

THE AMERICAN FASHION

BEAU IDEAL OF BEAUTY AND ELEGANCE AND THE

SPECIALITE OF FASHIONS.

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



FALL FASHIONS.

AUTUMN has come in with its pleasant days, neither too hot nor too cold, too long nor too short; its bracing air, and its busy crowds who fill the stores in quest of "what to wear." Happily the question is easily answered. All ages and conditions can be suited, and the most fastidious taste gratified.

Fashion has grown accommodating and elastic; varieties of styles and materials are on the increase, and no one garment or fabric is absolutely necessary to be considered "in the fashion."

We can consult our purses as well as our tastes, and look elegant in very inexpensive materials. The form of the costume, its color, and its adaptability, are the real essentials.

But little change is to be seen in general characteristics and form. Underskirts are still a groundwork on which fancy arranges a trimming that meets its desire. Skirts for walking-dresses should clear the ground. Common sense tells us that, although demi-trains are graceful, and often cover large feet, there is no beauty in dusty, discolored ones, with dragged edges.

People who can afford to wear trained dresses in the street, might better reserve them for their parlors, and set a good example to their poorer imitators.

The voluminous *tournure* is still retained; and the polonaise, in every conceivable arrangement below the hips, holds its own. Dark colors for suits will be in vogue, and it is to be hoped that American women will appreciate their beauty and harmony, and retain them.

They are becoming in all fine woolen fabrics, and should be se-

lected with due regard to the complexion and hair.

Beauties can look vulgar, simply by wearing an unbecoming shade.

For handsome toilettes nothing equals heavy black silk; next to these rank colored silks for underskirts, with polonaises, or overdresses and capes, of cashmere of the same shade. Dark gray, brown, and plum-color are the most preferred.

Single skirts, trimmed to the waist behind, and finished with a short apron, rounded at the sides, are much worn. With shawls this style of dress is graceful.

Wraps are shown in endless variety. *Broché* and the pretty striped shawls are making their appearance. In our climate a wrap for morning and evening use is a necessity, and shawls have the advantage of being easily taken off and put on. For years we have had nothing so graceful as the "Countess Mantle," in black cashmere, velvet, or to match the whole dress.

They are shown in dark colors, gray, brown, and olive being preferred.

The rage for embroidery and braiding is increasing. For embroidery, silk, rather coarse round cord, or flat checked *soutache*, will be used. On dark colors the embroidery is black.

As the great desideratum in dress is to look "well-dressed," so much care cannot be taken in selecting goods. If a person has but a moderate amount to spend, all-wool fabrics are the first choice. They wear better, and can be turned to after use much easier than any mixture of silk and wool, or wool and cotton.

Different garments should harmonize in color. Some people buy

each article as it strikes their fancy, without a thought of what they are going to wear under or over it. The result is generally an incongruous costume that can be seen a block off, and makes us exclaim, "What a vulgar dress! what a waste of money!"

The best is always the cheapest, and a fine woolen fabric is far more beautiful than a cheap silk. Some lay great stress on a silk dress. The most elegant costumes worn for years have been and are composed of fine woolen textures, well cut, and gracefully draped. On a clear winter day they add beauty to the dull streets, and a warmth that light colors and cold silks never did supply. They also give individuality to the wearer. Blondes look bewitching in dark greens, blues, and plum-colors; and brunettes take more color from browns, grays, and the deeper shades of maroon; while black refines every one who cares to patronize its quiet elegance.

FASHIONABLE GARNITURE BLACK VELVET RIBBONS.

This tasteful trimming will undoubtedly be extensively used during the ensuing season.

We are pleased to note this fact, for we doubt if an article could be selected more in accordance with good taste, and which could be more easily adapted through the successful manipulation of skillful dressmakers.

The uses to which this elegant and graceful trimming can be adapted are so numerous and varied that it cannot fail to become a *favorite*.

Several designs for ladies' and misses' costumes, trimmed with velvet ribbon, will be found on the double-page engraving.

DESCRIPTION OF COLORED STEEL PLATE.

FIG. 1.—A stylish toilet, which can be appropriately used either for house or street wear. The material is ashes-of-roses French poplin, trimmed with ruffles and puffs of the material, bound with brown *poult de soie*. The skirt, cut walking length, after pattern No. 55, is trimmed all the way up the back with narrow, overlapping flounces, which are finished at the back seam of the front gore on each side by a perpendicular cluster of ruffles, two turned each way and separated by a brown-silk piping. The front is ornamented with sections of trimming, each composed of a puff and ruffles, disposed as illustrated. The overdress is known as the "Elise," pattern No. 1339, and consists of a waist, plain and round in the back, but having pointed basques in front falling over a draped apron which is carried across the *tournure*, and fastened at the waist line under a brown silk sash. The trimming on the front of the waist is disposed so as to simulate a vest. *Lingerie* of Valenciennes lace. Skirt pattern in various sizes, thirty cents each; overdress patterns, in various sizes, the same price.

FIG. 2.—A *recherché* dinner or reception toilet, made in rich black *faille*. It is arranged with a demi-train skirt, and a *distingué* overdress which also forms a train. The skirt, cut after pattern No. 553, is entirely without garniture. The stylish train known as the "Luca," pattern No. 1116, is in the polonaise style in front, the sizes being cut very wide and carried up in the back between the shoulders, where they are

confined under a handsome bow at the top of a broad Watteau plait. The sides of the train are cut in scallops graduated in size; but the edge of the back part is perfectly plain. The fronts are trimmed with heavy twist fringe, headed by rich *passementerie*. This train will be found especially becoming to tall, slender figures. The opposite view is illustrated on Fig. 3 of the double-page engraving. Collars and undersleeves of *point* lace. Skirt pattern, in various sizes, thirty cents each. Train pattern, various sizes, same price.

NEW FALL BONNETS.

THE bonnet of the period approaches nearer and still nearer to a hat-like form, and has really so much more of picturesque grace and artistic beauty than the old shapeless structure, that we can but hope it may be permanent.

The new styles for Fall differ little from those of last season, except in their decisive assumption of these characteristics: Black straw, trimmed with velvet, for Fall, and dark shades of velvet, enriched with plumes of soft curled feathers, are the prominent styles, and are generally either to match, or strictly harmonize with the costume.

Some contrasts are seen, as, for example, with a walking skirt of light green silk, flounced, is worn a very handsome polonaise of black silk, trimmed with wide black lace, and a "Crown" bonnet of green silk to match, with black lace or black velvet brim, and plume of black and green feathers.

A more distinguished toilette, however, is composed of all black embroidered silk, and a "Rembrandt" bonnet, of black velvet and lace, ornamented with fine jet. Complete toilettes of myrtle-green, plum-color, *cedres*, or brown, have bonnets made, or trimmed, to match; the only styles that will answer to wear with a variety of toilettes, are all black.

The long, flat ostrich plumes, curled at the sides, are revived this season, and impart a distinguished appearance to the *toque*, which still retains its popularity, though the size has somewhat enlarged.

Jet jewelry is as fashionable as ever; the "Whitby" being preferred for its lightness. The designs are handsomer than ever, and the prices range about the same, from \$2.50 to \$7 the set. Other qualities of jet, durable, and equally graceful in design, cost from \$1.50 to \$3.50 per set.

AUTUMN BONNETS AND HATS.

No. 1.—An exceedingly stylish bonnet, with a gypsy-shaped front, a narrow cape, and a puffed crown. The front and cape are of peacock-colored velvet, bound



with turquoise silk of the same color; and the crown, strings and streamers are of silk, finished with velvet pipings. A handsome cluster of shaded ostrich-tips ornaments the opposite side.

No. 2.—A becoming hat of gray felt, the edge finished with pipings of light blue and bronze-



brown silk, the crown surrounded by a twisted rouleau of bronze-brown silk and velvet streamers of the same materials in the back, and a cluster of ostrich-tips mixed brown and blue.

No. 3.—A close-fitting bonnet of black velvet, with a crown of

medium height, and a narrow cape. The trimming consists of a



black lace veil in the back; an Alsatian bow of rose-colored ribbon in front; black and rose-colored ostrich-tips, and rose-colored strings.

FALL HATS AND BONNETS.

As predicted, high hats are in vogue, and tower above the head, so as to give height to the figure.

Dark colors take the lead. Black is the most elegant and popular, as it will match any dress, and is very effective when combined with lovely sprays of autumn leaves and deep crimson roses.

A becoming hat or bonnet gives tone to the plainest dress, and American women have been quick to recognize this fact. As regards taste in this matter, they surpass their French, English, and German sisters. They seem to know, intuitively, the style that will best accord with their features and complexion, and their heads, when ready for the street, are marvels of taste and beauty. It is sometimes impossible to see where nature leaves off and art begins.

Bonnets still bear a close resemblance to hats, long strings being the most distinguishable feature.

Feathers are as popular as they were last season; in fact, nothing can take their place. Jet ornaments are used in profusion on velvet hats. Taken in moderation, the effect is good, otherwise they give an impression of heaviness not at all desirable. At present, straws trimmed with velvet, combined with autumn flowers and leaves, are in high vogue.

NEW DESIGNS FOR FALL AND WINTER DRESSES.

LADIES who make up their Fall and winter dresses at home, will be interested to know the designs most suitable for certain materials, and given purposes; and, also which are the latest and most fashionable.

One of the prettiest and most useful house basques is the "Coralie," No. 922. The trimming simulates the stylish vest, which is the feature of the Fall and winter dresses; and a facing, in a contrasting color or material, would perfectly carry out the illusion. The basque at the back is most effective, and the design is carried out in the sleeve. This pattern may be used for silk, cashmere, poplin, merino, serge, or mohair; and the trimming may be velvet and fringe, or velvet and lace, or lace and embroidery, or a plain flat trimming in braid, bands, and folds.

The "Grizelle" basque is perfectly plain and simple, and owes its beauty to its graceful style and cut. It is adapted to all woolen goods, empress cloth, merino; and fancy cashmeres for breakfast and morning wear, and may be made in velvet or cloth for sleeveless jackets. The trimming for fancy materials should be embroidery, braiding, or heavy cord, bullion, or chenille fringe. For plain textures simpler trimmings may be used. The pattern for sleeve does not accompany this basque, as any sleeve may be used which is preferred, or it may be made sleeveless, and the armhole trimmed. The "Violet" sleeve (new, and used for house and street dresses), would make a suitable sleeve for the "Grizelle" basque.

A charming half-high square basque for dinner dresses is called the "Leora." It may be made in silk or velvet, and is trimmed with lace or tulle, separated into puffings, with rows of black velvet.

The "Marie Antoinette" fichu makes a pretty addition to low evening dresses, and may be inexpensively made in dotted lace or white organdie; more expensively in China *crepe*, edged with crimped fringe.

One of the most elegant designs of the season is the "Luca" train. The pattern consists of two parts, train and polonaise; the latter draped elegantly in a new style, *à la Watteau*. The whole forms a distinguished and graceful overdress, suited for ceremonious "day" occasions, when "low" dress would be out of place. It should be made in velvet or rich silk, and worn

over a silk, or quilted satin petticoat, the front of which will be displayed. No trimming is required, except upon the *Watteau*, and that will take four to four and half yards of fringe or lace.

The "Elise" overdress is adapted to thin materials, or to pink and blue all-wool delaines, for young girls. It requires a skirt, ruffled or otherwise, trimmed to the waist at the back, as the over-skirt simply forms an apron, completed by the trimming which extends to the back of the waist, and by bows of ribbon which form sash loops and ends. The waist is high, and the ruffled trimming simulates a jacket front, which is fastened down with bows.

This overdress is very prettily made in pale pink or blue silk, and worn over a white muslin skirt, flounced to the waist. Or it may be made in black, and the waist, or apron, or both, used to form fresh combinations with other dresses.

The "Kellogg" and "Louisette" overskirts are of the newest style, without waists. The "Kellogg" is adapted to cashmere, mohair, Arabian cloth, serge, and other firm woolen fabrics. The "Louisette" to lighter mixed goods, cotton and wool, silk and cotton, and silk and wool of the lighter grades.

The "Kellogg" has an apron, which is carried round to the back, and fastened over the back breadths with a bow. The "Louisette" has an apron also, but, instead of being carried over, has side pieces fastened down upon the back with bands, which commence at the waist, and extend down diagonally. Flat plaiting, embroidery, and fringe, braiding, or flat bands heading scalloped ruffling, are the proper trimmings.

The new Fall mantle, to be made in cloth, for independent wear, with all sorts of dresses, is styled the "Royal." A double box-plait commences at the waist, and the back is held in position by a belt, which is placed underneath, and gives a *fitted* appearance to the waist. The cut over the shoulder forms a graceful sleeve. It may be made in cloth, cashmere, or velvet.

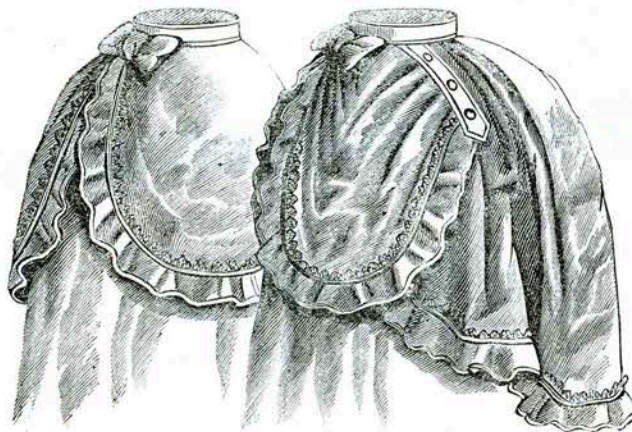
MAKE UP YOUR CLUBS.

LADIES should make up their clubs promptly, in order to secure for their subscribers our new, great premium for single subscribers, of "Niagara and the Yosemite," companion pictures, *both* for one subscriber, in addition to the Club premiums given to the getter up of the Club.



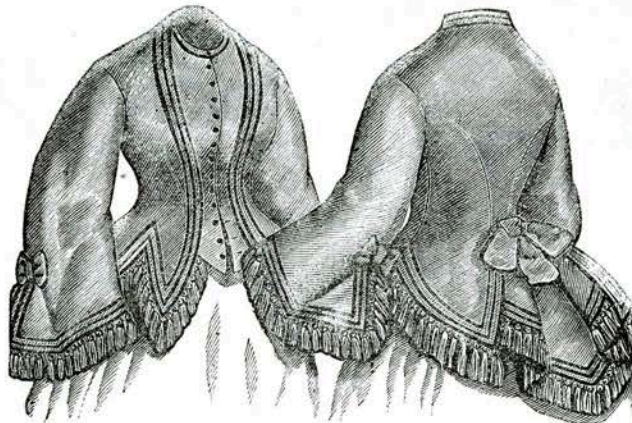
ROYAL MANTLE.

A GRACEFUL mantle, which is most appropriately made in cloth, cashmere, camel's-hair cloth, velvet, and some of the heavier suit goods. Fringe, lace, braiding, *passem-enterie*, bands of velvet or silk, are all appropriate trimmings, according to the goods used. It is illustrated *en costume* on Fig. 1 of the double-page engraving. Pattern No. 1335, in various sizes, thirty cents each.



LOUISETTE OVERSKIRT.

THE "Louisette" makes up nicely in silk, mohair, poplin, and, in fact, in all but very heavy dress materials. The trimming must be selected to correspond with the goods, and to match the rest on the costume. This graceful overskirt is illustrated on Fig. 3 of the plate entitled "Stylish Home Dresses." Pattern No. 1117, price thirty cents.



CORALIE BASQUE.

AN exceedingly stylish basque, suitable for both house and street wear, and most appropriately made in silk, poplin, *challis*, mohair, or any goods of medium thickness, the trimming to be narrow ruffles, ribbon velvet, bands of silk, velvet, or the material, either to be used as the entire garniture, or in conjunction with fringe or lace. This stylish basque is illustrated on Fig. 2 of the double-page engraving. Pattern No. 922, in various sizes, twenty-five cents each.

FALL CLOAKS AND MANTLES.

THE effort to bring back independent cloaks and mantles, that is to say, outdoor garments made without reference to the dress with which they are worn, and to be used with any toilette, has not as yet been very successful. The Polonaise has, to be sure, been largely worn in this way, and the handsome sack mantles of cloth and cashmere, have obtained a wide vogue; but as yet these have partaken, more or less, of the nature of wraps. When a complete costume is devised, of any pretensions to elegance, each part still has strict relation to the others, and so accustomed have we now become to observing this unity carried out in detail, that the most costly toilette, when composed of independent parts—that is, dress, mantle, and bonnet, independent of, or bearing little relation to, each other—has an appearance of *negligé*.

Complete toilettes are, however, undeniably expensive, and every one cannot afford them. To some a cloth or velvet mantle, which can be worn with dark woolen, silk, or merino dresses, is indispensable, and for the benefit of these, several new styles have been devised, the designs for which are adapted either to independent garments or complete suits.

Among the latest of these is the "Royal" and "Von Raden" mantles, in both of which the sleeve is formed by the cut over the arm, instead of being inserted, as in the sack mantles. The "Royal" is well adapted to general purposes, and in cloth makes a very neat yet stylish garment. The "Von Raden" is better adapted to embroidery and the fancy styles of opera cloaking, but may be used for any cloaking material.

The handsomest garment in cloth, for winter wear, is the "Princesse" pelisse, half-tight, with side forms. In dark cloth, with double Princesse cape, this garment is at once the most distinguished, the most convenient and comfortable of any outdoor design with which we are acquainted. A pelisse of cloth, trimmed with velvet or fur, and hat to match, of velvet and feathers, would form a dress stylish enough for city, and protective enough for country wear.

The "Promenade" cape is a pretty design, usually made in lighter gray and stone-colored cloths, for Fall wear: and we recommend the "Doretta" paletot as one of the most useful designs of the season for young ladies' school wear.



STYLISH HOUSE DRESSES.

(See Illustration.)

FIG. 1.—A thoroughly lady-like house toilet, arranged with a dress of black "beaver" brand mohair, and a jacket of rich crimson cashmere. The skirt of the dress—a demi-train, pattern No. 553—is ornamented with fifteen overlapping folds of the material, alternately wide and narrow, set between two rows of leaf-shaped pieces bound with black *gros-grain*, and arranged as illustrated. The sleeves, cut after pattern No. 845, known as the "Fleda," are trimmed to match, and have bows, bound with silk, on the outer seam. The jacket known as the "Grizelle," pattern No. 925, is a simple basque, pointed back and front, trimmed with fine black *soutache* embroidery, which forms the heading to a heavy twist fringe of black and crimson intermixed. Another view will be found elsewhere. The same style of jacket, made in cash-

mere, velvet, velveteen, or light cloth, can be very appropriately used as a sleeveless garment for street wear. Collarette and undersleeves of "Standard" Swiss plaiting. Skirt pattern, various sizes, thirty cents each; basque pattern, various sizes, twenty-five cents each; sleeve pattern, ten cents.

FIG. 2.—A charming little dress, suitable for a girl under six years, or a boy who still wears dresses. It is cut in the "Gabrielle" style, with a box-plait laid underneath in each seam, a short distance below the waist. The one illustrated is made in dark-blue cashmere, trimmed with black velvet ribbon and velvet buttons. Another view will be found elsewhere. The dress is known as the "Pearl" pattern, No. 1815, and is in sizes for two, four, and six years. Price, twenty-five cents each.

FIG. 3.—Costume of dark plum-colored satine, trimmed with flounc-

es and plaited, black ribbon velvet, and black twist fringe. The skirt, a demi-train, pattern No. 553, is ornamented with two flounces of the same width, one plaited, and the other scantily gathered, set up from the bottom, and surmounted by three rows of broad velvet. The overskirt, the "Louissette," pattern No. 1117, is of an entirely novel design, which will be more thoroughly understood by reference to the separate illustration elsewhere. It is trimmed with a gathered flounce, headed with rows of narrow velvet. The basque is one of the most *distingué* of the season, and is also shown elsewhere. It is known as the "Coralie," pattern No. 922, and is appropriate either for house or street wear. The sleeve is especially graceful, and is known as the "Violet," pattern No. 859. Necktie of rose-colored silk, trimmed with Valenciennes lace. Skirt pattern, various sizes, thirty cents each; basque pattern,

various sizes, twenty-five cents each; overskirt pattern, thirty cents; sleeve pattern, ten cents.

FRENCH CHAUSSURE

A FRENCH correspondent gives the following list of shoes ordered by a lady of fashion for a short sojourn in the country:

- "1. Shoes of turquoise-blue kid with Louis Quinze heels, and bows of maroon and blue ribbons.
- "2. Shoes of pearl-gray kid, with ribbons of two shades *en camaïeu*.
- "3. Rose-colored *gros-grain* shoes, with rose-colored ribbons.
- "4. Black shoes, of dull kid, with black and crimson ribbons.
- "5. Shoes of *batiste écaru*, with Louis Quinze bow of *écaru guipure*, and blue ribbons.
- "6. Shoes of *mordoré* kid, with bow of two shades of brown ribbon.
- "7. Cracovian boots, laced upon the instep.

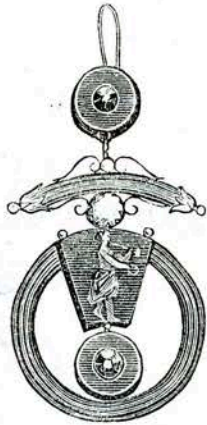
"Besides which there were traveling boots, *botines* of satin, either black or colored, to match the dress, and black satin *s'lipers*, with different bows for a variety, to suit with the color of dresses and costumes."

JEWELRY.

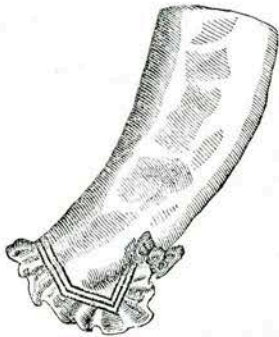
AN elegant set, valued at \$115, of Etruscan gold, three large pearls set in the bar at the top of



the brooch, and one below the bar in each earring, the tablets of black enamel ornamented with



a female figure in colors, and the pendants set with diamonds. From the establishment of Ball, Black & Co.



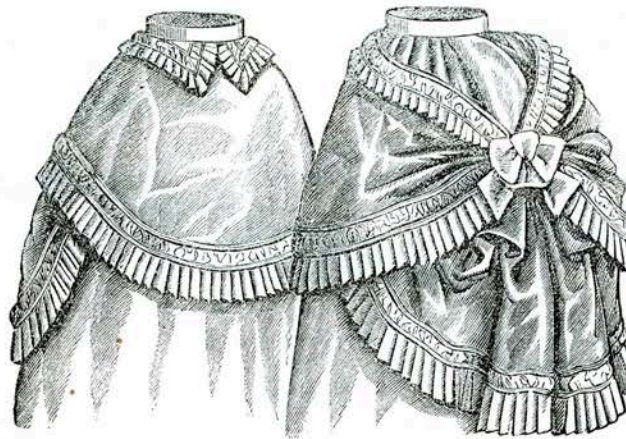
VIOLET SLEEVE.

AN especially pretty sleeve for house dresses of silk, poplin, mohair, *challis*, cashmere, *foulard*, and similar goods, or for a polonaise or basque for a street costume. The trimming should be arranged to correspond with the rest on the dress. The comfort of a close sleeve may be obtained by catching the sides of the sleeve together by a bow on the inside, making the sleeve the width of an ordinary coat sleeve. This sleeve is shown with a different trimming in the "Coralie Basque," illustrated elsewhere. Pattern No. 839, price ten cents.



THE "LUCCA" TRAIN.

It is seldom that novelty and grace are so admirably blended as in the "Lucca" train, which is, in fact, a trained overdress, to be worn over a demi-train skirt—pattern 553—and is especially designed for tall, slender figures. It is most appropriately made in rich silk, or poplin, and needs no trimming, excepting folds of the goods, and lace or fringe, with a suitable heading, to trim the apron. The back view of this exceedingly *distingué* train is illustrated on Fig. 2, of the steel plate. Pattern No. 1116, in various sizes, thirty cents each.



"KELLOGG" OVERSKIRT.

NOVEL and *distingué* in design, the "Kellogg" is becoming to almost every style of figure. To a slender figure it imparts that stylish effect which is so desirable, and having no fullness on the hips, it apparently diminishes the size; consequently it is a particularly desirable style for ladies inclined to stoutness. It makes up handsomely in all but very heavy goods, and can be trimmed with almost any style of fashionable garniture. The one illustrated is made in "Beaver" brand mohair, trimmed with kilt plaiting, headed by a row of the "National" dress trimming, a handsome machine-made padding, which can be purchased by the yard, made in "Buffalo" and "Otter" brand alpacas, and "Beaver" brand mohair. Pattern No. 1120, price thirty cents.

ENLARGED AND IMPROVED.

WE intend to surprise our readers at the commencement of the new year with a Magazine enlarged by four pages, and every way improved by the matter we shall be able to put into the additional space. Of course, as it is to be a surprise, we cannot say much about it, we only advise our lady friends to look out for January, for a new story by the author of "Beck," and the introduction of several important new features.

COLORED laces are in *guipure* patterns for trimming costumes. They possess a certain *cachet* of their own, but will never become very popular.

SLEEVE-BUTTONS are large and flat, of Roman gold, ornamented with raised designs in red or green gold. Very handsome ones are cut in intaglio and cameo style, upon jasper, pink sardonyx, and green chrysopease.

A FINE FIGURE.

IDEAS have changed very much in regard to what constitutes a "fine figure." Twenty-five years ago a figure was not fine unless the waist was pinched out of all proportion to the size of the bust and hips; now, such a waist would be considered a deformity, and the figure is admired, by cultivated persons, according to the degree of perfection in its proportions.

With her waist screwed up to a point, and her bust padded with cotton to an enormous size, the belle of a quarter of a century ago was a curious object to look at, and a pitiable one in her sufferings. Time, and a truer idea of what constitutes beauty, have changed all that, however; and instead of the vice-like structure, between which the body of the woman was jammed, as in an instrument of torture, we have the satisfaction of having perfected a corset, which is really beautiful in itself, which imparts the requisite grace and elegance to the figure, which sustains, instead of represses, its natural functions, and saves the necessity for disagreeable and unhealthful padding.

Ours is really a "health" corset. Ladies who have once worn them, could not be persuaded to wear any other; and they are as superior to all others in durability, as in shape and material.

We make no cheap corsets; we have only two styles and prices, and both are warranted to retain form and finish to the last. A poor corset, like other poor things, is the worst kind of economy, and we really advise ladies who wish a handsome corset, which will give them permanent satisfaction, to try our "Health" corset, either in *coutille* or satin jean; the first of which will be sent you for five dollars, the second for four; with suspenders, one dollar more.

OUR NEW PREMIUM CHROMOS.

"NIAGARA AND THE YOSEMITE."

It is with the greatest satisfaction that we announce our good fortune in securing studies of the two greatest natural phenomena in the world, Niagara, and the Falls of Yosemite, as one premium to each single subscriber to this Magazine. The subjects of these pictures are in themselves so important as to interest every one, and the treatment is such as to make every genuine lover of art desire to have them for their artistic merit alone.

No such premium was ever offered before by any publisher; and we cover our margin in this way, in order to give to our intelligent friends and subscribers something really worth their acceptance. Number of copies limited—send orders quickly.

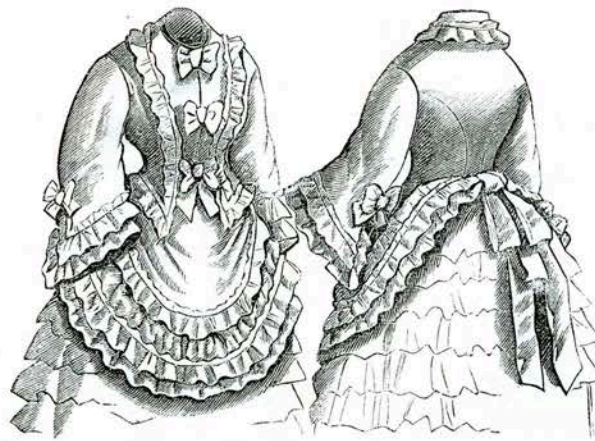
HOUSE AND STREET COSTUMES.

(See double-page Engraving.)

FIG. 1.—Street costume arranged with a dress of dark brown French poplin, and a mantle of undressed cashmere which is *écru* in color. The skirt of the dress, a short demi-train to be looped for street wear, is cut after pattern No. 553, and ornamented with two side-plaited flounces, set up from the bottom, a horizontal band of brown velvet, surmounted by perpendicular straps, forming the heading to the upper flounce, and similar straps falling from under the lower one. The mantle is of an entirely novel and particularly graceful shape, and is known as the "Royal," pattern No. 1335. It is edged with brown fringe, headed by elaborate braiding in brown *soutache*. The opposite view will be found illustrated elsewhere. Bonnet of brown *turquoise* silk, trimmed with bows of the same and bands of *écru* silk. Skirt pattern, in various styles, thirty cents each; mantle pattern, medium size, same price.

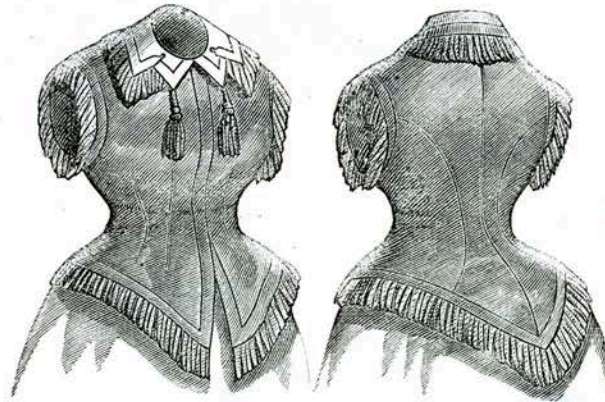
FIG. 2.—House dress of blue-green satine, a sort of peacock color. The skirt, a demi-train, pattern No. 553, is bordered with a narrow, gathered flounce, above which is a deep, box-plaited one, the plaits pointed at the tops and placed at wide intervals, alternating with broad straps of black velvet ribbon, which extend about the same distance above the flounce as on it, and are pointed at both ends. The overskirt, the "Lotella," pattern No. 787, has a short, draped apron, and is looped very high at the sides by velvet ribbon straps. The trimming consists of fringe matching the dress in color, and a row of black velvet. The basque, the "Coralie," pattern No. 922, is one of the most stylish designs of the season. It is trimmed to match the overskirt, but the opposite view is shown, differently trimmed, on Fig. 3 of the half-page engraving; it is also illustrated elsewhere. The design of this costume is equally appropriate for house or street wear. Skirt pattern, in various sizes, thirty cents each; overskirt pattern, same price; basque pattern, in various sizes, twenty-five cents each.

FIG. 3.—An opposite view of the *distingué* toilet represented on Fig. 2 of the steel plate. In this instance it is made in dark sage-green silk, trimmed with black lace, *passementerie* of the color of the dress, and pipings of the silk,



"ELISE" OVERDRESS.

THE overdress illustrated above is especially designed to be worn with a skirt ruffled, or otherwise trimmed nearly or quite to the waist-line, in the back. It is adapted to thin goods, silk, poplin, and other materials of medium thickness which admit of being fully trimmed. The waist part can be worn with any other style of overskirt, or with a plain skirt, if a full slash be added in the back. On Fig. 1, of the steel plate, the "Elise" is shown over a handsomely trimmed skirt. Pattern No. 1339, in various sizes, thirty cents each.



"GRISILLE" BASQUE.

A SIMPLE style of basque suitable either for a breakfast jacket made in cashmere, merino, or opera flannel, or a sleeveless garment for street wear made in velvet, velveteen, cloth, cashmere, or the material of the costume. The trimming may be fringe, or lace with an appropriate heading, or braiding, ribbon velvet, or bands of velvet, or silk, whichever is most suitable for the goods used. Sleeves of any style may be added if desirable. If sleeves are inserted for street wear they should be of the same material as the skirt. Pattern No. 925, in various sizes, twenty-five cents each.

The demi-train skirt, pattern No. 553, is ornamented with two flounces, scalloped, and bound with the same material. Necktie of rose-colored silk, trimmed with Valenciennes lace; undersleeves of the same lace. The train is known as the "Luca," pattern No. 1116, and is in various sizes, thirty cents each; skirt pattern, in various sizes, same price.

FIG. 4.—Visiting toilet, or street costume of bronze green poplin. The skirt, cut after pattern No. 551, has the trimming disposed in sections of equal widths, each alternate one being formed of three rows of box-plaiting, headed with points as illustrated, and the intermediate sections ornamented with four perpendicular rows of wide black velvet ribbon, two placed on each side of a row of large velvet buttons. The head-

ings to the box-plaitings are bound with narrow velvet ribbon, and confined by velvet buttons. The stylish polonaise, the "Amina," pattern No. 1322, is trimmed to match; it is closed down the front with large velvet buttons, and has two rows of trimming, one on the edge and the other quite high up, so that it corresponds with the trimming on the basque back. The skirt is sewed directly to the basque, and is gracefully looped in the back and at the sides. Bonnet of velvet and silk, the color of the dress. Skirt pattern, in various sizes, thirty cents each; polonaise pattern, various sizes, the same price.

FIG. 5.—A stylish costume, suitable either for house or street wear, made in "Beaver" mohair, trimmed with side-plaitings of the material, headed with the new

"National" dress trimming, a handsome puffing, which can be purchased, ready for immediate use, made in "Beaver" mohair, and "Buffalo" and "Otter" alpacas. The skirt, a short demi-train, pattern No. 553, is ornamented with a very deep side-plaiting, headed by three rows of puffing. The overskirt, the "Kellogg," pattern No. 1120, is decidedly one of the leading styles of the season. It is trimmed to match the skirt, and will be found separately illustrated elsewhere. The suit is completed by a plain waist, pattern No. 813, trimmed with plaiting and puffing, disposed in vest shape in front and pointed in the back; and the "Duchesse" sleeve, pattern No. 777, trimmed to correspond. A Watteau bow of black *gros-grain* ribbon, is placed in the back. Skirt pattern, various sizes, thirty cents each; waist pattern, various sizes, twenty cents each; sleeve pattern, ten cents; overskirt pattern, thirty cents.

FIG. 6.—A pretty dress of blue all-wool delaine, trimmed with box-plaiting of the material and narrow, black velvet ribbon. The dress is cut in the Gabrielle style, buttoned all the way down the front, and has fulness disposed in three festoons in the back, thus obviating the necessity for an overdress. The cape may be omitted if desirable, and, with the addition of a paletôt, this will be an excellent design for a winter suit. It is called the "Princess," pattern No. 1810, and is in sizes for from eight to twelve years, twenty-five cents each. The suit illustrated, is completed by a gray felt hat, trimmed with blue velvet.

FIG. 7.—A neat and stylish suit of gray mohair, trimmed with blue velvet ribbon. The skirt, pattern No. 1600, is bordered with a gathered flounce, headed with a band of velvet, which is surmounted by a broad, bias band of the goods, scalloped on the edges, bound with narrow velvet, and fastened through the middle by a row of velvet ribbon. The overdress, known as the "plaited" polonaise, pattern No. 1509, has broad box-plaits laid in the back, but they are only simulated in front by scalloped bands. It is separately illustrated elsewhere. English turban of gray felt, trimmed with blue velvet. Skirt pattern, in sizes for from four to fifteen years, twenty and twenty-five cents; polonaise pattern, in sizes for from four to twelve years, twenty-five cents each.

LACES.

CAPEES in Llama and Thread are shown in great variety of shapes and sizes. Nothing adds so much to a toilet as delicate lace, and these fill a need long felt by many. Over light silk dinner-dresses they prove very effective, softening the complexion, and giving grace and roundness to the form. In real Thread they can be bought from \$25 upward, and in Llama, from \$6. The designs are beautiful, and a fine Llama can hardly be distinguished from Thread. Barbés, in endless and bewildering patterns, also claim our admiration. They are worn over silk ties with becoming effect. Lace is, by many, considered a luxury too great to be had, yet the money wasted on imitation jewelry and tawdry fineries would supply an invaluable addition to a pretty dress, and one that stamps its wearer as a person of refined taste.

DOLLY VARDEN.

DOLLY VARDEN is not quite so dead as people say, though few have now the daring to call her by her name. She appears at the breakfast table, however, upon these golden Autumn mornings, in gorgeous colors, and not unfrequently trails in rich brocade and *faïlle* robes in the evening; but then she calls herself "Watteau."

The truth is, the chintz Dolly Vardens make charmingly pretty indoor dresses, and though some ladies have been foolish enough to throw them aside before they were worn, because they were laughed at, yet the most sensible simply keep on the even tenor of their way, not parading them in the street, where they were entirely out of place, but retaining them for breakfast and morning wear, purposes for which they are extremely well adapted.

If everything that is vulgarized by common use is to be thrown aside, we shall soon, truly, be in the condition of Flora McFlimsey, with nothing to wear.

INEXPENSIVE BRIDAL OUTFITS.

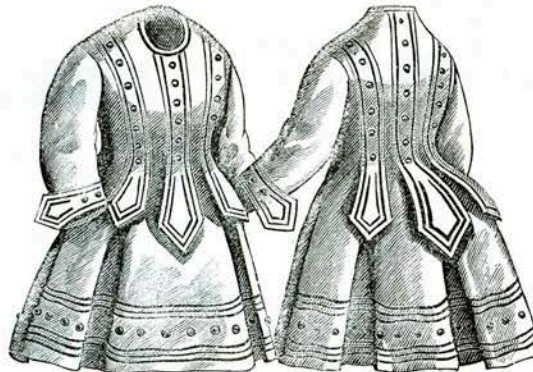
OUT of the young women who marry, probably not one in a hundred procures the expensive outfits, and *trousseaux*, which we constantly hear talked of in newspapers and magazines as the regular thing. The majority contrive with a good deal of ingenuity and management to obtain two or three new dresses, a new bonnet or hat, and some few pieces of new underclothing to add to the old, and these, with a collar or two, a ribbon or two, a new necktie, some pocket-handkerchiefs, a couple of pairs of gloves, a sash, and perhaps an outside garment of silk, cloth, velvet, or velveteen, comprises the "outfit," which, all told, does not cost over a hundred and fifty dollars.

This is quite as much as the average of young women have to spend, and is often spared at the cost of some inconvenience and many sacrifices. It is of no use to wish she had more, or to insist that she cannot be well dressed on that amount; the fact of only just so much money is stubborn, and cannot be got



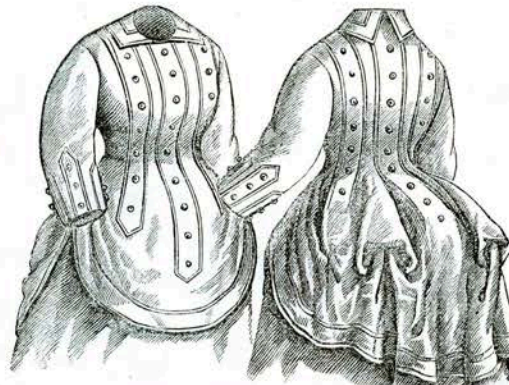
PRINCESS DRESS.

A THOROUGHLY comfortable, convenient style of dress, cut in the Gabrielle style, with the back so arranged that an over-skirt is not necessary. As designed, it is suitable for *demi-saison* wear, but the cape may be omitted, and a paletot substituted for cool weather, thus forming a very stylish street suit. It is appropriately made in any of the materials that are usually employed for the suits and dresses of misses, and may be trimmed with any of the fashionable styles of garniture, according to the material used. The design is shown on Fig. 6, of the double-page engraving. Pattern No. 1810, in sizes for from eight to twelve years, twenty-five cents each.



PEARL DRESS.

A PRETTY style of dress, suitable for girls under six years of age, and for boys who still wear dresses. It is appropriately made in poplin, cashmere, all wool de-laine, satine, *piqué*, or linen, trimmed with rows of braid, braiding, ribbon velvet, or narrow bindings, according to the goods. This cunning little dress is shown on Fig. 2 of the plate illustrating "House Dresses." Pattern No. 1815, in sizes for from two to six years, price twenty-five cents each.



MISS'S PLAITED POLONAISE.

A SIMPLE style of polonaise, only three-fourths tight, to be worn either with or without a belt, as may be desired. The plaits are laid in the back, but bands are placed on to simulate them in front. It is adapted to all goods that are usually employed for the suits and dresses of misses. The trimming should be selected with reference to the goods used. Narrow folds on the edges of the plaits and bands, ribbon velvet, or braiding, are all appropriate for the design. The polonaise is shown *en costume*, differently trimmed, on Fig. 7 of the double-page engraving. Pattern No. 1509, in sizes for from four to twelve years, twenty-five cents each.

away from; so the next best thing is to see how to get the most out of the sum she can command.

And the very first piece of advice we have to offer is this: do not try to get a great deal for your money, by buying cheap, worthless articles or fabrics. Put it in a few good things, which will be a comfort to you for years, and to which you can look back with a feeling of pleasure in their possession.

If your wedding is in the Autumn, or early Winter, and you can only buy three dresses, let one be a wedding-dress of white Irish poplin, cashmere, or mohair, one a good black silk, the other a pure French merino, or Thibet cloth.

A wedding-dress of white mohair is the most economical of all others, and is yet very handsome and lady-like if well made. After the wedding, it may be used for a whole season as an evening and party dress; may be cleaned, and used again for another season, and after that dyed, and made into a very useful street or house dress.

If either of the three dresses mentioned had to be sacrificed, we should prefer that it was the black silk, rather than the nice all-wool merino, or Thibet cloth, which in myrtle green, garnet, or wine-color, looks well for years, and particularly because soft, clinging, all-wool fabrics are now preferred by ladies of the best taste, to stiff, wiry textures, no matter how costly.

Nothing now is needed in the way of special morning dresses, unless it may be a wrapper. In cities, ladies wear short dresses in the morning of some simple linen or woollen material, in which, if necessary, they can go into the street.

In the country, a polonaise, made out of one old dress, can be worn over the skirt of another, and out of the two fresh bands or other trimming managed for the skirt, so that quite a presentable costume is effected.

This process of making over suggests one of the reasons why persons of limited means should purchase self-colors, and confine themselves to colors that will agree well together; it is so much more easy for them to put one with another.

In purchasing trimmings, and the minor articles of the wardrobe, follow the same rule, of few in number, but good in quality. Match one pair of kid gloves, and your new hat, with your best suit. Have one *real* lace collar or ruffle (never mind plated bracelets, or gilt earrings) have neat shoes and stockings for in and out of doors; fine, well-cut and well-made underclothing; new, all-wool flannel skirts; and close-fitting underwaists of white long-cloth, with long and short sleeves.

A man of intelligence and refinement would be disgusted by careless and untidy habits in the part of dress that is not seen; while neatness and nicety is often a revelation, and a necessary part of his education, to the rough, unpolished man of this new world.

The best, inexpensive outside garment now made is a sack mantle, cut long, in plain or ribbed cloth. It may be trimmed with broad, ribbed braid and cord fringe, and, if made at home from a pattern need not cost over fifteen or twenty dollars, while, made up, such a garment would cost fifty. Limited means has its compensations; few people, even if they have "plenty of money," like to think that they have paid twice as much for an article as it is worth.

BRACELETS, composed of squares of jet, cut in numerous facets, and strung on India-rubber cord, cost \$1.75 per pair.

CHILDREN'S FASHIONS.

MOTHERS have reason to congratulate themselves, nowadays, that the worst part of the labor of preparing seasonable outfits for a family has been taken out of their hands, and the first difficulties surmounted in such a way that the rest seems easy by comparison.

Only a few years ago, and what an Herculean task it was to rip the old clothes, press them out, piece them together, or cut them down, in order to get a pattern adapted to the exigencies of the occasion; but which was only an old pattern, and not a very desirable one, after all.

In this happy year of 1872 the harassed mother has only to send for a catalogue of patterns, and she will find every article of the family wardrobe represented, so neatly and so accurately, that, without the slightest difficulty, she can select, from her nearest pattern agency, for a mere trifle, a pattern of every garment she has to make, from Susie's winter pelisse to Harry's pants and night-drawers, from Mamie's aprons to baby's bibs.

As this is the season for "making up," we will point out a few of the most practical patterns, and their special features, as a guide to perplexed motherhood.

The first of these is the "Princess" dress, for girls of from eight to twelve years. It is suited to woolen materials for winter and Fall wear, and is trimmed with a single row of flat box-plaiting, headed with braid or velvet. The back is draped in such a way that no overskirt is needed, and a small cape accompanies the dress, which completes it as a suit for Fall wear, and can be placed over a paletot, or larger cape, for cold weather.

From five to eight yards of material is required, ordinary width.

The "Plaited" polonaise is a new and most useful style for girls, for an independent outdoor garment, or one to complete a suit. It can be made in any material suitable for such a purpose, and the thickness graduated by adding a lining to the waist, after the plaits are laid, or lining the entire garment throughout before laying the plaits. In the front these are simulated by bands stitched on.

The sleeves are coat-shaped, and a small collar is added to the neck.

The "Pearl" dress is suited to girls under six years of age, or to boys who have not yet put on trousers. It is a pretty, but simple style, trimmed with bands, which form sashes, and is adapted to

woolen, such as all-wool delaine, merino, or cashmere, cotton, in *pique*, or *satine*, linen, or poplin. It is a standard design, and will be found useful years in succession.

Checks are more used than plaids this season, and always consist of white, or a color checked with black.

Soft all-wool goods are in great demand for children's wear, and we recommend them in preference to mixtures.

Handsome silk-finished velveteen is almost universally substituted for velvet in the making of suits for boys between four and eight years old, and is also very much used for basquines or paletots for girls.

The braided cloth pelisse, however, or heavy ribbed flannel sack, with cape, trimmed with wide black velvet, are newer. Scotch striped or English mixed tweeds are good wear for boys from eight to twelve years old, and, with woolen under-clothing, are sufficiently warm for cold weather.

A pretty winter or school dress, for girls, consists of two skirts of shepherd's check; the upper scalloped upon the edge, and bound with alpaca braid, the color of the plaited waist, which should be of twilled flannel. Blue or scarlet is the color generally selected for the waist.

Sack overcoats, with cape, is the standard style for boys from ten to fifteen, and suits cut in the prevailing male style, with great exactness, but perfectly plain.

Trimming upon boys' suits very properly ceases at ten years.

Dresses for girls, of any age, are made high in the neck, but the majority of aprons and overdresses have a low bodice, cut in one with the skirt; or capes, or shoulder-straps, which serve as trimming, and partially conceal the waist of the dress.

High turban or toque hats are generally selected for girls, and the "Harvard," with narrow brim, for small boys. Felt, trimmed with velvet and feathers, or beaver, trimmed with velvet, are preferable to the patent "velvet" hats, which are turned out by the hundred, but are ruined in the first storm which assails them.

It is just as essential that individuality should be studied in the arrangement and selection of children's attire, as in ladies'. Simply, because full trimmings, and puffed overskirts are fashionable, it does not follow that it is in

good taste for a short, stout child to be thus attired. Neither should a tall, slender child be dressed in a perfectly plain dress of goods with perpendicular stripes, thus at the same time apparently diminishing the size, and accelerating the height. Exercise judgment and good taste, and select a happy medium.



ENGLISH VEST.

A VEST suitable for any kind of goods used for boys' suits. It is buttoned to the neck, thus rendering it more comfortable for cold weather, and may be used with any style of coat or jacket. Pattern No. 2014, in sizes for from six to fifteen years, fifteen cents each.



ETON SACQUE COAT.

A SINGLE-BREADED SACQUE COAT, adapted to all the goods usually employed for boys' suits. With this coat, the "English" vest, pattern No. 2014, illustrated elsewhere, and the suspender pants, pattern No. 2009, a stylish and reasonable



suit may be easily arranged. Coat pattern No. 2003, in sizes for from ten to fifteen years, price twenty cents each. Pattern of pants, No. 2009, in sizes for from eight to fifteen years, twenty cents each.



"DEAR EDITOR."

I ESSAYED to write
Some ideas which I thought were bright,
And wished to have them make a show,
That you might of my talent know,
But when I'd filled my pen with ink,
And brought my mind aright to think,
I heard a rattling on the floor,
Such as I'd never heard before.
I started—throwing down the pen,
And looking round about me then,
Beheld a sight and heard a din,
Which made me think of "Babel's sin."
A large tin can—one foot in length—
Was tied on to a dog of strength,
Who thought the monster Death had come

To call our "fiercest yelper" home,
The way he raced about the house,
Had frightened off the oldest mouse,
And when, at length, we got him free,
No sentiment was left in me.
"My husband's off, and I *must* write,"
I cried; "he may be home to-night,
And does not like to see my time
So precious, used in writing rhyme."
So down I sat and called my muse,
Although I feared she would refuse,
And added two lines to the other,
Which made just three when put together.

What piercing shriek rent the still air!
"Twas quite unearthly, I declare,
While thinking "murder, robbers, fire!"
To learn the cause, was my desire.
So off I ran with trembling haste,
Nor did my time in thinking waste,
And found, in bloody conflict then,
My wounded child, and setting hen.
With soothing balm I bound the bite,
And kissing, left him quick to write;
But as my mind was somewhat "hurried,"

My movements all were rather hurried,
When taking up my watch to see,
It fell and broke and stopped at three.
"All know calamities," I thought,
And once again my poem sought,
To which my muse in pity lent
The aid for which she had been sent,
And told me off the words so fast,
I thought all interruption past,
When chancing to look up, I saw
My baby playing with a straw,
Which accident forced in his eye,
And made him piteously to cry.
One hour's rocking on my breast
Brought to my darling quiet rest;
With soothing poultice on it kept,
His sister fanned him while he slept.
"Now come, dear muse, we'll try again
To trace some beauties with the pen."
But fate said, "Yet you cannot go,
Another child is crying so;
Go to him now and stop the noise,
They may be fighting over toys."
I called, "Do children stop that row,
And tell me what's the matter now?"
While going cut into the yard,
Where yet the child was crying hard,
Until he saw me, when he said,
"Mamma, your tild is most done dead;
Me tried to tut you up some wood,
But papa hatchet, it ain't dood,
It tut my foot an made it beede,
De mosset hood I ever seed."
"O Lord have mercy on me! Do!
My darling's foot is cut in two;
Run for the doctor! get some lint!"
I said, "and hand the peppermint—