



## REVIEW OF FASHIONS.—JANUARY.

### **COUPON ORDER,** Entitling holder to a Pattern, will be found at bottom of page 207.

THE popularity of moiré antique remains unabated, and the ingenuity of designers has been exercised to devise new patterns of watering, none of which, however, possess the rich effect of the original design. One of these has, at regular intervals, little pools, as it were, of concentric rings on a surface of large waves; and another has similar but less regular pools, and the ground watering is disposed to form a sort of triangular connection between them.

Stripes form decidedly the most prominent feature in all dress fabrics, and the draperies and skirts are devised to afford them the best effects. Moiré stripes in alternation with satin stripes embroidered with gold and silver are seen in the latest importations of evening fabrics, also wide stripes of faille brocaded with garlands and separate flowers, alternating with moiré stripes in a strongly contrasting color. The combinations of color are something marvelous, and the same design may be found in almost any desired tints.

The same fancy for stripes prevails in drapery nets. Insertions of white, cream or black lace, alternate with moiré ribbon of any of the fashionable colors; and embroideries in stripes of steel, gold, pearl or colored beads appear on black, white, cream, and all delicate colors. In using these, as a rule, the width of the net forms the length of the drapery; and the artistic draping deprives the stripes of their inherent stiffness.

A charming toilet, part of a trousseau recently completed, is so designed that it is appropriate for a visiting costume, and by the addition of a train and open corsage is transformed into a lovely evening dress. It is of blue velvet, not a very dark shade, made with a round skirt artistically draped at the back, and opening in front over a narrow tablier of plaited *peau de soie* of the same shade, the front edges of the velvet adorned with one or two embroidered *motifs* of steel and gold tinsel and blue silk, and a band of *passementerie* to match around the bottom. The waist is of *peau de soie*, trimmed with bands of embroidery placed across it at the

back in a most original manner. The second corsage is of velvet, open in heart shape in front and trimmed with the embroidery, the edge of the opening bordered with cream tulle and old-gold lace. The train is adjustable, similar to the one illustrated on page 188, and is of blue velvet lined with *peau de soie*.

Among the dainty accessories of the toilet, that can be purchased ready for use, are *balayouses* made of silk,—pink, gray, blue, etc.,—having a pinked plaiting mounted on a plain facing of the same material. Another style, made of tarlatan laid in very fine plaits, is trimmed with rows of colored ribbon velvet. Black with red or amber velvet is especially pretty, and can be used in an all-black costume or one in which the corresponding color is combined.

Handsome skirts for winter wear, a decided improvement on the heavy quilted skirts of former years, are made of striped or plain silk, satin, or plush, lined with flannel or silesia, and bordered with a plaited flounce. Even here, stripes have the preference. The fashionable tournure is perceptibly smaller, and appears more as a dress extender, and without the bunched-up effect with which we have been so long familiar.

Soft muffs, made of material matching the costume or wrap, trimmed with fur, *passementerie*, lace, ribbon bows, and other fancy decorations, in accordance with the material, are very fashionable. Independent muffs for dressy wear are made of bright-colored plush or velvet, elaborately trimmed with lace, beaded *motifs*, tinsel embroideries, feathers, flowers, etc.

The newest handles for umbrellas are of sterling silver, generally oxidized, in various odd and artistic shapes, many of them elaborately chased, and others oxidized to produce the effect of being partially worn. Solid gold is also in favor for the purpose, and in combination with ivory makes the most dainty and artistic handle imaginable. Silver combined with buckthorn is especially liked for a gentleman's umbrella; and a ram's horn of solid silver, slightly oxidized, and forming a ring large enough to slip over the hand, is a favorite design on those intended for ladies' use.

For evening toilet and opera wear, small ornamental additions to the coiffure are composed of little puffs of fancy

tulle, small bows of ribbon disposed in aigrettes, light sprays of flowers, ostrich-feather tips, a butterfly of colored feathers attached to a swaying stem, and any combination of these charming "nothings," which are so decorative and yet defy description.

An odd bonnet is covered with a net-work or interlacement of pinked-out strips of fine white cloth or felt, tacked with gilt spangles. The garniture consists of a bow of ribbon and two white ostrich-tips, set well forward.

FOR information received regarding materials, thanks are due to James M'Creery & Co.; for shoes and umbrellas, to Stern Bros.; and for evening wraps, to B. Altman & Co.

## Illustrated Fashions for Ladies.

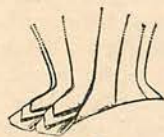
### Othilde Basque.

THIS style of basque can be made in almost any seasonable material, but is most suitable for semi-dressy purposes. The illustration shows a combination of Gobelin-blue cashmere with cream-white velvet, the latter used for the waistcoat, which is fastened with gold buttons. Four large ivory buttons, inlaid with gold, ornament the basque. This basque is cut with double side forms; and for some materials the effect will be improved by making the lower points in the back of the same goods as the vest. Full directions about the pattern are given on page 195.

### Nathalie Casaque.

(See Pages 187 and 190.)

A SIMPLE but very dressy design, which can be used for all heavy or medium weight materials that are used for outer garments. The front view shows it made in figured brown plush, trimmed with brown ostrich-feather bands, and handsome brown cord passementerie without beads, and the plaited vest of brown faille Française. The back view



Othilde Basque.  
(BACK.)

represents it made in black velvet garnished with black lynx fur and handsome jet passementerie, and the vest is of black silk. This model is easily arranged, and is an excellent one for cloth trimmed with fur, the fur to be carried all around the bottom and up the fronts. The hat shown on the half-length figure

is made of the same material as the cloak, and trimmed with feather bands and bows of moiré ribbon; the muff is of brown velvet, trimmed with brown and gold embroidery and brown moiré ribbon. For directions about the pattern, etc., see page 195.

## Evening Toilet.

(See Page 188.)

PALE yellow moiré antique, white *mousseline de soie*, and white tulle embroidered with pearl beads, are the materials used for this graceful toilet, for which our gored foundation skirt, the "Adjustable" train and drapery (patterns for which are given with this number), and the "Florinda" basque (without the outer fronts and revers), given in the July number, are used. The combination of the materials can be easily copied from the illustration. The sleeves are omitted from the basque, and the neck is cut square in front and in pointed shape at the back, the latter opening reaching as low as may be becoming. A bunch of poppies ornaments the left shoulder, and a cluster of the same flowers attaches the tulle scarf to the skirt. The narrow apron (which is faced on the foundation skirt), and the back breadths of the foundation skirt are of the moiré; and the spaces at the sides are filled with a deep plaiting of *mousseline de soie*, the plaits lapped at the top to bring them in to the required width. The adjustable train is placed under the point of the basque. If a more dressy corsage be desired, the low one illustrated on page 191 can be substituted. Pale lemon-tinted *Suède* gloves, and a fan of white ostrich feathers complete the toilet. For further information re-



Othilde Basque. (FRONT.)

garding the train and drapery, and the foundation skirt, see page 195; and for the "Florinda" basque, see the July number.

## Evening Wrap.

(See Page 189.)

A HANDSOME evening or carriage wrap, made of golden-brown plush, lined and trimmed with gray fox fur, and embellished with elaborate ornaments of shaded brown beads.

We do not furnish a special pattern for this wrap, as it is cut like the "Attalia" pelisse, given last month, without the plaits at the back; although they can be retained if preferred.

**Elgiva Jacket.**

(See Page 190.)

PLUSH, velvet, or any kind or quality of cloth can be made up after this design, and the use of fur is a matter of individual taste. Braiding could be used, and the fur retained for the neck and sleeves; and for light qualities of goods, for spring wear, rows of stitching will furnish an appropriate finish. Directions regarding the pattern, etc., are given on page 195.

**Lady's Costume.**

(See Page 190.)

THE front view of this costume represents it made with basque and drapery of gray-blue velvet embellished with steel braid, and plaitings and facings of steel-gray faille Française; the back view shows the basque and drapery of brown camelette, with brown cord disposed in a braiding pattern, and the plaitings in the skirt, and the facings on the drapery, of fawn-colored faille.

The patterns used are the gored foundation skirt, the "Lesbia" drapery (patterns for which are given with this number), and the "Florinda" basque, given in July, from which the outer fronts and revers are omitted. Further information regarding the foundation skirt and drapery is given on page 195.

**Ernestine Hood.**

(See Page 190.)

CASHMERE of any color, light qualities of cloth, velvet, or plush can be used for this comfortable hood, lined with silk or satin, and finished with a fur or feather band, or a ruching of lace, ribbon, or pinked-out silk, according to the material used. Full particulars about the pattern are given on page 195.

**Evening Corsages.**

(See Page 191.)

WE do not furnish patterns for either of these basques: the "Romelda" given in the September number, or the "Florinda" in the July number, with slight modifications, will serve as a model for both.

The half-length figure shows a corsage made of ruby vel-

vet, trimmed with black Marquise lace and cut garnet beads, which is worn with a skirt of Marquise lace flouncing draped over ruby satin. The arrangement of the trimming can be easily copied from the illustration. The neck could be left high in front, if preferred, and the space filled with motifs of garnet beads; and the sleeves made any desired length, with the same style of garniture, or a frill of very narrow lace could be added if they reach just below the elbows. The same idea could be utilized for different materials and combinations.

The other illustration represents a low corsage made of cream-colored faille Française, trimmed with satin ribbon and crêpe lisse of the same shade, and a spray of meadow-sweet. This style could only be used for full-dress occasions, and might be combined with a short skirt made in the same materials for a dancing-dress, or worn with a train in the style of that shown on page 188.

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**Ina Muff.**

(See Page 191.)

MATERIAL matching the cloak or costume can be used for this muff, and trimmed with fur; or if made in seal-skin plush and trimmed with almost any dark fur, it could be carried with any costume. The model could also be used for velvet and other fancy materials, and trimmed with lace, ribbon, jet, etc., for dressy wear. The quantity of material required and other particulars are given on page 195.

SHOT plush is an exquisite fabric for millinery combinations, and when embroidered with gold spangles is very rich in effect.

A CHARMING evening-cap is the Marie Stuart head-dress, of palest heliotrope velvet gathered under a bow of plaited cream-tinted lace, with a long veil of lace falling from the back.

IN richness of pile and perfection of finish the handsome fabric known as "Velutina" can hardly be distinguished from silk velvet, and it is a most desirable substitute for that costly material. It is soft in texture, and does not crease or show marks of wear so readily as velvet; and while thus more durable, the price is so reasonable as to place it within the means of limited purses.



**Nathalie Casaque. (FRONT.)**  
(See Pages 186 and 190.)

## Dressy Coiffures.

(See Page 192.)

THESE illustrations represent fashionable styles of coiffure and the manner of ornamenting them, and are so clearly depicted that they do not need separate descriptions. In all but the middle one on the upper row, the hair is combed to the top of the head, and the short hairs in the nape of the neck—the “scolding locks”—are arranged in fluffy curls. In the one designated, more hair is reserved at the lower part, and it is waved and hangs over the shoulders.

The figures illustrate, also, some practical styles of corsage decorations that can easily be applied to any style of basque, and any ingenious person can copy them or adapt them to their own use. We do not furnish patterns with this number for these basques. For the third figure on the upper row, the “Justina” basque, given with the December Magazine, can be used, omitting the revers and arranging the vest as shown; and for the middle one on the lower row the “Félise,” also in the December number.

## Fashionable Shoes.

FOR the street, nothing supersedes the neat buttoned boot of black French kid with patent-leather tip; although for special purposes other leathers, Suède, kangaroo, goat, etc., are used. For house wear there are low shoes of kid, with ankle-straps, ornamented with jet or colored bead embroidery. Bronze and black kid are about equally popular, and shoes made entirely of patent-leather are sometimes seen.

Dancing shoes are of bronze or black kid, with high

vamp and ties, and are ornamented with large square buckles of polished steel. The medium French heel and the Louis Quinze are both worn, according to individual preference. This style of shoe, known as the “Adonis” tie, is seen also in russet and tan Suède and in patent-leather, or with patent-leather vamp and Suède back; and the buckles are often of antique and wrought silver. Many ladies, however, prefer the plain black slipper-ties, without buckles, for dancing, and these, also, are obtainable.

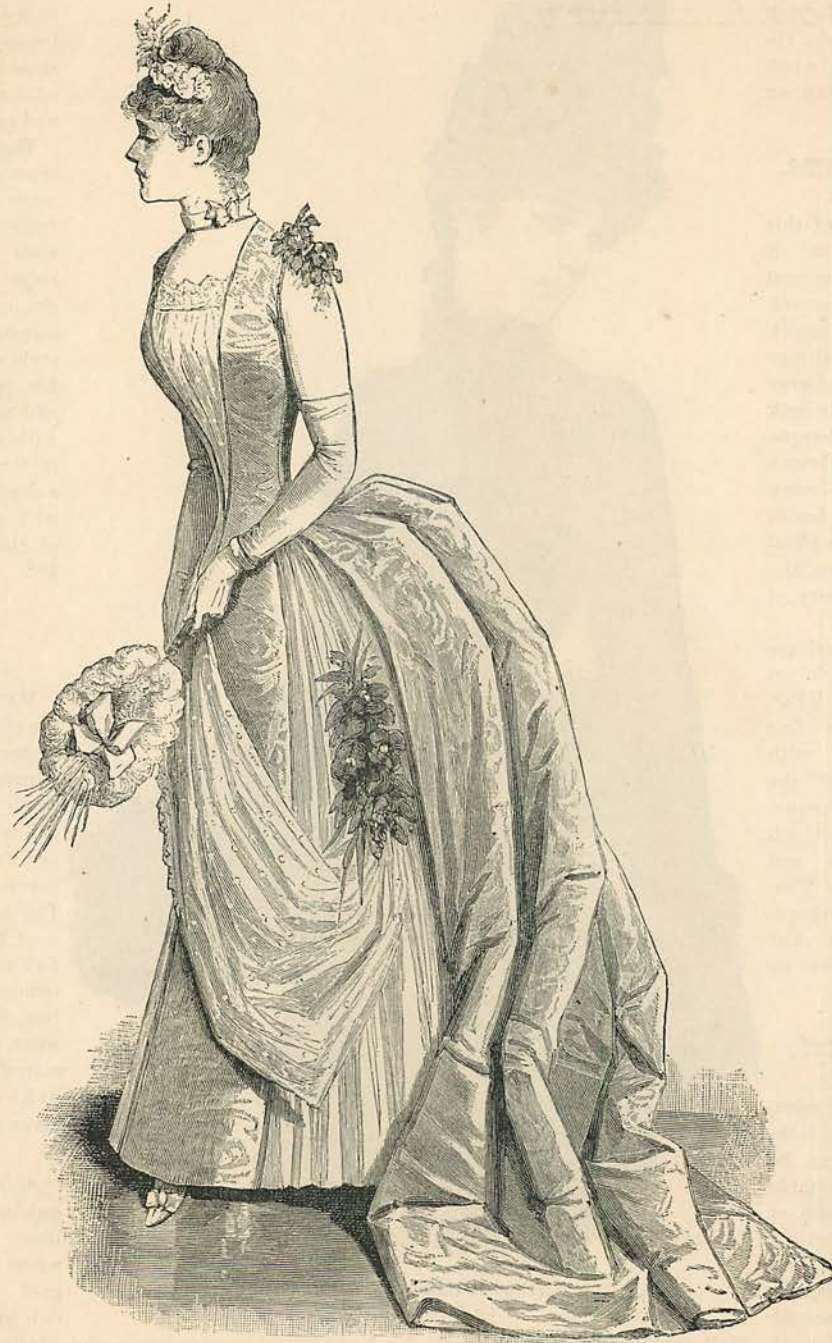
Satin shoes are little worn except by brides, — and even for them the white Suède slipper is considered more stylish. For the toilet, an infinite variety of attractive *chaussures* are shown, and the dainty foot-gear of the butterfly of fashion is a marvel of beauty with its decorations of gilt or colored beads, coquettishly placed bows, pretty buckles, and handsome embroideries in open-work piercing the delicate kid with a network of openings which display the silken-clad instep. Comfortable house slippers are of quilted satin, velvet lined with white fur, and crocheted wool with fleece-lined cork soles.

THE celebrated brand of ribbons called “Fair and Square” should find favor with every lady.

TOQUES are exceedingly popular, and some of the prettiest are made

of ruby velvet and cloth trimmed with brown or gray wings.

FOR skating, a lovely little set is composed of a hat in toque shape, of sapphire-blue velvet, trimmed with blue fox-fur and white wings, and a muff to match. The latter has a band of fur which supports it, passing around the neck and fastened with a blue velvet bow.



## Evening Toilet.

ADJUSTABLE TRAIN AND DRAPERY.

GORED SKIRT.

FLORINDA BASQUE.

(See Page 186)

## Opera and Carriage Wraps.

PLUSH, in all light and rich colors,—golden and Cordova brown, apricot, peach-color, ruby, and dull green,—is the favorite material for dressy evening wraps, and is made up in loose, long, sacque-shaped cloaks, lined with rich brocaded, changeable or striped silks, wadded with down and quilted in bias rows of stitching. The trimming is either a profusion of colored crystal beads, or bands of light fur, the latter being usually employed on the darker colors. Brocaded and watered velvets are also used for opera cloaks, and in pale azalia pink, blue, and Siam red, look well with a bordering of the crinkly Chinese lamb-skin, ostrich-feather fringe, or marabout trimming.

Worth's newest wraps are of fawn or pale chamois-colored cloth, with cut-out work in leaf shapes, and gilt tinsel embroidery laid on over dark gray or green velvet. Fur garnitures are sometimes added, and also an edging of "rain" fringe, either with or without the fur.

Velvet sleeves are often inserted in elegant cloth wraps, and are usually a very dark shade of the same color as the wrap, and cut in deep points. Some showy cloaks are made of fancy shawls with fringes, but these are not so dressy or elegant as the first-mentioned. Short mantles of changeable velvet are trimmed with a profusion of tinsel cord passementeries and changeable chenille fringe. Other short garments for dressy wear are of plush or velvet in talma shape, with a deep fur collar or boa. Some of these reach only to the waist; but by far the greater proportion of carriage wraps are loose-fitting, and cut with large, open sleeves falling in long points at the sides.

The pelisse-shaped coats for dressy wear are made of colored velvet or ladies' cloth, richly trimmed with long, fleecy fur. Dark fur, such as caracal or Astrakhan, is used

on coats of light cloth or velvet,—gray, blue-gray, or red,—and lighter furs on dark blue, black, or deep red.

## Stylish Hair-dressing.

YOUNG ladies with the classic type of feature—and unfortunately many not of the classic type—wear the hair in a Grecian coil of twisted or braided hair at the back of the head, just below the crown, and, singularly enough, the "Pompadour bang," as it is called, is the favorite arrangement of the front hair with this coiffure. Of itself, this Pompadour arrangement is a light and pretty style enough, and has the merit of appearing perfectly natural when made of additional hair. It consists simply of a light roll of waved tresses and some delicate curls, forming an almost imperceptible fringe across the forehead and lying rather thickly on the temples.

The most popular and general mode, however, of arranging the hair, is to pile it on top of the head in rolls, torsades and puffs, to as great an altitude as a becoming effect will permit. A few short curls are added wherever they seem to find a suitable place, and the short front locks are curled in some one of the many styles which are devised to suit various types of face and contour of feature.

Fringy and fluffy effects are *passées*, and

the fashionable bang is for the most part an arrangement of decided curls and waves, loose and light in effect, but yet retaining their symmetrical form, whether lying flat on the forehead or curling softly over the temples.

THE newest shade of orange-color is a golden glowing tint called "orient," and it combines beautifully with rich seal brown.



Evening Wrap.

(See Page 186.)

Luncheon and Tea Gowns.

PRINCESSE robes of the richest materials, most exquisite colorings, and charming designs, are worn by ladies receiving in their own homes at luncheons and teas. The most popular model is cut with fitted fronts of rich brocaded satin or moire antique, and the gown opening over this is of plush, velvet, repped silk, or striped moire antique.



Nathalie Casaque. (BACK.)

(See Pages 186 and 187.)

plaits from throat to foot; and the full train is draped slightly and shows a *balayouse* of lace.

A rich plush gown is ruby red, with a similar front of red satin; and a most unique one is of black-and-gold bro-

Many gowns are made with trains, caught up at the back a little, as a train is sometimes draped. Large hanging sleeves, falling away from the arm over the close-fitting under-sleeve, characterize some of the most original designs; and others have full "angel" sleeves, like great wings, of lace over silk.

A delicate and beautiful gown, suitable to receive in at a dressy tea, is of palest green-tinted moire antique, striped with clusters of fine "rays" of peach-colored satin alternating with a vine pattern of brocaded sweet-briar leaves. The front of the robe is of peach-colored faille Francaise, laid in wide



Lady's Costume.

LESBIA DRAPERIE. GORED SKIRT. FLORINDA BASQUE.

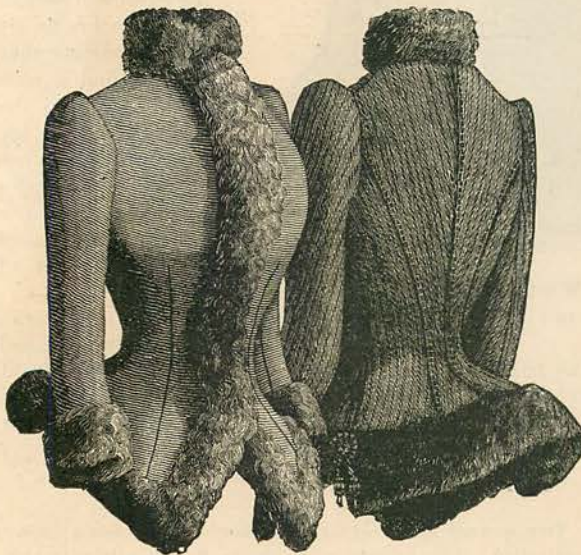
(See Page 187.)

cadeo silk, short and slashed up at the sides to show the underskirt—or simulated underskirt—of old-gold faille Francaise, which also forms the front, in wide plaits confined by a half-belt of ribbon.

Crystal-beaded net draped over satin adds dressy effect to many plush gowns, when used as a front in the manner described above. Fur is also used for trimming them with boa effects, and in bands around the foot. Gowns of black plush and silk made up in combination, with rich passementerie ornaments are very elegant, and the combination of black with white is often seen.

Matinée gowns for young ladies have a basque effect in front with square-cut coat back, and a plain round skirt laid in kilt-plaits or trimmed with lace flounces. Ribbons and sashes are added, at fancy, and it is not unusual to see the basque and skirt of contrasting color. Usually the vest is of the same material as the skirt.

Morning gowns for home wear are of printed or embroidered cashmeres in all soft and rich colorings. The printed cashmeres come in lovely floral designs: one pattern, a rich plum ground thickly covered with pansy blossoms in all varieties, is charming; and another with prune-colored surface strewn



Elgiva Jacket.

(See Page 187.)



Ernestine Hood.

(See Page 187.)



**Evening Corsage.**

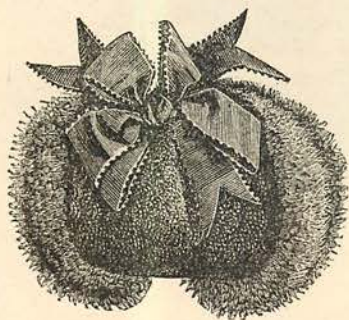
(See Page 187.)

with small boughs of the peach-tree in blossom, has an accompanying border in fruit design of peaches startlingly real in coloring. If the wearer of such a gown did not look "as sweet as a peach" in it, it surely would not be the gown's fault.

**Fancy Costumes for Children.**

(See Page 193.)

**FIG. 1.—INCROYABLE.**—A costume suitable for a youth. The coat is of brown cloth or velvet, with white satin lining in the swallow-tails, lace ruffles at the wrists, and gold buttons. The waistcoat is of white piqué, also decorated with gold buttons; and the trousers are of blue satin with ribbon loops at the knees. White silk stockings, black pumps, black velvet hat, white cravat, and gold-headed stick.



**Ina Muff.**

(See Page 187.)

put on in stripes. Long white apron embroidered in red and blue, and trimmed with Russian lace. The same kind of lace at the neck and sleeves. Blue-and-white striped stockings; black shoes. Gold-embroidered *Kroshnick* head-dress of black velvet; blue beads around the neck. This is a charming costume for a plump blonde.

**Fig. 3.—JESTER OR CLOWN.**—The dress is a loose sacque with ridiculously long sleeves, and wide trousers, made of white muslin, the sleeves and trousers edged with ruffles of embroidery. Red-and-white striped stockings, and red shoes with white muslin bows and gilt buckles. A large fluted ruff around the throat; sugar-loaf cap of black velvet, over a band of white muslin tied tightly around the head.

**Fig. 4.—CHERRY RIPE** (after the picture by Millais).—Quilted cherry-colored silk or satin petticoat. Overskirt and baby-waist of pale yellow mull or India silk, looped and trimmed with clusters of artificial cherries. Crimson silk sash. Cap of white muslin with falling ruffle. White silk stockings, and pink slippers.

**Fig. 5.—SPANISH MATADOR.**—This picturesque costume, especially becoming to a dark, olive-complexioned boy, is made up with black velvet or velveteen Spanish jacket and breeches, trimmed with scarlet or yellow satin, gold and silver lace, and metal buttons. Scarlet or yellow silk scarf around the waist; white embroidered necktie over white shirt. Black velvet matador hat. Any combination of colors can be used, as maroon and amber, lavender and white, ruby and blue, etc.

**Figs. 6 and 7.—TWO LITTLE GRANNIES.**—These comically quaint dresses are made of plain brown or gray cashmere, with full round skirts and plain waists; and white muslin fichus, black net mitts, spectacles, and white mob caps with brown ribbon bows, complete the costumes.

**Fig. 8.—BROTHER JONATHAN.**—Blue cloth swallow-tail coat with large metal buttons and velvet collar. White vest and trousers. High pointed collar, and white tie. Drab fur-felt hat, and green cotton umbrella.

PINK moiré ribbon composed the greater part of a beautiful ball-dress made up recently. The round skirt was of lace, almost hidden by the cascades of ribbon loops falling from waist to hem. The polonaise was of pink satin-striped *crêpe de Chine*.



**Evening Corsage.**

(See Page 187.)



Dressy Coiffures. -

(See Page 188.)

## Illustrated Fashions for Children.



Agnes Hood.

(FRONT.)

### Agnes Hood.

THE illustration represents this comfortable little hood made in dark blue cashmere, lined with silk and interlined with flannel, with the coronet of blue velvet ornamented with a heavy gold cord, and the strings of blue faille ribbon. The model is adapted for any of the materials suited for the purpose, and is easily arranged. The pieces in the pattern, quantity of goods required, sizes furnished, etc., are stated on page 195.

### Cela Cloak.

(See Page 194.)

A JAUNTY design, that has for its foundation a round waist to which a full skirt is attached, a broad belt covering the joining. The outer hanging sleeves add to



Agnes Hood.

(BACK.)





FANCY COSTUMES FOR CHILDREN.

(SEE PAGE 191.)



Cella Cloak.

the dressy effect, but can be omitted. The illustration shows brown-and-red mixed cloth, with the vest, outer sleeves, collar, cuffs and belt of velvet; but the garment can be made of the same goods throughout and ornamented with braid, either in a pattern or in plain rows. For further information regarding the pattern—sizes furnished, goods required, etc.,—see page 195.

Miss's Costume.

THE "Zita" jacket and the "Kilt" skirt are combined to form this simple and thoroughly comfortable costume for a miss. The "Zita" is a design that can be used for the heaviest or the lightest goods that are employed for outer garments. It is here represented made in dark blue Melton, trimmed with bands of black Persian lamb-skin, coarsely woven braid, and brandebourgs. The model will be quite as good for next spring, to be made in checked or plain cloth of light quality. The hat is of the same material as the jacket, and trimmed to match. The kilted skirt is made of woolen goods, plaided in blue, red and yellow. The arrangement of the goods, whether bias or straight, is a matter of individual taste. The number of pieces in the patterns, the quantity of goods required, etc., are stated on page 195.

Marietta Dress.

ANY of the popular materials of the season can be made up after this model, in combination with velvet or a fancy goods; or the same material can be used throughout, and the vest, belt, collar and cuffs braided in a simple pattern, or trimmed with rows of braid. It can be made still simpler by the omission of the full pieces on the front, and the middle of the back can be left plain; or the drapery can be omitted, if a still simpler model be desired. The sizes furnished, the quantity of material required, and other particulars are stated on page 195.



Marietta Dress.

ENGLISH traveling-caps for ladies are most original and becoming. The "Sutherland" is a new model in gray home-spun, with rounded rim and square crown. The "Cromartie" has a round jockey-cap crown, with a more slanting brim, and is made up in brown homespun.

GRENADINE fans striped with net or silk are novelties, and some have the rows of satin ribbon running across, so that when the fan is closed these form rows of satin bows edging each rib. The "Lady Teazle" fans are made of marabout encircling a Watteau picture on satin, and the very newest fans have serpent ribs studded with silver.

UNCURLED ostrich-feather boas and muffs are the latest Parisian novelties.



Miss's Costume.  
ZITA JACKET. KILT SKIRT.



MIRROR OF FASHIONS  
 FURNISHING IN STYLE  
 THE COSMOPOLITAN BEAU IDEAL OF BEAUTY AND ELEGANCE  
 AND THE PERFECTION OF ARTISTIC EXCELLENCE

REVIEW OF FASHIONS.—JUNE.

**COUPON ORDER,** Entitling holder to a Pattern, will be found at bottom of page 543.

WITH the almost endless variety of delicate and summery tints to select from, it seems rather remarkable that red—and that too of the most vivid shades—should retain so great a degree of popularity at this season of the year, not only for accessories but for entire costumes. Bright poppy-red in silk and wool, in solid color or as a foundation for designs in white, cream, black, blue, or even yellow, is a favorite choice for dresses to be worn at fashionable resorts, and the same brilliant color is frequently chosen for the foundation material for black lace toilets intended for dressy uses. Gobelin blue, old rose, reseda and éru are also used under black lace, but all-black has the preference for street wear.

This season the silk of the foundation dress is not so completely covered by the lace as heretofore,—neither the skirt nor waist,—and this arrangement is especially fancied when a color is used. In all-black dresses, watered silk is particularly fashionable in combination with lace, and is frequently used as a broad box-plaited panel at one side, or as plain breadths in the middle of the back.

Foot-trimmings on skirts are revived, and occasionally a quite deep flounce is seen. A pretty arrangement for soft silks is a series of pinked-out ruffles about four inches deep, gathered very full and overlapped about half the depth of each, the fluffy ruche thus formed being nearly a quarter of a yard deep. Sometimes there are only three or four ruffles thus arranged, or there may be three or four plaitings laid in double or triple box plaits. The object is to give a fuller effect at the bottom of the skirt, which is certainly much more becoming than an untrimmed skirt, unless it be very full. The broken outline afforded by a full ruching or plaiting always enhances the beauty of a pretty foot as it peeps in and out, while it softens the defects and apparently diminishes the size of one that needs such advantage.

Tournures are growing “small by degrees and beautifully less,” which results in an accession of gracefulness in effect, and a decided increase in the comfort of the wearer. Small pads of hair are still added at the top, but the steels are much shorter and placed lower down; the upper one

not over fifteen inches long and inserted about twelve inches below the waist, and two others below with spaces between of about six inches, and each about three inches longer than the one above. Steels are not tied back so closely as heretofore, which gives a broader effect; the very narrow, extremely protuberant tournure is decidedly *passé*. Some extremists have discarded steels and bustles altogether; but for the average figure one extreme is as bad as the other.

There seems to be almost a *furor* for the use of moiré ribbon in narrow widths,—from one to two inches. Draperies of plain net—black, white, or cream—are striped lengthwise with these narrow ribbons, and several rows are sewed around the bottom, thus forming a plaited trimming. Skirts of soft woolen fabrics have several rows—from three to five—around the foot of the skirt, and a similar garniture often finishes the drapery, particularly if it be one of the ample, carelessly looped style made of plain breadths and draped with reference to the figure of the wearer rather than with a “set” effect. These ribbons are also disposed in perpendicular, horizontal, and diagonal lines to form panels or fronts on skirts, and also in trellis and ladder effects.

White satin, surah, faille Française, moiré antique in countless designs of waving ripples, and the smooth, satiny *peau de soie* are the silken materials selected for bridal robes. Of course these fabrics do not preclude the use of less expensive goods like silk-and-wool Henriettas and Clairette cloths, nun’s-veilings, fine French cashmeres, and even albatross cloth; but the inexpensive surahs make lovely wedding-dresses, and the light silken fabric is much more summery and bride-like in combination with the vapory lace nets and drapery gauzes which are so much used for fronts.

The accepted mode of making the bridal robe—a mode not always arbitrarily followed—is with short, tight-fitting basque, and trained skirt. The train is of medium length, falling in three full breadths without drapery except perhaps a few loopings just below the waist for a very slender form. Sometimes the train is exceedingly long and trimmed all around with ruching of lace, pinked-out silk, or flowers; but this is exceptional and only on very magnificent dresses. The usual length of train is a yard and three-quarters from the waist. The front of the skirt is draped with lace or net,



Lady's Costume.

LORETTA BASQUE. GORED FOUNDATION SKIRT. LORETTA DRAPERY.

or covered with lace flounces, or bead, silk, or gilt embroidery on net or the dress material; or it may be trimmed with inch-wide ribbons arranged in fringes of loops and ends covering the entire front and sides of the skirt.

A still newer style of decoration is a ladder of ribbon about three inches wide disposed in a succession of cross-straps and bows, which is arranged in a panel on either side of the skirt or up the front, with a full flouncing of white or cream lace net gathered at the waist and veiling the whole front and sides, and perhaps caught at the foot of the skirt with a light garland or ruching of white flowers, thickly massed, such as white lilacs,

English daisies, white carnations, or lilies of the valley. Flowers arranged in clusters on the skirt may be veiled in the same way with charming effect. The veiling may be of lace or of net, either the illusion-net or the open mesh *point d'esprit*, the latter being the most fashionable.

The corsage is simply a close-fitting basque; the variety is in the shape of the neck, and the taste or preference of the fair wearer, or those whom she wishes to please, is the only rule consulted in this matter. A perfectly high, elbow-sleeve corsage is preferred by many, yet the V-shaped opening, either in front alone or in front and back, is often seen; the heart-shaped and Pompadour openings are only preferred to the V-shape when they are more becoming. The front of the basque is finished with a vest or plastron of lace net, passementerie, flowers or embroidery, to correspond with the front of the skirt. A simple length of drapery-net or tulle is often caught at the throat with the jeweled or gold lace-pin, or brooch, and the other end fastened with a bow or cluster of flowers, just below the waist, at the opposite side of the front.

Bridesmaids' dresses are governed by no fashion except the

fancy of the lady whose attendants they are. The beautiful figured Bengalines and Eolian silks, and the moires, surahs, or faille Francaise in evening or art shades, such as terracotta, old rose, apple green, reseda, cream, *ciel*, and light shades of Gobelins blue. Often the bridesmaids compose a living bouquet of color, each dress being different; or they are all in white or cream, with different colored flowers or ribbons to distinguish them.

For information received regarding costumes, thanks are due to B. Altman & Co.; for children's dresses and suits, to Best & Co.; and for parasols, to Stern Brothers.

Lady's Costume.

(See Page 522.)

THE back and front views of the "Loretta" basque and "Loretta" drapery are represented on these figures. Fig. 1 shows the costume made of white serge in combination with blue velvet, the latter used for a deep facing on the foundation skirt and a panel on the right side, and for the vest, collars, revers, and cuffs on the basque. The drapery is finished with rows of machine stitching, and a bow of blue moiré ribbon ornaments the right side. Fig. 2 represents it made entirely of cashmere, ivy combined with linden green, the latter ornamented with coral-stitching of ivy green; and the bow is of faille ribbon.

The designs are suitable for all medium weight and even quite heavy goods, and with slight modifications might serve for washable materials. The foundation skirt will need to be faced only a short distance, and the panel may be plaited or left plain. Particulars about the patterns will be found on pages 531 and 532.

Summer Costume.

THE patterns combined to form this graceful costume are the "Almedia" basque, the "Almedia" drapery, and a gored foundation skirt. It is made of changeable green-and-gold *glacé* silk, in combination with changeable silk of the same colors with narrow stripes of moiré in old rose. The basque, drapery and sash are of the plain material, and the striped is used for the vest, and to cover the front and sides of the foundation skirt where it is disclosed by the front drapery. Passementerie, made of very fine silk cords of the colors in the dress material, is used to border the skirt and ornament the basque. The trimming on the upper part of the basque is arranged in a point on the back, and the lower part of the vest is entirely covered with passementerie. The basque is in a simple pointed shape in the back, and the sash, which may be either of ribbon or the dress goods, is attached to it just below the waist line. The back drapery is formed of straight breadths and not looped.

The illustration represents the upper part of the vest laid in fine tucks, also the panels on the skirt; the front of the skirt is not tucked, and is almost without fullness. In neither case are the tucks obligatory; the vest can be made plain, and the skirt either plain, or with very little fullness. The model is appropriate for all medium or light weight goods, and offers opportunities for artistic combinations of colors and materials. See pages 531 and 532 for further particulars regarding the patterns.

Traveling and Excursion Dresses.

NOTWITHSTANDING the preference of many ladies for an all-wool traveling-costume, the fashion of combinations has acquired such ascendancy, and is besides so convenient in utilizing portions of half-worn dresses, that even the traveling dress is often a silk-and-wool combination.

Since the smooth-surfaced *glacé* silks have been revived, this class of goods has become less unsuitable for traveling; for they do not catch the dust nearly so readily as the finest woolen, and it can be removed with a soft piece of cheese-cloth with even less labor than is required to thoroughly brush the dust out of woolen fabrics. The silk goods is usually employed for the skirt part, and the serge, camels'-hair, Henrietta or cashmere, for the drapery and basque.

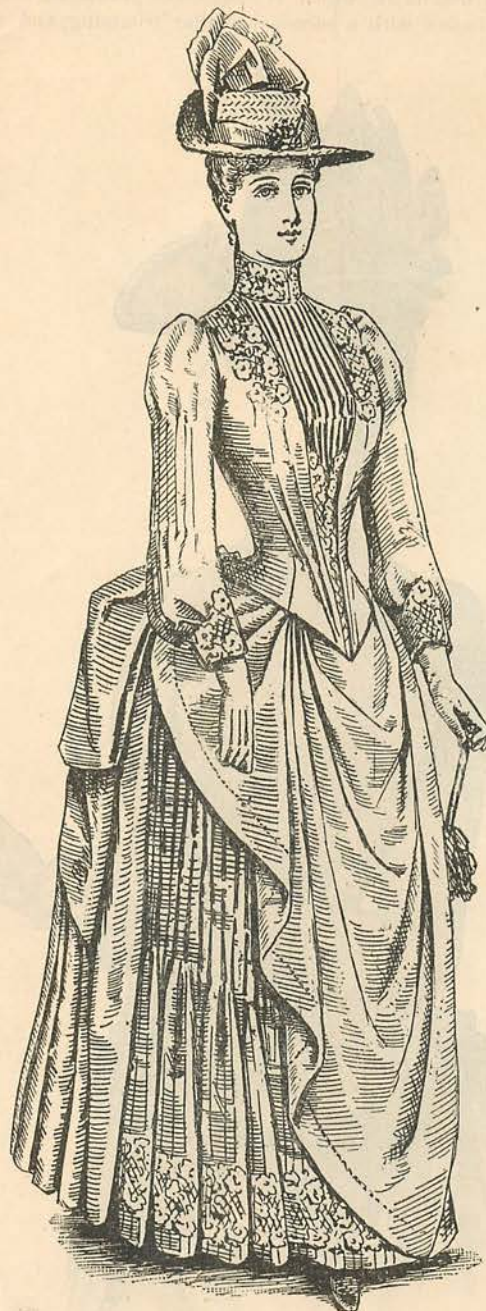
The new mohair fabrics are especially suitable for traveling as they combine the lightness of silk with the durability and resistant qualities of wool. The favorite colors are gray in all shades from argent to slate, shades of terra-cotta, and browns and reseda in several shades. The bordered mohairs and woolens are made up with short basques and draped skirts, all of one material, with the bordering for the only garniture. Striped mohairs are made up with plain solid colors to match the foundation color of the striped material. Wraps to wear with such dresses are usually of the striped goods, cut with the stylish basque-effect in the back, but on the bias so that the meeting stripes give a slender appearance to the waist. No trimming is put around such a woolen or mohair wrap, except, occasionally, a passementerie of braided silk, gilt or silver cords.

Generally, however, the summer traveling-costume is complete without a wrap, except the raglan or traveling-cloak of pongee or changeable surah for occasional use. The basque is really a jacket, although very short, and with the vest of contrasting material is sufficiently finished for street wear.

Dressy, or at least handsomer, costumes for brides' traveling-dresses, or for short excursions to

immediate points of interest, are made of light cashmere or Henrietta cloth in all the fashionable street colors,—reseda, gray, terra-cotta, marine blue, deep plum, and a lighter shade, almost a heliotrope. A slight tendency to again combine several shades of a color is observable, and this is followed in some of the latest imported costumes.

The skirts are a little more trimmed, and it is quite a fancy to have a band of velvet or moiré about two inches wide, around the bottom of a silk skirt, and just above this a garniture about the same width of gold or silver cord



Summer Costume.

ALMEDIA BASQUE. ALMEDIA DRAPERY.  
GORED FOUNDATION SKIRT.

open-work passementerie. The drapery is full, and the basque trimmed to correspond with the underskirt, frequently with a plain vest or plastron of white surah with a row of very small gilt or metal buttons at each side.

A lovely excursion costume is of gray-and-white plaid India camels'-hair with shawl fringes on the drapery, over a skirt of red-and-green shot silk, the bottom of which is trimmed to the depth of about nine inches with a succession of narrow pinked-out, very full ruffles, overlapping, and forming a very full bordering to the skirt.

Combinations of color as well as material are noticeable, and the most novel and artistic is the favorite reseda and terra-cotta, and either of these colors with black.

### Boating Dresses.

THE necessity for a dress which will not confine the figure or trammel free muscular action when engaged in the delightful pastimes of rowing, sailing, or otherwise disporting upon the summer waters, does not preclude the adoption of a pretty and becoming costume.

Even the loose blouse-waists and plain skirts now so popular are not without coquetry when they are neatly made and carefully assumed. The skirt and blouse may be of the same material, preferably dark blue flannel or jersey cloth, and trimmed to correspond, with rows of white, red or metal braid, and embroidery of anchors or any other nautical emblem on the sailor collar and cuffs. Or, if variety and combination be preferred, the blouse need not match the skirt either in color or material. The latest idea in tennis as well as in boating dresses is the use of light cassimere or summer-flannel blouses with pink-and-gray, blue-and-white, or red-and-blue stripes or polka-dots, which are worn with dark blue or red skirts. White serge is also used for either blouse or skirt, and braiding of gilt or silver makes it exceedingly showy.

For ladies who do not like the blouse, there are the half-fitting, jaunty-looking jackets of the same materials, to be worn with plain full skirts and sashes of the dress material, and the difference in comfort is not so great after all; and as these are less girlish in appearance than the loose blouses, many ladies will prefer them on that account. The time-

honored jersey still has its wearers and admirers, but as its use necessitates a corset or a perfect figure, it is less used than the garments described above.

The trimmings are the same in almost all cases,—rows of gilt, silver, steel, white, or red braid of varying widths put on in rows around the skirt, usually with a wide row of braid and graduated rows on either side. The waist has a similar trimming, and sometimes is laced down the front like the flannel blouses worn by gentlemen.

Children's boating dresses are made similarly, and the knitted blouse suits without seams are worn by them as well as ladies.

For those who enjoy boating as passengers, or for yachting, there are charming costumes of light woollens, navy-blue with white polka-dots, and white with navy-blue polka dots, made up with draped skirts, and close-fitting basque with vest and cuffs of white surah. White serge also makes lovely summer dresses, suitable not only on the water but also for many occasions. These white dresses are more simple in their arrangement of drapery than the figured ones. One very stylish white serge has the front and sides of the skirt laid in three wide box-plaits and several fine side-plaits between the box-plaits, the latter outlined with gilt cord passementerie. The dainty corsage has a vest of plain white surah outlined with gold cord open-work passementerie.



Paula Jacket.

used for tea-gowns with surah fronts, or for costumes, draped over moire or faille.

BLACK jet on colors is often seen both in costumes and millinery devices.

A DOUBLE row of pearl beads set on the edge of a band is a substitute for neck ruching.

A CHARMING toque has the net crown covered with glossy ivy leaves, a border of scarlet velvet, and a scarlet velvet bow in front.

PINK is the favorite evening shade.

SHADED stripes are the latest novelty in ribbons.

GREEN in all shades is a favorite and fashionable color.

CHANGEABLE faille Francaise and moire are made up in combination.

ALL-WOOL Henriettas in light evening shades are

**Paula Jacket.**

(See Page 524.)

THIS furnishes a design for a summer jacket to be made of any light woolen cloth for use with various dresses, or in the same material as the costume with which it is to be worn. It is a trifle double-breasted at the top, and the back is plain with a lap at the middle seam. The illustration represents it made in light brown "faced" cloth, trimmed with an elaborate pattern in black soutache. The hat is of brown straw, with the brim of éceru straw faced with brown straw. The trimming consists of brown moiré ribbon and shaded brown wings. See page 532 for further particulars about the pattern.

**Ashton Visite.**

A GRACEFUL garment made in black *peau de soie* trimmed with jet passementerie and fringe, and bows of faille ribbon. The arrangement of the back is shown on page 526. Bonnet of Tuscan braid, the brim faced with the same straw, and the trimming composed of blue faille ribbon and a large cluster of scarlet poppies. The back view of the bonnet represents it with an open-work crown and a straw brim.

The model of the visite is appropriate for any material usually selected for street wraps, and is susceptible of modifications that render it suitable for all seasons of the year. As the pattern is given, there are pointed gores under the arms that make it as protective a garment as a *sacque*; by the omission of the side gores, it becomes a simple mantle suitable for warm weather. If the gores be omitted it will be necessary to have the ribbon attached to the sides of the back pieces so as to hold them in to the figure. The quantity of material required, and further particulars about the pattern are stated on page 532.

**Parasols.**

THE flattened, mushroom-like shapes of the imported parasols cause them to be distinguishable at a glance from those of domestic manufacture, which are either in deep canopy shapes,—certainly the most becoming background for a lovely face,—or in the ordinarily used eight-ribbed, semi-spherical shape.

Coaching parasols and umbrellas are of figured, striped, brocaded, changeable and moiré silks in every variety of pattern and color,—stripes and plaids taking the lead,—so that an assemblage of parasols resembles a bed of gay "four

o'clocks" with their brilliant and varied colors. These showy materials are mounted on light frames with a white or pale-colored marcelline lining, uncovered ribs, and heavily ornamented handles of carved and varnished natural woods or oxidized silver. In some cases a heavy cord outlines the edge of the parasol, and two heavy sewing-silk tassels—it

does not seem to matter much what color they are or how they match or contrast with the silk or satin of the cover—depend from a cord knotted just above the handle. A beautiful coaching-parasol has a shepherd's-crook handle and twisted top of oxidized silver, and is covered with striped moiré and plaid satin in one material.

Other showy parasols have the whole center of the top covered with clustered loops and ends of inch-wide ribbon—red, blue, or fawn-color—on a silk cover of the same color, or contrasting, as red on fawn or brown silk, or blue on gray. The ribbon used for decorative bows on the top and handle is often of moiré even if the parasol-cover is not, and borrows its coquettish arrangement from the fashionable bonnet, reproducing exactly the smart loops standing up against the ornamented silver tip with the usual tied bow for a foundation.

The most dressy parasols, that are not absolutely gorgeous, are those of black Chantilly lace made over black marcelline silk, or of the same lace "transparent" over black bolting cloth or net—usually the former. The lace covers are in one piece, and the designs are especially suited for the purpose to which they are applied; the broken-up effect which results from the cutting of piece lace to fit the parasol is not often seen. Lace net parasol-covers are shirred on over a foundation of transparent net or silk, and are not confined in color to black alone, but are made of cream-white, éceru, dark blue and red nets, with bows of ribbon to match on the tip and handle.

The use of a pinked-out ruffle of silk under the ruffle or fall of lace is an innovation, and gives a more substantial effect to the airy structure; but certainly an unlined lace fall is much more graceful although possibly more apt to become stringy after a time.

Some of the lighter parasols of chiné silk and brocades are beautiful creations. One, especially, of white figured satin in a rose-leaf design, and without lining but with all the ribs covered with white silk, has a silver handle and tip, and is the perfection of simple elegance. Other white parasols are of embroidered



Ashton Visite. (FRONT.)

(See Page 526.)



Lois Visite. (FRONT.)

silk net, or *crépe* shirred on over a "transparent" cover of bolting cloth.

Brilliant and showy as the parasol covers are, however, they are not more varied in pattern than the handles, in which, after all, the greatest novelties appear. It would be impossible to describe or catalogue all the grotesque and artistic shapes they include. Large balls, twisted bars, flat cane-heads, and open-work carved handles are either of natural or varnished woods, or dull and polished ebonized wood, or of sterling silver oxidized. Often the tip outside the cover is of silver while the handle is of wood, some ladies, sensitive to contact with metal, not liking the necessity for constantly holding it in the hand even when the latter is protected by a glove.

The shepherd's-crook or the ring handles, large enough to slip easily over the hand, are the most convenient, therefore the most frequently seen; but the greatest novelty of all is a handle containing a tiny watch, the face of which shows on one side of the thick wooden handle, while the chased silver disk at the end may be loosened by a spring and turned around to wind the watch.

Another improvement in parasol and umbrella handles is a patent attachment which at the touch of a spring opens

the parasol automatically,—certainly a great convenience; but these are not likely to be appreciated by anyone accomplished in the art of manipulating a parasol, which affords infinite opportunity for the exercise—and display—of graceful skill.

### Lois Visite.

AN especially popular style of street garment, a tight-fitting, sleeveless basque with shoulder-pieces in dolman style. The design is adapted to all materials suitable for dressy outer garments, the trimmings can be varied almost indefinitely, and the model is susceptible of various practical alterations. The trimming illustrated is suitable for velvet, plush, and all varieties of silk. It consists of a *plaque* and shoulder-pieces of heavy cord and jet beads, passementerie to match, Chantilly trimming lace arranged on the back, and a scarf of the same lace on the front tied at the neck and the lower ends with moiré ribbon. The shoulder-pieces can be made of any contrasting material, of lace, of jetted fringe, or they can be omitted altogether and either coat or flowing sleeves inserted. In place of the short scarf, a long one reaching quite to the foot of the dress can be substituted with excellent effect. The back view of the bonnet is illustrated on No. 3 of the plate of "Summer Millinery." Further particulars about the pattern will be found on page 532.



Ashton Visite. (BACK.)

(See Page 525.)



Lois Visite. (BACK.)

WHITE cloth jackets braided with metal cords are exceedingly dressy and stylish.

FLOWER bonnets are very much worn at summer evening entertainments where a bonnet is necessary.

THE Directoire styles are gaining ground, and seem to point to a probable abandonment of the tournure.

THE self-colored arabesque Bengalines are figured with outline floral arabesques resembling no known flower.

TRANSPARENCY is a feature of the season;—transparent dresses of lace over silk, transparent parasols, transparent fans, are the most dressy of all these articles.





Styles for Parasols.

No. 1.—Pagoda-shaped sunshade, covered with yellowish white net embroidered with tiny flowers in brown silk. The net is shirred on over a transparent cover of bolting-cloth, and forms a puff and ruffle around the edge of the parasol, while it is divided in sections about eight inches from the center, and shirred in strips which meet with a full puff of net in the center. This style offers suggestions for covering a slightly worn parasol, as any kind of net or lace, or mull can be used for the purpose.

No. 2.—Parasol with chased bronze handle, and plain cover of bronze-green and red changeable silk. A changeable moiré ribbon with picot edge is looped from the center to the top of the handle, where it is tied in a bow.

No. 3.—This unique parasol is covered with red-and-blue striped moiré, and the handle is covered with the same goods up to the grooved wooden knob. The rib-tips are linked rings of oxidized silver, and a cord with red-and-blue pompons is tied on the handle.

No. 4.—Sunshade of black lace net arranged over a frame covered with black *mousseline de soie*. The parasol is edged with lace eight inches deep, and over each seam is fastened a black moiré ribbon about two inches wide, forming a loop at each end, the assemblage of loops in the center clustering around the tip from which depends a heavy ring of dark oxidized silver. The heavy handle of ebonized wood is ornamented with a bow of moiré ribbon three inches wide.



(FOR DESCRIPTION, SEE PAGE 529.)

Summer Millinery.



**Mina Dress.**  
(See Page 530.)

No. 5.—Parasol with cover of marine-blue-and-white plaid surah. The handle is of natural wood with gilt rings, and

the end of each rib is tipped with a gilt ring. A cord and heavy tassels ornament the handle.

No. 6.—Coaching parasol with short handle, and covered with dark red satin. A bow of picot-edged ribbon of the same color hangs by a loop from the handle, and the slip-cover is of dark red surah.

**Summer Millinery.**

No. 1.—Capote of gold lace combined with Chantilly lace. The net-and-wire frame is covered with gold lace put on smoothly and veiled with a very full ruffle of Chantilly lace about five inches wide, gathered at the very top

of the hat, where the gathering is held and concealed by a bow of black moiré ribbon. Lemon-colored roses without foliage are massed thickly under the pointed brim in front.

Nos. 2 and 5.—Front and back views of a tulle capote. On the small net frame are arranged full plaitings of folded tulle in two shades of reseda, or mignonette green. The plaitings

begin at the top of the hat, and are set up in fan-shape at the sides; the edges projecting front and back. The strings are of striped and shaded moiré ribbon in the two colors, and about two and three-quarter inches wide. The garniture is a cluster of field flowers.

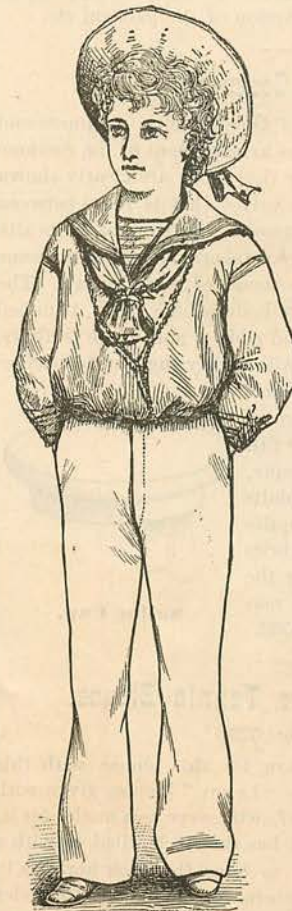
No. 3.—Toque of crape and lace. The frame is covered with a puffing of pale rose-colored crape over which is arranged black Chantilly lace about five inches wide and gathered very full. On the front of the hat (see figure of "Lois Visite," page 526) is a bow of deep, rose-colored satin ribbon. Directly back of this is placed a cluster of shaded pink roses and buds. Fancy metal hat-pin.

No. 4.—This hat is of fine black straw with high crown, and a brim four inches and a half wide at the widest part where it is turned up, and sloping to three-quarters of an inch at the back. The brim is faced with dark moss-green velvet, and turned up abruptly at the left side of the front and fastened with a large jet buckle. Three short black ostrich feathers are fastened at the left with a fan-shaped bow of black Chantilly lace and a jet buckle.

No. 6.—Capote of black lace with Russian coronet veiled with black Chantilly lace. The black lace net,



**Miss's Boating or Tennis Blouse.**  
(See Page 530.)



**"Man O'War" Suit.**  
(See Page 530.)



**Georgina Costume. (FRONT.)**  
(See Page 530.)



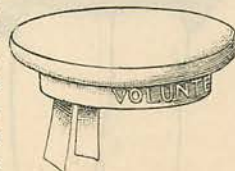
Inez Basque.

Illustration shows it made of cashmere trimmed with galloon. See page 532 for further description of the pattern, etc.

### Georgina Costume.

A STYLISH costume, made of Gobelin blue cashmere and velvet of a darker shade. The arrangement of the costume and the manner of combining the goods are clearly shown in the two illustrations. The velvet that is faced between the box-plaits on the skirt is crossed with rows of white silk braid, and the cuffs on the sleeves are ornamented in the same way. The full inner vest is made of white surah. The hat shown with the back view is dark blue straw, trimmed with Gobelin blue faille silk and ribbon, and white feathers.

Modifications of the design will readily suggest themselves to the ingenious maker who wishes to use it for other or less dressy materials; for divested of the full effect on the front of the basque, and the facings between the plaits on the skirt, the model is quite simple enough for washable fabrics and quite practical uses. For the sizes furnished, quantity of material required, etc., see page 532.



Sailor Cap.

### Miss's Boating or Tennis Blouse.

(See Page 529.)

WE do not furnish a pattern for this blouse with this number of the Magazine; the "Lenox" blouse, given with the Magazine for August, 1887, will serve as a model for it. The "Lenox" is cut low and has the neck filled in with a chemisette; if it be preferred to have the neck high, as in this illustration, place the pattern for the chemisette under the front so that the holes will match, and this will give the shape for the neck. A blouse of this style can be worn with various skirts, and is most suitably made in flannel or a sim-

ilar woolen material. The model is also good for washable fabrics.

### "Man O'War" Suit.

(See Page 529.)

A JAUNTY costume made of dark blue flannel, the sleeves, collar and chemisette trimmed with white braid, and rows of white braid down the outer seams of the trousers. The cravat is of blue surah with large spots of white, and the hat of straw trimmed with dark blue ribbon. A sailor or "Tam O'Shanter" cap, made of the same goods as the suit, is frequently worn instead of a straw hat. This style of suit is much worn by boys from eight to twelve years of age. The blouse is quite as appropriate for girls of the same ages. For particulars regarding the pattern, see page 532.

### Inez Basque.

A JAUNTY basque that can be combined with any style of skirt. The back is a perfectly plain postilion shape, and the revers do not extend beyond the shoulder seams. It can be made more simple by omitting the revers and using rows of braid for trimming the outer fronts, and by making the vest plain and omitting the broad belt; or the outer fronts can be omitted and the inner fronts made quite plain. It is suitable for woolen materials and some of the better qualities of washable fabrics, and offers opportunity for effective combinations. The illustration shows it made of dark-brown flannel and écreu cashmere, the belt, cuffs and revers trimmed with browngalloon. The sizes furnished, quantity of goods required, etc., are stated on page 532.



Georgina Costume. (BACK.)  
(See Page 529.)

### Sailor Cap.

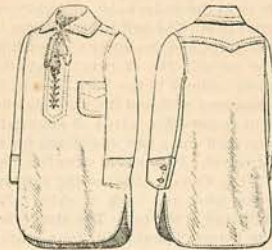
THIS style of cap is often preferred to a straw hat for wear with a sailor suit, and is made of the same material as the costume. It is worn by both girls and boys. Directions about the pattern will be found on page 532.



Zerelda Raglan.



Stephanie Mantelet.



Yachting or Tennis Shirt.



Ernest Suit.



Essie Apron.



Nina Cloak.



Clara Sunbonnet.



Cyrilla Dress.

Standard Patterns.

Descriptions of these Patterns will be found on Page 532.

PATTERNS of the above desirable models being so frequently called for, we reproduce them in miniature this month in order to bring them within the limit of time allowed for selection. For it should be remembered that one inestimable advantage of our Pattern Coupon is that the holder is not confined to a selection from the patterns given in the same number with the Coupon, but the choice may be made from any number of the Magazine issued during the twelve months previous to the date of the one containing the Coupon. *Always remember that a Coupon cannot be used after the date printed on its back.*

Children's Summer Dresses.

GINGHAM, Chambéry, percale and cambric in solid colors, such as dark blue, brown, gray, medium and light blue, and pink, and figured cotton goods in infinite variety of polka dots, cross-bars and stripes, are some of the materials made up in dresses for girls of all ages from two to sixteen.

The simpler styles are preferred, and dresses made all in one piece have usually the baby waist with yoke and puffed

sleeves, and full gathered skirt finished with plain hem and tucks. Two-piece dresses for girls of from three to eight years are made with full plaited or gathered skirt, sometimes trimmed with insertion, almost always with two or three tucks, and a plain plaited basque-waist or full blouse with deep collar and cuffs of embroidery. White nainsook and plaid cambrics or cross-barred percales are very pretty made up with kilt-plaited skirt and blouse waist, and the *négligé* ease of the costume is very satisfactory in warm weather.

Guimpe dresses—that is dresses or, more properly speaking, aprons to be worn over a guimpe—are made very simply, either with a baby waist with belt of insertion and puffed sleeves, or with the plain, low-cut waist and shoulder-straps, or in the pretty style of the "Gilberta" dress illustrated in the May number. The guimpe waists of lawn or cambric are tucked solid, or in clusters with rows of feather or brier stitching, and are finished with Hamburg edgings at neck and wrists. The sleeves are often made full and box-plaited or tucked at the top about one-third their length, with feather or fancy stitching in white or colors. "Honey-combing," or smocking, is also much used, and has a very pretty effect when the diamonds are caught together with a colored thread. Tucks in V-shaped insertions and yokes look very dressy, and often the dress is cut open to the waist in V-shape, with straps or lacing from side to side.

The pretty printed woolens, challies, French foulards, and fine light cashmeres or Henriettas may be made to wear with a guimpe, or in the more dressy fashions worn by misses, with short fitted basque and draped skirts.

For boys when they leave off the blouse and kilt skirt, the first suit is the shirt-waist or blouse with knickerbockers or knee-pants. The "Man-o'-war" suits are made with blouse waists, and trousers reaching to the feet, of navy blue flannel, trimmed on collar, cuffs, and down the outside of the legs with two or three rows of narrow gold, silver, red, or white braid. These suits, as well as the light-weight jersey suits with blouse or jersey and knee pants, are worn by boys of from four to eight years of age.

The blouse waist has in a measure superseded the jersey, not so much because of its greater ease, for certainly nothing can be more comfortable than a jersey, but the blouse wears longer if of the same quality; and boys and girls alike wear plain or striped blouses of cassimere or flannel for ordinary every-day wear and all out-door sports.

Descriptions of the Coupon Patterns.

REMEMBER THAT ONLY ONE PATTERN IS ALLOWED FOR EACH COUPON.

*Always refer to these descriptions before sending your Coupon for a Pattern, that you may know just the number of Pieces that will be in the Pattern received.*

FOR GENERAL DIRECTIONS FOR CUTTING AND JOINING THE PIECES, SEE THE BACK OF THE ENVELOPE IN WHICH THE PATTERN IS INCLOSED.

LORETTA BASQUE.—Half of the pattern is given in 9 pieces: Front, vest, revers, side gore, side form, back, collar, and two pieces of the sleeve. The fronts are to be buttoned up the middle in the usual manner. *On one side* the revers and vest are to be joined and sewed to the front, and on the other side secured with hooks and eyes. The lower part of the sleeve is to be turned up in a line with the row of holes. The notch in the top of the sleeve is to be placed to the shoulder seam. A medium size will require four yards of goods twenty-four inches wide to make of one material, or three yards for the basque and one yard for the vest, collars, and revers. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

ALMEDIA BASQUE.—Half of the pattern is given in 8 pieces: Inner front, outer front, side gore, side form, back, collar, sleeve, and cuff. The outer front is to be laid in two plaits turned toward the front on the outside. The inner front can be closed down the middle in the usual manner, and covered with plain or plaited material fastened at one side. The sleeve is to be laid in fine tucks between the rows of holes and as far forward as they extend, so as to bring it in to fit the arm. It is to be gathered top and bottom between the holes. The notch at the top is to be placed at the shoulder seam. A medium size will require three and three-quarter yards of goods twenty-four inches wide, and two yards of *passementerie* to trim as illustrated. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

**PAULA JACKET.**—Half of the pattern is given in 7 pieces: Front, side gore, side form, back, collar, and two sides of the sleeve. A medium size will require three and one-half yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

**ASHTON VISITE.**—Half of the pattern is given in 6 pieces: Front, two side gores, back, shoulder piece, and collar. The back piece is to be turned upward in a line with the holes, to form a loop. The middle seam in the back is to be joined only as far down as the notch. The notch in the top of the shoulder piece is to be placed to the shoulder seam. The shoulder piece is to be joined to the front only as far down as the lower notch. A medium size will require three yards of goods twenty-four inches wide, one yard and a quarter of fringe, and four and one-half yards of passementerie. Patterns in two sizes, medium and large.

**LOIS VISITE.**—Half of the pattern is given in 6 pieces: Front, side gore, side form, back, collar, and shoulder piece. The shoulder piece is to be placed on the basque in a line with the row of holes, the notch in the top to be placed to the shoulder seam. A medium size will require two and three-quarter yards of goods twenty-four inches wide, one yard and a half of fringe, two yards of passementerie for front and collar, three-quarters of a yard of lace net for the scarf, and three-quarters of a yard of trimming lace for the back. Patterns in two sizes, medium and large.

**LORETTA DRAPERY.**—The pattern consists of 2 pieces: Half of the back and the entire front. The two holes near the front edge of the back drapery denote a plait to be turned downward on the outside, but allowed to hang loosely. The upper edge of this piece is to be gathered or plaited to bring it in to the required size. The holes at the sides of the front drapery denote three plaits to be turned upward on the outside. The holes just above the opening denote three plaits to be turned upward. The extensions at the sides of the front drapery are to be lapped their entire width over the back drapery. Seven yards of goods twenty-four inches wide will be required. Pattern a medium size.

**ALMEDIA DRAPERY.**—The pattern consists of 3 pieces: The entire front drapery, one-half the back drapery, and one side panel and one-half of the front in one piece. The portion for the side panel is to be laid in lengthwise tucks of any desired size between the rows of holes, and the back edge is to be fastened over the seam in the foundation skirt which joins the back breadth and side gore. At the top this piece is to be gathered and joined to the belt with the foundation skirt. The back drapery can be plaited or gathered at the top, and is to overlap the front drapery a little at the upper part. The straight edge of the front drapery is for the left side. The holes at the top, nearest this edge, denote five overlapping plaits to be turned toward the middle of the front. The ten holes at the top, just past the middle, denote five plaits to be turned toward the middle; and the six holes beyond denote three plaits to be turned toward the back. Thirteen yards of goods twenty-four inches wide will be required, and three yards of trimming for the under drapery. Pattern a medium size.

**GORED FOUNDATION SKIRT.**—Half of the pattern is given in 4 pieces: Half of front, one side gore, half of back breadth, and belt. Sew to the belt with a shallow plait on each side of the front, near the seam; a shallow plait in each side gore, forward of the notch; and gather the side gore, back of the notch, with the back breadth. A medium size will require four and three-quarter yards of goods twenty-four inches wide. Patterns in three sizes: 23 waist, 39 front; 25 waist, 40 front; 27 waist, 41 front.

**GEORGINA COSTUME.**—Half of the pattern is given in 12 pieces: Inner front, full piece, belt, outer front, side gore, side form, back, collar, two sides of the sleeve, and cuff for the jacket; and one half of the skirt. The skirt is to be laid in double box-plaits, according to the holes. The full piece for the inner front is to be gathered top and bottom, the top joined in the shoulder seam, and the lower part lapped to the opposite side as indicated by the notches in the bottom and in the belt. The cuff is to be placed on the sleeve in a line with the row of holes. The size for twelve years will require seven and one-half yards of goods twenty-four inches wide to make entirely of one material. One-half yard of velvet will be sufficient for the accessories of the jacket. Patterns in sizes for 8, 10, and 12 years.

**MINA DRESS.**—Half of the pattern is given in 11 pieces: Front, side gore, side form, back, two full pieces, collar, two sides of the sleeve, and puff for the waist; and one-half of the skirt. The full pieces for the waist are to be gathered top and bottom, joined in the shoulder seam according to the notches, and seamed over the cluster of holes in the back and front respectively. The puff for the sleeve is to be gathered top and bottom between the holes, and the lower edge is to be placed to the row of holes around the sleeve. The skirt can be gathered or plaited at the top. The size for six years will require five yards of goods twenty-four inches wide. Patterns in sizes for 6, 8, and 10 years.

**INEZ BASQUE.**—Half of the pattern is given in 11 pieces: Inner front, plaited vest, belt, outer front, revers, side gore, side form, back, collar, and two pieces of the sleeve. The inner front is to be fastened down the middle in the usual manner, and the plaited vest buttoned on one side. The seam down the middle of the back is to be joined only as far down as the notch. The size for sixteen years will require two and one-half yards for the basque, three-quarters of a yard for the collar, cuffs, and belt, and one-half yard for the plaited vest. Patterns in sizes for 12, 14, and 16 years.

**"MAN O' WAR" SUIT.**—Half of the pattern is given in 9 pieces: Front, back, collar, chemisette, and sleeve of the blouse; and hand, fly, and back and front of one leg of the trousers. Place the chemisette under the front of the blouse so that the holes will match. The size for 10 years will require four and one-half yards of goods twenty-four inches wide. Patterns in sizes for 8, 10, and 12 years.

**SAILOR CAP.**—The pattern is given in 3 pieces: Two pieces of the cap, and band. The size for six years will require one-half yard of goods. Patterns in sizes for 6, 8, 10, and 12 years.

**ZERELDA RAGLAN.**—Half of the pattern is given in 4 pieces: Front, back sleeve, and collar. The row of holes in the back designates the outline for the trimming. An inner belt should be secured at the middle seam of the

back and fastened in front. A medium size will require eight yards of goods twenty-four inches wide, or about half that quantity of double-width material. Patterns in two sizes, medium and large.

**STEPHANIE MANTELET.**—Half of the pattern is given in 3 pieces: Front, back, and collar. The outer edge of the trimming on the back and front is to be placed to the row of holes. A medium size will require one yard and three-quarters of goods twenty-four inches wide, and five and one-half yards of trimming. Patterns in two sizes, medium and large.

**CYRILLA DRESS.**—Half of the pattern is given in 9 pieces: Plain front, full front, plain back, full back, collar, puff for sleeve, and two pieces of the sleeve for the waist; and one-half of the skirt. The space at the top of the underwaist, back and front, outlined by holes, is to be faced to simulate a yoke. The full pieces for the waist are to be gathered at the top and drawn in to fit the underwaist, and gathered at the bottom and sewed to the lower edge of it. The puff for the sleeve is to be gathered top and bottom between the holes, and the lower edge of it is to be placed to the row of holes across the sleeve. The skirt is to be gathered and joined to the waist with a little more fullness in the back than in front. If desired, the under waist can be dispensed with and the waist finished with a belt. The size for eight years will require five yards of material twenty-four inches wide, for the dress, one yard and a half additional for the sash, and one yard and three-eighths of velvet. Patterns in sizes for 4, 6, 8, 10, and 12 years.

**NINA CLOAK.**—Half of the pattern is given in 7 pieces: Front and back of yoke, front and back of skirt, collar, sleeve, and cuff. The skirt is to be gathered at the top. The sleeve is to be gathered top and bottom between the holes. The size for four years will require four and one-half yards of goods twenty-four inches wide, and three-eighths of a yard of velvet. Patterns in sizes for 2, 4, and 6 years.

**ESSIE APRON.**—Half of the pattern is given in 2 pieces: Front and back. A narrow casing is to be sewed at the upper edge, back and front, to accommodate draw-strings. The front is to have a casing for draw-strings in a line with the row of holes. The size for six years will require two and one-quarter yards of goods twenty-four inches wide, and two and one-half yards of lace. Patterns in sizes for 6, 8, and 10 years.

**CLARA SUNBONNET.**—Half of the pattern is given in 3 pieces: Front, crown, and cape. The top of the crown is to be gathered and drawn in to fit the front. After the crown and cape are joined, a casing is to be sewed on the inside, over the seam, for a draw-string to bring it in to the required size. The size for six years will require seven-eighths of a yard of goods twenty-four inches wide. Patterns in sizes for 2, 4, 6, and 8 years.

**ERNEST SUIT.**—Half of the pattern is given in 8 pieces: Back and front of the trousers, and front, back, chemisette, collar, and two sides of the sleeve for the blouse. The chemisette is to be lapped under the front so that the holes will match. The bottom of the blouse can either be gathered and sewed to a narrow belt that can be buttoned to the trousers, or finished with a hem through which an elastic ribbon can be run to bring it in to the required size. The size for eight years will require three and one-half yards of goods twenty-four inches wide. Patterns in sizes for 6, 8, and 10 years.

**YACHTING OR TENNIS SHIRT.**—Half of the pattern is given in 5 pieces: Front, back, collar, pocket, and sleeve. The medium size will require four yards of goods twenty-seven inches wide. Patterns in sizes for 14, 15, and 16 inches neck measure.

## Mrs. Anna M. Bain,

PRESIDENT OF THE KENTUCKY STATE WOMAN'S  
CHRISTIAN TEMPERANCE UNION.

THE cosmopolitan element in these sketches of prominent women can hardly escape attention. So many of them were born in one State, educated in another, and find their life-work in a third. No doubt it helps to unify the country and expand individual character and usefulness.

But here is a notable instance of a prophet receiving honor in her own State; Anna Johnson being born, brought up and married in the "blue-grass country" of Kentucky. The cosmopolitan element, however, has been fully supplied in her "other half," her husband, Colonel George W. Bain, "the silver-tongued orator," roaming the whole country over and bringing back to his hospitable home the notables who are only too glad to find there a worthy coadjutor in woman's work for Temperance; so she has come to personal prominence and shown herself worthy of it, the work thriving under her firm and intelligent guidance.

Since their last annual meeting in September, about forty new Unions have been added to the work in Kentucky. This illustrates most happily how fully adapted this work is to woman's abilities and circumstances.

Mrs. Bain had been for years a retiring, home-loving woman, with housekeeping, wifely and motherly cares sufficient to absorb all her attention. She was opposed to women speaking in public until she heard Mrs. Livermore

# MIRROR OF FASHIONS

FURNISHING IN STYLE  
THE COSMOPOLITAN BEAU IDEAL OF BEAUTY AND ELEGANCE  
AND THE PERFECTION OF ARTISTIC EXCELLENCE

## REVIEW OF FASHIONS.—AUGUST.

**COUPON ORDER,** Entitling holder to a Pattern, will be found at bottom of page 675.

THE very convenient and economical fashion of independent waists and basques that can be worn with various skirts is especially comfortable at midsummer, and the waists



**Vanessa Mantelet.—FRONT.**  
(See Page 661.)

made of net or lace are notably pretty and becoming. Cream-white Oriental net with tiny sprigs, black nets in stripes and small Chantilly patterns, and colored nets with *point d'esprit* dots and small polka spots, are used for the purpose.

A favorite model has a yoke laid in fine, lengthwise folds or tucks, the fullness below laid in large or small side or box plaits, or gathered, and the sleeves full and finished just below the elbows with frills of lace similar to that

used for the waist. These are worn over a plain waist of thin silk matching in color, and the basque portion may be worn either under or outside the skirt. A ribbon belt with a *flot* of loops and ends at one side, reaching nearly to the foot of the skirt, is the usual accompaniment. A skirt of silk or lace, not necessarily of the same color, completes the costume.

Belted blouse-waists are, indeed, a feature of the midsummer fashions, and are made in every material from *crêpe de Chine* to the most inexpensive lawn or percale; and the designs are almost as varied as the materials employed. For thin fabrics, including soft silks of delicate or bright colors, striped and plain, a yoke or a yoke effect is preferred, the upper part of the front and back being sometimes tucked or plaited lengthwise to the depth of a yoke, or shirred around the neck like a round collar, often to the tips of the shoulders; or shirring may form a yoke in Pompadour shape, thus massing the fullness in the middle of the front and back.

The special qualifications of mohair for a traveling-dress are appreciated this



**Vanessa Mantelet.—BACK.**  
(See Page 661.)

season, and it is the favorite fabric for the purpose. Brown and gray shades have the preference, the changeable brown and silvery gray, as lustrous as silk, being especially liked, while those shading from blue to gray or brown, red to gray or blue, etc., are more novel. These fabrics shed dust readily, are not easily wrinkled, but do not drape gracefully; hence straight lines and plaits predominate in the designs selected for their making, a Directoire coat or undraped polonaise, and a skirt with accordion, side or kilt plaits being a favorite style. They require no trimming, save perhaps cuffs and a collar of silk or velvet.

The cloak worn by the Irish peasant girls furnishes the model for the favorite traveling-cloak of the season, which is made in light qualities of cloth, preferably blue, black, brown, or gray, or of pongee or other lightweight silk, and tied in front with long-looped bows of ribbon. It has a round yoke like a deep collar, to the bottom of which are sewed straight breadths furnishing sufficient fullness to envelop the figure completely. These breadths are either gathered, gauged, or plaited at the top, and at the waist-line in the back the fullness is shirred and held by an inner belt, while the remainder hangs loosely.

Low shoes are worn almost invariably in the country and at watering-places, and in the hottest weather in the city also. The usual style is the Oxford tie, made of black French kid throughout, or of black French kid, morocco, or russet leather foxed with patent leather or merely with patent-leather tips. The "common-sense" shape, with broad soles, moderately square toes, and low, broad heels, is noticeably popular this season, not, however, to the exclusion of pointed toes and high heels, which appear on most dressy shoes. Many of the finer shoes have a seamless foxing like a straight band, that runs all around the foot.

Other low shoes are of Suède kid in black, French gray, natural Suède color, tan color, brown, russet, or terra cotta, and white for evening wear or bridal toilets. Some of these

are made entirely of Suède or finished kid, with or without patent-leather tips; others have the vamp of patent-leather and the back of undressed kid in color or black, with narrow thongs which fasten with a fancy metal slide or buckle across the instep.

Tan color remains the popular choice for gloves for all occasions, dividing favor with gray and black for general wear,

and black and cream-white for full-dress toilets. Suède or *glacé* kid is chosen, according to taste, and the same liberty is allowed in the selection of mousquetaire or buttoned gloves, and fine or broad stitching on the back. Full-dress demands very long mousquetaire gloves; buttoned gloves are usually chosen in the four or five button lengths. Tan, black, and gray are chosen for silk gloves and mitts, which many ladies prefer for mid-summer wear; but those who take pride in the whiteness and softness of their hands, wear kid all the year round.

FOR information received regarding materials, thanks are due to James McCreery & Co.; for costumes, to B. Altman & Co.; and for bathing suits and shoes, to Stern Bros.

### Summer House Dress.

THE charming simplicity of this design recommends it for the many beautiful thin fabrics, figured as well as plain, that are more than usually popular this season, while the model will be equally appropriate for heavier goods in the autumn and winter. The illustration represents a skirt of fine white nainsook ornamented with a deep hem surmounted by an insertion of embroidery, and a basque of rose-pink India silk figured with white, opening over a vest of white India silk.

The skirt, a short demi-train, is made of straight breadths, and is about four and one-half yards wide, and gathered at the top. The basque, the "Corday," is very short on the hips, has a very full postilion back, and the full fronts over the plain vest will be found especially becoming to slender



Summer House Dress.

CORDAY BASQUE. FULL SKIRT.





Lady's Yoke Chemise. (See Page 661.)

or undeveloped figures. If desirable, the outer fronts can be dispensed with. The basque can be worn with any style of skirt.

Plain or figured India silk, albatross cloth, fine cashmere, or nuns'-veiling can be used for the entire costume; but a contrasting material for the basque will be most effective.

India silk of a brilliant scarlet tint figured with cream color, and plain cream color for the skirt and vest, would be very stylish; and cream and blue, or éceru and brown would also be handsome. Further particulars about the basque pattern will be found on page 663.



Scarf Mantelet.

**Lady's Costume.**

A GRACEFUL costume, made of cream-colored India silk figured with small designs in shaded blue, and plain blue velvet used for the revers, cuffs, collar, and belt. The models used for it are a gored foundation skirt with a gathered valance covering the lower part to give the effect of a full skirt, the "Corisande" drapery, and the "Surplice" waist, the pattern for which was given with the Magazine for September, 1887.

At the right side of the drapery the revers are omitted, but the pointed side-drapery is retained, and the apron is lapped over the front edge of it. At the back, the drapery describes two points with a burnous plait at the top in each.

The surplice waist is plain at the back, and the belt is straight on the lower edge all around, but is carried to a



Lady's Costume.

SURPLICE WAIST. CORISANDE DRAPERY.

point and about six inches deep in the middle of the back; the width in front is about two and one-half inches. The coat-shaped sleeve is carried to the armhole, and from the top to just below the elbow is covered by a moderately full puff, which, however, can be omitted. For further information regarding the drapery, see page 663.

**Scarf Mantelet.**

No pattern is required to make this graceful wrap. It is composed of a jet yoke, with a long full scarf of lace attached to each side of the front and secured at the waist line by a jet ornament. The yoke can be made of velvet as well, or of silk or lace net embroidered with jet beads and finished with a bead fringe. The scarf can be finished with trimming lace at the bottom, or with a deep hem and rows of ribbon.



### Ladies' Shade Hats.

No. 1.—Hat of English straw in the natural color, having a low crown, and a straight brim turned up at the back, and faced with ocean-blue crape. The trimming consists of blue crape arranged in festoons around the crown, and a bow of straw-colored ribbon placed on the top of the crown, at the left side.

No. 2.—Hat of beige straw, the crown a medium height, and the brim slightly flaring, turned up at the back, and faced with brown velvet. A triangular-shaped piece of changeable brown-and-blue surah is carelessly disposed as a cap crown, and a bow of *ombré* brown and blue ribbon ornaments the right side, and secures the back of the brim, and a blue wing is placed at the left.

No. 3.—Hat of coarse white straw, with broad, slightly

flaring brim faced with green velvet, and a crown of medium height veiled by a drapery of white mull fastened by clusters of snowballs with foliage.

No. 4.—Hat of red straw, with a broad brim drooping at the sides and flaring in front, and faced with red gauze, plaited, and a conical crown veiled with a drapery of red gauze secured on the left side with an aigrette of gold wheat-ears.

No. 5.—Hat of blue fancy straw, the brim faced with blue velvet and bordered on the outside with cream-colored Oriental lace. The crown is of medium height, and has three frills of Oriental lace on the front, and a large, double Alsatian bow of cream-colored watered ribbon placed on the top and the loops fastened down at the sides.



**Lady's Yoke Nightdress.**

(See Page 662.)

loops of brown-and-gold changeable ribbon, with two gilded wings placed at the left side.

No. 8.—Dark green rough-and-ready straw, the crown high and conical, with large bows, of changeable red-and-green ribbon with red and green satin edges, set on the top of the crown and falling over the front and sides; and the brim faced with the same kind of ribbon, slightly puffed, and fastened up in the back against the crown.



**Perdita Dress.**

(See Page 662.)

No. 6.—This is made of red gauze shirred on reeds to form a moderately low crown, and a brim flaring in front and growing narrower toward the back, where it is only about an inch wide. The edge of the brim is finished with a frill of white plat Val. lace, and red ribbon forms a large bow on the top and in front of the crown, another at the back, and the strings.

No. 7.—Hat of beige-colored fancy straw, the brim faced with brown velvet, and the crown almost entirely concealed by

**Vanessa Mantelet.**

(See Page 657.)

A FAVORITE style of wrap for summer use, that can be very effectively made of a combination of lace, not too heavy silk, and jet trimming, and worn with almost any dress. The illustrations represent the above-mentioned materials, but a fall of lace or deep fringe could be substituted for the passementerie and the effect would be lighter. See page 663 for the description of the pattern, sizes furnished, etc.

**Ladies' Underwear.**

(See also Page 659.)

THE two models given this month, the yoke chemise and yoke nightdress, are excellent, comfortable designs, which can be made extremely plain or elaborately trimmed, as preferred. The illustration of the chemise shows it made in white material, and also in colored



**Miss's Costume.**

ISIDRA BLOUSE. (See Page 662.) ISIDRA SKIRT.

goods; fine percale in delicate tints, blue, pink, cream, etc., and either plain or figured, being now popular for underwear, especially that to be used for traveling, and on long trips. Lace is always preferred for trimming summer underwear, but delicate embroidered Hamburg edgings, and embroidery done on the material are always fashionable, and



**Boy's Norfolk Jacket.**

(See Page 662.)

decidedly more durable than the lace. It is usual when a colored or figured fabric is used for the purpose to have the set to match, chemise, drawers, and nightdress.

The yoke nightdress has a square yoke in front, but at the back the yoke is carried straight across the shoulders. The bottom of the skirt, and also that of the chemise, can be trimmed with tucks and a ruffle, or finished simply with a deep hem. Further particulars regarding these patterns will be found on page 663, and ladies' drawers and other styles of underwear are illustrated in miniature on this page.

DARK blue Jersey flannel, trimmed with many rows of narrow or single rows of wide braid in red, light blue, cardinal, old-gold or white, is used for the majority of the bathing-suits worn by ladies and children. White and gray albatross flannel is also used. White goods generally shows the figure very plainly, but the albatross flannel thickens when wet and consequently is desirable.

The favorite style of making up is with straight trousers reaching to just below the knees, and gathered at the top to the same belt as the waist, which is box-plaited on a yoke with sailor collar and V-shaped plastron. The full skirt buttons on the same belt, and is just long enough to conceal the trousers. The trimming, if of braid, is set on in vertical rows on the skirt, forming separate stripes of three or four rows of narrow braid of contrasting color; and the collar, short sleeves, and belt are trimmed to match. Bands of white Turkish toweling are also used for trimming.

A pretty bathing-suit is of blue-and-white striped and plain flannel. The plain is used for the waist and trousers, and the striped for the trimming and skirt.

Children's suits are the same in style and material, and those for little ones under five are often without the skirt.

A novelty in fashionable bathing-dresses is made of a fine quality of American black silk, in the style described above, with sailor collar and plastron of white surah, and trimming of four rows of white silk braid on the skirt and sleeves.

**Girl's Yoke Nightdress.**

A YOKE nightdress, being fuller, is usually more desirable than one made in sacque shape. This model has a yoke of the same style at the back. The material and trimming used for it can be decided by individual taste. The sizes furnished of the pattern, and further particulars are stated on page 663.



Girl's Yoke Nightdress.

for the cool season. A single row of machine-stitching, close to the edges, is all the finish required. Usually the short trousers are made of the same goods, but this is not obligatory. The sizes furnished of the pattern, the quantity of goods required, etc., are stated on page 663.

**Perdita Dress.**

(See Page 661.)

A QUIANT and very becoming dress, in "old English" style, made of pongee trimmed with dark blue velvet. The sash is of the dress material, also the hat, which is a sailor shape, the brim made of the pongee, shirred, the crown surrounded by a broad band of velvet, and a full puff of pongee covering the top, with a bow at the left side. The skirt is

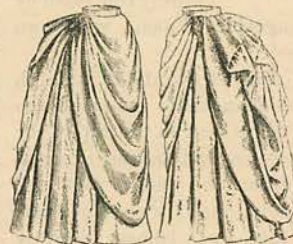
gathered all around, the waist is made the same back and front, and the sash is tied in a huge bow with the loops almost as long as the ends. The model is suitable for all seasonable goods, especially for washable fabrics; and can be utilized next winter for quite heavy woollens. See page 663 for particulars about the pattern, sizes furnished, etc.

**Miss's Costume.**

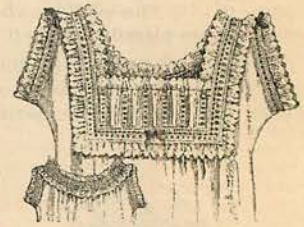
(See Page 661.)

THIS simple costume represents the "Isidra" blouse and "Isidra" skirt, made in Gobelin blue satine figured with white, and trimmed with white embroidery. The hat is of blue straw trimmed with white embroidery and a profusion of wild-flowers.

The underskirt is gored, and without trimming; the drapery has a revers of embroidery on the left side of the apron only, and the general effect of the back is very similar to the front, only it is fuller, the revers is omitted, and there are two deep loops of the goods falling over the top. The blouse is slightly full at the neck, both back and front, and is confined at the waist by a broad belt. The use of the full collar of embroidery is a matter of taste. For further information regarding the patterns, see page 663.



Pamilla Drapery.



Lady's Chemise.



Sacque Nightdress.



Eleanor Blouse.



Lady's Drawers.



Caspar Suit.



Lenox Blouse.



Bettina Dress.

**Standard Patterns.**

Descriptions of these Patterns will be found on Page 663.

PATTERNS of the above desirable models being so frequently called for, we reproduce them in miniature this month in order to bring them within the limit of time allowed for selection. For it should be remembered that one inestimable advantage of our Pattern Coupon is that the holder is not confined to a selection from the patterns given in the same number with the Coupon, but the choice may be

made from any number of the Magazine issued during the twelve months previous to the date of the one containing the Coupon. *Always remember that a Coupon cannot be used after the date printed on its back.*

## Descriptions of the Coupon Patterns.

REMEMBER THAT ONLY ONE PATTERN IS ALLOWED FOR EACH COUPON.

*Always refer to these descriptions before sending your Coupon for a Pattern, that you may know just the number of Pieces that will be in the Pattern received.*

FOR GENERAL DIRECTIONS FOR CUTTING AND JOINING THE PIECES SEE THE BACK OF THE ENVELOPE IN WHICH THE PATTERN IS INCLOSED.

**CORDAY BASQUE.**—Half of the pattern is given in 9 pieces: Vest front, outer front, side gore, side form, back, two collars, and two pieces of the sleeve. The front edge of the outer front is to be gathered and secured to the inner front between the two holes near the front edge. The extensions at the side-form seam are to be joined, and then laid in a double box-plait on the inside. After the middle seam in the back is sewed, the fullness in the skirt part is to be laid in a double box-plait on the inside. The smaller collar is to be turned over on the outside in a line with the holes. The outer seam of the sleeve is to be placed to the notch in the armhole. A medium size will require three and three-quarter yards of goods twenty-four inches wide to make all of one material; or three-quarters of a yard for the vest, and three yards for the remainder. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

**CORISANDE DRAPERIE.**—The pattern consists of 4 pieces: The entire front, one revers, one side piece, and one-half of the back. The clusters of holes at the top of the back piece are to be matched to form a burnous plait that is to hang loosely on the outside; back of this plait, the top is to be gathered or laid in small plaits. The holes near the back edge denote four plaits to be turned upward on the outside. The side piece and back are to be joined only as far down as the lower notch. The holes near the front edge of the side piece denote five plaits to be turned upward on the outside. The top of the side pieces may be gathered or plaited. Two revers are to be cut like the pattern given, and placed, respectively, on the side piece for the left side, and the left side of the front, so that the clusters of holes will match. The holes near the left edge of the front denote four plaits to be turned upward on the outside. The top of the front is to be gathered or plaited, and the right edge is to be lapped over the side piece for the right side. The notch in the top of the front denotes the middle. The revers are not to be used on the right side. Six yards of goods twenty-four inches wide will be required for the drapery, and five-eighths of a yard for the revers. Patterns in a medium size.

**GORED FOUNDATION SKIRT.**—Half of the pattern is given in 4 pieces: Half of front, one side gore, half of back breadth, and belt. Sew to the belt with a shallow plait on each side of the front, near the seam; a shallow plait in each side gore, forward of the notch; and gather the side gore, back of the notch, with the back breadth. Patterns in three sizes: 23 waist, 39 front; 25 waist, 40 front; 27 waist, 41 front.

**VANESSA MANTELET.**—Half of the pattern is given in 4 pieces: Front, back, shoulder-piece, and collar. Lay the ends of the shoulder-piece in four plaits for the front and three for the back, turned upward, and place the plaits over the cluster of holes in the front and back, and match the single holes. A medium size will require one yard of goods twenty-four inches wide for the front and back pieces, five-eighths of a yard of piece lace for the shoulder-pieces, one yard and a half of trimming for the shoulders, and one yard and three-quarters for the front and collar. Patterns in two sizes, medium and large.

**LADY'S YOKE NIGHTDRESS.**—Half of the pattern is given in 7 pieces: Yoke for front, yoke for back, front and back of body, collar, sleeve, and cuff. A medium size will require five yards of muslin, two and one-half yards of insertion, and one yard and three-quarters of lace, to make as illustrated. Patterns in two sizes, medium and large.

**LADY'S YOKE CHEMISE.**—Half of the pattern is given in 6 pieces: Front and back of yoke, front and back of body, and two pieces of the sleeve. A medium size will require two and one-half yards of muslin, and two yards of trimming for one plain row. Patterns in two sizes, medium and large.

**ISIDRA BLOUSE.**—Half of the pattern is given in 8 pieces: Front, back, and side gore of waist, front and back of lining yoke, collar, and two sides of the sleeve. Gather the front forward of the hole at the neck, and the back, back of the hole at the neck, and place on the lining yoke so that the holes will match. Gather at the waist line to correspond. The size for fourteen years will require two and one-quarter yards of material twenty-four inches wide, and two and one-quarter yards of embroidery. Patterns in sizes for 12 and 14 years.

**ISIDRA SKIRT.**—Half of the pattern is given in 6 pieces: Half of the front, one side gore, and half of the back breadth of the underskirt; and one-half of the apron, the revers, and one-half of the back of the drapery. Lay the side of the front drapery in five plaits turned upward, and tack them to the underskirt. Place the revers on the left side only. Lay the front edge of the back drapery in five plaits turned upward, and join in the belt with the top, which is to be gathered. Lap the back drapery about an inch over the front. The size for fourteen years will require six yards for the skirt and drapery, three-quarters of a yard extra for the sash, and three-quarters of a yard of embroidery. Patterns in sizes for 12 and 14 years.

**PERDITA DRESS.**—Half of the pattern is given in 10 pieces: Front and back of yoke, front and back of waist, belt, shoulder-piece, sleeve, band, puff, and one-half of the skirt. Lay the top of the full pieces of the waist in small plaits, or gather forward and back of the holes, respectively; and gather the

lower edge. Either gather the top of the puff or lay it in fine plaits, and gather the lower edge and place on the sleeve at the row of holes. Gather or plait the top of the skirt. The size for six years will require four and one-half yards of goods twenty-four inches wide, including the sash, and one-half yard of velvet. Patterns in sizes for 6, 8, and 10 years.

**GIRL'S YOKE NIGHTDRESS.**—Half of the pattern is given in 7 pieces: Front and back of yoke, front and back of body, collar, and two sides of the sleeve. The size for ten years will require two and three-quarter yards of muslin, and two yards of trimming. Patterns in sizes for 6, 8, 10, and 12 years.

**BOY'S NORFOLK JACKET.**—Half of the pattern is given in 8 pieces. Front, plait for front, back, plait for back, collar, belt, and two sides of the sleeve. Turn under the long edges of the plaits in a line with the notches, and place them on the front and back, respectively, so that the holes will match. Place the belt so that the clusters of holes in it and in the back will match. The size for ten years will require two and three-quarter yards of goods twenty-seven inches wide. Patterns in sizes for 6, 8, 10, and 12 years.

**ELEANOR BLOUSE.**—Half of the pattern is given in 8 pieces: Back, front, back and front of yoke, side gore, collar, and two pieces of the sleeve. Gather the front and back pieces at the top, and again at the waist line forward and back of the hole in each respectively; and use draw-strings at the waist line. Fasten in front with buttons or hooks, as preferred. Gather the sleeve at top and bottom between the holes. Put the notch in the top to the shoulder seam. Lay tiny plaits on the inner seam, or sew tapes inside to hold the lower part in the desired place. Three and one-half yards of goods twenty-four inches wide will be required for a medium size. Patterns in sizes for 34, 36, 38, and 40 inch bust measure.

**PAMILLA DRAPERIE.**—The pattern consists of 3 pieces; Half each of the back and front draperies; and a section of the plaiting for the skirt. Lay the side of the front drapery in five plaits turned upward on the outside, and tack it to the underskirt. The back drapery is to be cut or made whole at the edge marked by notches, which is for the middle of the back. The edge designated by eight holes is for the top, and is to be laid in four plaits turned toward the middle. Match the two clusters of holes forward of this to form a burnous plait to fall on the outside. Match the cluster of holes back of the plaits with the corresponding place in the other half, to form a burnous plait in the middle of the back. In sewing to the belt, let the front edges slightly overlap the front drapery. The place marked by the cluster of holes is to be attached to the lower end of a tape thirteen inches long, which is to be suspended inside from the belt. A second tape must be on the opposite side, of course. Lay the plaiting for the skirt in side-plaits turned toward the front, and leave a space in front twice the width of that left on the pattern given. Sew to the underskirt so that the lower edge will conceal the protective plaiting on the bottom of it. Seven and one-half yards of goods twenty-four inches wide will be required for the drapery, and eight yards additional for the plaiting and to face the underskirt. Patterns in a medium size.

**LADY'S CHEMISE.**—Half of the pattern is given in 2 pieces: Front and band. Gather the front and back forward and back of the hole in each, respectively, and join to the band or finish as suggested in the description with illustration. The upper part of the front can be cut out in a line with the holes, when necessary. A medium size will require two and one-half yards of cambric; and eight yards of lace, and three and three-quarter yards of insertion to trim as illustrated. Patterns in two sizes, medium and large.

**LADY'S SACQUE NIGHTDRESS.**—Half of the pattern is given in 7 pieces: Front, back, collar and four pieces of the sleeve. Before cutting out the front, run tucks in it of the desired width as low down as the row of holes and as far back as they extend. Lay the back in three box-plaits as indicated. Gather the bottom of the sleeve and the ruffle. A medium size will require four yards of muslin, and five and one-half yards of lace. Patterns in two sizes, medium and large.

**LADY'S DRAWERS.**—Half of the pattern is given in 3 pieces: One leg, and two pieces of the band. Gather the top of the drawers only as far forward as the hole, and lap the drawers the width of the facing, in the middle of the front. Cut the band whole and lengthwise of the goods in the middle of the front. A medium size will require one yard and a half of muslin, and one yard and five-eighths of trimming. Patterns in two sizes, medium and large.

**LENOX BLOUSE.**—Half of the pattern is given in 6 pieces: Front, back, collar, plastron, and two pieces of the sleeve. The holes in the plastron match with those in the front. Gather the lower part of the sleeve between the holes. Place the notch in the top to the shoulder seam. Arrange draw-strings at the waist line, back and forward of the holes in the back and front, respectively. The size for fourteen years will require two and one-quarter yards of material twenty-four inches wide, and one-half yard of velvet. Pattern in sizes for 14 and 16 years.

**BETTINA DRESS.**—Half of the pattern is given in 10 pieces: Front and back of waist, front and back of yoke, full piece for yoke, collar, belt, and two pieces of the sleeve for the waist; and one-half of the skirt. Gather the top of the waist all across. Gather the bottom forward and back of the hole in the front and back, respectively. Make two shirings across the full piece for the yoke, each formed of two rows of gathers one-quarter of an inch apart, at the places indicated by the holes; and place it on the yoke forward of the row of holes. Make similar shirings across the sleeve at the places designated by the rows of holes; gather it top and bottom, and place the notch in the top to the shoulder seam. Gather the top of the skirt and sew it to the belt with a little more fullness in the back than in front. The size for six years will require three and one-half yards of goods twenty-four inches wide for the dress, and one yard and a half additional for the sash. Patterns in sizes for 6, 8, and 10 years.

**CASPAR SUIT.**—Half of the pattern is given in 10 pieces: Front, back, and collar of underwaist; front, side form, back, collar and two sides of the sleeve of the jacket; and one-half of skirt. Lay the skirt in kilt-plaits all turned one way, and join to the bottom of underwaist. Turn the front of the jacket back in a line with the holes, to form the revers. Put the notch in the top of the sleeve to the shoulder seam. The size for six years will require four and one-half yards of goods twenty-four inches wide, for the skirt and jacket, one-half yard to face the front of the underwaist, and five yards of galloon for trimming. Patterns in sizes for 4 and 6 years.