and the blending are perfect; for, "harmoniously confused, order in variety we see, and there, though all things differ, all agree."

The women workers are divided into five classes; the devices are taken from the pattern by pricking every separate device on a dark-colored piece of leather with a fine needle. This is given to a tracer, who with very fine cotton joins it to some fine white material by sewing through the holes, thus leaving the pattern traced ready for the workers. The making of the net must be very fine and regular, and, as the whole fabrication is point à l'aiguille, only the very best workers are employed. It was wonderful to watch them, the deft fingers and strained eyes never faltering, never seeming to make a false stitch. From the net workers the same device passed to the next division, for the formation of shadows or closer work; then to the borderers, who, with several thicknesses of thread, completed the outline of leaves; others worked the flowers, and the most skillful of all formed different devices on plain network. The last division were the joiners, who arranged every portion into its separate place, and completed the whole.

## Our "What to Wear" for the Fall and Winter of 1880-81.

The enormous circulation that this publication has attained shows that ladies generally recognize it for what it is—a *medium 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. "WHAT TO WEAR" for the autumn and winter of 1880-81 will be ready on September 15th. Purchasers should 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.



## Children's Fashions.

CHILDREN at the fashionable summer resorts have been among the most picturesque objects of the place. Quaintly dressed in straight garments, large hats, and immense lace collars, they looked like mediæval pictures cut out of some recent English publications; Kate Greenaway's "Under My Window," for example.

The "Granny" sunbonnet, the latest revival, has not yet been adopted in dressy circles, or by the belles of three years and upwards, who flourish at Saratoga and Long Branch, but they have them at Newport, where fashions follow largely the English lead in these minor details, and affect the English method of differentiating the dress of the child entirely from that of the adult.

Everywhere, however, the main features of the costumes of little girls are the same, hat, collar, hose; the latter attracting attention on account of its high color; so that very little tots of girls look like mushrooms, all hat and legs.

"Do you want to dance?" asked a fond mother of a brave little three year old boy in a white flannel suit at a Saratoga garden party.

"Yes," promptly responded the miniature man.

"Who with?" said the surprised mother, for she had expected him to be so frightened and bashful as to probably scream to be taken away.

"At itty dirl in shash, and hat, and 'tockin's," replied the youngster, pointing to a red-legged mite of about two years, of whom, indeed, all that could be seen of her, was her hat, and "shash," and "tockin's."

This incident shows how early and sensibly dress affects the masculine half of humanity.

The straight princesse dress, more or less trimmed, remains the most popular form for girls, and little boys who have not yet been promoted to the dignity of trousers Checked gingham and Madras cottons, spotted cambrics and flannels,

according to temperature, are the fabrics most in vogue for ordinary every-day wear, and have quite superseded linens. For afternoons there are dotted white muslins, and pretty lawns, lace and ribbon trimmed; and for Sundays and party occasions lace and muslin over silk, accompanied by a wide, soft, Surah sash the shade of the slip.

White dresses, of a close corded lawn or nansook fabric, are very pretty and useful for almost any occasion. They are trimmed with fine needlework, and always worn with a sash of wine-color, or pink, or blue, the shade of the stockings. If a deep round or square collar is not made as part of the dress, one is added, as this is considered an almost indispensable adjunct. Boots have superseded slippers and strapped shoes for children, except for morning and house wear, as they are rightly considered as affording more protection and better support for the feet.

We illustrate, in the present number, some designs that will be found suitable in making preparations for school and autumn dresses. One of these is the "Alma" costume for girls who have passed out of the stage when the Gabrielle dress is suitable. The "Alma" consists of kilt-plaited skirt and polonaise, the latter cut with a long coat back and draped front, trimmed with round coat collar which forms long points in front.



Phylla Costume.

MADE in ivory-white French bunting, combined with *satin de Lyon* having chintz figures on an ivory ground, this makes a lovely costume for a miss. It comprises a tight-fitting basque, coat-shaped at the back, and arranged like a deep vest in front; a gracefully draped overskirt, and a skirt bordered with a fine plaiting and trimmed in front and at the sides with panels. The dress is made of the bunting, the *satin de Lyon* being used for the vest, collar, cuffs, and panels on the skirt. The plaiting at the bottom is lined with red satin, and the bottom of the overskirt is faced to match. Cascades of red and cream-colored satin ribbon loops ornament the sides. Frill and *jabot* of India muslin, trimmed with Breton lace. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

## 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.

It may be made in a combination of plain with figured material, or in dark blue flannel, or plain wool of some kind, and faced with silk or with the same stitched on. If it is all of one material, it should be all of a color, and only faced, if preferred, on the inside with dark red; or a pale amber, dark green with red lining looks well, and is a favorite French combination.

The "Phylla" costume is in three pieces, basque, skirt, and over-skirt, and is a very pretty and stylish-looking dress, though simple and easily made, and would look well in cashmere or plain wool and velvet, in Scotch check with plain velvet, or in silk or wool with trimming of some pretty figured stuff. It is a suitable design for best walking or church dress, or for school wear, and might be accompanied by the "Borda" jacket to render it complete.

The "Breda" polonaise is also a good design for school wear in gray wool or over a gray or black skirt. It would also look well in any plain, dark material, with a kilted skirt of the same, in garnet, for example, or dark blue, green, or brown, with vest and collar of silk or velvet of the same shade, or if the skirt was striped or dotted, matching the skirt.

Children's hose are now solid above and below the calf of the leg. Around this part of the leg there is usually a band of clustered stripes, enclosed in a border, above and below, of embroidery. Sometimes the border has pendants, sometimes it consists of tiny stars or daisies set at brief intervals.

### A NEW FEATURE OF IMPORTED DRESSES.

One of the new features of imported dresses for dinner wear, is the surplice waist, and belt of soft silk tied like a sash at the side, and having gathered ends to which are attached spiked ornaments.

## 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.



BORDA JACKET.

**Borda Jacket.**—Simple, yet very stylish. This jacket is three-fourths tight, has one dart in each front, side gores under the arms, a seam down the middle of the back and side forms carried to the armholes. The design is appropriately made in any of the materials usually selected for street garments, and also in suit goods. A contrasting material can be used, with good effect, for the collar, cuffs, pocket laps, and *revers*. Pattern in sizes for from ten to fourteen years. Price, twenty cents each.

### Babies.

THERE is never much that is new to write about infants and their belongings. Still, very great changes have taken place since they were tightly swathed, bound, and bandaged on coming into the world, and kept so tied and braced that it was a wonder they could even grow; and in fact this treatment is, no doubt, responsible for malformations, and much that has been dwarfish and only half developed.

Babies, like other people, fail to appreciate their blessings, and never will know from how much they are saved, and how much they gain in being allowed freedom to writhe, to twist, to wriggle, to take all sorts of shapes, and grow all over at once. Dress, for them at least, is not now a matter of fashion, but one of comfort and health, and fashion has naught to do with it—save assist in devising pretty methods of cutting and ornamenting the material for the babies' clothing, which is always to be as fine and soft as means will admit of. It was rather

curious that while the old baby fashions enclosed the baby's body in such cruel bandages, the feeble arms and delicate neck were left wholly exposed, while the limbs were weakened by an oppressive weight of long clothing. This is partially remedied nowadays, and has been for some time, by a reduction in the length of baby clothes, and the covering of the neck and arms. The modern slip, cut in one piece, shaped, but easily adjusted, and of soft, fine, washable white material, is an almost perfect baby dress.

No starch should ever be suffered to come in contact with baby clothes, and nothing coarse or harsh in the way of material or embroidery. It is better not to have trimming, than not to have it fine and delicate. Of course, only white fabrics should be used for infants, and there need be no trouble about these, if they are only properly washed. Do not entrust white woollens of any kind to one whom you cannot trust as you would yourself. The best way is to wash them yourself—it is not disagreeable, takes but little time, and will preserve new in appearance till they are worn out.

Use soft, slightly tepid (not warm) water, in which put powdered borax—about a teaspoonful to a gallon of the water. Make a lather with white Castile soap, and in this wash your woolen garments thoroughly. Rinse in cold water, without blueing.

The most wonderful embroidery is now put on baby shawls and blankets. Instead of following stiff, rectangular patterns, artists in such matters follow nature, and design as they work—flowers, leaves, sprays, fibres, insects, stems, weeds, and whatever they find that will lend itself to the purpose of ornamenting. The only requirement is that there

shall be harmony in the carrying out of the idea. For example, if the lotus flower is selected, the figures must be Egyptian; if the primrose, the surrounding objects must possess an English rural character. French ideas are always conventionalized; the art worker draws from all sources, but is not guilty of incongruity by mixing opposites, or such things as belong to different ages, and eras, and peoples.

The round cloak is a necessity for a baby, because it can be cut longer than a sacque—but care should be taken not to make it too heavy. The most useful and convenient cloaks are made with a round, soft, silk-lined, hood, instead of large cape, which can be drawn over the pretty little cap now fashionable, and forms a sufficient protection.

Twenty-five years ago it would have been considered dangerous for a newly born baby to go without its cap until it had acquired a covering of hair for its head, and though the abandonment of them has been recommended as a sanitary measure, still we cannot imagine it to be a very imperative one, for babies lived and grew in those days, and were blessed with abundant hair. It does not seem very much a matter for regret, therefore, that fashion has lately restored the tiny, round cap, which covered the baby's small, round, bald head, and dresses it lightly, softly, yet effectively, and without any prejudice to its temperature or circulation, for the fabric of which it is made is the lightest and finest of lace or muslin.

### 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 1880-81, will be ready on September 15th, 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.

LARGE HATS have been literally a great feature of the summer watering-place toilets.



PHYLLA COSTUME.

**Phylla Costume.**—An extremely stylish model, adapted for a miss's street or traveling costume. The basque is tight-fitting, with one dart in each side of the front, side gores under the arms, and side forms carried to the armholes. The skirt has a short, draped apron, *bouffant* drapery at the back, and is trimmed with a narrow plaiting around the bottom. It is suitable for any class of dress goods and is desirable for a combination of materials. Pattern in size for from twelve to sixteen years. Price twenty-five cents each.



BRÉDA POLONAISE.

**Bréda Polonaise.**—Novel in design. This graceful polonaise is arranged with a Louis XV. vest, the outer fronts plaited and looped very far back forming *paniers* at the sides, and the drapery at the back *bouffant*, but low down, giving a "Marguerite" effect to the waist. It is tight-fitting, with one dart in each side of the vest, deep darts taken out under the arms in the outer fronts, a seam down the middle of the back and side forms carried to the shoulders. The design is appropriate for a great variety of dress goods, and is particularly desirable for those who drape gracefully. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.



ALMA COSTUME.


**Alma Costume.**—A skirt finished with a kilt-plaited, Spanish flounce is combined with a polonaise to form this very stylish dress. The polonaise is tight-fitting, and is cut with one dart in each front, side gores under the arms and a "French" back. The fronts are quite long and draped at the bottom, and are ornamented with long *revers*, giving the effect of a *plastron*; and the back is in coat shape. This design is suitable for all classes of dress materials, excepting the thinnest, and will be particularly effective with the polonaise made of a different material from the skirt. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each size.

# MIRROR OF FASHIONS

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

SPECIALITE OF FASHIONS.

THE COSMOPOLITAN IN STYLE FURNISHING



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.

## Models for the Month.

WE direct the attention of our lady readers to a variety of new and seasonable designs which will be found in the illustrations of the fashion department. Specially the "Violetta" costume will attract their attention as a most novel and graceful walking suit, capable of adaptation to any of the new fall materials. The costume consists of a coat-shaped polonaise and walking skirt; the latter plain in front and at the sides, but massed in pleats at the back, which are shown by the draping of the back of the skirt of the coat. This costume, it will be seen, is susceptible of variation. Instead of embossed velvet, or plush, it may be combined with a plaided material; and heavy cords may be fastened from the sides, and the ends gathered in loops, and finished with spikes in place of the bow and ends as seen in the engraving.

The new basque "Lelia," shows a revival of what was formerly known as the "polka" style. It is short in the skirt, and cut up in square tabs, which adjust themselves more readily than the deep, tight-fitting basque, to the fullness of the skirt. The "Cuirass" is an impossibility with fullness in the skirt, which reaches to the waist, even if it is massed at the back, for the strictest outline must be preserved. The square *revers* in front finish this basque very neatly and becomingly, so that no trimming or other finish is required, but rows of stitching on the wool.

In street garments there are several beautiful as well as useful designs. The "Sonia," and "Zerah" visites are suitable for the more elegant classes of goods—figured plush and velvet, silk, and wool satin, corded satin, Sicilienne, or camel's hair. The trimming must also be handsome, handsome jetted fringes, passementeries, and lace, being among the most ordinary ornamentations. It will be observed however, that the "most" is made of the trimming materials used, to employ a technical expression; and that less is required than would be supposed, considering the effective style in which they are arranged. For the "Zerah"

only five yards of fringe and three of passementerie are used—a marvelously small quantity to produce the result. The sleeves of this visite, it will be observed, are very novel. They are shirred down to a point, and finished with handsome passementerie ornaments. The effect of the falling fringe in successive rows, back and front, is enhanced if it is of fine cut jet, or jet and chenille. The "Langtry" casaque is an example of the walking jacket with hood, which latter is considered an indispensable adjunct to street garments, and is even attached to some house dresses. The hood has a lining of a color or material differing from that of the jacket, and the *revers* may be faced with the same, if liked; but sometimes it is preferred to line the hood with red, or some high color, and then the *revers*, and cuffs, are lined with the same on the inside, so that a glimpse only of the color appears in the front of the garment.

The "Valentina" train furnishes an elegant design for very rich materials or fabrics. The under-skirt, which is walking length in front, and composed of three full breadths, forming a long train at the back, may consist of large patterned, new, and elegant brocades; the panels and apron of satin embroidered and trimmed with fringe, or with fringe and beaded lace, or passementerie.

The design makes up superbly, in all black *satin de Lyon*, or rich *satin de Lyon* might be used for the panels and apron, but in conjunction with rich brocade, satin is most effective.

The "Castilia" over-skirt gives a good design for an over-skirt with the "Lelia" basque, in conjunction with a walking skirt. It is well adapted to any dark, solid woolen goods, which requires only stitching for a finish.

## Review of Fashions.

THE present promises to be one of the most brilliant, and prosperous seasons which this country has ever known. After many years of depression of commerce and the industries, a new

impetus has been given, and the activity in buying, and in building, in manufactures, and in the distribution of the products finds its natural outcome in greater comfort and increased luxury in dress and living.

Dress certainly never exhibited anything like the cost that distinguishes it this season, nor the variety in great elegance, and refinement. Probably we have always had people who spent as much money as is individually spent nowadays, but the number has been much more limited. Twenty-five years ago the rich women any where could be counted upon the fingers of one hand,—now there are hundreds and thousands who have money, and who are not dependent upon a husband or father for it; a few may have inherited it, but the majority have earned, or made it, and therefore add a large quota to those women who have money to expend. It is also true that as money is made by men more easily nowadays than formerly, and lost more easily, it is therefore more lavishly spent. There was a time when every dollar was put away beyond the merest necessary expenses of every thrifty family,—then the one best dress lasted a long while, the best bonnet was kept nine-tenths of its time in a band-box, and the best coat was brushed, and hung up on its peg beside it. This sort of economy made this country what it is, made the people the prosperous, energetic, elastic people they are to-day; whether they will thrive so well on riches, and greater ease, and more luxury, remains to be seen.

In the meantime the United States furnishes the largest market for rich goods to be found in the world; not silks and laces alone, but whatever the world produces that comes under the head of luxuries,—and the reason is partly to be found in the fact that money goes as easily as it comes in; broken banks and speculative investments, tempting to a large number, who having once been bitten, are willing, thereafter, to spend money rather than run the risk of its loss.

But it must also be said that there are constantly increasing temptations in the beauty, and refinement, and taste exhibited in manufactured articles, and fabrics. There is no color, no soft-

ness, no subtle art of weaving, no character in design that has been put to use in any and all the records of the past, that is not brought into play to produce and render the productions of the present more perfect. Modern discovery, too, steps in to aid in the work of beautifying and heightening the charm of grace and sweetness—perhaps no one agent has ever effected such transformations as a simple little colored glass bead. Only a couple of years ago a Frenchman found the secret of iridescent color as applied to what are called the “jet” trimmings of to-day.

Heretofore we had been confined to solid colors in bead trimmings, and the mixture of these, which looked too much like confectionery to be elegant. The black (jet), and what was known as “white jet,” always enjoyed more or less of popularity, but the colors were too common, and too much vulgarized by many every-day uses to be adopted as ornamentation by women of taste and refinement. But the delicacy, and beauty of the iridescent bead trimming is such that it passes the effect of jewels, and may be used by the most fastidious. Among the designs are excellent copies of Indian embroidery—embroidery which is a mixture of silk and beads, or beads and gold thread. There are also rice-bead trimmings for white evening dresses, and opaline mixtures, which have a lovely effect in the evening upon tinted silk and lace, and solid masses of pearls, which are admirable imitations of real pearls, and bronze mixtures, which are to trim bronze satin, and amber and gold and red, which are put upon black, as well as the fine jet, which is always distinguished. There are solid masses of beaded trimmings which will form whole fronts of dresses, from the square front of the bodice to the edge of the skirt.

There are trimmings which will range from thirty to fifty dollars per yard,—and a great deal that will be considered moderate at from twelve to twenty.

There are new brocades, also, at from twelve to twenty dollars per yard, and these will be combined with rich satin and lace, and the soft iridescent shimmer of the opaline, or the shaded amber, or the glowing ruby and dark bronze will crown the whole. This magnificence is not a thing to weep or frown over; the birds in the air and the flowers of the field still outshine, and out-color, the utmost effect of mortal handiwork, but it is a thing to be glad of and enjoy, just as we enjoy the sight of anything that is beautiful; perhaps in this way we get more comfort out of it than the owner. It should not, at any rate, create envy or jealousy, or induce us to make undue efforts to get some poor imitation of what is, after all, not suitable to our wants, our position, or our circumstances.

There are plenty of lovely things in less expensive fabrics, which should satisfy a refined and intelligent taste. There are soft wools upon which a clever woman can herself weave embroidery more dainty than can be bought. There are laces which are real, and no cotton imitations, which cost but little, and are more becoming to the complexion than beads, there is exquisite mull, which is more dangerous to the peace of the masculine half of creation than damask costing twenty times as much; and there are simple costumes which carry with them no fears, no burdens, no anxieties, no heartaches, but only blessed memories of helpful days, and kindnesses done and received, and sweet content in the thought of duties performed according to one's best endeavors.

A fashion which finds an exponent in Miss Sarah Bernhardt will doubtless have a run, since it is one to which already many American ladies are addicted. This is muffling the throat in yards upon yards of *tulle*. Mlle. Bernhardt, the great

actress of the greatest theater in Europe, the *Comedie Française*, will certainly lead in those minor details of the wardrobe, which like the “melodies” of an opera, are so “taking” with the public; and we may expect to see the voluminous folds of lace about the throat, which are already indulged in, more profusely employed than ever, as this is a pet weakness of the famous artist, and one that has a motive, for it tends to disguise her thinness.

The “Duchesse” Fan.

A VERY handsome new reception fan is shaped like the screen-mounted Japanese fans, and covered with satin on both sides, the edge concealed by a chenille cord twisted in two colors. The upper side of the fan is hand-painted, and low on one side, toward the handle, is a little pocket, which is also decorated, and which is used for holding a tiny handkerchief. The fan is suspended from the arm by ribbons attached to the handle. A black satin fan is edged with gold and black cord, and painted with daisies and buttereups. Others show sweet red clover, with waving grasses, and the crimson salvia appears with bending stems of ribbon-grass upon an amber ground.

THE most elegant fans are made with long, beautifully-veined tortoise-shell sticks, with a top of feathers, consisting of small breast feathers, or the small feathers of tropical birds, laid closely, overlapping one another, and terminating in a narrow edge of the brilliant feathers of the Imperial pheasant.

Jabots and Neckties.

No. 1.—A dainty *negligé* throat knot of ivory-white silk muslin, edged with Languedoc lace, and knife plaited, very full. Price, \$1.75.

No. 2.—This beautiful *jabot* is made of cream white India mull, edged with Languedoc lace and combined with white, polka-dotted satin ribbon. The ends of the mull are edged with lace and plaited, falling one over the other, and the upper part of the *jabot* is combined gracefully with loops and ends of the ribbon. Price, with ribbon of any desired color, \$2.25.

No. 3.—A lovely *jabot* made of creamy India mull edged with Languedoc lace, plaited, and disposed to form three ends and a plaited loop; at the left side is a bow of pale, pink satin ribbon. Price, with ribbon of any desired color, \$2.10.

No. 4.—Pale blue Surah necktie, the ends trimmed with deep cream-colored Spanish blonde in two rows. Price, in any desired color, with white or black lace, \$1.75.

No. 5.—This handsome scarf or tie is of white India mull, beautifully embroidered by hand in a delicate design. It is eight inches wide, and a yard and a quarter long, and may be tied in a long cravat bow in front, loosely knotted and fastened with a ribbon or a lace pin; or worn *en fichu* with the ends tucked into the belt, or fastened with a cluster of flowers at the waist. Price, \$2.50.

No. 6.—A pretty scarf of ivory-white India muslin, trimmed on the ends with wide insertion and ruffles of Breton lace. It is a quarter of a yard wide, and measures one yard and five-eighths in length, and may be worn as a cravat by tying it in a large “Marquise” bow in front; simply passed around the neck, with the ends fastened in at the belt, or in any other graceful manner that may be becoming. Price, \$2.65.



JABOTS AND NECKTIES.



## STREET COSTUMES AND VISITING TOILETS.

FIG. 1.—Costume of garnet cashmere and cashmere *broché*, in Oriental colors. The illustration represents a front view of the “Violetta” costume. The entire front of the skirt, *revers*, and hood lining, and the cuffs, are of cashmere *broché*, and the rest of the costume of plain cashmere. A garnet silk cord, finished with spikes, is tied around the waist, and another around the neck. Light gray felt hat, trimmed with crimson Surah, and ostrich tips in their natural colors. Price of pattern, thirty cents each size.

FIG. 2.—The “Zerah” *visite* and “Valentina” train are combined to form this elegant visiting costume of black *satins de Lyon*, brocaded satin, and plain black *satins duchesse*. The train is of black *satins duchesse*, trimmed with a very full “shell” plaiting, and the long, pointed apron and side panels are of brocaded satin, trimmed with rich, jetted *passementerie* and fringe. The *visite* is of *satins de Lyon*, trimmed also with handsome jet fringe and jetted *passementerie* ornaments. Bonnet of old-gold satin, with satin strings; it is trimmed

with a cluster of crimson roses, and old-gold and red feathers arranged in a Prince of Wales cluster. The *visite* and train are illustrated, separately, elsewhere. Skirt pattern, thirty cents. Pattern of *visite*, in two sizes, medium and large. Price, twenty-five cents each.

FIG. 3.—This pretty costume for a little girl is of laurel-green serge, and figured *armure* cloth. The design illustrated is the “Lura” costume. The coat is of *armure*, with collar and *revers* of dark green silk, and the plaited skirt is of plain

serge, trimmed with large buttons. The hat is dark green plush, trimmed with double-faced satin ribbon, green and tea-rose color, and a gilt slide. This costume is also illustrated among the separate fashions. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

Fig. 4.—Promenade costume of plum-colored camel's-hair cloth, and *broché* plum-colored Surah. This design illustrates the back view of the "Violetta" costume. The front of the skirt, lining to the Capuchin hood, *revers*, cuffs, and sash, are of brocaded Surah, and the rest of the costume is plain, plum-colored camel's-hair cloth. Bonnet of light gray silk plush, trimmed with plum-color and gray satin, and a gold ornament. The costume is also illustrated among the separate fashions. Price, thirty cents each size.

### Portfolio of Fashions.

LADIES who use paper patterns know how difficult it was at one time to form any correct idea of the way a design would appear when made up; and many a nice piece of silk or woolen goods has been minced, by being cut after a pattern which was found unsuited to its purpose, or the taste of the wearer.

This danger exists no longer; not only are paper patterns furnished with illustrations which reproduce them in fac-simile, but our "Portfolio" enables every lady to choose for herself, from clear, enlarged figures, just the model which will be likely to suit her style, height, figure, etc. It is a boon indeed which no lady who uses patterns should be without. Sent on receipt of fifteen cents.



SONIA VISITE.

**Sonia Visite.**—Graceful and very *distingué*, this garment is in a modified *sacque* shape, with very narrow back pieces fitted by a slightly curved seam down the middle, and having sleeves formed in a peculiar manner and inserted in *dolman* style. A long *plaque* on the back gives a very stylish effect, but it can be omitted if desired. The design is especially desirable for *drap d'été*, *cashmere*, *sicilienne*, and similar goods, and can be appropriately trimmed with lace, fringe, *passementerie*, and bows of ribbon, though any other style of trimming can be selected that is suitable for

### Fall Hats and Bonnets.

THERE is always a decided tendency in the early fall head-gear to dark, and somewhat quiet styles. Ladies have come in from the country where they have flourished in light, gay, and, particularly during the past season, somewhat exceptional, though picturesque styles of hats and bonnets. Between seasons, and on their first arrival in town, the most pronounced fashionables resort to dark, and black straws, feathers, and velvet, either remodeling old hats or selecting something neutral until they have decided what the coming season will furnish to their liking. This is how it happens that there is very little change in fall hats, and that they follow the lead of the previous season, or relapse into the regulation "English" walking hat.

The most picturesque hat for fall—but one affording few novel features—is the "Duchess of Devonshire," in black straw; the exterior almost covered with full, closely-curved black ostrich feathers, the brim faced with netted silk. This hat is always all black, because the shape is so very striking that color makes it vulgar; but certainly upon a rather tall, fine-looking young woman it looks very distinguished, particularly with a black toilet.

Another style of dark straw hat is trimmed with close bands, having the effect of plumes of cock's feathers, and others have a crown covered with silk netting, and two pompons of the same color, red, black, brown, or amber upon the top. The pompons are retained from the summer season, and the netted covering for the crown, and facing for the brim, is a compromise with the beaded coverings, which are more a rage than ever.

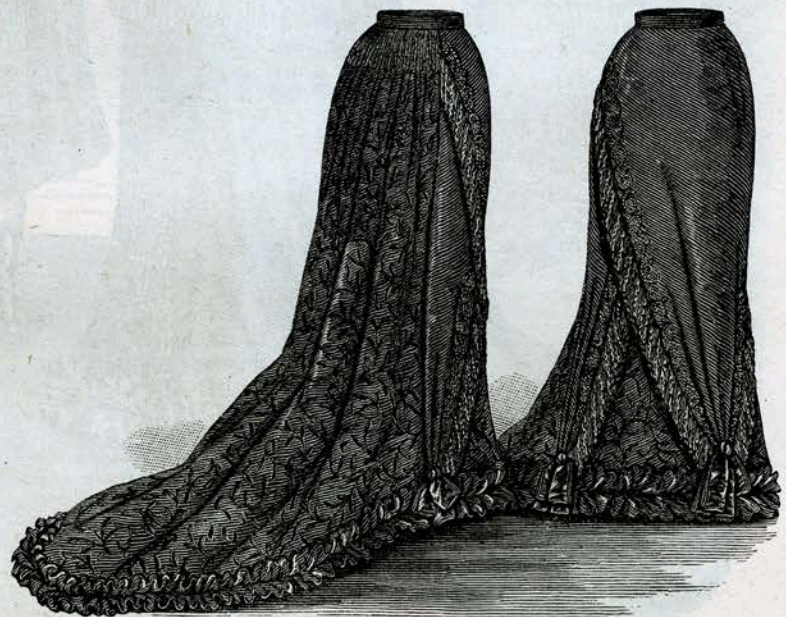
Bonnets are small and close; there are some

that follow the coal-scuttle lead, but the majority are fitted to the head, and the brim is simply a rim above the forehead, emphasized by the trimming, or it is rolled slightly up, and back from the face. The three distinctive styles are the feather bonnets, the fruit bonnets, and the beaded bonnets. Probably this is why they are small; they could not be large, made of such materials, without being awkward and unweildly.

Amber has largely taken the place of red, and there are lovely bonnets of small, shaded amber feathers laid closely one over another, and faced with amber satin. There are others of golden grapes upon amber stems, with puffed lining, and strings trimmed with pleated yellow lace.

But many will think that the palm is carried off by the small bonnets of amber satin, beautifully embroidered with shaded amber beads; and outlined with narrow bead fringe. This idea is repeated in bronze, in plum, in wine-color, and other shades. The only difficulty is that the toilet should correspond with it, except in certain cases—as for example, amber can be worn with black, and brown, and bronze with dark green, black, and dark mixed toiles. But in any event, ladies who are restricted to one "best," should be careful not to make a selection of too striking a color, or too pronounced a style, as it is always remembered, and does not harmonize with ordinary costumes.

NOT satisfied with making Languedoc lace cream color, it is now appearing in light coffee shades. This is too much of a good thing, unless it was thought necessary to have coffee and cream.



VALENTINA TRAIN.

the material employed. The pattern of this garment is given on the supplement sheet, and it is illustrated on the cut of "Ladies' Street Garments." Pattern in two sizes, medium and large. Price, twenty-five cents each.

**Valentina Train.**—Simplicity and style are happily combined in this graceful train. The front and sides are cut walking length, while the back falls in a long, flowing train that has the width of three full breadths at the bottom.

The long, pointed apron and full panels at the sides, made of contrasting material and richly trimmed, produce a charming effect, and the bottom is trimmed with a very full "shell" plaiting. This design is most desirable for rich fabrics, and can be made all in the same goods, or in a combination as illustrated. If made as illustrated, the contrast of the different goods, the fringe and *passementerie*, and the full plaiting around the bottom of the skirt furnish all the trimming required. This is illustrated, *en costume*, on Fig. 2 of the full-page engraving. Price of pattern, thirty cents.

## Ladies' Street Garments.

FIG. 1.—Elegant *visite* of black *satin de Lyon*, elaborately trimmed with jetted *passementerie*, lace, fringe, and loops of black satin ribbon. The design employed is the "Sonia" *visite*, which completes a visiting costume of black satin. Bonnet of amethyst satin, trimmed with a cluster of tea-roses and foliage, with strings of lilac satin. The *visite* is also illustrated among the separate fashions. Pattern in two sizes, medium and large. Price, twenty-five cents each.

FIG. 2.—The "Langtry" *casaque*, of dark blue cloth, with capuchin hood and *revers* lined with *pekin* velvet and plush, in two shades of crimson, light and dark. The *casaque* is simply finished with rows of machine stitching, and completes a stylish street costume of dark blue camel's-hair cloth. Round hat of light gray felt, faced with dark blue velvet and plush *pekin*, and trimmed with Surah in two shades of red, and a light gray feather. The "Langtry" *casaque* is also illustrated among the separate fashions. Price of pattern, twenty-five cents each.

## The New Wraps.

THERE are a great many decided novelties in cloaks and wraps, some of which look very odd to unaccustomed eyes, but several of which have much grace, and a "character" which, to the experienced minority, will commend them at once to consideration.

The first criticism likely to be passed upon them is, that they seem to be intended for very tall women. But to this it must be replied, that the majority of American women are above the medium height, and that the incoming generation promise to be taller still.

The fact is, however, that there are several of the prettiest new out-door garments that can be adapted to small and slender women, such, for example, as the "Russian" paletot, the "Valletta" cloak, and even, the greatest novelty of all, the "Riche-lieu" pelisse.

This quaint garment is suitable for heavy black silk, Sicilienne, black camels'-hair cloth, and some ladies are reproducing it in satin, and *satin de Lyon*. It is really a most elegant-looking cloak, and, in silk or satin, possesses the great advantage of being made available for other purposes, if it is not desired as a cloak after a couple of seasons.

All the winter cloaks and wraps are long and protective; and it is likely that velvet will be used more for handsome garments than it has been for several seasons past. Brocaded velvets and plushes, lined with satin and trimmed with smooth bands of feathers, are in high vogue, as are, also, elegant silk and satin cloaks, richly trimmed with beaded fringes and *passementeries*. The latter styles of ornamentation seemed to have reached their climax; many of them are extraordinarily beautiful, and the designs are worth copying as works of art.

Close-fitting jackets and narrow sleeves have been used so long for out-door garments that an attempt to revive the open or "flowing" sleeve seems quite in the light of an innovation. The dolman cloaks, which have been gradually lengthening, have, it is true, open sleeves, but they are very deep, and, while forming a part of this stately garment, have no relation to any other.

The loose sleeve is, however, a great convenience in a street wrap, and a new water-proof ulster displays them in connection with the Carmelite hood and a heavy cord, tied about the waist and knotted on the side—quite a monkish arrangement.

RHINE-STONES are very fashionable for belt buckles, slides, scarf and bonnet pins.

PEKIN velvet and plush and tiger plush are the newest materials for colored linings and trimmings.

RED is the fashionable color. Titian-red, pheasant-red, garnet, cinnamon-red, *cuivre*, and *caroubier* are the various shades that are most worn.

## "What to Wear,"

FOR the Autumn and Winter of 1880-81, is now ready, and is the most practical work in the world for the mother of a family to possess. It furnishes comprehensive and reliable information upon every subject connected with the wardrobe, and in compact form contains the solid results of knowledge and experience.

## 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.



LADIES' STREET GARMENTS.



1



2



3



4



5

FASHIONABLE MILLINERY.



### Fashionable Millinery.

No. 1.—A novel and rich design with a crown of *pekin* velvet and plush in two shades of red—*garnet* and *caroubier*. The strings are black *satin merveilleux*, doubled and edged with black lace, and cross the back of the bonnet in folds, fastened at each side by a golden bar pin with chains and pendant gilt balls. The brim slightly flares in front, and is faced with shirred black satin. A bow of beaded black *tulle* and an *aigrette* and two tips of shaded red ornament the front and left side of the bonnet.

No. 2.—This elegant hat is a black fur felt, faced with black velvet. A scarf of crimson *Surah*, finished with jet balls, is disposed gracefully around the crown, and a drooping, long, black plume shades the left side of the brim.

No. 3.—This graceful model represents a coarse straw of *loutre* brown. A full scarf of golden brown *Surah* encircles the crown, and is fastened at the right side with a gold dagger. The brim is rolled up at the left side, and faced with dark brown plush. A cluster of ostrich tips, shading from *loutre* to pale gold color, are fastened at the left side, and a knot of gold-colored satin ribbon is arranged under the brim near the left side.

No. 4.—A becoming bonnet of gold-colored silk plush, with strings of golden-brown satin ribbon. A band of amber beading finishes the edge, and a shaded blue plume ornaments the front.

No. 5.—An exquisite little *capote*, fitting rather close to the head. The crown is covered with black jetted *tulle* over *heliotrope* satin, and a plaiting of black jet beaded lace finishes the brim. The crown is surrounded by folds of black *satin de Lyon*, caught at the left side with a cluster of

*heliotrope* and violets. The strings are black *satin de Lyon*, lined with *heliotrope*.

No. 6.—This dressy and elegant bonnet is quite close-fitting, with an old-gold satin crown encircled by a flat band of black satin richly embroidered with cashmere beads. The edge of the *capote* is surrounded with cashmere beaded lace ruffled very full. Two white plumes, slightly flecked with gold, ornament the front of the bonnet; and the strings are netted black chenille, edged with gold-beaded lace.

No. 7.—A modified Gainsborough shape of gray fur felt, faced with black velvet and trimmed with pearl-gray uncut velvet, and shaded pearl and white ostrich tips.

Stylish hats and bonnets 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.

### Hair-Pins as Luxuries.

WE have all heard of living "ten miles from a lemon," as a dire calamity, but many women will be ready to aver that it is quite as serious a matter to live two miles from a hair-pin. Hair-pins lately have become not only articles of necessity, but luxury. Instead of the small wire affairs which can be bought at ten cents a box, it is now fashionable to twist the hair in a huge coil, and stick one or two large pins in it of silver or gilt, or tortoise-shell. These pins are very much prized by ladies, and the loss of one is an important matter, as they are costly. A married lady remarked not long since, that there were some young ladies whom she could not afford to invite to her house, for they were always "borrowing" her tortoise-shell hair-pins.

### The Wardrobe of an Actress.

It is said that Mlle. Bernhardt had forty-seven dresses made for her use before leaving France—twenty-seven for the stage, and twenty for general use. The following are some of the principal toilets:

For "Adrienne Lecouvreur," Louis XV. style, one toilet with ivory-satin train and front of skirt of China-blue drapery, with garlands of red and tea roses, and Alençon lace on a pointed bodice.

Another toilet of brocaded silk, specially made in Lyons, with cascades of flowers embroidered on the skirt, and the bodice trimmed with Bruges lace. The goods alone of this dress cost two thousand five hundred francs. Another *deshabillé* toilet, all of satin and Languedoc lace.

For "Camille," a ball dress of white satin, with large embroidered camellias covering a ground which is wholly of pearls, a court train, and a novel arrangement secured at the shoulder and draping at the side. This dress cost ten thousand francs. Another dress for a *deshabillé* toilet, wholly of Valenciennes lace and pearls. For "Frou-Frou," ivory-satin dress, covered with embroidery of pearl and mother of pearl.

One Lampas dress with crimson flowers on a cream ground, and a crimson train. One dress, all of black satin and jet, low-necked, with a cuirass. For the "Sphinx," one sensational dress, with yellow satin skirt, black and jet waist, with two huge ravens upholding the skirt. A house dress of brocade silk, with crimson and pale roses on a cream ground, and ruby satin train. This dress is said to be marvelously effective.





VIOLETTA COSTUME.

**Violetta Costume.**—A long, tight-fitting polonaise, reaching quite to the bottom of the skirt at the sides and looped high in the middle of the back, is combined with a short walking skirt, plain in front and at the sides, and plaited full at the back, to form this stylish costume. Novel and striking features of this design are the broad *revers* on the waist, that are connected with a deep capuchin hood which reaches to the waist line at the back; the arrangement of the double-breasted portion, and the cutaway effect below, which displays the entire front of the skirt. The polonaise is cut with three darts in each front, two in the usual positions and one under the arm, side forms carried to the armholes, and a seam down the middle of the back. The engraving illustrates the most effective way of making the costume; a combination of two materials that may be any of the various beautiful fabrics now in vogue. No additional trimming is required. This stylish costume

is illustrated in Figures 1 and 4 of the full-page engraving. Price of pattern, thirty cents each size.

**Zerah Visite.**—*Distingué* and graceful, this *visite* has loose sacque fronts, side gores under the arms, the back slightly fitted by a curved seam down the middle, and sleeves inserted in dolman style. The design is appropriate to make up in cashmere, *sicilienne*, silk, *satins de Lyon*, and other goods of the same class used for *demi-saison* wraps; and can be simply or elaborately trimmed, according to taste and the material used. Lace, *passementerie*, and fringe, as illustrated, constitute a handsome garniture. The back view of this garment is illustrated on Fig. 2 of the full-page engraving. Pattern in two sizes, medium and large. Price, twenty-five cents each.

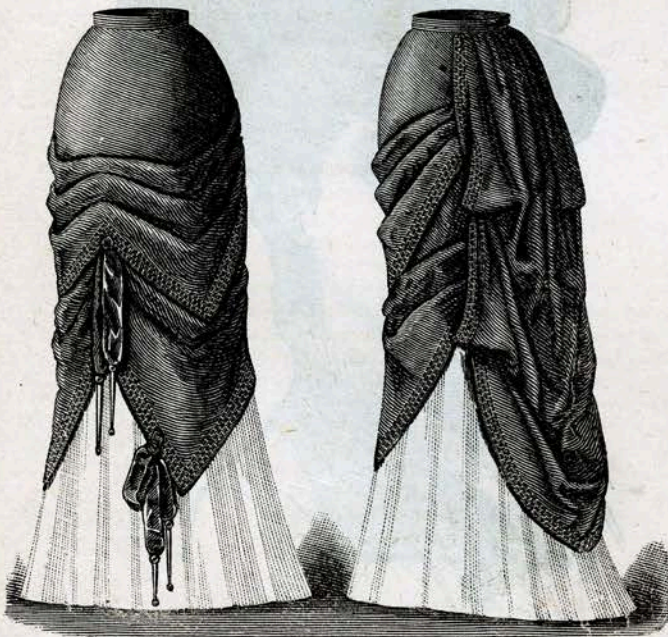


ZERAH VISITE.

### "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 1880-81, 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.



CASTILIA OVERSKIRT.

### Castilia Overskirt.

—Arranged with a double apron, draped in the middle and falling in two points on each side, producing the effect of *paniers*, and the back draped in a simple and graceful manner, the "Castilia" is a decidedly practical yet stylish design. It is suitable for all classes of dress goods, and is especially appropriate for cloth and similar fabrics, and can be trimmed in any style according to taste and the material selected, rows of machine stitching being most suitable for heavy goods; or it will be very effective with one of the aprons of a contrasting material. This overskirt is illustrated elsewhere, in combination with the "Leila" basque. Price of pattern, thirty cents.

### 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. 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.

Address,

MME. DEMOREST,

17 East 14th Street,

New York.



### Cloth Costume.

THE "Leila" basque and "Castilia" overskirt are combined with a short, plaited skirt to compose this pretty costume of admiral-blue ladies' cloth. It is very simply trimmed with rows of machine stitching and pearl buttons, and is ornamented on the front of the overskirt with loops of dark blue satin ribbon, terminating in satin spikes. White linen collar. The hair is dressed low, with a knot of rose-colored ribbon. The overskirt and basque are illustrated separately elsewhere. Skirt pattern, thirty cents. Pattern of basque, twenty-five cents each size.

MADRAS cloth in handkerchief patterns is an autumn novelty.

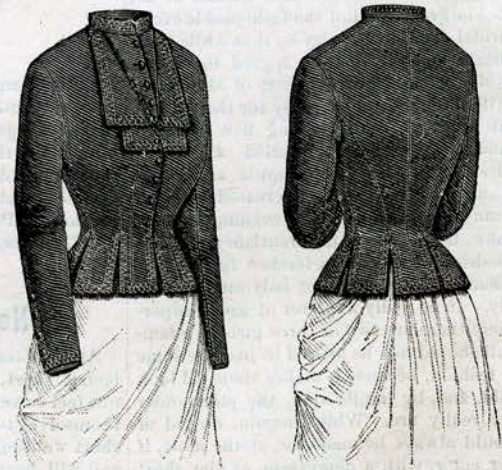
SPANISH LACE, both white and black, is largely brought into requisition for trimming purposes, and for long Directoire over-dresses.

### The Demorest's Quarterly 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.



LANGTRY CASAQUE.



LEILA BASQUE.

**Langtry Casaque.**—Slightly double-breasted, with wide *revers* in front and ornamented with a "capuchin" hood which reaches to the waistline at the back, this is a practical and very popular design. It is nearly, but not quite, tight-fitting, cut with a single dart in each front, side gores under the arms, and a "French" back. By turning up the *revers*, the front may be closed all the way to the neck, if desired. It is suitable for all qualities of cloth, and many kinds of dress fabrics. The hood and *revers* may be lined with the same goods as the garment, or with a contrasting color or material. For cloth, the "tailor" finish—several rows of machine stitching near the edges—is the most appropriate. The back view of this design is shown on the cut of "Ladies' Street Garments." Price of pattern, twenty-five cents each size.

**Leila Basque.**—The most noticeable feature in this design is its similarity to what was formerly

known as the "polka" basque; the seams being left open below the waist, forming square tabs. It is quite short, and nearly equal in length all the way around, and is tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The fronts are ornamented with a double *revers*, and the neck is finished with a narrow, straight collar. The sleeves are tight-fitting and buttoned at the outside. The design is desirable for almost any dress material, but is particularly suitable for cloth, flannel, and other heavy goods, and cording or machine stitching on the edges will be the most appropriate finish. This basque is illustrated elsewhere, in combination with the "Castilia" overskirt. Price of pattern, twenty-five cents each size.

EVEQUE, prelat, and amethyst are some of the names of the new shades of violet.

## Evening Dresses.

REGULAR "evening" or ball dresses have a character of their own, very much like wedding dresses. The young brides' dress has become a regulation costume of white satin or satin brocade, with square or heart-shaped neck, elbow-sleeves, and long draped skirt, which is covered by the *tulle* or lace veil. This dress varies only in the quality, the tint and surface finish of the fabric, and slightly in the more or less elaboration of the design.

The bridal dress of a celebrated actress (Miss Clara Morris) in "Jane Eyre" (the play of that name) is a model of neatness, and was copied as a model for the daughter of a wealthy Governor of a State, in the preparation of her trousseau. It is a long, perfectly plain dress of thick ivory satin, with only a little real lace and *tulle* upon the neck and sleeves, which are, the first, a little more open, the second, only a trifle shorter upon the arm than the long sleeve, and are finished narrow, and with a small, rounded cuff.

The theory was this: Jane Eyre was a poor governess, accustomed only to the plainest and severest kind of dress; but she was going to marry a rich man, and was herself possessed of exquisite natural refinement and taste; therefore, she would choose at once the simplest, and richest, and plainest, and most beautiful of fabrics, and have it made up with the smallest possible concessions to display. The theory was certainly correct; the result was one of the most perfect dresses ever seen upon a bride.

The popular taste of the present day is, however, for something less severe, and, besides, a style would soon lose interest that admits of no variation. The great merit of the fashionable evening and bridal dresses of to-day is, that while they follow certain general ideas in regard to cut of neck and sleeves, and arrangement of the skirt, there is still abundant opportunity for the play of individual fancy, so that among five hundred square and heart-shaped draped and half-sleeved dresses, no two will be quite alike. Of late a greater diversity has been created through the medium of the pretty short evening dresses, which makes it possible to differentiate ages, and grade the dress with some reference to the personal appearance of the young lady members of the family. It is really a matter of great importance, where there are two or three girls in a family, that all should not be attired in just the same elaborate fashion, because it makes them all look equally old, and, by implication, the elder older than they really are. White muslin, dotted or plain, should always be made, or, at the most, if made over color, with a demi-train, as the short skirts are so much more youthful, and are only unsuitable for ladies who find it necessary to make up in dignity and stateliness what they have lost in youth.

Very good styles for chaperones, and ladies who have reached a certain age, consist of plain, plaited train of rich brocade, a puffed or shirred front of satin, puffed or shirred sleeves, and a basque relieved by an elegant collar or fichu of old lace. This in wine-color, *évoque* purple (bishop's purple), bronze, or black, forms a costume suitable and rich enough for any occasion, while, being so quiet in style, it is not out of place for a dinner, or an afternoon "at home."

Young girls find it much easier to arrange several inexpensive toilets than married women. A ruffled white skirt and colored satin or silk bodice will dress up a pretty girl so that she will be charmingly, and pass for being elegantly attired; but a matron made up in such a style looks patched, and carries an affectation of juvenility, which is of all faults the least pardonable, save, perhaps, that other one of vulgarity.



Marie Costume.

THIS charming little dress is of navy-blue camel's-hair cloth, with *revers* and pockets of Stuart plaid. Large smoked pearl buttons and loops of blue satin ribbon complete the trimming. Embroidered collar and cuffs edged with lace. The double illustration is given among the separate fashions. Pattern in sizes for from six to ten years. Price, twenty-five cents each.

## New Walking Suits.

ALL woolen and walking costumes continue to be cut short, a blessing for which women need not feel so very thankful, for it only depends upon themselves to render it perpetual. If they prefer short walking-dresses, and continue to wear them, and will have them, there is no power on earth that can make them do otherwise.

There is also little decided change in other respects. Aprons are, in some cases, made pointed instead of round, and are often double, and even triple; they are also trimmed largely with a very wide plaid instead of with brocade, as last year. Plaids are, in fact, in high vogue, and there is every probability that they will constitute the most popular of street suits for winter wear. They are not, however, made all of the plaid, especially when this is very large and high in color. The body and sleeves are of solid wool in the dark shade, the plaid being used for the trimming. The skirt also is solid, but the plaid trimming is arranged so as to cover a considerable portion of it.

The "handkerchief" suits come back in all wool, and have the appearance of solid woolen suits trimmed with a border; but the bodices of these are plain, as are the so-called "plaid" suits. The most popular models are cut with walking-skirts and cuirass basques, the skirts trimmed with kilted flounces, and having a double apron,

round or pointed, and draped back. When the aprons are pointed, a pointed collar is trimmed on the basque; when round, the collar is round, deep, and brought low down, with fullness in the front.

Fine camel's-hair costumes with a cashmere finish are made with a coat as in the "Violetta," and trimmed with a rich gold or Indian border, or with a very handsome silk and wool brocade, which may be used in rich qualities and also as bordering.

Quite new walking-dresses will be made of plaid cloths in which one small check is laid over another, and a cross-bar of illuminating silk over the whole.

WIDE MULL TIES, embroidered in long-stemmed convolvuli and other graceful flowers, are the favorite ties for dressy black straw or chip bonnets.

## "What to Wear"

Is too well known to need more than the announcement of its appearance for the fall and winter of 1880-81. 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 order at once to W. JENNINGS DEMOREST, 17 E. 14th Street, New York.



Rodney Suit.

SUIT of light tweed, very simply trimmed with rows of machine stitching and tortoise-shell buttons, for a little boy under six years of age. Large linen collar and cardinal ribbon bow. *Béret* of light cloth with silk tassel. This design is illustrated among the separate fashions. Pattern in sizes for from two to six years. Price, twenty-five cents each.

## Rich Silk Toilets—Dinner Dresses.

PLAIN silks are but little used nowadays, excepting for trimming—unless by simple people, to whom a silk dress is a silk dress, whether it be a fashionable silk or not—and in very heavy and handsome qualities. The introduction of "combinations," the revival of brocades, the extensive use of rich satin, and the addition of splendid embroideries, beaded trimmings, and lace in profusion, makes a simple silk exceedingly plain by contrast; and while it is still the pride and ambition of those to whom silk of any kind in clothing has heretofore been an unattainable luxury, and is really most suitable for the first "best" dresses of young girls who have got beyond the "white Swiss" era, it still furnishes, unassisted, but a very plain and unsatisfactory substitute for the combination grandness, unless, as before remarked, the silk is of unusual quality, and the ornamentation of extraordinary elegance and beauty.

The fashionable combination of this season is effected with brocade and satin, both in solid colors. The brocades are in very large figures, but do not cover the ground like the Surah damasks, nor are they entirely detached from each other in the stiff old style. On the contrary, they are connected by stems and fibrous lines, which preserve the connection and serve to unify the whole. These brocades are not cut up into flounces, or overskirts, or drapery; they are used for plain trains and bodice; but the front of the dress, left narrow, may be wholly composed of shirred satin; the under-plaiting around the bottom of the train, and sometimes the box-plaiting, is of satin, and satin re-appears in a narrow plaiting at the throat, or on lining the neck, or lining the outward rolling collar. The satin will be used as in the front of the train "Anastasia," or the "Simplice" adjustable train, or it may form the train itself as well as the front of the skirt, as in the toilet "Rosalba," or it may be used for the panels and draped apron as in the "Valentine" train. The design is a matter of taste, only it is understood that in selecting one for a combination costume the superior fabric should never be subordinated to the secondary one, and in combining a rich brocade with satin, the brocade is the superior fabric.

Of sleeves there are generally two pairs made to all rich dresses—one of the principal fabric, the other of lace; or they may be of satin covered with bands of beaded lace.

The pointed bodice is the most dressy for handsome toilets, the basque part only deep front and back, and hollowed in upon the hips with a gradual and graceful inner curve. The neck may be cut a low but not broad square, or it may be high at the back and completed by an upright collar which rolls over and is lined with satin, and perhaps gold lace, supported by a wire.

The length and shape of the train depends upon the style of the dress and the use to which it is to be put. The round and natural extension of a narrow skirt, such as are at present worn, cannot form a very long train for the most magnificent dresses; therefore square trains are used, which can be cut any length desired—three yards, if the wearer wishes to drag that length of train behind her. Short, round trains are known as demi-trains, or half trains, and these are the most suitable for modestly handsome toilets, for dinner dresses, or for dancing parties, when a short dress is not desired.

A novelty for dinner dresses will please that numerous class of ladies who wish to utilize a good velvet skirt, or would like to combine one with an effective over-dress. It consists of a robing of camel's-hair wool, embroidered most effectively in a deep border for the tablier, and in a narrow border for the trimming of the waist and

sleeves. The apron is additionally furnished with a rich fringe. This makes a beautiful and complete over-dress, useful on occasions when a rich silk or satin would be liable to injury, and handsome enough for almost any emergency.



MARIE COSTUME.

**Marie Costume.**—This stylish little dress combines a loose blouse and cut-away jacket with a skirt having a wide box-plait in front, and kilt-plaited all around the sides and back. The blouse is gathered in full in front, and has a plain back with a seam down the middle. The jacket has loose fronts, turned back to form *revers*, and a "French" back; the skirt has a yoke to which the plaiting is attached. The costume may be appropriately made in any dress goods, excepting the thinnest. Pattern in sizes for from six to ten years. Price, twenty-five cents each.



RODNEY SUIT.

**Rodney Suit.**—For boys under six years of age this is an especially desirable style of suit. A the fronts and sides it has a half-fitting jacket, cut with gores under the arms, which falls over a skirt kilt-plaited at the sides and having a broad box-plait in the middle of the front; and the back pieces extend the entire length of the dress. It is suitable for almost any material that is used for the dresses of small boys, and may be trimmed with rows of machine stitching, narrow galloon, or binding, in accordance with the goods selected. Pattern in sizes for from two to six years. Price, twenty-five cents each.

## 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.

## Autumn Materials.

THROUGH the summer the loveliness of the manufactured fabrics, from which one had the power, if one had the means, to choose one's clothing, made it seem hard for the warmth and sweetness which were allied to their delicacy and beauty to depart. But the chill air of autumn has a strength and charm of its own, and we are not sorry to see the soft dark wools, the rich silks and velvets, which belong to a severer season. Plaids enjoy a periodical revival in this and European markets. They come with as much regularity as "apple-year," and are as welcome. Why people always warm to plaid it would take a Scotchman to discover; but they do, at least after an absence, and so it has a perennial hold upon manufacturers and dealers. This year the plaid shows infinite diversity and great distinction of style. It is sometimes enormously large, but the colors are dark and soft, and the bars are broken by shaded lines which save whatever would render the effect harsh or crude. This is in the best imported and American-made fabrics. These large, beautifully shaded plaids are used principally for tabliers and trimmings; they will also make handsome round cloaks, or the cloak may be of a solid color, and the hood be lined with the plaid.

The opposite to the very large plaid is found in a small, broken plaid, which begins with an infinitesimal check and enlarges, always holding one check in another until it is perhaps an inch and a quarter square; the entire check is then outlined by a cross-bar of twisted silk in high colors. This is one of the very prettiest plaid fabrics that has ever appeared, and is a special importation of a house famous for its fine woollens (Lord & Taylor). The mixture of color, and of silk and wool, in dress-goods this season seems to be confined to two classes of fabrics—a very superior class, and a very cheap class. The mediums are in solid colors, or in plaids. There are small-figured, mixed fabrics in blended colors, and silk and wool surface, the cotton showing only upon the back, which sell at from fifty to sixty-five cents per yard, and will doubtless be used largely both for dresses and trimmings; but they are not the best class, even of goods for street-wear. The soft, all-wool is superior to them, and their secondary quality is still further shown in their designs, which follow the lead of the superior quality of silk and wool goods of last season.

A new trimming fabric is a satin of silk and wool, which sells for two dollars per yard, and has a soft, fine, yet firm texture and beautiful surface. It comes in all the dark cloth shades: plum, wine-color, garnet, bronze-green, indigo-blue, and seal-brown. It is used, as before remarked, mainly for trimming, but it would make a dark, rich, quiet dress for an elderly lady, for it has more depth though less surface gloss than satin. Fine serges, camel's-hair cloths, and a solid, cloth-finished flannel are used as much as ever; the only variation is in the trimming, and this may be bordering which comes with the goods, a plaided border simulating a "handkerchief" dress, silk and wool satin, gold brocade, or hand embroidery in crewels, or with floss in "crewel" stitch. This last is perhaps the most distinguished method of ornamenting a woolen dress, and many young ladies have availed themselves of their summer leisure to decorate a fall costume with carnations or anemones, the flowers of the field, or the cultivated treasures of the garden.

Plushes are to be used this winter, and they are figured and embossed in solid colors like velvet. They have a very rich appearance, and are used with fine wool, for sleeves and trimming, as well

as with silk and satin. Satin and rich figured silk plush of the same shade make a very beautiful combination; figured velvet combines better with satin de Lyon or thick, heavy silk.

A novelty for costumes over velvet skirts is a robing of dark wool embroidered in floss silk and having a handsome knotted fringe in the ground color for the tablier. The embroidery consists of borders for the apron, and a narrow bordering as trimming for the bodice and sleeves. The work is really artistic and effective; daisies with shaded stems, the yellow acacia with its leaves, the pendent columbine, the pansy and wild rose being all represented. The robing is four meters and a half long, sufficient for the overdress in almost any style, and it furnishes an excellent method of utilizing a half-worn silk or velvet skirt which is still handsome enough to form part of a dinner toilet; or the robing may be considered quite elegant enough to demand a skirt of its own.

### Children's Fashions.

THE styles for children seem to grow daily more picturesque and beautiful. The large hats, the Vandyke collars, the startling contrasts of color, and the fashion of allowing their hair to grow over the forehead, and fall in masses about their ears, makes them look exactly like pictures taken out of their frames in some old gallery; and gives to their toilets an air of distinction, which is entirely independent of the material of which it is composed. Broken checks in wool, solid-colored wools, flannel plain and in checks, serges, and the like, are all suitable for the every-day wear of girls and small boys.

Checked wool may be used for entire dresses and suits, and some very new designs show one check overlaying another; but plaids are used mainly for trimming—the high colors forming a fine contrast to the solid, dark ground.

Plushes are used for children also, for the trimming of handsome woolen suits; the figured plush, which is as handsome as embossed velvet, being the most desirable.

Coat suits are novel and pretty for girls, and usually consist of a woolen skirt with coat of woolen brocade, or a velvet skirt with a coat of silk brocade, in a small fan, feather, or flower pattern.

Very quaint and odd dresses are made with full "smock" over-dresses—the shape very much that of a French blouse apron, only, instead of a yoke, the neck is shirred down back and front, and stayed underneath with a lining. The fullness is not drawn very close, and it is often outlined with red, and yellow, and black embroidery, in a sort of herring-bone stitch.

The shirring only extends across the front and back, the sides are left plain, and it is repeated upon the top of the sleeves, which are slightly full, and gathered into a band, which is embroidered at the wrist. The skirt may be a kilt attached to a waist-lining, and the over-dress may be confined at the waist by an embroidered belt or sash. Of the designs for children illustrated in the present number, we call special attention to the "Marie" costume of dark, plum-colored serge or flannel, trimmed with plaid wool, and the "Lura" costume, consisting of plaited skirt, kilted at the back, box-plaited in front, and coat cut away from the front, and having a *revers* collar, and bands for the sleeves of the plain materials. The coat may be made in armure wool, and to show how fully the striking contrasts in color have been revived, it may be remarked that a suit of this style was made with a purple silk skirt

and *écaru* coat of silk and wool, with collar and band of purple satin.

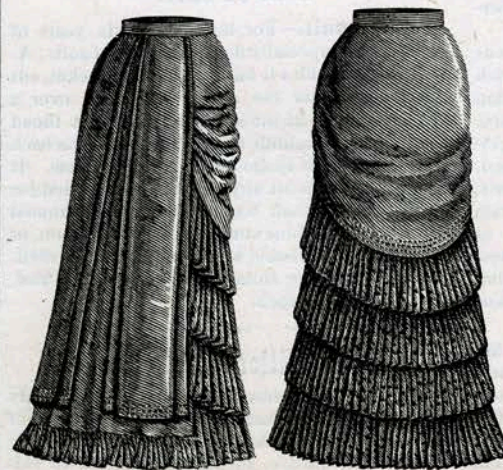
The blouse waist in the Marie costume is particularly good in flannel, and dark green or navy-blue are well contrasted with wine-color or Gil Blas red in ribbons, and with a plaid in which red, black, yellow, and bronze are the chief colors. The "Florence" is a very stylish skirt, the long, plaited sashes at the back giving the effect of a coat opening upon a straight gathered skirt. The plaited flounces in front are surmounted by a circular apron, which is draped in at the sides, and the dress may be finished by a round bodice with belt, or the "Coralie" basque. The "Thalia" jacket is a novelty, and very becoming. It is half double-breasted, crossing semi-diagonally, but meeting only at the waist-line. The bodice is cut with a spring over the hips, and to it is attached a skirt plaited at the back. Cuffs and collar should be of velvet, if the jacket is cloth, and the material contrasting, or they may be of the new silk and wool satin.

The "Rodney" suit is for small boys, and is made of invisible wool check. It is very simple, but very stylish in the new dark wool checks, shaded upon mixed ground, which are the rage in cloths for this season. Any lady can make a suit of this kind, and of cloth forty-eight inches wide only one yard and a half would be required for the size for four years of age.

Hosiery for children partakes of the mixed character of the goods of which their dresses are composed. New styles have mixed ground upon which there is a cross-bar of solid color. Solid dark wine-colors, crimsons, and garnets are still in vogue, and there are solid hose with wide bands of mixed checks or plaids over the calf of the leg. These are not new, but they were very popular last season, and they adapt themselves nicely to solid suits of wool with plaid trimming.

A very fashionable fall style of dress for little girls consists of suits of plain wool in dark solid colors, with red silk handkerchief trimmed on the neck, red sash, and red pompon in the hat. The stockings may be red, or matching the suit with red checks.

An early fall dress consists of a coat of pale *écaru* cloth over a brown skirt. The skirts of the coat are lined with crimson, and trimmed with crimson, brown, and *écaru* cord twisted loosely together, and festooned at the back. The hat is a deep-brimmed straw, trimmed with the thick twisted silk cord around the crown, the brim faced with crimson.



FLORENCE SKIRT.

**Florence Skirt.**—Simple in design, with a short, draped apron above four overlapping, plaited flounces in front, arranged in semi-circular shape, the novel feature of this skirt is the arrangement of the back, which has two long, box-plaited sashes falling over the plain breadths, producing the effect of a coat when the skirt is worn with a round waist. The front of the skirt is slightly gored, there is a side gore at each side of it, and the back is in full breadths. The design is suitable for any kind of dress goods, and is very effective in a combination of materials, with the apron and sashes of goods contrasting with the rest of the skirt, or it can be made all in the same goods, and the sashes lined with a contrasting color. If preferred, the plaitings can all be omitted excepting the narrow one at the bottom, and the skirt will still be very stylish. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

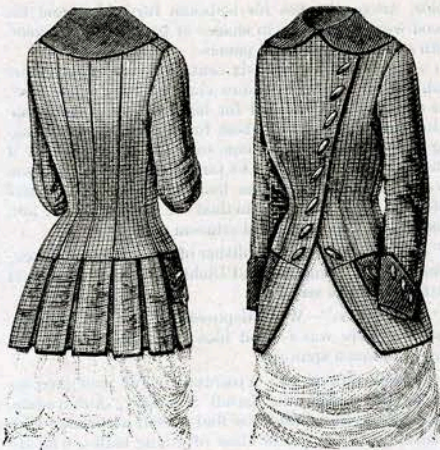


LURA COSTUME.

**Lura Costume.**—To form this stylish costume, a long, double-breasted coat, with cut-away fronts, and collar and *revers* so arranged as to give a Directoire effect, is combined with a skirt that has a box-plaited front, and the sides and back kilt-plaited. The coat is tight-fitting, has one dart in each front, side gores under the arms, side-forms carried to the armholes, and a seam down the middle of the back. Two box-plaits formed by extensions on the side-forms give additional fullness to the back. The design is suitable for all classes of dress goods excepting the thinnest, and the costume is most effective if the coat is made of a different fabric from the skirt. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

You can renew your subscriptions for 1880 now, and get for a premium all the three publications — Mme. Demorest's "What to Wear," Mme. Demorest's "Illustrated Portfolio," and Demorest's "Illustrated Journal"—all four publications, one year, postage paid, for \$3.00.

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.



THALIA JACKET.

**Thalia Jacket.**—Double breasted, crossing diagonally from left to right, this stylish little coat is nearly tight-fitting, with a single dart in each side in front, side gores under the arms, side forms carried to the shoulder seams, and a seam down the middle of the back. A separate skirt is added, cut away and plain in front, but box-plaited at the back. The coat is ornamented with a large turned-over collar, cuffs, and large pockets. This design is suitable for any kind of dress material excepting the thinnest, and is adapted to some qualities of cloths. It is most effective made in figured goods to be worn with a skirt of a different material, or the collar, cuffs, pocket lapels, and a facing between the plaits in the back can be made of a contrasting color or material, and will furnish all the trimming required. Pattern in sizes for from ten to fourteen years. Price, twenty cents each size.

KID GLOVES are perfectly plain and long.

VAILS ARE NOW but little worn.

THE FASHIONABLE bracelet is a coiled snake, which winds round the arm five or six times and holds it close. It has diamond or ruby eyes.

THE DRESSING for the neck in the street is a half handkerchief of wine-color, crimson, peacock, or purple silk, round upon the corner, and edged with coffee-colored lace.

"OPAL" BEADS are the latest of the iridescent inventions, and the effect is lovely upon lace for trimming light tinted silks and satins.

PLAIN TRAINS and trimmed fronts to dresses are very general.

VOLUMINOUS FOLDS of tulle are to be worn round the neck *à la Sarah Bernhardt*.

"CAPPED" sleeves are coming into fashion again.

## Our "What to Wear" for the Fall and Winter of 1880-81.

THE enormous circulation that this publication has attained shows that ladies generally recognize it for what it is—a *multum 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, out-door garments, hats and bonnets, children's clothing, hosiery, and all the details of the toilet, illustrated, and embodying many new and exclusive styles. "WHAT TO WEAR" for the autumn and winter of 1880-81 is now ready. The price is only fifteen cents, postage paid. Address, MME. DEMOREST, 17 East 14th Street, New York.

## LADIES CLUB

"COUANT."—We should advise a handsome wine-colored silk for your wedding dress, trimmed with satin of the same shade lined with old-gold color. The interior plaitings should be of valenciennes, or ivory bretonne, and crepe lisse. White lace tie and ivory gloves. Your "second" dress may be all wool—a cashmere or camel's-hair—trimmed with narrow-striped satin or solid velvet; if satin, a stripe of the color should alternate with one of a deeper and warmer tint; if velvet, the shade should match. We should advise the velvet and narrow striped satin as a trimming for your mohair, of which you send sample; not an expensive kind of satin, but one that sells in New York for \$1.25 per yard, and should be selected with an alternating stripe of narrow and dark gray. A dark straw hat trimmed with maroon would suit this dress. For best you should have one of wine-colored satin trimmed with velvet and old gold. A white satin fan painted with dark drooping fuchsias would be pretty with your best dress—not too many—and pretty shaded butterfly on the wing. Of lingerie you will want little except plenty of tulle, which you can buy by the yard. Folds of tulle around the neck and meeting in front are the prettiest for a bride, and least expensive.

"IRENE C."—Your question hardly requires an answer. No gentleman ever introduces another to a young lady without first finding out if it is agreeable to her, unless the individual is so exceptionally desirable an acquaintance that he knows there can be no question about it. Under the circumstances the act was a rudeness which fully justifies you in "cutting" both the "admirer" and his friend.

"JOSIE J."—We should say that your character is as yet unformed, but promises pretty well. For this reason we do not advise keeping "steady company" yet. Girls marry at sixteen very different persons from those they would choose at twenty or more. Sixteen is too young for a girl to think of marriage for herself; she ought to be deep in her studies. Your height is not too great for a woman, and you will probably not grow much more. You must cultivate repose and grace of movement, and then your height will be an advantage.

"NUISANCE."—Piano covers are of cloth handsomely embroidered, or sometimes hand-painted. Late styles are also printed in very pretty border patterns. The ground color should correspond with the general tone and color of the furniture or upholstery. You could combine your brown wool with plain velvet, plain or striped satin, or a soft Persian mixture. Very much trimming is not required for woolen suits—principally collar and cuffs. Deep, tight-fitting velvet cloaks will probably be worn this coming winter, either quite plain or very richly trimmed with jet and passementerie.

"INEZ."—Four dollars is the lowest price for which we make a corset. You are quite correct in the detrimental influence upon the figure of an ill-made corset, or one that is not scientifically adapted to the form. No one can estimate the difference except one who has tried both, and we have the testimony of numerous ladies to the effect that their health as well as appearance improved immeasurably after wearing our corsets, which shape but do not compress either the bust or the waist. You would find improvement and benefit from profuse washing and rubbing—first with tepid, afterward with cold water—every night and morning. You are quite right in attributing immense influence to a thorough and dainty attention to the toilet and personal habits.

"ONE OF YOUR SUBSCRIBERS."—It is not fashionable now to address a letter formally—that is, a friendly letter. Instead of "Dear Sir," or "My dear Sir," or "My dear Mr. B.," the writer may begin at once—"Thanks for the flowers you sent me;" or, "I am so sorry I missed you (or the ride, or the picnic) the other day." The envelope should be addressed to "Mr. James Grant," or whatever the name is. No flourish, no esquire, or anything of that sort. A young lady will quite naturally invite a gentleman to "call again" if she wants him to do so; she will need no book of etiquette to tell her to do that. A small, dainty, covered basket should be hung on the door-knob, or tied with ribbon to the bell or the knocker.

"INTERESTED INQUIRER."—The cards should be sent out immediately. When sent to a married couple, they are addressed to "Mr. and Mrs." so and so. If there are young ladies in the family, the address may be "Mr. and Mrs. and the Misses" so and so. If there are married sons and daughters, separate cards are sent them. Certainly not. What would be the use of sending to a business firm? It has no social existence. It is optional with the lady whether she rises or remains sitting when a gentleman is introduced to her. Only the hostess need rise when callers leave, unless the callers leaving are friends also of the callers who remain, and then it is optional. It is not obligatory for a bride to send notes of thanks for gifts she receives as bridal presents, but when they are unexpected or particularly pleasing to her she may do so. Certainly, you inquire for the hostess also.

"A. T."—The binder we give as a premium (No. 11), or sell at seventy-five cents each; is suitable for preserving the pictures when detached from the MAGAZINE. Your suggestions in regard to the binding could not be carried out, it being all done by machinery made especially to run in one particular way.

"ESSIE."—Write legibly; write on one side of your paper. Paragraph, punctuate, and put your capitals in the right place; put three lines underneath your heading, and send postage stamps to prepay its return. These are the principal rules in preparing and sending manuscript.—COUSIN BY MARRIAGE.

"SUBSCRIBER" asks where the following line may be found: "A flower of beauty on a stem of grace."

"W. S."—The climate of the Southern States in winter resembles our Northern spring more than our fall; it is subject to dampness, and a waterproof would be desirable. For traveling dress we should advise a dark bottle-green or navy-blue flannel, which is light yet warm, and a dressy ulster with Carmelite hood. Your gray camel's-hair would be better and more fashionably trimmed with satin of the same shade, or a narrow stripe, gray and garnet alternating, than with black velvet. You would find a wine-colored silk very useful, trimmed with fine plaitings of the same, and satin of the same shade, lined with old gold. A hat of dark gray felt, trimmed with garnet velvet and a mixture of gray and garnet feathers, could be worn with all dresses.

"DORINA."—Your mode of address was perfectly correct. Your mother's striped silk should be made with trimmed skirt, and deep, plain basque, with a rather large, round collar, brought almost to a point low upon the waist, and edged with black lace, put on a little full. The skirt should have a kilted flounce in front, and be shirred above; the back draped or arranged in three puffs above the box-plaiting, which should edge the train. Elderly ladies wear dolmans with mantle fronts, but your mother is not too old to wear a coat, if she is not too stout.

"H. N. AND M. C."—Cards with corners turned down signify, if at the upper right hand, that it was left in person. The other corners respectively mean, congratulation, farewell, or condolence. P. P. C. in the lower left-hand corner stands for *pour prendre congé*—farewell.

WILL "Rose Geranium" answer "Dora," who writes: In Vol. 14, No. 5, page 260, there is a lesson in decorating, by Rose Geranium. I cannot understand how to make the paper air-castles, especially how to cut the paper and mount the tiny castles. Will you not explain and make the matter more clear? I think they would be so pretty.

"SUBSCRIBER."—An almost perfect house has lately been disentombed at Pompeii. It is the best preserved of all the Roman dwellings hitherto discovered. There are two atria and a very spacious peristyle, in the middle of which there is an ornamental fountain. There is also a complete bath, which must assist in clearing up some of the doubtful points concerning the arrangement of Roman baths. The paintings in the interior of the house were executed with considerable taste, and they are in good preservation. Those on the first floor, representing for the most part marine animals, are especially interesting. The frescoes, also, which are contained in the wings of the building, are excellent representations of scenes from animal life.

"GEOGRAPHER."—The resignation of Colonel Gordon, in Central Africa, is chiefly due to the discouraging treatment he has met with from the Egyptian authorities. He has dealt a deadly blow to the slave-trade on the White Nile and Gazette Rivers. The slaves gave him the opportunity by open rebellion. It seems to be admitted on all sides that he has achieved a wonderful



LADIES' OUT-DOOR GARMENTS.

FIG. 1.—A stylish walking jacket of *capucine* brown cloth, which completes a suit of dark brown camel's hair. The design is the "Theodora" jacket, which is very simply finished in "tailor" style, with rows of machine stitching, and large tortoise-shell buttons. A brown and gold silk cord and spikes is tied around the neck. *Ecrú* fur felt hat, faced with red *satin merveilleux*, and trimmed with *coques* of satin ribbon, brown and old gold, and gilt pins. Price of jacket pattern, twenty-five cents each size.

FIG. 2.—The "Berenice" *visite*, made of brocaded *satin de Lyon*, elegantly trimmed with jetted *passenterie*, silk cords and fringe. The *visite* completes a handsome black silk and brocade visiting costume. Bonnet lined with *caroubier* satin, and the crown covered with jetted black *tulle* over *caroubier* satin. A long black ostrich tip is placed in front of the crown, and the strings are of jet-embroidered *tulle*. Pattern of *visite* in two sizes, medium and large. Price, twenty-five cents each size.



# MIRROR OF FASHIONS

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,

## Models for the Month.

Our illustrated models for the present are especially new, and will be found very interesting by ladies who wish to be assisted in the choice of styles for their own wear. In out-door wraps there are four designs, all presenting novel and attractive features, and all distinguished by refinement and elegance in character, whether simple, or dressy in motive.

The "Russian Paletot" is perhaps the one most likely to be generally useful. It is long, half-fitting, with the narrow "French" back, and double-breasted fronts, which form a style at once neat, comfortable, and protecting. It may be handsomely made in "feather" cloth, tailor-stitched, and trimmed with buttons only; with a facing down the front, round the bottom, and under the edge of cuffs, and collar, of dark satin, or satine, the color of the cloth.

The "Berenice" Visite is one of the novelties made in cashmere, or "vermicelli" cloth, from the peculiar coral, or pipe-stem pattern which overlays it. The design is a combination of the dolman, the sacque, and the visite; the back being closely fitted, and forming the outer part of the sleeve, while the fronts are loose, and of the sacque rather than the mantle shape. Heavy cords, fringe, and tassels constitute the trimmings of this pretty wrap, which is specially adapted to theater, or visiting purposes; and the trimming of which should match the shades of color in the cloth.

The "Theodora" jacket is well suited to the mixed and diagonal cloths which are so generally selected for serviceable street wear. Its novelty consists in the cape, and the attachment of the skirt to the upper portion by a coat seam below the line of the hips. It is finished with stitching throughout, and requires no trimming save the buttons.

The most novel of all is the "Richelieu" pelisse, which is a long garment, shirred front and back, and with clerical sleeves falling in a shirred point almost to the edge of the skirt.

Six yards and a half of material, forty-eight

inches wide, are required for this cloak, which is most suitably made in black Antwerp silk, satin de Lyon, or black Sultana satin. No trimming is required save the ornament at the bottom of the sleeve, but it should be of rich material, and lined throughout with plush.

The "Dianora" walking-skirt, and "Titania" basque, are dressy examples of novelties in styles for combination dresses, and the "Imperia" walking-skirt, of an exceedingly pretty design, with a removable train which adapts it at once for day or evening wear. The "Rietta" basque, a very graceful model, would suitably accompany this skirt.

## Review of Fashions.

THE history of fashion in this country promises to be a very curious one. The taste for novelty grows with what it feeds upon, and the competition in production is already so great that ingenuity is tested to the utmost to provide novelty which will have the power to distance a previous attraction. For, as people become satiated, they become more difficult to please; and what tempts them to buy is not so much that which really pleases their taste, as something quite different from what they have had before. This year the styles are so pronounced, the colors so brilliant, the effects so novel that an almost complete change of the wardrobe is required, if one would be in the fashion. The rage for color and startling combinations seems to have reached its height, and the results in millinery, particularly, resemble the plumage of the most gorgeous birds. Red, gold and bronze are the prominent winter colors, and they enter into everything that is intended for garniture, if not for dress. The introduction of the olive and bronze shades has, of course, a toning effect; but after all it but enriches, perhaps, by heightening the sunset hues, and the glitter of gold, the sparkle of iridescent beads, which reflect color more than many gems.

In woolen fabrics for dress the taste is sober enough, especially for the street. Many ladies

still adhere to the tailor-made cloth suits, with only stitching and buttons for a finish. Others show interior lining in the coats, or a dash of color in the facing, and there are a great variety of woolen costumes with borders which represent old tapestry, the figuring of cashmere shawls, the bars of Scotch plaids, the stripes in alternate bands and clusters which are seen in ribbons, and even the mesh and patterns of lace. All these diversify street costume, but still the general effect of the body part of street dressing is quiet; it is the millinery and accessories which give to it the high contrasts and startling effects which sometimes characterize it. There was a time when plain, solid velvet formed the principal, almost the only material for a winter bonnet. Then the felt made its appearance, and afforded a welcome and most useful alternate. Now, we have plush and satin and beaver added to these, and lastly, bonnets made entirely of feathers, with no ornamentation or finish save the head and breast of a bird, and an immense gold nail, pin, or pike, which seems to have been driven through the body of the unoffending little creature. But these feather bonnets are still the exception. Plush is the popular material of the season, and enters most largely into the composition of dress bonnets. It is used plain and in stripes; the olive or bronze, gold and garnet being the leading shades. Satin is also used, but not so largely as plush, and is frequently covered with beaded embroidery, or with a network of silk or chenille. Trimmings in millinery are specially rich, tapes-tried ribbons wrought with silk and gold threads are three, four and five dollars per yard, and only that a very small quantity is required, would be quite out of the reach of moderate purses. The made feathers, such as bands, breasts, wings and the like are very moderate, so that many ladies use these for trimming, and the rich ribbon for strings alone.

There is immense character in these ribbons, however, and a little goes a great way. A few soft loops set high will have the effect of an aigrette, and with elegant strings give distinction to a bonnet otherwise quite plain. Still it re-

quires judgment, discrimination and taste to dress well on moderate means now-a-days, for a mistake is fatal, and unless money is plentiful, must be abided by, while the temptations to mistakes are multiplied tenfold.

Gold lace, gold fringe—the latter made of fine loops like jeweler's cord—an infinite variety of feathers, *aigrettes* and pompons, twisted silk cords of diverse colors, superb gold and silk brocaded ribbons, and all sorts of rich trimming fabrics are made to serve as garniture for winter bonnets, which never possessed such varied distinction as now.

So much money has been lost in furs during the past four exceptionally mild winters that there is less effort to create novelty in design in this direction, and less demand, for other and lighter accessories have taken their place. Plush is used for the lining of cloaks instead of fur, and wide mull ties and silk handkerchiefs are used in place of boas or collars. The only article that really holds its own is the muff.

The caprices of fashion are not always fortunate in securing the co-operation of climate and weather. There was a time, during some of our coldest winters, when Parisian taste tabooed cloaks, and offered the trim walking suit without wraps of any kind, as the winter out-door dress. This was finally the cause of an indignant protest, and the English walking jacket, and American sacque cloak came to the rescue. Cloaks then

increased in size and weight until they became burdensome, and the discomfort they occasioned was increased by the unnaturally mild temperature, which it is to be presumed the approach to the perihelion of Jupiter has occasioned.

### Stylish Bonnets.

No. 1.—An elegant bonnet of Veronese green velvet. It is in *capote* shape, with square crown, and is trimmed with a scarf and strings of dark green Surah silk, fastened with gilt-headed pins. A handsome plume shading from golden bronze to pale gold color ornaments the front of the bonnet on the outside.

No. 2.—A half-mourning bonnet of *prélat* plush, with shirred crown of violet satin, trimmed across the front with a delicate *cordon* of Parma violets and heliotrope blossoms. The strings are *prélat* Surah, finished at the ends with a deep gathered edging of Malines lace.

No. 3.—This stylish model is of black fur felt, the flaring brim faced with garnet *satin merveilleux*. A bias scarf of garnet satin encircles the crown, and two plumes, one garnet and the other *caroubier* red, droop from the left side toward the back. The scarf is fastened with gold-headed

pins, and the strings of *caroubier satin merveilleux* are edged with a narrow plaiting of the same across the ends, and are fastened with gold-headed pins.

No. 4.—Close bonnet with round crown of black and gold striped velvet and plush. Bias folds of old-gold Surah, edged with a gathered ruffle, encircle the crown. A large cluster of crimson silk poppies, and purple grapes with bronze leaves, ornaments the left side and back. The strings are golden bronze satin ribbon.

SATIN pelisses lined with plush, are an elegant novelty in winter wraps.

LONG pins of jet, shell, or gold, and tiny Japanese fans are worn in the hair.

WHOLE basques, aprons, and *panels* for the side of silk dresses, are made of jetted *tulle*.

LONG-ARMED light gloves are trimmed with insertion of Valenciennes or Duchess lace.

LARGE embroidered linen collars like those worn by children are fashionable for young ladies.

TIGRE or tiger-skin plush mottled like the skin of the animal from which it derives its name, is a favorite novelty for trimming, and for the little reticules with oxidized silver clasps, that are worn suspended by small chains from the belts.



STYLISH BONNETS.

## Autumn Bonnets.

THERE is a revival of bonnets; hats are still to be seen, but the bonnet has come to the front, with the new fall styles, perhaps because it shows more of novelty, and therefore of attraction. Doubtless it was time that some effort should be made to give bonnets a chance; the picturesque and the artistic had been almost exhausted in hats, and a revival of the "granny" styles in bonnets was really all that was left to produce a sensation, and it succeeds.

The "Poke" flourished at Newport last summer. It is not so quaint, or so readily adapted to different wearers, in velvet, and plush, satin, or felt, but it is modified in shape somewhat, and the beauty of the materials employed, the startling colors, and rich contrasts in trimming render them very attractive. The material most popularly used in millinery is plush,—plush plain, plush striped, and spotted, what is called "Leopard," or "Tiger" plush. In the high combinations of colors, such as bronze, gold, and garnet, peacock-blue, bronze, and gold, the effect is of course very striking, and it is enhanced by the tropical splendor of the many-hued feathers, and the richness of the gold lace, and ribbons used in trimming. Besides, few of the expensive bonnets have even the elegant materials of which they are composed stretched plainly over brim and crown; the crowns, which are large, will be of one fabric, plain, or striped plush, the brim of satin, puffed, or "drawn," and perhaps showing rows of narrow but sumptuous gold lace. The wide strings will be of the plush, lined with satin, and edged upon the ends with gold lace; the ornament will be the beautiful breast and head of the Impeyan pheasant, or silk pompons, with feather aigrette.

One of the new bonnets has the crown of the "Beefeater" hat, and a straight upright brim. The crown is not fixed to the front in the usual way, but is fastened upon it irregularly, and so as to leave a curved hollow upon one side, in which is set a plume of three feathers. It is usually all of one solid color, red, garnet, wine-color, bronze, or the latter with a gold finish, that is an edging of gold fringe upon the brim, and gold lace upon the strings,—the crown will also be seemingly pinned on with a great gold pin. There are bonnets made entirely of feathers, and then ornamented with a head of the bird pierced by a golden instrument, long, and pointed. There are also bonnets of satin, the crowns of which are exquisitely embroidered with iris-hued cashmere, bronze, or amber "jet," and the brims covered with a beaded network, or edged with a double row of fringe to match. Plain velvet sinks into insignificance beside the new and more effective materials, and is really less in demand than felt, which still finds a useful vocation in hats and bonnets for useful and secondary purposes. Some very elegant bonnets, however, are made with crowns of satin, brocaded with velvet, or enriched with velvet in raised figures; and brims of satin gathered in small puffs intersected with fine silk, and chenille, or gold cords. The trimming consists of loops of satin lined with velvet, and ostrich feathers; with the addition of one of the long gold pike-shape ornaments, with a large oc-

tagon head, and beveled sides. It is a suitable style for an elderly lady, for it is generally made in one solid color.

Felt appears in the sailor, and turban shapes for children, and as turbans, or English walking-hats for young ladies. The edges of the brims are bound with velvet, and the usual way of trimming them is with a soft scarf of Persian silk, and a wing. Some, however, are ornamented with bands of peacock, or other feathers, the place where the two ends come together being concealed by the head of the bird.

Cocks' plumes are also mounted in military style for the trimming of felt hats, and as plumes which entirely cover the side of a walking hat of ordinary size, and droop at the back.

Owls are still a novelty though they made their appearance on the wood-colored beaver hats and bonnets last year, and they are most effectively

used for the same purpose this year, and for hats of wood-colored felt, which are additionally furnished with scarfs, or ribbon trimmings of rich India or tapes-tried brocade.

## House Dress.

A LOVELY house dress, composed of the "Titania" basque and the "Dianora" walking skirt, made of heliotrope woolen *damassé*, amethyst cashmere, and *évêque* velvet, all of which are shades of purple. The underskirt is of cashmere, with the bands and draped apron of the *damassé*; the back is bordered with a side-plaited flounce, above which are three gathered flounces; each trimmed with a band of the *damassé*, the upper flounce beginning at the belt. The basque is of the *damassé*, the back is pointed in shape and falls over a shirred under basque of plain cashmere, and the shirring on the front is also made of the cashmere. The collar, cuffs, and sash are of velvet, and Louis XV. loops of velvet ornament the middle of the draped apron. A full *ruche* and *marquise* tie of white *point d'esprit* is worn at the throat, and the hair is dressed low and tied with a violet velvet ribbon. Both of the patterns are illustrated among the separate fashions. Skirt pattern, thirty cents. Pattern of basque, twenty-five cents each size.



HOUSE DRESS.

## Mice Jewelry.

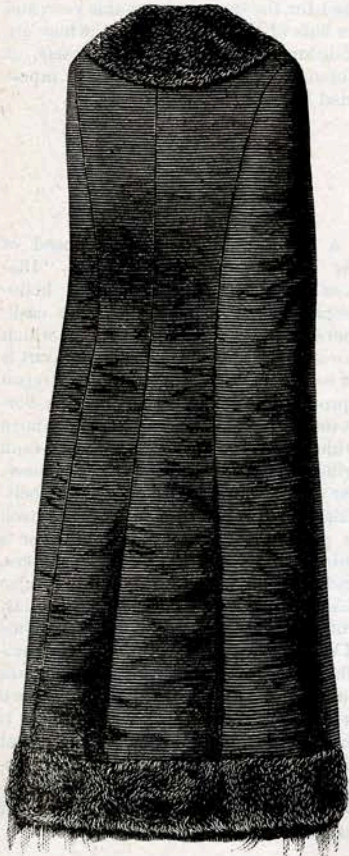
JEWELRY is now nearly always limited to ear-rings, a handkerchief pin and sleeve buttons, in the street, and instead of ear-rings and pin forming a "set," as formerly, it is usually the case that the pin is a fanciful design executed in silver, or oxidized metals, and having no relation to any other ornaments worn. Among these fanciful styles, the fashion of which varies with every new caprice, the latest novelty consists of rustic bars forming a fence broken by a gate, through which, or upon which, is crawling a mouse or a rat; or behind which, his snout forced through, stands a pig. These are having a great rage, but there are others which are characteristic and original, yet much prettier, as, for example, a broken rail, around which the

limb of a tree is twined diagonally, while two starlings, one upon the rail, the other upon the tree, stand in very quarrelsome attitudes.

The finer goods show a great many original ideas, and these are very daintily executed in different colors of gold, in small diamonds, and other precious stones; but, naturally, the more expensive work is the more conventional, and lacks the freedom and boldness of the less costly designs.

## A Million Readers.

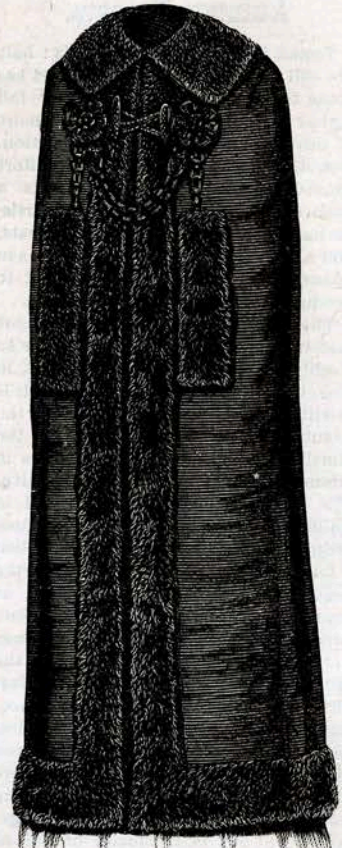
THE aggregate circulation of our "Monthly Magazine," "Illustrated Journal," "Portfolio of Fashions," and "What to Wear," now falls little short of one million, an unexampled list in this or any other country.



THE "PRINCESS"—BACK.



SEAL-SKIN SACQUE.



THE "PRINCESS"—FRONT.



THE "ALICE."



THE "POLO."



THE "BEATRICE."



SEAL-SKIN BOA.



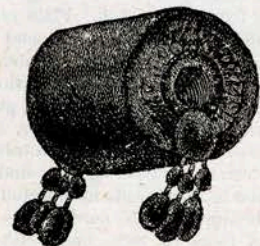
THE "BEATRICE."



NATURAL BEAVER MUFF.



NATURAL BEAVER COLLAR.



SEAL-SKIN MUFF.

FASHIONABLE FURS.



RUSSIAN PALETOT.

**Russian Paletot.**—About half-fitting, with loose, double-breasted fronts fitted with a dart in each under the arm, and a "French" back, this design is at once simple and elegant. A round rolling collar, large cuffs and pockets add very much to the general stylish effect. *Sicilienne*, heavy silk, or cloth is suitable for the model, but it is especially desirable for the heavier varieties. The trimming should correspond with the material. It may be finished with rows of machine stitching, or trimmed with braid or galloon; and a very appropriate trimming for heavy cloth or silk is fur, which can be used for the collar, cuffs and pockets, and a band down the front. The front view of this paletot is illustrated on the plate of Winter Cloaks. Pattern in two sizes, medium and large. Price, thirty cents each.



TITANIA BASQUE.

**Titania Basque.**—Particularly novel and stylish, the distinguishing feature of this design is the shirred skirt attached to the basque under the pointed back. It is ornamented with a square collar and shirred drapery on the front, rendering it exceedingly becoming to slender persons. The belt is only across the front. The basque is tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back. This is a desirable model for almost any kind of dress goods, and is most effectively made

in a combination of materials. It is illustrated as a House Dress in combination with the "Dianora" walking skirt. Price of pattern, twenty-five cents each size.

### Fashions in Furs.

OUR readers will find in the present number a page of illustrations which represent the newest and most elegant designs in furs for the present season, from the old and well-known house of F. Booss & Bro., 449 Broadway.

These designs not only give a clear idea of what ladies will wear in the line of fur garments, but they indirectly show also what will not be worn, and therefore leave little to be said to the intelligent reader.

It will be seen at a glance that furs, especially fur cloaks, now closely follow the fashions in cloaks of other materials and fabrics, when they do not originate them, and that the fur of a cloak is as often found on the inside as upon the outside. The demand for seal-skin jackets has not diminished, but in addition there is the dolman cloak which Mr. Booss calls the "Beatrice," a design new and original with this house, as was also the "Czarina" which is not illustrated, but has a dolman back and sleeves and sacque front, and is one of the most elegant of winter garments, whether made of fur or only fur-trimmed.

An advance upon the fur-lined circular will be found in the "Princess," which is shaped at the back, and has a circular front. The model given is made of rich satin de Lyon lined with whole squirrel, and finished with pointed beaver trimmings.

The "Beatrice" is made of "Sultana" satin, a sort of Sicilienne, which is very rich looking, but not so deep or glossy as satin de Lyon. The sacque front is shaped a little to the figure; it is enriched with a deep border of pointed beaver, and lined with whole squirrel.

A beautiful "Czarina" cloak which proves to be a favorite design, is of black satin de Lyon lined with ermine and trimmed with chinchilla.

It will be observed that the general effect is dark; no light furs are used except as lining, and white furs not at all.

The leading furs are still seal and beaver. The latter in its natural color is in high vogue; muffs and collars like the set illustrated are the favorites of fashionable young women.

All cloaks are cut long, and the depth does not vary greatly; still the range, beginning with the sacque and ending with the long circular, seems wide. Seal sacques are made from thirty-five to forty inches deep; the "Beatrice" cloak from forty-one to forty-two inches; and the Princess from forty-five to fifty-one inches. The range of prices is from about seventy-five to one hundred and fifty dollars for a handsome garment.

The caps are very handsome and in very becoming styles: the "Polo," the "Alice," and the "Beatrice." The first is a round cap of seal-skin, sometimes called the Russian cap, lined with satin, and trimmed with a lion's paw with gilt claws, and small heron's feathers.

The "Alice" is a turban of seal-skin, indented in the crown in the style of the "Tyrol" in felt, and prettily trimmed with peacock's eyes and Tyrol feathers.

The "Beatrice" cap is like that of the Scandinavian peasants; it is very quaint, and very becoming. It is ornamented with an ostrich feather shaded from gold to brown.

The natural beaver sets may be accompanied by a beaver hat, and worn most appropriately with dark stitched cloth, and tailor-made suits.

Chinchilla furs are to be fashionably used for trimming, and also in sets of collar, and muff.

### "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. 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 1880-81, is now ready, and prompt application should be made. Price, fifteen cents, post-free.

Address, W. JENNINGS DEMAREST, or MME. DEMAREST, 17 East 14th Street, New York City.

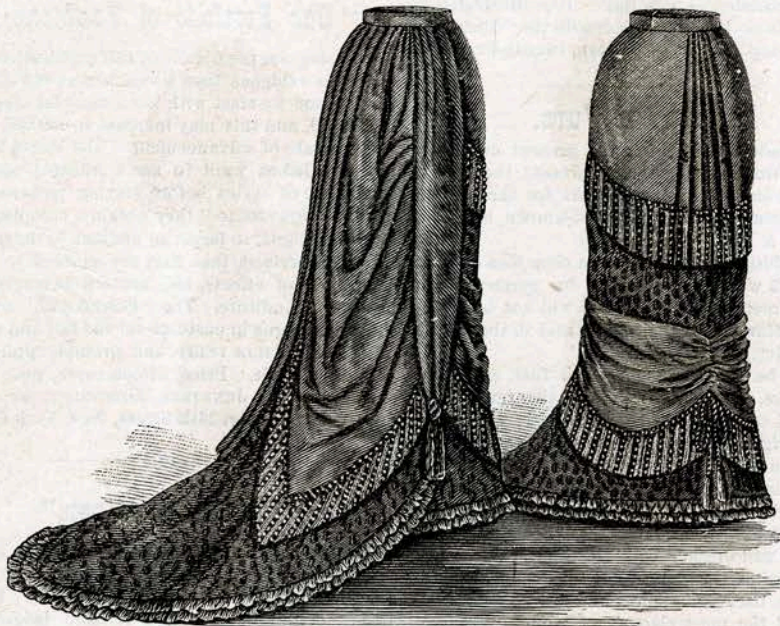
### "What to Wear,"

FOR the Autumn and Winter of 1880-81, is now ready, and is the most practical work in the world for the mother of a family to possess. It furnishes comprehensive and reliable information upon every subject connected with the wardrobe, and in compact form contains the solid results of knowledge and experience.



RICHELIEU PELISSE.

**Richelieu Pelisse.**—Entirely novel and unique in design, this elegant pelisse has the middle of the front and back shirred at the neck, and falling below in heavy plaits. The front and back side forms are cut in one piece for each side, extending around the armholes and to the shoulder seam. The sleeves somewhat resemble the "pagoda" style, and are trimmed with a shirring and ruffle around the hand, and the pendent portion is shirred to a point and finished with a tassel. The design is adapted to almost any of the handsomer fabrics used for out-door garments—silk, *Sicilienne*, *satin de Lyon*, etc. The front view of this garment is illustrated on the plate of Winter Cloaks. Pattern a medium size. Price, thirty cents.



IMPERIA WALKING SKIRT, WITH ADJUSTABLE TRAIN.

### Fall and Winter Costumes.

THERE are several ways of making street costumes this year in addition to the single alternative of a "polonaise, or trimmed skirt and basque." There is for example the untrimmed skirt. One of the most popular designs of the season is the straight plaited skirt with round apron which does not extend to the back, and is completed by a round surplice waist. With the dress out of doors may be worn a "Theodora," or "Humberta" jacket, or it may be accompanied by a handsome ulster. The handkerchief dresses or wool mixtures trimmed with plaid are still made most appropriately with trimmed skirt and basque, the drapery falling in double points either in front, or at the side, and in a simple, irregular fashion at the back. If the basque has coat lappels they are combined in some way or other with the drapery. A double talma or jacket with hood may be worn with these dresses for warmth when needed.

Coat and polonaise suits consist alike of two pieces, the only difference being that the coat follows the male example in its simplicity and freedom from curves and trimming, while the polonaise preserves more or less of the idea of the draped overskirt.

The "Myrtea" is a good design for a polonaise of myrtle-green cloth, tailor-made, with velvet collar, and cuffs, and shoulder cape. The skirt requires only the finish of a box-plaited flounce. This suit would be warm enough for all but the very coldest weather.

The "Jersey," or Langtry costume, as it is designated by some, is a simple dress very suitable for young girls, and for school. It consists of a plain cuirass basque attached to a straight kilted skirt, the joining being concealed by folds which form a scarf round the hips. A long coat, or ulster, or a double talma with hood should be worn with it out of doors.

### Dinner Dress.

This *distingué* toilet is made of admiral blue satin-brocaded velvet and rich Surah silk of the same color. The designs used are the "Rietta" basque and "Imperia" adjustable train, and it can be quickly transformed into a walking costume. The underskirt and adjustable train are of velvet, and the back drapery and the plaited apron and sash drapery on the front, of Surah, trimmed with *passementerie* and fringe of *mordoré* and gilt beads. The basque is made entirely of the brocaded velvet, and the detached ends are finished with tassels matching the fringe on the skirt. A ruched collarette of *Malines* lace, ornamented with a cluster of crimson silk rosebuds, completes the costume. The hair is very simply dressed with a gilt bandeau. Both of the patterns are illustrated among the separate fashions. Skirt pattern, thirty cents. Pattern of basque, twenty-five cents each size.

**Imperia Walking Skirt, with Adjustable Train.**—This model, at once simple and ingenious, presents the novel design of a short walking skirt combined with a removable train, which is securely attached to the short skirt in a simple manner. The skirt, without the train, is short enough to escape the ground all around, and is trimmed with a short plaited apron and draped sash across the front, and a slightly *bouffant* drapery at the back, with a long sash on the right side, and the left side arranged in a plaited panel. The short skirt and train are trimmed all the way around with fine plaiting. The design is most suitable for dressy materials, and is especially desirable for a combination of goods. It is illustrated elsewhere in combination with the "Rietta" basque. Price of pattern, thirty cents.



DINNER DRESS.

## Plaids.

Though checks and plaids are very much used this year, it is more as trimming than as a material for complete suits, and the patterns and combinations instead of following the Scotch traditions are purely fanciful, and though widely diversified in size and disposition of the bars, much less so than formerly as to color.

Fashionable plaids are composed of many checks forming clustered lines, the extreme outline of which may be a quarter of a yard square. There are others, of course, in which the checks are smaller, and the stripes of which they consist are larger, but these are less refined and more ordinary.

There are other plaids the outlines of which are small, the center of which is filled up with clustered bars, forming a double or triple series, the first of each being broader and bolder than the others, which are mere lines of high, and sometimes diversified color. Garnet and gold on bronze for example, red and gold and black on Tyrol green, black and gold on brown, and bronze, gold, and old blue on wine color.

These new plaids are used for "trimming on" costumes, just as the fine cashmere mixture brocades were used last year, only in addition to the cuffs, a double pointed apron is often added, and instead of the collar a handkerchief, *à la paysanne*, the point at the back, and the end brought down in front, is made a part of the finish.

Smaller checks and plaids in wool materials are always more or less used for children, and there are some very elegant round cloaks, and double *talmans* with hoods, lined with a color, which are admired as wraps; but the chief use of the plaided materials this season is to trim the useful cheviot, tweed, and heather mixtures in all wool, and not to compose an entire article of costume.

## Remember,

EVERY subscriber to "DEMAREST'S MONTHLY" should be able to obtain one more name and add to their own, and thus obtain an additional premium from our valuable list for their trouble. We mail our Illustrated Club Premium List free, on application by postal card.



WINTER CLOAKS.

FIG. 1.—The street or traveling costume of *loutre* brown *momie* cloth and silk, with short plaited skirt, is completed by the addition of the "Russian" *paletôt* of light colored cloth finished in "tailor" style with rows of stitching, and trimmed with collar, cuffs and pockets of tiger plush. It is closed in front with a double row of large tortoise-shell buttons. Brown fur felt. Gainsborough hat, faced with old gold plush, and trimmed with two long plumes, shading from dark brown to light golden tints. Small tiger-skin muff, and gloves of a dull golden shade. The opposite view of the *paletôt* is illustrated among the separate fashions.

Pattern in two sizes, medium and large. Price thirty cents each.

FIG. 2.—An elegant and unique wrap of brocaded black satin completes this visiting costume of brocade and *satin de Lyon*. The design used is the "Richelieu" *pelisse*. It is made of black satin brocade, lined with *caroubier satin merveilleux*, and is ornamented at the ends of the sleeves with rich jetted *passenterie* ornaments. Bonnet of *caroubier* silk plush, in *capôte* shape, trimmed with shaded red tips and *caroubier* satin ribbon strings. The *pelisse* is also illustrated among the separate fashions. Pattern a medium size. Price, thirty cents.



**Description of Cut Paper Pattern.**

**THEODORA JACKET.**

BUST MEASURE, 36 INCHES.

THE "coachman's" cape, large pockets, and the arrangement of the skirt portion impart a distinctive style to this simple and practical design. It is rather longer than usual for this class of garments, and tight-fitting, with a single dart in each side of the front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The body is cut about the depth of a cuirass basque, and a separate skirt is added all around. It is appropriate for any goods used for ladies' outdoor garments, and for

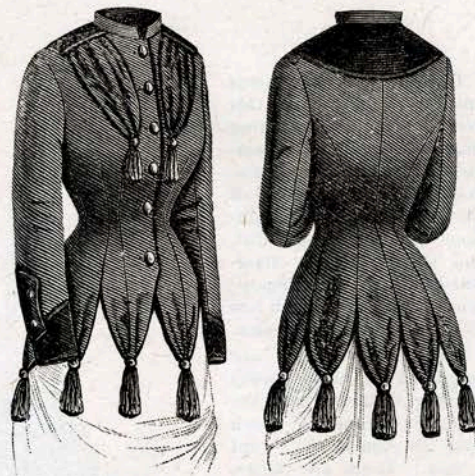
many dress materials. The "tailor" finish—rows of machine stitching near the edges—is the most appropriate for heavy goods, but variety may be given by having the cape, pockets, and cuffs made of different material from the rest of the garment.

Half of the pattern is given, and consists of twelve pieces—front, side gore, side form, back, skirt piece, pocket, front and back of the cape, collar, cuff, and two sides of the sleeve.

Join the parts according to the notches. Baste the darts and fit them to the figure before they are cut off. The holes in the pocket correspond with those in the skirt piece. These can either serve as real pockets, or they can be sewed in with the seam at the upper edge of the skirt, and the pockets inserted underneath. The skirt is to be left open in the middle of the back. The cape is to be sewed to the neck, according to the notches, or it can be arranged with hooks and loops so that it can be removed at pleasure. The collar is to be sewed to the neck according to the notches, and left standing all around. The cuff is to be sewed to the bottom of the sleeve, according to the notches, and the pointed end lapped over on the outside so that the holes in the cuff will match. The notch in the top of the sleeve is to be placed to the shoulder seam.

Cut the fronts lengthwise of the goods on their front edges, and curve them in a little at the waist line in fitting, if necessary. Cut the side gores, side forms and back pieces with the grain of the goods in an exact line with the waist line; the skirt pieces with the front edges lengthwise; the cape lengthwise and without a seam down the middle of the back, and lengthwise on the front edges of the front pieces; the collar either bias or straight, and the sleeves so that the parts above the elbows shall be the straight way of the goods.

For this size, five yards and a quarter of goods twenty-four inches wide, or two yards and three-quarters of forty-eight inches wide, will be required to make the entire jacket of one material. One yard and a quarter of contrasting goods twenty-four inches wide will be sufficient to make the cape, cuffs and pockets. Pattern in various sizes. Price twenty-five cents each.



**RIETTA BASQUE.**

**Rietta Basque.**—Novel and graceful, the "Rietta" is tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounding to the armholes and a seam in the middle of the back. A new feature of this design is the manner in which the seams are left open about half the depth below the waist, forming tabs, the ends of which are gathered and each finished with a tassel. The basque is ornamented with a broad, turned-over collar, reaching just forward of the shoulders, and full pieces on the front, finished with tassels like the bottom of the basque. This design is very becoming to slender figures, and is appropriate for any kind of dress goods. It is combined with the "Imperia" skirt, and illustrated elsewhere on the figure representing a Dinner Dress. Price of pattern, thirty cents each size.



**DIANORA WALKING SKIRT.**

**Dianora Walking Skirt.**—Appropriate to be worn either with a round waist and belt, or a basque, this stylish and dressy design is arranged with a gored skirt, short enough to escape the ground all around, which has a long apron draped high in the middle over a plaited front, while the back of the skirt is trimmed around the bottom with a side plaiting and has three deep, overlapping, gathered flounces, reaching to the waist. This model is suitable for almost any dress fabric, and is especially desirable for a combination of

materials. It is illustrated elsewhere in combination with the Titania basque. Price of pattern, thirty cents.

**Berenice Visite.**—Particularly graceful and stylish, this design has loose sacque fronts, and the back cut so as to form the outer parts of the sleeves, and slightly fitted by a seam down the middle. A novel feature of this model is the manner in which the detached portions of the back that form the outer sleeves are plaited up and



**BERENICE VISITE.**

joined to the back, while the front and back, below the plaiting, are joined in a seam. The design is desirable for cashmere, silk, *St.ienne, satin de Lyon*, or any other material used for *demi-saison* wraps, and may be trimmed, as illustrated, with a *plaque de passementerie*, fringe and cord and tassels, or in any other way to suit the taste and material used. The front of this visite is shown on the plate of Ladies' Outdoor Garments. Pattern in two sizes, medium and large. Price, twenty-five cents each.



## Street Garments.

WE have a revival this season of many of the designs in cloaks that were fashionable twenty to twenty-five years ago, and such variety in shape, style, and cost, that no one need go without a comfortable winter garment. Of course there are plenty of elegant, costly productions of satin, and sable, silk, and somewhat less expensive fur; there are also many in satin, and cloth, and velvet, that are weighted with rich embroidery, and almost burdened with dainty passementeries and lace. But these are not the most numerous. Only a few comparatively can afford these expensive garments, while very many are happy in being able to purchase a cloak of warm cloth, or line a plaid circular so that it will resist the cold of a northern winter.

Very many ladies, however, by exercising a wise economy in other things, and only purchasing a cloak at rare intervals, manage, when they do buy, to get a handsome one, and this is sound policy, for the cloak is a very important article of dress. It is the one which, for several months in the year, gives tone and character to the costume, which it otherwise almost conceals.

One of the most elegant designs for a cloak is that which is found in our Portfolio of Fashions, under the name of "Leonie." It has a fitted dolman back, and long, hanging sleeves, which are particularly graceful, and well adapted to an elegant figure and toilet.

One of the revivals of the present season will be found in our page of illustrations of fashionable furs, under the head of "Beatrice." It is a sacque, with deep round cape, that forms the sleeves, and it is very popular in cloth trimmed with two sizes of military braid, as well as heavy silk and fur.

The long circular cloak is improved by being shaped at the back, and is called the "Princess," a fashion which gives it a more dressy appearance, than when it is merely a round cloak. But it is not necessary after all, or even desirable that a round cloak should be dressy. It is a *wrap*, essentially and unalterably, not a "dress" cloak, and as a wrap it is unsurpassed.

Satin de Lyon, has been pressed into service for rich cloaks, and makes very effective garments when it is thick and rich; but for old ladies there is nothing like solid black satin for elegance and beauty, and a certain stateliness which becomes their years.

Coats and ulsters preserve their place, the coat, such as the "Surtout," has largely displaced the walking jacket. They are simply made, but of handsome cloth, and are well cut, and tailor finished. Buttons are solid, and shaded in the tints of the cloth; they are of horn, or dark pearl, or wood.

Ulsters are very neat, with their improved cut, and the finish either of the Capuchin hood, or small coachman's cape, laced on the shoulders. They may be worn all winter in the country, with cashmere "Jersey" to give warmth underneath.

## New Felt Skirts.

THE new felt skirts are very handsome. They are soft, finished in dark, wood-colored mixtures, and trimmed with a kilted flounce, above which is a band of velvet, embroidered in rich colors in nasturtium or some other striking vine pattern.

THE NEWEST HOSIERY is in solid, dark colors.

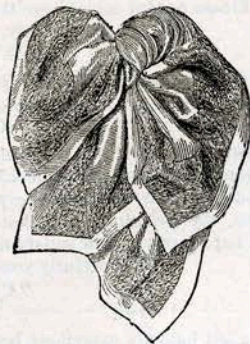
THE RICHEST RIBBONS represent Gobelin tapestry or the genuine old cloth of gold.

MOB CAPS and single neckerchiefs of lawn or mull trimmed with yellowish lace, are the thing for breakfast wear.

## Fashionable Lingerie.



No. 1.—A pretty double collarette of white silk muslin with gold polka dots. It is composed of two plaitings of the muslin edged with Italian lace overlapping each other, and fastening in front with a bow and ends of the muslin trimmed with lace. Price, \$3.85.



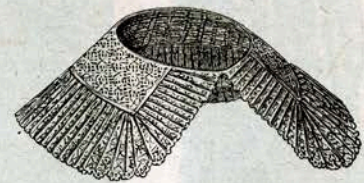
No. 2.—Handkerchief *jabot*, composed of a gracefully-knotted silk handkerchief in cardinal and navy blue changeable silk, with a border. Price, with any colored silk handkerchief, \$1.25.



No. 3.—An embroidered handkerchief of white India mull, which can be arranged in numerous graceful and becoming ways, either as a *fichu*, or knotted at the throat. The under side is pointed at the back, and the opposite corner that is folded over is rounded, and both the front corners are square. Price, according to the quality of the muslin and embroidery, from \$2.50 to \$4.



No. 4.—A unique *jabot*, formed of a cream-colored foulard silk handkerchief with Oriental border, tied in a graceful knot. Price, with handkerchief of any desired color, from 75 cents up to \$1.50, according to the quality.



No. 5.—Child's "Pierrot" collar of openwork embroidery and insertion. The insertion is joined by stitched linen bands to form the collar, and the deep embroidered edging is finely fluted. Price, \$2.

## Lingerie.

IN handmade lace goods are very new, and pretty things for indoor wear, which are useful, and at the same time inexpensive.

Among them are the pretty single neckerchiefs which are cut in half squares, from dotted white or black lace, soft silk, or delicate tinted batiste, and trimmed round with Bretonne, Langue-doe, or some clever imitation of point, or Mechlin. These neckerchiefs are most conveniently worn in the morning, when some light and easily-arranged accessory is needed to save the trouble of stiffly arranged collar and cuffs, or the finish of elaborate ruffles, bows, and the like.

Usually accompanying the neckerchief is the coquettish and very becoming mob cap, which often has a crown of tinted or pale blue mull, a wide ruffle of yellowish lace, and ribbon in two colors twisted round the crown, and arranged as loops, or a bow on one side; the cap is to be worn at breakfast before the hair is dressed for the day, and the lace which trims the neckerchief should correspond with that which trims the cap.

A lovely new tie for the street is of wide white mull; the wider and finer, the more distinguished. The ends are either exquisitely embroidered in long tulip, or fuschia patterns, or edged with fine real Bretonne, or other of the new trimming laces. Many ladies use them for bonnet ties, for dressy wear, their softness and daintiness rendering them most becoming.

New linen cuffs and collars are broad, and turned down flat, or rather turned over from the hand, which makes them much more becoming. There has always been the objection to the flat linen collars and cuffs of a bare, ungainly edge. The new ones are attached to a narrow band, which buttons upon the wrist, and round the throat, and the collar and cuffs turned over it, and are slightly raised by it.

You can renew your subscriptions for 1880 now, and get for a premium all the three publications—Mme. Demorest's "What to Wear," Mme. Demorest's "Illustrated Portfolio," and Demorest's "Illustrated Journal"—all four publications, one year, postage paid, for \$3.00.

DEMAREST'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.



LINDA SKIRT.

**Linda Skirt.**—Very effective and dressy, the "Linda" is a gored skirt, trimmed with perpendicular bands alternating with sections of narrow plaitings, over which is a graceful overdress, looped very high at the left side, the draped apron falling in a point at the right; while the back is looped to meet the apron at the left side, and the right side is ornamented with a broad *revers*. The design is appropriate for almost any dress material, and is very effective with the overskirt and plaitings of plain goods and the bands and *revers* of figured, as illustrated. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

### Novelties in Ribbons.

RIBBONS have become real works of art, and deserve special mention. The plain and reversible satins have disappeared, or at least are subordinated to rich brocades, to the imitations of tapestry and old silken stuffs, and to the reproduction of a wide, soft, golden fabric, which seems like the veritable "cloth of gold" of the old romancers.

These ribbons range in width from three to eight inches, and are from one to five dollars per yard. There are ribbons of dead-gold satin, brocaded with marguerites; others which show Japanese fans and bric-a-brac upon blended grounds. There are Chinese designs including a pagoda and tea garden, and magnificent styles representing old Gobelins tapestry.

There are wide, soft silk ribbons, striped in clusters of delicate color upon a tinted ground, with alternate gold lines, and dark ribbons upon which laurel of natural size seems to have been thrown in masses. Very little of these costly ribbons is used in trimming a bonnet or a dress, but the little is made to do very effective duty.

BROAD LINEN cuffs and collars turned down on the outside have replaced the narrow standing ones.

THE SACQUE CLOAK, with deep round cape, is revived.

BIRD AND MICE jewelry is prettier and more fashionable than "pig" jewelry.

A MODIFIED "POKE" is remarkably becoming to young, round faces.

SILKEN "caterpillar" fringes, finished with tiny satin buttons at the end of each "caterpillar," are used for trimming elegant velvet dresses.

### Our Purchasing Bureau.

WE have satisfaction in referring to the following expressions of approval of the efforts made by our Purchasing Bureau to please its patrons, many of whom are of twenty years standing:

"I am well pleased with the goods you sent me, and I am very thankful for the selection—it is just what I wanted.

"Yours respectfully,  
"MRS. C. M. C."

"ATHENS.

"MME. DEMOREST:—My goods received, with which I am perfectly delighted. There are no fashions that equal MME. DEMOREST'S. They are more attractive every recurring season.

"Very respectfully,  
"LAURA K. R."

"DEAR MME. DEMOREST:—The knife was received on the 1st inst., and I think it *very* pretty and neat. Please accept my sincere thanks.

"Yours truly,  
"E. E. PEERS."

"The express package came all right. Was much pleased with the fichu. Thanks for your promptness.

G. G. E."

"DEAR MME. DEMOREST:—Accept many thanks for your kindness in sending the necklace, which came in good condition, and was every way satisfactory; also, my premium, a casket of paper. Thanks will hardly pay you or satisfy me for your kindness.

Respectfully yours,  
"C. M. H."

WHITE fur felt hats are extremely becoming as they have a beautiful silky finish like Angora fur.



VIOLA COSTUME.

**Viola Costume.**—Cut in "princess" style, with side forms back and front extending to the shoulders, this elegant costume is tight-fitting, without any plaits in the skirt, but trimmed with a short draped apron and pointed side panels joining in the back under a large bow. It is ornamented with a broad, turned-over collar, the middle of the front is made of contrasting material to simulate a vest, and a band of contrasting goods and a narrow side-plaiting trim the bottom of the skirt. It is suitable for any kind of dress goods, and is very effective when made in combination of contrasting materials, as illustrated. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

### Underwear.

A GREAT improvement has been effected in the shape of the union or combination undergarments since they first appeared, but there is room for still further advance. The sleeves should be shortened somewhat, the neck cut lower, and square—or at least there should be a choice of form, as there is in the single garments, so that those who prefer the more dainty styles should be free to make a selection.

The great luxury nowadays consists of underwear and hosiery of spun silk. It is most delightful to the sense and touch, though there still are some who prefer for cold weather the actual contact with soft, pure wool, and think that nothing can take its place. Probably the wool has the advantage on the score of health, particularly for those who have to be exposed to weather; but it is presupposed that ladies who can afford silk underwear and silk hose are not obliged to brace the inclemency of winds and snows.



HAIDEE COSTUME.

**Haidee Costume.**—The skirt, which is very full and shirred all around, is turned up "*a la la-veuse*" in front over a gored petticoat. The "polka" basque has each tab gathered to a point and finished with a small tassel, and is ornamented with a shirred *plastron*. It is tight-fitting, with one dart in each side of the front, side gores under the arms, side forms rounding to the armholes and a seam down the middle of the back. Pattern in sizes for fourteen and sixteen years. Price, twenty-five cents each.

### "What to Wear"

Is too well known to need more than the announcement of its appearance for the fall and winter of 1880-81. 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 order at once to W. JENNINGS DEMOREST, or MME. DEMOREST, 17 E. 14th Street, New York.

## Children's Fashions.

THE dress of children is much more simple abroad, and among the higher circles of society in this country, than among our middle classes, and the reason is curious—it is because the clothes of the boys and girls belonging to the well-to-do English, French, and wealthy American parents are made for them, and follow the simple models ordained for children; while here, among the great masses of well-to-do yet thrifty people, the dresses, especially of girls, are made over from those originally made for their mammas, and therefore usually follow, to some extent, the same more elaborate patterns.

In this country, we consider it the truest thrift and economy to cut over our half-worn suits and garments for little Susie, or Maggie; but abroad, where they study economy more strictly, many ladies would think it great waste. There, middle-class women have fewer dresses, and renew them less frequently, and they are worn until there is little left that is worth the trouble of cutting and making over.

Thus the dresses of the children are usually made from the plainest materials, and by the most simple patterns; yet this very plainness gives them a quaintness and charm too often absent from more conventional styles. A feature of the dresses of girls this season is the deep linen collar and cuffs, with dresses of plain wool, made after the Clarissa model, with round belted waist. This is an excellent design for school wear, and can be adapted from the pattern for a lady without difficulty.

The "Jersey" dress is also one that is simple and stylish for school purposes. It consists of a kilted skirt, deep plain basque attached to the skirt, and the seams concealed by folds forming a scarf round the body, and terminating in a knot, or loops upon the hips. The design originated here years ago, but has been adapted abroad to a modification of the "Jersey" costume, and comes back as a novelty; as it is pretty and useful, particularly for children, we will accept it; though there is neither alteration nor amendment. Wool mixtures, serge and cloth-finished suitings, or dress flannel, are all suitable for school and ordinary wear, and require no trimming but buttons, and no figured combinations. The straight styles, the solid colors, the broad turn-down collar and cuffs, white and demure, furnish the most charming of pictures.

As an out-door garment for warmth, with plain or handsome costumes, there is the "Genevra Surtout." It is a sensible, practical, double-breasted coat, with a separate skirt added by a coat seam to the front and side forms, and square pockets. It is "tailor" stitched, and finished additionally with facing and buttons. There are two costumes in our list of illustrated designs for girls. The "Viola" is of bronze wool trimmed with wine color, blue, bronze and yellow plaid, in a very pretty and effective fashion. A short draped apron and side paniers form the drapery of the skirt, the paniers being of the plaid. This contrasting material is also used for collars, cuffs, plastron, and band for the skirt.

The "Haidee" has a straight shirred back—an apron turned up as a "Laveuse" tunic, and a "Polka" basque, the tabs of which are gathered into points, and finished with tassels. The apron is of a dotted material, and this forms a chemisette, collar, and cuffs. It looks well made of all wool plain, and dotted delaine in wine color or navy blue.

The "Linda" skirt may be made in two colors of silk and wool, or in different shades or colors

of the same material, or in a combination of figured goods with plain. The looping of the overskirt is effected on the left side, and the *revers* turns away from the plaitings toward the back of the skirt. It is a very pretty design for a dressy occasion, and may be made in wine color, and pale blue, in pink, or in two shades of gold or brown.

The "Simpette" jacket is a stylish garment of cloth with double collar, cuffs, and skirt of velvet—which forms the trimmings.

Solid colors with plaid for trimming is the most popular combination of the season for children's, particularly girls' wear. Hosiery is in solid dark colors, and should match the ground shade of the dress. A band of plaid, or stripe round the calf of the leg is admissible if a plaided trimming is used.

All dresses for girls are made high in the neck, and the "dress" combinations are effected with silk, muslin and silk, or striped barege, and silk with Surah, or satin sashes.

Hats are large with higher crowns, and bonnets are very much in vogue for little girls. The entire abandonment of low-cut dresses has made it possible for little girls to be warmly clothed in combination merino garments which are thoroughly protective, and ought to be considered indispensable by all good mothers. The union merino undervest and drawers combined, an over-garment of the same kind in cotton, a warm red flannel skirt with waist, or straps are all that is necessary with a woolen or flannel dress, and forms a compact and most convenient outfit. These "Union" suits are also equally serviceable for boys.



GENEVRA SURTOUT.

**Genevra Surtout.**—Somewhat masculine in effect, double-breasted and nearly tight-fitting, this comfortable garment is in the favorite surt-out style, with a separate skirt added to the front and side forms. The fronts are fitted by a single dart in each and ornamented with large square pockets, and wide *revers*; it has side forms rounded to the armholes, and a "French" back extending the entire length of the garment. This stylish design is appropriate for all kinds of material used for outer garments, and is especially desirable for the heavier varieties. The "tailor" finish—rows of machine stitching near the edges—will be the most appropriate for heavy goods. Pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.



SIMPETTE JACKET.

**Simpette Jacket.**—A novel design, cut away in front below the waist, and a postilion basque over an irregular plaiting at the back. A double collar and cuffs, and pockets to match ornament the jacket, and it is also trimmed with a graduated, flat band of contrasting material around the bottom. It is tight-fitting, with a single dart in each front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. It is a desirable model for many dress fabrics and for some qualities of cloth; and a contrasting material can be used very effectively for trimming. Pattern in sizes for from twelve to sixteen years. Price, twenty cents each.

## Our "What to Wear" for the Fall and Winter of 1880-81.

THE enormous circulation that this publication has attained shows that ladies generally recognize it for what it is—a *nutrum 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, out-door garments, hats and bonnets, children's clothing, hosiery, and all the details of the toilet, illustrated, and embodying many new and exclusive styles. "WHAT TO WEAR" for the autumn and winter of 1880-81 is now ready. The price is only fifteen cents, postage paid. Address MME. DEMAREST, 17 East 14th Street, New York.

## Interesting to Ladies.

"JENKINS'S SUBSTITUTE" for whalebone is a new article which, after some years of test and preparation, has been perfected at the great brass-works of Holmes, Booth & Hayden, Waterbury, Conn., and is now ready for the indorsement of the public.

Ladies, and all who use slips of whalebone for dresses, corsets, and other portions of attire, know of its liability to bend, break, and wear through the fabric. They know, also, that it only "gives" in one direction, and that the perpendicular. The new substitute is composed of an interlacing of fine wires into flexible strands of different lengths, from two inches upward, which are firmly inclosed upon the ends, and have a lateral movement which adds greatly to the possibilities of natural and graceful action of the figure. The machinery required for the production of these apparently simple little instruments is fine and complicated as that for watchmaking, the wires being exceedingly delicate, and highly tempered.



## WINTER COSTUMES.

FIG. 1.—The "Valetta" cloak, in black silk plush, elegantly trimmed with chenille fringe and jet ornaments, completes a carriage or visiting dress of garnet *satin Duchesse*. The demi-train skirt is trimmed with two rows of double box-plaiting all around. Two rows of chenille fringe, having cut jet strands introduced, are sewed on in a reversed manner around the sleeves and bottom of the cloak, which is lined with garnet *satin merveilleux*, and closed with jetted *passementerie brandebourgs*, across the front. Clarissa Harlowe bonnet of garnet plush, trimmed with a cluster of shaded red ostrich tips; facing and strings of garnet satin. "Olga" muff of plush, lined with garnet satin, and trimmed with black chantilly lace and a garnet satin ribbon bow. Black kid gloves.

This cloak is also illustrated among the separate fashions. Pattern in two sizes, medium and large. Price, thirty cents each.

FIG. 2.—Child's dress of admiral blue cloth, and coat of light mixed goods. The design used is the "Minella" coat with "coachman's" cape and capuchin hood lined with red Surah. The plaits in the back of the coat are faced with the same Surah. The coat is finished with rows of machine stitching near the edges, and square buttons of oxidized silver. Gray fur felt hat, trimmed with a wing of fancy feathers. The coat is also illustrated among the separate fashions. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.

FIG. 3.—A stylish street costume composed of the "Marcia" walking skirt and "Inverness" coat. The skirt is of rifle-green camel's hair, trimmed with a little darker shade of silk plush in bands. The coat is of brown and gold check fancy cloth, with capuchin hood and shoulder capes lined with old gold *satin merveilleux*. A modified Gainsborough hat of old gold fur felt, trimmed with a scarf of green and gold *broché* silk fastened with a gold dagger at the left side, and a cluster of ostrich tips, green, gold color and crimson, fastened at the right. Both the skirt and coat are illustrated among the separate fashions. Pattern of coat in two sizes, medium and large. Price twenty-five cents each, skirt pattern, thirty cents.

# WOMEN'S 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.

## Models for the Month.

AMONG our illustrations for the present month will be found some that are very seasonable in cloaks, and also in reception and other dresses. The "Valetta" is the revival of a style familiar many years ago to our mothers and great aunts, but then much less elegant in form than it will be found to-day. It consists of saque fronts joined to a skirt, the upper part of the back forming very graceful sleeves and deep cape.

The effect is that of a double cloak at the back and the curve of the sleeves, and corded trimmings, which form the fastenings, enrich as well as give grace and distinction to the front. To be elegant, this design should be made in figured, duchesse satin, and lined with striped plush, crimson and old gold. The fringe should be crimped silk braid and chenille, with strands and ornaments of cord and jet. Five yards of figured satin or satin de Lyon will make it. Six yards of fringe and five of passementerie.

A quaint and piquant, but less costly garment, is given in the "Inverness" cape. This also is the revival of a style which obtained about a quarter of a century ago, but like the "Valetta," it was not then so neat, so well fitting, or so attractive. It was broad, and comparatively shapeless, and had no hood.

The "Inverness" is suitably made in any dark mixed cloth, and consists primarily of a coat half-fitting, long at the back, but filled in with kilt plaitings on the sides and in front. The capes start from the shoulders, and a pretty hood gives the requisite finish, and admits of a touch of color in the lining. Three yards and a quarter of wide cloth is sufficient for this cloak, and two yards and a quarter of striped plush or satin, in a plain, high, contrasting self-color, will line the capes and hood.

For a dinner or reception toilet, we give the "Rosalba," a beautiful combination of plain satin with satin brocade. The train, the draped front flounced and shirred, the plaitings on the panels, are all of the solid fabric; the over-dress, divided at the back into sashes, which are

gathered at the ends and finished with loops of ribbon, is of the brocade, and is all cut in one, princess style, and has half-long sleeves of the same rich stuff, finished with ruffles of finest lace. The fichu of mull or tulle, or *crêpe de chine*, is bordered with a double row of lace, which, if the silk is gold or *écru* in shade, should be outlined with gold thread, and may be, whatever the color. Twenty-three and a half yards of a rich material will be required for this toilet, divided into seven yards of figured and sixteen and a half of plain goods. The plain may be composed of satin de Lyon or satin-finished faille, and the figured of figured velvet, if this is preferred; or it may be long-haired plush over safin. A quaint and stylish design for a polonoise is the "Myrtea," a coat-shaped garment, with plaits set in at the side form seams of the back. It is a good design for ladies' cloth over a velvet skirt, and the collar and cuffs should be of velvet to match. The single cape is tailor stitched, as is also the edge of the skirt. The loops of ribbon are velvet, and the flap of the pockets may be cloth, stitched to match the cape. Four yards of ladies' cloth will make it—double width, and one yard of velvet will furnish collar and cuffs. A new and graceful design for a walking dress skirt is the "Marcia;" it is well adapted to plain wool with plaided or cashmere border for trimming. The leaf-shaped overskirt is prettily draped, without the least stiffness, yet its arrangement is simplicity itself.

It may be suitably combined with the "Surplice" waist, with its belted plainness, and folds crossed primly. To form a complete suit or winter outfit, for useful purposes, we should suggest this dress in woolen serge, and the Inverness cape in dark Scotch cheviot.

The "Idalia" basque may be used for dress complet or for a house basque in figured silk with velvet trimmings. The skirt pieces, which form a double vest front, and the revers collar should be of velvet, or, if the basque is made of the material of the dress, and this is plain, the mounting may be plaid or figured. The result aimed at is an effective contrast in material rather than color.

## Review of Fashions.

FASHION grows beautiful but more costly with each succeeding year. How can it be otherwise when all the resources of art, all the skill of industry, are pressed into the service of wealth; and it is wealth that creates fashion? Every year the note of change, of development, of novelty is sounded, and that we had something last year is sufficient to condemn it this year; for what fashionable woman would like to repeat her costumes, or have it said, "Why, I know that is her 'old' cloak, or dress, or bonnet, for I saw her wear it several times last season."

So brains are ransacked all the time to produce change at any cost, whether it be improvement or not, for no one wants the thing to-day that they had yesterday, because they had it yesterday. And how beautiful it is possible to be if one can only select one's clothing without reference to cost, or the exigencies of work, or its durability! Doubtless at different periods the designs and fabrics that we possess to-day have existed, but never all at once, never in such profusion, or when they were brought within the reach of so many persons.

In the richest materials there is, it is true, nothing simple. "Plain" black silks would now hardly be used for wrappers by an *élégante*; cashmere enriched with masses of lace and satin bows would be considered more *à la mode*. Upon a primrose cashmere morning dress made recently were put eight dozen yards of finest real Lauguedoc lace, and four dozen yards of pink satin ribbon in loops and bows.

Plain silk, both black and colored, has almost disappeared from the wardrobe of a fashionable lady, and the satins, satin de Lyon, brocades, damassées, silk plushes, embroidered satins, and soft Oriental silks have taken their place. Naturally the figured fabrics afford vast scope for industrial skill and ingenuity. The figured and brocaded silks are many of them marvels of design, reproducing not only Persian and Indian dexterity in the manipulation of threads and the blending of colors, but copying the art of the

jeweler in the gold matted grounds, and in the working of gold, and even gems, to heighten or render more perfect the effect.

Nothing can exceed the beauty of the new damassées in the subtle tones of color, in which pale brown is deepened by the warmth of a golden flush, or fawn takes on the tint of an October sunset, and when beautifully worn, with only the addition of fine lace with gold threads woven in its dainty mesh and outlining its delicate figure, it is a dress for an empress.

There has been a revival of velvet also this season, and a great stimulus given to plush, by adding to the beauty of its surface, and diversifying, lengthening the hair, and giving it more the appearance of a silken fur. What is called the "long-haired" plush is the most stylish material for bonnets and the trimming of handsome street suits. The "fur" plush, the groundwork of which is woven like carpet, is preferred as a trimming for heavy cloth cloaks, and is indeed as effective and costly as fur itself.

Velvet and fur are the materials most employed in the imported costumes and other garments, including coats. Cloaks are made of the richest silks, satin de Lyon, figured satin, satin duchesse, and rich plain satin, and instead of fur, they are lined with old-gold or crimson quilted satin, and loaded down with superb fringes and passementeries. But there are velvet dresses trimmed with fur half a yard deep across the front, and

others in which the fur trimming is carried up the left side, which opens over a satin skirt.

The beaded trimmings are a great feature of rich black dresses, and are used less in jet than in cashmere and ruby and brown colors. The colored beaded trimmings, in the darkly bright shades, which are now blended with such charming effect, only illuminate darkness like the glow of the firefly: they do not vulgarize.

### Necklaces, Pendants, and Guard Chains.

No. 1.—Watch-guard in "rolled" gold for a gentleman. The chain is composed of double woven links of highly polished gold, and is finished at the ends with flat ornaments of polished gold. The bar for the button-hole is of polished gold, with solid gold tips. The chain measures twelve inches from the bar to the swivel, and has a pendant chain to which an ornament can be attached. Price, \$5.50.

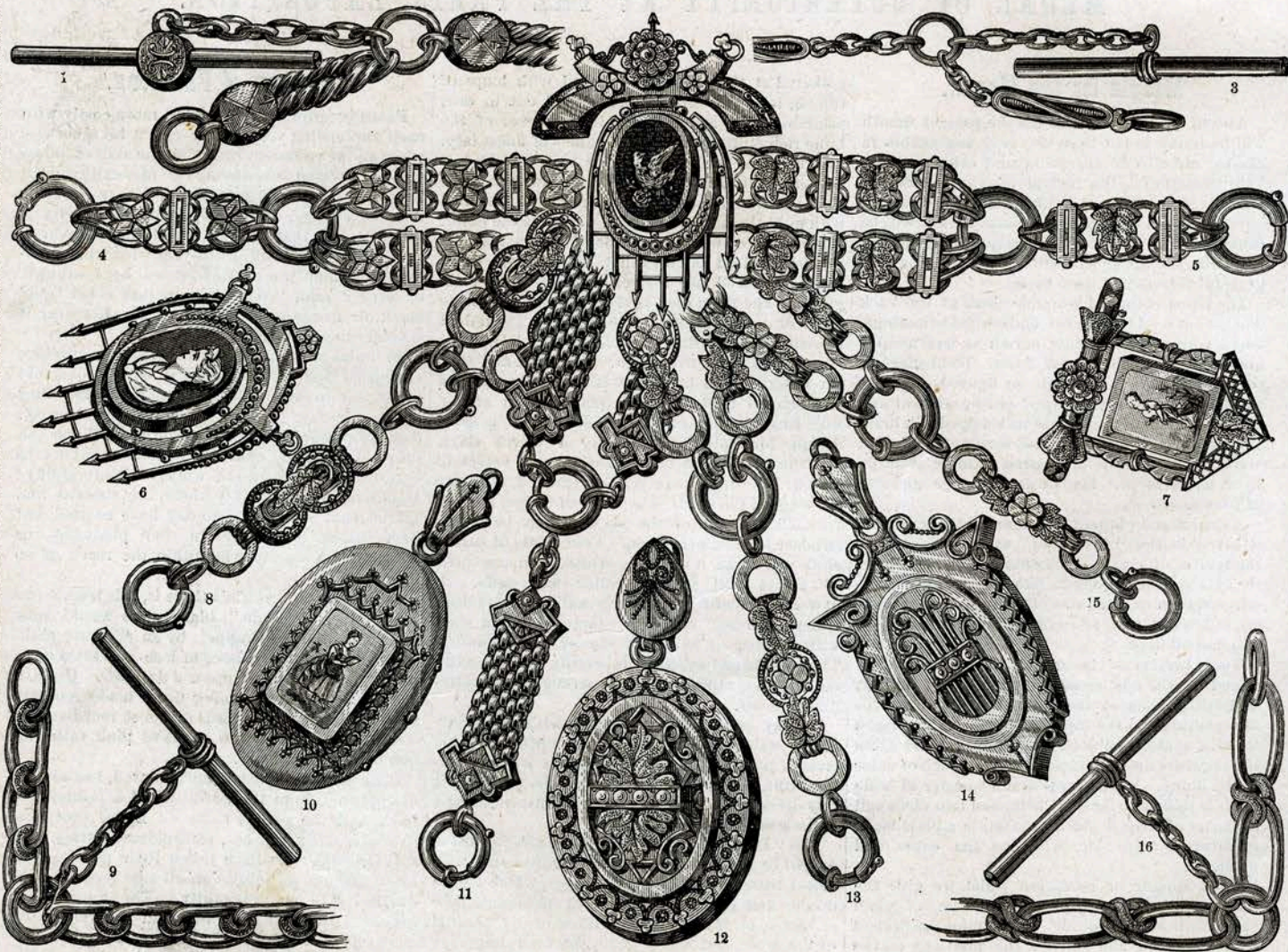
No. 2.—Byzantine mosaic pendant of novel and beautiful design. It has a pin at the back, so that, if desired, it can be worn as a brooch. The pendant swings from an arch of polished gold, ornamented with rosettes of frosted gold, a single pearl being set in the center one. The medallion

is of Byzantine mosaic, representing a white dove bearing a green olive branch, and a blue flower on a black ground, set in a polished gold oval. From the lower edge of the oval depend bars in knife-edge work like diamond settings, terminating in *fleurs-de-lis* leaves of polished gold. Price, \$6.50.

No. 3.—Gentleman's watch-guard in "rolled" gold. The chain is composed of alternating sections of highly-polished circle links and long twisted links inclosing a bar of filigree work. The button-hole bar is of polished gold with solid gold tips. The length of the chain from the bar to the swivel is twelve inches and a half, and it has a pendant to which an ornament may be attached. Price, \$4.

No. 4.—An attractive and dainty design. The necklace is of "rolled" gold, composed of a linked chain of dead gold with the upper surface ornamented with flat latticed bars of highly polished gold alternating with stars of frosted silver. All the polished gold seen is solid, and the silver employed is coin silver. The neck chain measures nineteen inches, and the pendant chain one inch and a half. Price, \$8.

No. 5.—A handsome necklace of "rolled" gold, formed of a link chain of dead gold, the upper surface finished with latticed gold bars alternating with leaves of polished gold. All the polished gold seen is solid. The length of the neck chain is nineteen inches, and the pendant chain measures one inch and a half. Price, \$8.



NECKLACES, PENDANTS, AND GUARD CHAINS.—Actual Sizes.

No. 6.—Cameo pin set in "rolled" gold. A unique design, which can also be worn as a locket or pendant, by attaching a chain or ribbon to the rings at the top. The cameo is a Roman head, cut in profile, set in an oval medallion of polished gold, within an outer oval of polished gold, enriched with a semicircle of frosted gold dots. At the top is a flower in frosted gold; at the sides graduated gold balls, and depending from the lower edge leaves of *fleurs-de-lis* in polished gold, connected with bars of gold in knife-edge work like diamond settings. All the polished gold seen is solid. Price, \$6.

No. 7.—Unique in design and finely executed, this pendant in "rolled" gold is composed of a bar, to which a pin is attached at the back, so that the ornament may be worn either as a brooch, or a swinging pendant. The bar is of polished gold, with rustic designs in frosted silver, green, and copper-colored gold. In the center of the bar is a rose of green and copper-colored frosted gold, in which is set a single pearl. The swinging medallion has a painting on copper of a figure in pale blue drapery on a silver background set in a square medallion of polished gold. On each side are bars of polished gold with rustic ornaments, and across the lower edge a design in filigree and a carved leaf of frosted green gold. All the polished gold is solid. It opens at the back, and has a place for one picture. Price, \$6.

No. 8.—An especially beautiful necklace of "rolled" gold. It is composed of bar links of dead gold, ornamented with double inclined circles of gold filigree work, and set with an engraved leaf of flat circle links of highly-polished gold. All the polished gold that is seen is solid. The neck chain measures nineteen inches, and the pendant chain two inches. Price, \$6.75.

No. 9.—A gentleman's watch-guard of "rolled" gold, composed of twisted horse-shoe links of polished gold alternating with small round links of frosted gold. The bar for the button-hole is of polished gold with solid gold tips, and there is a pendant chain to which an ornament may be attached. The chain measures eleven inches and a half from the bar to the swivel. Price, \$6.75. A chain of the same design and length, but smaller, can be furnished for \$6.

No. 10.—A very pretty locket or pendant of "rolled" gold, set with a Watteau painting on copper. The design represents a shepherdess in rose-color and white on a silver background, set in a square of highly polished gold. The locket itself is an oval of dead gold, with delicate ornaments in filigree. It opens at the side, and has places for two pictures. All the polished gold seen is solid. Price, \$4.50.

No. 11.—A woven link necklace of highly polished "rolled" gold. The ends are finished with engraved ornaments. The neck chain measures nineteen inches, and the pendant chain an inch and a half. Price, \$5.50.

No. 12.—Oval locket of "rolled" gold, with delicate filigree and polished gold ornaments upon the face. In the center a raised oval of highly polished gold surrounds a raised scroll-work and a bar, in which is set four pearls, and above and below the bar are foliated ornaments in frosted gold. It opens at the side, and has places for two pictures. Price, \$6.75.

No. 13.—This handsome chain of "rolled" gold, for the neck, is composed of long bar links of dead gold, covered with double circles of gold filigree, set with a polished gold flower and leaves of green and copper-colored frosted gold. These alternate with flat circle links of highly polished gold. All the polished gold seen is solid. The necklace measures nineteen inches and a half, and the pendant chain two inches. Price, \$7.50.

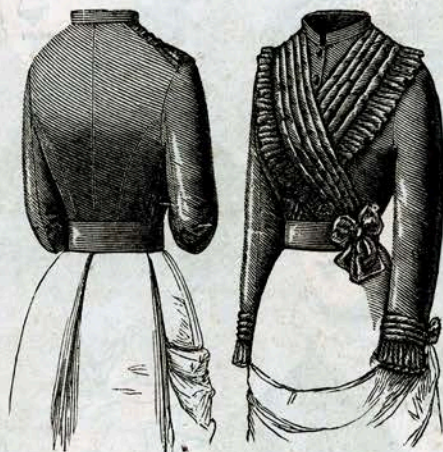
No. 14.—A beautiful pendant of "rolled" gold. The center is an oval of polished gold,

surrounding a crescent and lyre-shaped ornament of polished gold, with a transverse bar set with three real pearls. The rest of the pendant is dead gold, with scroll-work ornamented in filigree. It opens at the back with a place for one picture. All the polished gold that is seen is solid. Price, \$6.75.

No. 15.—Delicacy and beauty of design are combined in this pretty necklace. It is of "rolled" gold, with bar links of dead gold set with flowers of highly polished gold and leaves of frosted silver. These are connected by flat circle links of polished gold. The silver used is coin silver, and all the polished gold that is seen is solid. The long chain measures eighteen inches and a half, and the pendant chain one inch and a half. Price, \$6.

No. 16.—An elegant watch-chain for a gentleman. It is made in "rolled" gold and composed of long, oval links of polished gold, alternating with twisted, double-circle links of chased gold. The button-hole bar is of polished gold, with solid gold tips. The chain measures eleven inches and a half from the bar to the swivel, and has also a pendant chain to which a locket or ornament may be attached. Price, \$4.50. A chain of the same pattern and length, but heavier, can be furnished for \$5.

All of these goods are of first-class material and workmanship, and many of the designs are fac-similes of those made in solid gold.



Description of Cut Paper Pattern.

SURPLICE WAIST.

BUST MEASURE, 36 INCHES.

A TIGHT-FITTING, plain waist, to which a dressy effect is imparted by a plaited half-*fichu* crossed on the front *en surplis*. The waist may be worn as illustrated, closed high in the neck with a straight collar, or it may be cut away in a line with the upper plait on the front, and the neck filled in with lace or an inside handkerchief. This design is adapted to almost any kind of dress goods, and is very becoming to a slender figure.

Half of the pattern is given, consisting of eight pieces—front, side gore, side form, back, collar, surplice plaiting, and two sides of the sleeve.

The parts are to be joined according to the notches. The holes in the surplice piece denote five plaits to be turned upward on the outside. The upper end of the plaiting is to be joined in the shoulder seam, as indicated by the notches; the plaits in the lower end are to be laid in about the width of a plait narrower than at the top, the end finished with a binding, then crossed to the opposite side and fastened under the belt just back of the second dart. The surplice plaiting is

to be lapped from the right toward the left; and the knife-plaiting should be one inch and a half wide when finished, or it can be omitted from the edge, if preferred. The collar is to be sewed to the neck and left standing all around. The notch in the top of the sleeve is to be placed to the shoulder-seam, and the bottom finished with plaiting and folds.

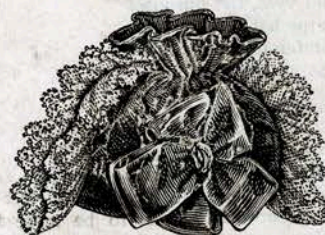
Cut the fronts lengthwise of the goods on the front edges, and curve them in a little at the waist line in fitting, if necessary. Cut the side gores and side forms with the grain of the goods in an exact line with the waist line. Cut the surplice piece lengthwise of the goods; the sleeves so that the parts above the elbows shall be the straight way of the goods, and the collar either bias or straight.

Two yards and seven-eighths of material twenty-four inches wide will be required for this size. Price of pattern, twenty cents each size.



IDALIA BASQUE.

**Idalia Basque.**—A close-fitting habit basque lengthened at the front and sides by skirt pieces, reaching several inches below the cut-away, pointed fronts, and extending to the back piece on each side. The basque has the usual number of darts in front, side gores under the arms, side forms rounded to the armholes, and extensions on the back and skirt pieces forming plaitings at the back and side form seams. It is ornamented with a collar and *revers*, and is altogether an exceedingly novel and pretty design suitable for any class of dress goods, and is most effectively made in combination of contrasting materials, as illustrated. Price of pattern, twenty-five cents each size.



**Olga Muff.**—A convenient and dressy little arrangement, serving the double purpose of muff and reticule, and intended to be made of silk, satin, velvet or plush, as desired, trimmed at the sides with lace, and ornamented on the outside with a large bow of satin ribbon. It may be made of goods to match the costume, wrap, or bonnet, or of an entirely different material, as preferred. This muff is illustrated in Fig. 1 of the full-page engraving. Price of pattern, fifteen cents.

## Chapeaux à la Mode.

No. 1.—Black felt hat, with square crown and wide brim, faced with gold-colored satin. A scarf of black and gold Surah silk is twisted carelessly around the crown, and an *aigrette* and *pompon* of bright gold-colored feathers ornament the front of the hat.

No. 2.—A dressy hat of admiral blue silk plush, with high, square crown and wide brim, faced with *ciel* blue satin. Two long ostrich plumes, in their natural color, encircle the crown and droop upon the hair at the back.

No. 3.—A stylish and *piquant* design in black velvet, with a high, round crown and curved, drooping brim faced with purple satin. A twisted scarf of black velvet and purple satin is arranged around the crown, and a long plume of old-gold color is fastened in the top of the hat, and droops gracefully over the brim at the right side.

No. 4.—This elegant and dressy model has a crown of *faisan* velvet. The wide, turned-up brim is faced with heavy silk plush of a dark golden tint. A long *faisan* plume encircles the crown, and a golden bird of paradise ornaments the inside of the brim. The hat is intended to be worn well on the back of the head.

No. 5.—A charming hat of dark garnet satin, faced with plush of the same color. *Coques* and ends of dark green satin ribbon are arranged around the crown, and two large *Maréchal Niel* roses complete the trimming.

Stylish hats and bonnets 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.

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## CHAPEAUX À LA MODE.

### The Greek Dress.

AN English paper says:

"We have heard much less lately of the revival of the Greek dress. The truth is, the chiton is not becoming, with its abundance of folds, except to tall, slim figures; and many ladies make the matter worse by having their chitons made of thick materials, such as serge, or even silk sheeting. If they would try some of those Eastern thin, semi-transparent fabrics, which yet fall heavily and softly, because they are manufactured entirely of silk or linen, they would find themselves far bet-

ter pleased with their attire. Then, again, the effect is often spoiled by the chitons being trimmed with gold braid or other adornments, which, being stiffer than the stuff itself, necessarily cause the folds to hang stiffly and awkwardly. Still, for many women, the chiton, with the neck and arms of the wearer left bare, is a beautiful evening dress when made in soft Indian silk of pale blue, or salmon, or cream tint, or, indeed, of any pale, bright hue. Soft Indian muslin is another admirable material for chitons, but, of course, they must then be made very full, to allow for the almost vaporous quality of the fabric."

**BLACK LACE SCARFS.**—Black lace scarfs wound round and round the throat, and fastened at the left side with a silver brooch, appear to be more fashionable than ever, especially for complimentary mourning, when silver jewelry and black lace appear to constitute all the grief which it is thought necessary to profess. Violet balayeuses and violet killings are also much used in slight bereavements—a return to an ancient fashion, which is eminently becoming and pretty.

SEAL-SKIN fringe is a very rich and elegant species of chenille silk fringe.





ROSALBA TOILET.

**Rosalba Toilet.**—Very dressy and artistic in design, this *distingué* toilet is arranged to produce a "princess" effect, but is in reality a train skirt of especially graceful cut, combined with a polonaise, or long basquine, which describes panels at the sides reaching to the bottom of the skirt. The waist is tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounded to the armholes, and a seam down the middle of the back. The side gores and the fronts, back of the darts, are extended to form the panels at the sides, and the back is separated into four long tabs which are each gathered at the bottom and finished with a bow. The front of the skirt is trimmed with an apron drapery and two shirred flounces above a narrow plaiting; the panels at the sides are ornamented with five overlapping fan plaitings, and the long, rounded train is trimmed with a flounce, shirred in the middle. The sleeves are three-quarters in length, and the neck may be turned over in V shape to form *revers*, as illustrated, or left closed. This design is desirable for all handsome dress fabrics, and is particularly effective in a combination of materials. Price of pattern, thirty cents each size.

### Art Costumes.

The following is a description of costumes by modern English artists, and designed as "picture" dresses:

A very pretty winter costume of green cloth, edged with raccoon fur, came out delightfully; the dress seemed to be a short polonaise, with a coachman's cape, edged with fur, and a green cloth cap, having a fur band.

A princess dress of chocolate-brown velvet is very pretty, worn with a white hat of blue-green and amber necklace. Also a chocolate-brown merino, with velvet sleeves, over which is worn a lace scarf, tied lightly crossover-wise over the chest and fastened behind.

A girl in a "Zulu" hat looks pretty and picturesque in it and a little frock of a warm stone color; crossing over the breast is a fichu of white muslin and lace, with grenat bows at the throat, making up an odd, quaint mixture of one of Sir Joshua's children and our little ones of to-day.

A charming dress for a young fair girl is a pale

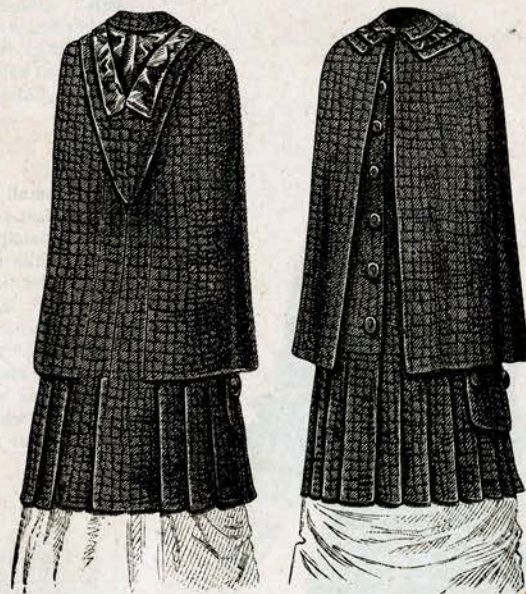
blue silk princess robe or sacque, opening in front over a satin petticoat of a slightly greener shade. A small kilting is the only trimming of the robe. The sleeve has a puff at the shoulder, and is short at the elbow. The brown hair is simply coiled rather high at the back.

A wonderful idea of color is given by "Lalage," which may be recommended to the attention of young ladies possessing brown hair having lighter brown shades. The color of this dress is a crimson wine-color; roses of the same hue, without leaves, wreath the fair brown hair in a round garland; the necklace is of beads of Egyptian blue.

A costume, both quaint and redolent of an earlier time, is a walking dress which is also a long plain princess costume of what seemed like Indian "puttoo cloth," in the natural yellow color of the wool. The long sleeves are of crimson velvet, and so is the under-petticoat, which is fully displayed by the overskirt being caught up at the side by a long cord from the waist. The small round hat is of the two colors.

"Mending the Banner" represents a dark girl with a clear complexion, wearing a perfectly charming dress of white and yellow brocade. In shape it is a plain princess robe, cut square in front—a square which is narrow on the shoulders and wider below—edged with bands of yellow satin of about two inches wide, with a row of pearl beads on the outer edge of the band; long sleeves, with a deep cuff of satin falling over the hands; pearl necklace; the hair cut straight over the forehead, and a yellow fillet binding the head. Nothing could be prettier than this for a dinner dress to be worn by a brune.

Mr. Perugini's "Leila" is habited in a dress of old pink and old red combined, which is exquisitely simple. The top of the bodice is gathered longitudinally; the sleeves are gathered also, but horizontally; the width of the spaces between the cordings being about an inch and a half. A Swiss bodice of the darker red velvet is cut with a pointed front, and round the top is a small box-plaited frill. A small lace edging at the throat, and below it an Indian necklace in silver fits close round the neck. A small bouquet of red chrysanthemums in front completes the costume. The hair, growing low over the Greek forehead, is plainly parted and slightly waved.



INVERNESS COAT.

**Inverness Coat.**—A quaint and stylish model, composed of a half-fitting coat, cut with loose fronts, side gores under the arms, and French back, the latter extending the entire length of the garment, while the required length on the front and sides is given by the addition of a deep kilt-plaiting to the bottom of the front and side gores. Shoulder capes in circle shape and a capuchin hood complete the design. It is suitable for almost any goods intended for out-door garments, excepting the very heaviest. The capes and hood should be lined with contrasting material. This design is illustrated on Fig. 3 of the full-page engraving. Pattern in two sizes, medium and large. Price, twenty-five cents each.

### Morning Dresses.

CASHMERE is revived for morning dresses, and what is sometimes called "shawl" cloth—in reality the exquisite "Chuddah" wool of the famous shawls of that name. White and pale blue flannel are also in great vogue, and white camel's hair trimmed with Indian embroidery.

The form adopted is always the princess, sometimes plaited in the back, as in the "Vinetta," a most graceful design for cashmere, or "shawl" cloth, but for flannel there is the "plain princess," and for camel's hair the "Justine," the latter pretty enough, and enough of a dress for wear at hotel breakfasts, or for receiving calls at home.

A pretty way of making the "Justine" in cashmere or camel's hair cloth is to have the inserted plaitings in the spaces round the bottom of the skirt made of satin the shade of the woollen material. No bows are needed, the gown looks more quaint and pretty with a handkerchief fichu of embroidered mull tied over it.

A flannel wrapper may have bows of satin ribbon, but ruffles are not obligatory; it may be finished with a feather-stitched hem. Cashmere and chuddah cloth admit of the use of lace in profusion, and satin ribbon bows in addition, and the "Vinetta" suggests how this garniture can be used to advantage, but this style of trimming looks best on colors, primrose, peacock blue, pale pink, and the like. White is more elegantly finished with colored Persian or Indian embroidery, into the latter of which gold enters, and the soft tint of the wool, and the warm colors blended in the ornamentation recommend designs of this description specially to brunettes.

belt. Amber necklace and ornaments made of amber beads on the ends of the basque. Pale yellow gloves, with kid lace tops. The double illustration of this toilet is given elsewhere. Price of pattern, thirty cents each size.

### Flower Pockets.

THE small flower pockets, which were so fashionable last year, have been revived. Some of them are heart-shaped, and are made of one kind of flower alone, while others are formed of a mixture of roses, lilies, leaves, etc. One of these dainty affairs worn at a party recently was made as follows: Two tea-roses were placed in the center of the pocket, by the side of which was placed a bit of heliotrope and a spray of lemon verbena. Around this cluster was wreathed a spray of peach blossoms, from which drooped a delicate vine of smilax. The costume was a cream-colored brocaded silk

over a quilted petticoat of delicate lilac satin, and added to this flower pouch, which hung from the waist, was a necklace, covered fan and jaunty capote, all formed of the above-named flowers.

they will never willingly be without a similar dress, and doubtless their adaptability keeps them in sight, and gives them their large measure of popularity. For traveling, for spring and fall rough and ready wear, and for "rainy" days they are infallible.

To these, for late autumn, has been added the "pilgrim" ulster, or capuchin, with a round cape under the hood, and heavy knotted cord as a girdle tied to one side. The ulster is made of the same shade of cloth or flannel as the dress, but the hood is lined with a color in satin, or perhaps with a stripe in plush—very dark green with garnet, or brown with crimson and gold, or navy blue with maroon and *écru*, or Russian gray with crimson, or mouse with wine color. Ten yards of ladies' cloth or flannel, forty-eight inches wide, would make the entire outfit, dress and pilgrim ulster, and half a yard of satin will line the hood; add to this flannel of the same contrasting shade for lining, and if the costume is made at home it may be completed at comparatively trifling cost, for a "pilgrim" ulster alone in the shops costs from twenty to twenty-five dollars.

**SASH RIBBONS.**—Among the newest sash ribbons are some very elegant ones, richly embossed in wreaths of antique gold, with a brilliant centerpiece of some richly shaded flowers. These sash ribbons are not sold by the yard, but by the flower.



### Reception Toilet.

AN elegant reception toilet of amber-colored *satin de Lyon* and garnet satin brocade with amber intermixed in the figures. The design used is the "Rosalba" toilet. The basquine or polonaise is of brocaded satin, trimmed with fan plaitings of amber satin and satin ribbon bows of amber and garnet; the back is separated into long sashes, each of which is gathered at the lower end and finished with a bow, and the sides form panels which extend to the bottom of the skirt. The skirt is of amber *satin de Lyon*, trimmed with shirred flounces, and having a draped apron on the front. The *marquise* sleeves are trimmed with *point de Venise* and satin ribbon bows, and the neck, cut out in V-shape, is encircled with a high *Medicis* collar of *point de Venise* wired into shape, a second row of lace falling like a *fichu* on the front. A single *Maréchal Niel* rose is worn at the

### All-wool Dresses.

FLANNEL which is made from the wool of the sheep has been discovered to be a very healthful as well as durable fabric. A German professor has made the discovery that sheep's wool attracts the health-giving qualities from the atmosphere as well as gives out some of its own; this theory, if accepted, will add to the popularity of fabrics made of the hair taken from the back of the sheep, and render the Shetland products more desirable than silk from French or Italian looms. Every one knows that a flannel suit, or one of all-wool ladies' cloth, simply made and untrimmed, save by stitching and buttons, is one of the most useful and comfortable of costumes. It is lady-like; it is fit for all kinds of weather; it is warm, yet not too warm, for it can be worn at almost any season without discomfort. Those who have once known the comfort of possessing one say



MARCIA WALKING SKIRT.

**Marcia Walking Skirt.**—Extremely simple, but of novel and graceful design and arrangement, this model is composed of an overskirt, irregularly draped in front and falling in a point at either side, and having slightly *bouffant*, pointed drapery at the back, and a short skirt trimmed with perpendicular, alternating bands and double box-plaits. The design is suitable for almost any kind of dress goods, but is especially desirable for the heavier varieties. Price of pattern, thirty cents.

### Renew Early.

It is well to forward your renewal of subscription early, before the holiday rush commences. The present issue, December, ends the term of many thousands of our patrons, and we desire to serve them again promptly on receipt of their orders.



LADIES' BASQUES.

## Ladies' Basques.

FIG. 1.—The "Surplice" waist, made of admiral blue woolen *armure*, in combination with the "Ulrica" walking skirt, having the drapery of the same material and the underskirt of *damassée* goods of the same color; belt and loops of dark blue satin ribbon; white linen cuffs and collar, and throat-knot of old-gold satin ribbon. A cut paper pattern of this waist thirty-six inches in bust measure is given with this month's MAGAZINE. Waist pattern, twenty cents each size.

FIG. 2.—The "Idalia" basque, made in brocaded silk, brown and old-gold color, used in combination with the "Clarissa" walking skirt, having the draped apron in the same material as the basque, and the skirt of *capucine* brown velvet. The under basque, skirt, collar, and cuffs are of brown velvet. A pretty *fichu* collar of white India muslin trimmed with fine embroidery is worn around the neck. The hat is brown and gold-striped velvet and plush, trimmed with shaded ostrich tips in the same colors. Basque pattern, twenty-five cents each size. Fig. 3 represents the back view of the basque.

## 1881—Renewals—1881.

You will renew your subscription for 1881, and will find a convenient blank on the last page which can be detached and used as a letter and order for that purpose.

## Novelties in Muffs.

THE prettiest style as yet shown is a muff of brown satin lined with satin sublime. The center is shirred in very close shirrings, the satin forming full double ruffles at the ends. Under these ruffles is placed full ruffles of Breton lace. A knot of artificial flowers is placed at one end of the muff, and a flat wide gold cord serves to suspend it around the neck. The wadding of these muffs is perfumed, so as to scent the wearer's gloves and handkerchief.

Another style has a center of peacock's feathers, with a border of golden pheasant feathers, and peacock satin ruffles lined with gold.

An art school shows muffs made of plush embroidered with flowers and designs appropriate to the season. On one is a design of winter roses, worked upon dark blue. A myrtle green is embroidered with a bunch of mistletoe and ivy, and on a rich black plush ground there is worked a spray of holly, with a robin redbreast picking at the berries.

FLOWER DESIGNS.—One of the newest is "The Hunting Hat," a hat shaped like a beaver in straw, to be adorned with streamers of gauze or silk, and bunches of roses or flowers. There are also decorated slippers, wheelbarrows and pompadour baskets to be worn on the side and lined with silk or satin, to be filled with flowers.

## Feather Fans.

THE feather fans that were originally made in Vienna are now manufactured in large quantities in Paris. The neck-plumage of the lophophore, the golden pheasant, and other tropical birds is employed for the fans composed of small feathers, and mounted with tortoise-shell or dark mother-of-pearl. The ostrich feather fans are the loveliest, as they are also the most costly. Mlle. Sarah Bernhardt brought this beautiful style into vogue last spring, and it is now all the rage in Paris. The feathers are necessarily of a very fine quality, and when mounted on cream-tinted mother-of-pearl or amber tortoise-shell, the effect is vaporous and picturesque in the highest degree. In pure white, for full ball dress or for bridal fans, these dainty compounds of ostrich plumes are perhaps seen to best advantage, but the colored feathers in delicate lilac and shaded red tints are very charming.

Painted feather fans show very pretty and unconventional designs upon straight cock's feathers, black or white, both having ebony sticks.

NEW BUTTONS.—Very handsome tinted pearl buttons are imported, with tiny pictures of cottages, vines, trees and flowers, carved in relief, and upon others delicately enameled and fine gilded work is seen.

## Ladies' Street Cos- tumes.

THIS illustration represents the front and back views of the "Myrtea" polonaise, worn in combination with a short, round underskirt. The costume on Fig. 1 is made of plum-colored ladies' cloth, trimmed with rows of machine stitching, and heavy silk cords and spikes. Fig. 2 shows an elegant street costume of gray, plush-finished cloth and garnet velvet. The polonaise and cape are made of the plush cloth, and the underskirt, pockets, cuffs, collar, and revers are of garnet velvet. Heavy garnet silk cords, terminating in spikes, are tied around the waist, and ornament the sides of the polonaise. Capote bonnet of pearl-gray plush, trimmed with garnet *satin de Lyon*, and a shaded red feather. Gray plush strings lined with garnet *satin de Lyon*. Price of polonaise pattern, thirty cents each size; skirt pattern thirty cents.

## Handkerchief Cos- tumes.

THE handkerchief costumes in wool do not find so much favor as the same designs in cotton, because they are so largely lost under a cloak. They are particularly adapted for mild climates where garments that envelop the entire person are little needed; but here at the North it is necessary to be always prepared for the worst, whether it comes or not, and it is only exasperating to have the intricate prettiness of a handkerchief costume lost under a thick ulster, or fur-lined cloak. One of the discouraging things about them is the difficulty of making them at home, but the clever seamstress will have little trouble if she provides herself with an "Edmee" skirt pattern. For the waist, the "Surplice," illustrated in the present number, is one of the best, and a handkerchief fichu may be substituted for the cross-over folds if preferred.

A pretty design for plain and plaid wool may be arranged by taking the "Clarissa" walking skirt, using the plain wool for the back, and for a kilted lower half to the front, and the plaid for a longer draped apron. Make also a round waist of the plaid, and sleeves only three inches short of the wrist. Turn them up with cuffs of the plain, add a broad belt, and pelerine-shaped fichu of the plain, and edge this and the cuffs with several alternate lines of dark silk cord and narrow gold braid.

The "Inverness" cape is a capital outside garment for wear with this dress, very suitable and becoming.

PLUSH bonnet trimming is laid in fluted folds around the crown, with a large bow on the top.

JACKETS of light colored cloth, with dark plush or velvet collars and cuffs, are worn by young ladies.

DRESS PACKING is an art in France; the way the skirt is covered with tissue paper, so that the folds of the material never come into contact, the rolls and balls of paper here and there to keep a sleeve shapely, to support a trimming, etc., are all studies; when the dress is lifted from its case, it has neither crease nor mark to show that it has been imprisoned during its transit.



LADIES' STREET COSTUMES.

January, 1881.

THE January issue of Demorest's Monthly Magazine will be the first issue of volume seventeen, and will be mailed a few days before our usual date, to enable club agents and canvassers to commence business for 1881 in advance of the holidays. This will be a superb number, and will contain one of the most beautiful gems of illuminated oil painting for the title page, ever produced.

Renew your subscription for 1881, and send another subscription with it. There are desirable articles in our list of two names that will amply repay you for the trouble. (See third page of cover.) A full illustrated list will be mailed on application.



MYRTEA POLONAISE.

**Myrtea Polonaise.**—This unique and stylish design has the long front slightly draped, and the back very deep, in coat shape with plaits let in the side form seams. It is tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back; and is ornamented with large, square pockets, and a double collar and *revers* describing a "Carrick" cape at the back. The design is suitable for a great variety of dress goods, and is especially desirable for the heavier qualities and a combination of materials or colors. The plaits in the back, if made of contrasting goods, produce an effective result. Price of pattern, thirty cents each size.

### Description of Colored Steel Plate.

**FIG. 1.—Pierrette.**—This costume is of white silk and cherry-colored satin. Short white skirt, with gored apron front, and very full gathers in the back. Loops of cherry-colored ribbon are placed in clusters down the front of the skirt, and upon each side is a broad box-plait ornamented with a row of large, round, cherry-colored buttons. A broad cherry-colored sash, the ends fringed with gold, crosses the skirt and is tied on the right side. The waist is pointed front and back, with cherry-colored *bretelles* on the front, which is closed with cherry-colored buttons, while the *bretelles* are trimmed with white buttons. A knot of cherry-colored ribbon is placed upon each shoulder like an epaulette. Rather large sleeves with deep cuffs, trimmed with cherry-colored buttons. Two other buttons are placed on the outside of each sleeve. High plaited ruff trimmed with lace on the edge. White felt hat, with high pointed crown, trimmed with ribbon and cherry-colored feathers. White kid shoes, with cherry-colored buttons and heels.

**FIG. 2.—Macon Peasant Dress.**—This showy costume, suitable for a little girl, has a short skirt, plaited full in the back, and trimmed with five gilt cords, setting off the red skirt. Small black silk apron, rounded at the corners and trimmed with a fluted ruffle pinked out on the edge, and round pockets. Emerald-green velvet basque, the neck low in front and the bottom cut out in

"polka" tabs bordered with gilt braid. The front closes under a double row of gilt braid. The belt is of the same braid. The sleeves are straight and trimmed with a band of braid that heads a plaiting of velvet, with an inside plaiting of lace-trimmed muslin. Two other plaitings of muslin and lace finish the neck of the basque. *Maconnaise* hat with the top crossed by large gold pins. Small black satin shoes with silver buckles.

**FIG. 3.—Lady of the Court of Louis XVI.**—Watteau dress of rich blue satin or brocade, with court train, over a gold-colored satin petticoat richly trimmed with white lace. It is cut very low and square in the neck, with flowing sleeves trimmed with white lace. A narrow ruff of lace is fastened around the neck. Knots of gold-colored satin ribbon ornament the waist and sleeves. The hair is dressed close to the head, and powdered, with a cluster of pink rose-buds on the left side. White satin slippers embroidered with rose-color.

**FIG. 4.—Gypsy Costume.**—Gold-colored satin princess dress laced up the back. It is crossed transversely on the front and back of the skirt by two bands of *tulle* embroidered with gold stars. The waist is cut low in the neck. A scarf of black satin, embroidered in gilt designs, crosses one shoulder and is fastened in a belt around the waist, reappearing on the skirt fastened high on the right side and terminating in a handsome bow at the left. A double string of gold beads around the neck. Moorish cap of black velvet with a rich gold tassel. Broad gilt bands around the arms and ankles. Pink silk stockings and gold-colored satin slippers.

**FIG. 5.—Folly.**—A showy costume made of crimson satin, blue velvet and blue gauze. The short princess dress is of blue velvet, as deep as the knees, cut in deep, sharp points all around. Under the lower edge is a band of crimson satin cut in sharp points; each one of the points is finished by a little bell. Under the lower edge of the satin band is a band of blue gauze taken double and plaited in deep flutings which are placed between the satin points. A scarf of blue gauze is draped in *paniers* on the hips. The bodice has a pointed *plastron* trimmed with a band of crimson satin cut out in points, and loops of crimson satin ribbon. The neck is cut square in front, and the short blue velvet sleeves are cut in sharp points, each furnished with a little bell. Cap of crimson satin and blue velvet with bells. Crimson stockings and black shoes.

### Husbands,

SEND a year's subscription to the publishers of Demorest's Monthly Magazine. It will repay your household a hundred times its cost in hints and information not attainable in any other way. The engravings alone furnish a gallery of art in themselves.

### Young Man,

SEND your particular lady friend a year's subscription of Demorest's Monthly Magazine. It will cause you to be in her remembrance for a whole year, and its lasting effects will be a splendid result.

### Yellow Lace.

EVERY kind of lace now worn by fashionable ladies is of a bilious hue; lace, in fact, can scarcely be too yellow to be in style. The color is different from the peculiar tint which time imparts to lace, and to which the antique fabric owes much of its value. Fichus, ruffles, neckties, jabots, fraises, stomachers and collars of yellow lace are considered quite indispensable to modern toilets. Indeed, it is these little nothings which give effect to the simplest robe, and without them the richest and most elegant toilet lacks that indescribable something which is termed finish. Collars and cuffs made of black silk are also worn. They are large as regards the collar, while the cuffs are correspondingly deep, and both are trimmed with saffron-tinted lace.

### A Reception Dress of Black Satin.

At a recent private reception a lady wore a dress singularly simple and elegant. The skirt was made with a train held rather closely to the figure. At the bottom was a balayouse of gold-colored lace. Across the front of the dress there was a very simple tablier of black satin edged with black Spanish lace. The bodice was cut in a low square, the opening being filled up with black Spanish net gathered at the neck and finished with a thickly plaited *ruche* of lace, also black. There was a short full puff of satin around the armhole, with sleeves of lace below, terminating at the elbow with lace ruffles, long black Suede Saxe gloves being worn to meet them.



VALETTA CLOAK.

**Valetta Cloak.**—In *visite* style, but longer than the garments usually designated by that name, this design is cut with *sacque* fronts which are joined to a skirt-piece that reaches only to the waist line at the back; and the upper part of the back is arranged to form the outer parts of the sleeves, and has a seam down the middle. This design is adapted to all of the materials that are used for out-door garments—silk, *siellienne*, *satin de Lyon*, cloths, etc., and can be trimmed elaborately or simply, in accordance with the material used. It is illustrated, *en costume*, on Fig. 1 of the full-page engraving. Pattern in two sizes, medium and large, price, thirty cents each.

## Winter Cloaks and Outside Garments.

THE great variety and picturesque grace of the hats and bonnets demanded that some effort should be made for the cloaks, and the result is all that the most exacting could ask for. It is not to be expected that modest folks will undertake the gorgeous pelisses of richly brocaded silk, with lining of old gold, or striped plush, with kilting, and *passementerie*, and cords, and fringe, and every sort of fascination; but it is a pleasure to think it possible to adorn one's self in such imposing style, if one had money enough, or toilet to harmonize with it, and nothing to do but wear it with becoming dignity. But the range is fortunately very wide, and the "small incomes," who have to count the pennies as well as the dollars, need not feel left out in the cold. Even the elegant and expensive cloaks are not all loaded with trimming; some of them are severely plain, and there is a disposition to return to cloth, of which so many handsome styles are manufactured, and make it up in the plainest manner, with no addition save stitching and buttons.

When this is the case the cost is put into quality, and the "velvet" beavers are often chosen, with reversible sides, crimson or garnet in color, and long-haired—the most stylish cloths that can be imagined, but six and eight dollars per yard. There are plain silk fur-lined round cloaks, but they are no longer the *ne plus ultra* of elegance. They may be worn as wraps, but for "dress" cloaks, the material must be satin, figured silk, *satin de Lyon*, or rich *sicilienne* lined with quilted satin or plush, and richly trimmed. The forms are the pelisse or the dolman, modified and elongated.

Some form of the dolman for visiting, and especially for evening opera or concert wear, is indispensable; and it is the light, delicate ones that are cut small; the black are larger, though both show a rich lining and a profusion of exquisite ornamentation. The finest opera cloaks are ivory-white satin brocade, with lining of quilted gold-colored satin, and pearl and *chenille* decoration in the shape of *passementerie* and fringe.

Cloth cloaks and jackets are principally distinguished by their shape, and the quality and texture of the material. Contrasts in color are not indulged in, nor any mounting except a narrow, turn-down collar of velvet. The fashion in vogue last year and previously, among certain manufacturers, of trimming outside jackets with stuffs in mixed colors or stripes, was found to be bad because the trimming was so often out of harmony with the dress. Most of the new cloth cloaks take the cape form. It will be observed in the "Inverness," illustrated in the present number, and which looks well made of reversible cloth showing a color when the cape is thrown back.

The "Valetta" may be made in cloth with very good effect, finished with stitching, and with double loops of cords and buttons down the front for fastening.

The "Richelieu" pelisse is an example of the full, long, clerical cloaks which are a picturesque feature of the season; but the most practical design is the "Russian" paletot, a well-fitting, simple, yet elegant cloak, adapted to either cloth or velvet, or silk trimmed with plush, and which may be made at home, without the least difficulty, out of three yards of double width (forty-eight inches) cloth. It ought to be remarked that velvet is recovering its prestige, and is used for some of the richest imported cloaks, but it is really less desirable than the "feather" cloth, with its soft, deep, velvety pile, and adaptability to all kinds of weather except warm, and every variety of circumstance, for it is always elegant.

## Winter Hats and Bonnets.

DURING the early part of the season nothing was to be seen in the way of ornaments for hats but feathers, and feathers were so many, and so varied in color, size, style, and arrangement, that they left nothing apparently to be desired.

Bonnets did not help the matter a great deal, for the more dressy were made entirely of feathers, and those that were not made of feathers were beaded, and ornamented with magnificent ribbons, so costly as to be sold by inches instead of yards, and with beaded lace hand-wrought to match the embroidery which covered the crown. But the advancing season brought us a variation from these modes in the shape of quaint little shirred or "drawn" bonnets of velvet, so small as to leave little room for trimming, but large enough to display the most admirably executed wreaths of velvet leaves and flowers. Color, graining, shading, everything is perfect, and this wreath, which does not extend entirely round the bonnet, the plush or satin strings and lining matching the strings, constitute all the ornamentation necessary. We owe these tasteful little bonnets to the revival of velvet costumes with which they are worn, and they are more fashionable in colors than in black. The velvet may be wine-color; the wreath, in this case, will be shaded in this color, and the lining and strings will be of satin in a light shade, or the lining will be old-gold, and the strings of plush lined with old-gold satin.

A very stylish plush bonnet is turned up on one side with a scarf of striped velvet, old-gold, and bronze—the plush being bronze in color, and having a very long pile. The feathers which completed the decoration were one bronze and two old-gold.

Bonnets of ruby plush are the most striking specimens, perhaps, of millinery taste which the winter has brought us, but they require to be of the very richest materials, and worn with the most elegant toilets. A very handsome imported one has a crown and ornamentation of gold lace, the pattern outlined with ruby cheville. The strings are lined with gold-colored satin, and the lining of the brim is gold satin also.

A Veronese hat of *écru* beaver is very graceful. Upon one side is a very long and full ostrich plume of the natural color, which curls over and over nearly to the shoulder. The brim droops very low on one side, but is turned up on the other with a tiger's foot with gilt claws. A Sir Joshua Reynolds hat of black beaver is turned up with a plume of three feathers, one of which is long, and droops over the left cheek. Soft caps are very much liked by young ladies, and take on many quaint and pretty shapes; the most popular is the Henry VIII, a cap all crown—that is to say, having a large round crown which resembles the "Beef-eater," and is joined to a narrow brim, from which an ostrich feather fastened with an ornament sweeps the cheek.

There are fur bonnets very quaint and wintry-looking, which are a decided poke as to shape, only the brim is bent coquetishly instead of being set up in the old stiff, uncompromising fashion. These are trimmed with satin ribbon and plumes of handsome feathers, and sometimes have an edging of soft, light fur as a finish to the brim.

The simplest hats for ordinary wear are the felt Derby, but they are only suitable for children and very young ladies.

JACKETS of velvet brocade have taken the place of Persian silk, but they do not mold the figure like the soft Eastern brocade.

## Children's Parties.

A GREAT change for the better has taken place recently in the hours at which children's parties are held, as well as in the refreshments which are furnished on such occasions. There was a time when, in the willingness to allow them to ape the manners of their elders, entertainments began late in the evening, and were allowed to extend far into the night, while with their little bodies so tired it was with difficulty they could be kept awake, they were allowed and even encouraged to gorge their stomachs with indigestible sweets. Enough of common sense has at last crept into the heads of even the most thoughtless of fashionable mothers to modify some of the worst of these errors. Children's parties now begin almost invariably in the afternoon as early as four o'clock, and continue only until seven, eight, or, at the latest, nine. Dress is more sensible, in so far as it is always high at the neck and long in the sleeves, and when materials are thin, they are invariably made over silk, so that flannels can be worn, if they are customary. Naturally the costumes are not less rich or tasteful than formerly, but they are more natural; they do not stand out stiffly from the unprotected limbs, they cover the body, and a great deal of latitude is permitted in the way of picturesque, quaint, and simple dressing.

The forms observed are much the same as ever, and there is a use for their observance, for they teach good manners, and get rid of the awkwardness and self-consciousness which is so terrible an obstacle to the young. Probably one of the severest ordeals that a boy ever passes through, is entering a strange room, brilliantly lighted, where are assembled a bevy of bright, prettily-dressed girls and boys, *au fait* in all the arts of the dressing-room, and to whom he must pay his respects with such care and grace as he can muster—a field of battle demands not much more courage.

The most fashionable parties for little ones are dancing parties, of course, and at these the dressing is lighter and more elegant than at the less formal afternoon parties, where music, games, Punch and Judy, or some seasonable and interesting amusement is introduced. Near Christmas, a Christmas-tree, or *four* Christmas-trees, one in each corner of the parlor, as one generous lady had them last winter, or a Father Christmas, which is even more exciting.

The great point of the dancing party is, of course, the "German," because in this the pretty favors that are given away are almost more dear to the childish heart than the gifts from the famous Christmas-tree. A "German," therefore, has become a necessary feature of a dancing party, and adds considerably to the cost. It also prolongs the entertainment to a much later hour than is wise or wholesome for boys and girls, whose pleasures, at this age, should be simple, and only preparatory for a brighter future when they are old enough to understand life as well as enjoy it.

STOCKINET for "Jerseys" is now sold by the yard, and makes up into charming cuirass basques.

CORDS WITH TASSELS have largely taken the place of belts for street and house wear.

## Renewals of Subscriptions for 1881.

To those interested in making up clubs for Demorest's Monthly Magazine, we are prepared to send on application, by return mail, circulars, cards, and blanks for renewal of subscriptions for 1881. We endeavor to supply all in advance, but may have overlooked some of our interested friends.

## Children's Fashions.

WE were amused to find, the other day, in a scientific periodical, a scathing article on the dress of modern children. The writer declaimed eloquently against the low necks and short sleeves, the bare legs and profuse skirts, with an utter ignorance of his subject that was truly refreshing, and that made one wonder if he had really been so engaged in studying physiological laws during the past twenty-five years that he had known nothing of what was passing around him, or of the advances made in other fields besides his own.

All his strictures were really addressed to the customs and habits of dressing children which obtained upwards of a quarter of a century ago, but which have long been discarded by sensible mothers, and mainly even by fashionable ones.

In fact, in some respects the fashionable ones set the example of a simple and truly hygienic style of dress, which, however, all mothers are free to avail themselves of, and which they do employ to the extent of protecting the children abundantly from cold, though some do it through more cumbersome and elaborate methods than others. Strange to say, the principal thing that stands in the way of a truly simple, wholesome, and hygienic dress for little girls, is economy. The mother's and older sisters' clothes must be made over for the younger portion of the family, and to save trouble, and also to render them available, they must, to a certain extent, follow the original design, and become reduced copies of an older person's garments.

The comfortable winter dress of a girl to-day is a knitted merino combination undergarment; over this a cotton one; over this a corded waist, to which is buttoned a red flannel skirt; over this a lined princess dress of wool; and over this, when she goes out, a coat, or long sacque, or ulster. Her hose are so long that they extend well up on her thighs, and are ribbed. Her boots are stout pebble-goat, her hat is felt, a broad collar or handkerchief is placed about her neck, and her warm mittens are attached by a cord, so that she shall not lose them. Even her party dresses are made high, and when the red flannel is taken off, a white one—embroidered, perhaps, but that does not lessen its warmth—is put on, and a muslin, embroidered, over that. Nothing can surpass the freedom, warmth, and comfort of this mode of dress, and if it can be improved upon we should like to see it done as quickly as may be.

Can anything be prettier or quainter than the "Minella" coat illustrated in our present number, for a girl of eight, ten or twelve years? The waist tied with a cord, the cape and hood reproduce the "Pilgrim" ulster as nearly as may be, and give a simple garment, as useful as it is pretty and picturesque. The "Myrtle" coat is a still plainer and more practical design, but stylishly cut, and capable of having a certain distinction and elegance imparted to it by the use of thick, soft lambswool cloth and handsome buttons. The finish consists merely of rows of stitching and an inside facing.

The "Evalie" jacket is for an older girl, and may be of cloth trimmed with plush or velvet, plain or figured, and loops of cord, which assist the buttons in forming the fastening.

The "Henrietta" costume is a tasteful combination of figured with plain material. It may be made very elegant by the use of rich materials, satin and damassée for example, but it is very pretty in figured silk and wool, with cashmere for the trimming and drapery, and it may be made with very good effect of plain and plaid wool, or plain and spotted delaine of an inexpensive quality. For a girl of ten or twelve years, three yards of the figured material will be required, and six of the plain if it is narrow width, but no trimming

is required in addition, save a yard and a half of ribbon and a couple of dozen of buttons, and the ribbon may be dispensed with if preferred. The "Coralie" basque is such a becoming design that all the little girls will be begging their mammas to make them one, and it is recommended as very pretty and useful for school wear, because warm and snug, and extremely neat and well-fitting.

The "Nydia" overskirt is a graceful design and is suitable for a party combination of twilled silk or satin with foulard or damassée. It may be made also in white gasoline over silk, with the flounces embroidered in colors or composed of kilt plaiting.

Muslin dresses are quite set aside for party purposes for children, but muslin pinafores are a great rage, tied with bows of satin ribbon over pale blue or pink silk dresses, and with these are worn very dark and even black stockings. At a recent entertainment, two little girls wore black velvet dresses, slashed on the sleeves with yellow; muslin pinafores gathered up with yellow satin bows, and bouquets of moss rosebuds, pale blue sashes lined with yellow, and ribbon to match in the hair. Another wore a pale blue silk underdress, with a white muslin overdress, trimmed with lace reaching to the knees, a blue sash and dark stockings.

The tiny grandson of the hostess, in a knickerbocker costume of bright blue velvet, with silver buckles at the knee, a blue scarf round the waist, a Vandyke collar of Honiton lace, over which floated golden hair, puce stockings embroidered with light blue cloaks, made up an ensemble that would have charmed a painter.

From the family of a foreigner resident in New York, came a lovely child in crimson velvet and point lace. There were white princess dresses embroidered with crewel stitch with shades of yellow and olive, and some lovely pinafores of foulard trimmed with white lace over white silk with plaited flounces. The favorite costume for the boys was the sailor dress; but there were some elegant little suits of dark velvet with lace ruffles.



MYRTLE COAT.

**Myrtle Coat.**—A practical style of walking coat for small children, reaching nearly to the bottom of the dress, and cut in sacque shape, with loose fronts and a "French" back. It is desirable for any kind of material suitable for a child's out-door garment, and may be trimmed in any way appropriate for the goods chosen. A facing of a contrasting color or material on the pockets, collar and cuffs will be very effective, and the edges can be finished with galoon or narrow braid, or in the "tailor" style—several rows of machine stitching—as illustrated. Pattern in sizes for from two to six years. Price twenty-five cents each.



MINELLA COAT.

**Minella Coat.**—This stylish little coat is cut with sacque fronts, side gores under the arms, and a French back, the necessary fullness being imparted by extensions on the back pieces, and plaits set in on each side of the back. The design is completed by the addition of a "coachman's" cape and a capuchin hood, both of which should be lined with a contrasting material, that should also be used to face the plaits in the skirts. The bright-colored facings, rows of machine stitching near the edges, and large square buttons furnish all the trimming required. The design is appropriate for any of the various materials used for children's out-door garments, especially the mixed goods and plaids now in vogue. Pattern in sizes for from eight to twelve years. Price, twenty-five cents each.



HENRIETTE COSTUME.

**Henriette Costume.**—Composed of a plain, corded skirt, trimmed with three deep side-plaitings, and a polonaise or redingote with draped side paniers and a long coat-basque at the back, this is a decidedly stylish and becoming costume for a miss. The polonaise is very much cut-away in front, and is tight-fitting, with a single dart in each side of the front, side gores under the arms and a "French" back. It is ornamented with a large turned-over collar, fastened with a bow on each side of the front, and deep cuffs with revers on the sleeves. This costume may be made up in almost any dress goods excepting the thinnest, and is prettiest in a combination of plain and figured as illustrated. Pattern in sizes for from eight to twelve years. Price twenty-five cents each.

## Baby Clothes.

A REMARKABLE display was made recently of an outfit prepared for an expected baby by Lord & Taylor, the mother being a New York girl, married to an Italian marquis. The outfit comprised crib and its belongings, the furnishing required by the young mother, and the complete wardrobe for a baby—the whole costing upwards of three thousand dollars. Every stitch of the sewing was executed by hand; and the tucking, the hem-stitching and plain—even hemming and over-hand sewing—were dainty as the embroidery. There were three dozen slips and dresses, and other things to correspond. The two finest dresses were made entirely of the most exquisite Valenciennes lace; one (the christening robe) over white, the other over pale blue satin, with satin sashes. The beauty of these lovely robes of delicate hand-made lace cannot be described.

There were two cloaks—one of white satin-finished faille, embroidered by hand in white sewing silk in lovely flower and tendril patterns, and another of white damassée trimmed with bands or netted pearl trimming, and both lined with quilted white satin, bordered with wide, real Brussels lace, and accompanied by charming little cap bonnets and hats also to match—the latter precaution being taken so that the demands of the aggressive sex might be satisfied. The marquis himself has taken the utmost interest in the gradual development of ideas in the belongings of his future offspring. He discovered his good sense, as well as his taste, by insisting that the trimming should be put in straight, and with no short, patchy or diagonal lines. This gives to even the most costly conceits a charming air of simplicity, and one quite in accordance with the fineness, the delicacy, and infantine character of the outfit. The skirts worn with the best dresses have ruffles and insertions of real Valenciennes—fine as that of which the robes are composed—half a yard in depth; and the flannel petticoats are most effectively embroidered in lamb's-wool, which produces raised figures, outlined with white silk. The little boots are knitted in crochet stitch in white or pale blue silk, and there are six sacsques of white French cashmere—all embroidered in lovely patterns, filled with lace-like dots.

The crib is a royal nest of willow, concealed by canopies and draperies of lace, tied with myriads of bows of blue satin ribbon, and lined with quilted satin. The mattresses were first covered with cream-tinted satine, afterward with blue silk; pillows the same. Sheets and pillow-covers are of finest linen, bordered with flounces of real Valenciennes lace a quarter of a yard in depth. The blankets are of the softest wool, bound deeply with blue satin ribbon and embroidered with the monogram and coronet of the marquis. The down coverlid is of blue satin, bordered with wide lace, and the monogram and coronet are repeated in raised stitch in enlarged size and in several shades of blue, which brings them in relief upon the blue satin ground. The baby's afghan is of white lamb's-wool divided into squares, with broad blue satin ribbon, and edged with wide imperial point. In opposite corners are bouquets of shaded rosebuds embroidered in raised stitch, in natural colors, and tied with baby bows of blue satin ribbon. In the center is the long double S and M, surmounted by the coronet, which looks quite like a crown.

For the mamma there are sheets five and a half yards long and three and a half wide, bordered with fine, deep needlework ruffles, tucking, hem-stitching and insertions; pillow-slips to match. There is a satin eider-down coverlid to match that of the baby, only, of course, larger, and two "sitting-up" gowns—one of princess cashmere, lined with white flannel and trimmed with satin rib-

bons, and eight dozen yards of beautiful real Languedoc lace; the other a robe of mull, with front of puffed and ruffled Valenciennes, enriched with cascades, over the same delicate shade of blue satin as that which marks the entire outfit.



CORALIE BASQUE.

**Coralie Basque.**—A tight-fitting, belted basque, cut away in front and ornamented with a broad, turn-over collar, cuffs with revers, and a surplice trimming gathered at the shoulder seams crossed from right to left, one side finished in the middle of the front and the other plaited in at the belt. It is fitted with a single dart in each side of the front, has side gores under the arms, side forms rounding to the armholes, and a seam in the middle of the back, the side gore and side form seams being left open below the belt like a polka basque. The design is stylish and very becoming to slender figures, and is desirable for any kind of dress goods. Pattern in sizes for from eight to twelve years. Price twenty cents each.



EVALIE JACKET.

**Evalie Jacket.**—An elegant design for a miss's street garment, with a Louis XV. vest and "Pierrot" collar. The fronts are joined by three cords crossing the vest and attached by buttons on each side. It is nearly close-fitting, with a single dart in each vest front, side forms rounded to the armholes and a seam down the middle of the back. The design is suitable for all kinds of materials that are usually chosen for out-door garments, and for many classes of dress goods; and is especially desirable for a combination of materials or colors. The vest, pockets, cuffs and collar, if made of a contrasting material, furnish all the trimming required. Pattern in sizes for from eight to twelve years. Price twenty cents each.

## Woolen Underwear.

A DECIDED reaction is taking place in regard to woolen underwear, which for some years past has been neglected by the wealthy and fashionable for silken garments. Physicians in many cases have expressed their disapproval of this change, and recommended patients to return to wool, especially in the winter season, and the reactionary influence of this advice has doubtless been assisted by the improvements made in the shape and style and finish of woolen under-garments.

The combination underwear only need to be made in a wider range of qualities, and at prices averaging not more than the two single garments of corresponding quality, to be almost perfect for the use they are intended to fill. At present the price for an inferior make is higher than that of the pair of single garments, and when the quality is high they are quite out of the reach of moderate purses. They are however convenient, and the improvement of a single smooth garment over the clumsy gathers of woolen drawers and vest must be experienced to be appreciated.



NYDIA OVERSKIRT.

**Nydia Overskirt.**—Graceful and unique, this overskirt is composed of a deep draped apron trimmed with a gathered flounce, and double draperies at the back; the lower part falling plain, and the upper looped high on each side. This is a pretty design for almost any dress material, and is especially adapted to those that drape gracefully. Pattern in sizes for from ten to fourteen years. Price twenty-five cents each.

## Mme. Demorest.

THE fashions presented at this celebrated house are pronounced perfect in every particular. The designs are numerous, and every style of figure can be advantageously fitted. In this important branch of dress, there is so much to be depended upon that it makes a well-fitting pattern, one that has all the changes that fashion institutes from month to month, a most desirable article to possess. The lay figures at the Demorest house are dressed in tinted paper costumes, so accurate in design and so rich in blending hues that you almost fancy the toilets are formed of expensive fabrics and adorned with the dainty garnitures of the season. An excellent idea can be borrowed from these modes that will enable any one more correctly to construct a dress which is to be made at home. The exhibit of fashions in all the various branches that patterns portray, has been accomplished in a very satisfactory manner by the Demorests at their fall and winter opening.—*Evening Telegram.*