



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

### Review of Fashions.

**W**E have heard a great deal always of the extravagance of woman's dress. The luxury of any one woman, whether the result of her husband's vanity, or her own fondness for display, has served in any age or generation as a perpetual peg upon which to hang dissertations on the folly and vanity of the sex—which is always made to bear the weight of the sins of any one of its members.

In reality, however, there never has been a time in the history of the past several hundred years when women in so large a proportion, and of so notable a class, lived and dressed with such rigid economy as the wives and daughters of Americans, during the first century of the existence of the republic. It was owing to this studious economy, to the habits that were inbred, and the ideas that had been literally spun and woven into the warp and woof of their daily life, that so much of the talk in regard to extravagance and luxury is due. These terms, like all others which describe general conditions, are relative. What would be extravagance for one, would be simplicity for another; but the majority of our people have been bred to simplicity, and find a certain degree of difficulty in adapting themselves to large outlay in any direction; that is to say, the women do more particularly, so few of them having served the speculative or business apprenticeship, which in the case of men serves to break the force of early training. American women, as a class, especially the intelligent New England portion, are the most successful economists in the world. The personal expenditure of many has been in the past, and is still so ridiculously small, that they would be ashamed to mention the amount per annum they spend on dress; and yet, by dint of the most scrupulous neatness and cleanliness, they always contrive to look like ladies. A man who has had such a wife or such a mother, is apt to gauge the present and future by the past; but he might just as well gauge himself, his belongings, and his outlays by his personal expenses when he did the "chores" on his father's farm; or sold his first goods in a country store. The days when economy in cities, or in the whirl of actual life, not to say society, was possible, are over; they disappeared with the spinning-wheel and the wood fires that cost only the labor of cutting, and the tallow candle. Year by year the cost of necessaries and luxuries has alike increased, and thus the struggle remains the same, though more money is made and spent.

Up to within a few years, luxury such as we read of in  
 VOL. XIX., NOVEMBER, 1882.—4

old Greece and Rome has not been known in these modern times, and particularly in this country; but now we are getting to have a rich and leisurely class, who can afford to indulge their tastes, build superb houses, pay hundreds of thousands of dollars for a picture-gallery, and expect the ladies of their families to sustain their position by a magnificence on such occasions as demand it. In all probability those who are alive to see it will witness such luxury in the details of domestic life within the next hundred years as we have never yet even dreamed of. As yet, there is something theatrical and tawdry in our finest efforts at display, and even among the rich, few manage to achieve more than fragments of a truly splendid life, in which all bright and beautiful elements meet and harmonize. This is the object of all life and all effort, even to the clothes we wear; and the distance is long between the skin of the animal, taken by force in the first place for warmth, afterward dyed for beauty, and the dainty glove-fitting robe of satin and lace upon the exquisite form of a modern belle.

Luxury seems made for beauty, and we ought to cultivate physical perfection, so that it will keep pace with the fine framework that environs it, for unless the picture is equally rich in attraction, a gorgeous setting only exhibits its shortcomings. There is something startling, however, and not altogether agreeable in the details of the costly fashions to be this season. Design seems to have gone a little mad in its endeavor to be realistic. Ornamental scraps of laces, dropped flowers, ostrich feathers, and the like, are tied loosely together, or thrown in such positions upon the gorgeously colored surfaces, as they might have been found in upon a lady's toilet-table. These brocades are the richest ever used for dress purposes in New York; they range from ten to fifty dollars per yard—the latter price representing a marvel of production, in which pure gold threads are intermingled with the design. One pattern shows the leaves of the sumach in red and gold upon a ground shaded in the brilliant autumn tints, and another a part of a lace collar, as if stopped while in the hands of the worker, the implements hanging from it; but so ingeniously, that one does not at first recognize them. Some of the most elegant dresses are made with a train not very long, of wonderfully designed brocade; the front of the dress showing an embroidery upon plain satin in the colors of the figured fabric. Others have fronts of puffed satin, shirred closely between the falling bouillonées. Rich moires brocaded, are among the latest novelties, and these also are used for trains with puffed vests, or richly embroidered, or lace trimmed fronts. There is great



distinction this season between the dress for different occasions—dinner dress, ball dress, theater dress, and the like; and there is no better test of society habits and breeding than perfect acquaintance with what is suited to each and every phase of fashionable life. To wear a bonnet in the wrong place; a train when a short dress is the thing, or not to feel adequately dressed, on a socially "great" occasion, is to feel out of the world, or as not belonging at least in the world of which you for the time form a part; and these little matters of style really go further than cost. A theater dress needs to be effective about the waist and head. The skirt is of much less importance; and a train is out of place. For this season ruby velvet jackets, and short dresses of garnet satin, with lace jabot or pretty fichu, continue to be so very popular. The small beaded bonnet, too, of satin, studded with enameled bees or small butterflies, are highly effective, and as they can never be common, will be likely to retain their prestige as long as the small bonnets remain in vogue. Dinner dresses require a rich fabric, and moires and brocades in solid colors are preferred for them, with fine lace as an accessory, and satin for plaitings, or thick ruching. The fourreau styles are well adapted to them, with or without the Watteau plait; the latter, when used, forming the demi-train, which is the only kind of train admissible for such a toilet. The neck may be square, or closed, finished with a standing collar and lace, or outlined with embroidered lace put on flat, and standing lace lined with plaitings of tulle, or crepe-lisse. The absurd wire frames which have been attached to dresses, having no historical significance, which were as far from Queen Elizabeth as Queen Victoria, seem to have disappeared. At least they ought; for what is only an encumbrance, and has no meaning in these days, should be discarded, and not allowed to occupy a place.

Ball dresses differ with age; girls who dance still wear them short, chaperones wear trains; and so often do young married women who wish to mark the dignity of their state, and seem to think that what their new condition allows them to take off from their necks, they may very well add to their skirts. For, while it is quite proper for a lady married yesterday to wear a low corsage, it is highly improper for a young lady to wear a low cut dress who is going to be married to-morrow, or is not married when she ventures on making this exhibition of her neck and shoulders. Of course, whether such distinctions are more nice than wise, is not the present question; it is simply our province to note their existence.

### Illustrated Designs.

THE approach of November brings out many novelties suited to late fall and winter, and among them no single design has sprung into more sudden popularity than the long, useful outside garment which we give under the name of the "Russian Redingote." It is a garment which nearly envelopes the figure, covering the dress to the edge of the skirt, and almost taking the place of the bodice, if one were not needed for warmth. It is usually made in cloth or fine wool—if in the former, it is only lined to the skirt below the waist-line; if of the latter, it is, or should be, lined throughout with twilled French lining silk—and the ruching, which in the former case is of the cloth, will be made of dull satin or Surah silk, of the same shade as the wool. The ruching is laid in triple plaits, and crimped upon the edge; it is put on very full, and derives all its distinction from this fact. Made scant, it would possess no "character," and be incapable of imparting any to the garment.

The "Russian Redingote" may be made in velvet and trim-

med with fur, but it is not often used for material so expensive, because its fit—the closeness of the sleeves—and its evident utility—rather unfit it for full dress, or for wear with a very rich or ceremonious gown, which, of course, would be mainly concealed. As a fall walking garment, a successor to the ulster, and a protection from wind and cold, the "Russian Redingote" is a success, and is so easily reproduced by the aid of the paper model, that every lady will find it within her reach.

Other characteristic designs consist of the "Hungarian," and "Valcour" basque and jacket. The feature of the "Hungarian" basque is the cable cord trimming across the front, and upon the edges of the slashed or "polka" skirt, as it used to be called. This cutting up into slashes is now a very fashionable method of finishing the fronts of skirts; and is made more effective by adding handsome linings of a contrasting color. The "Valcour" is a capital model for an outdoor jacket. It is cut short in front, but lengthened by the application of a second skirt of plush, which corresponds with the collar, but is not necessarily the shade or color of the cloth. Still, it would not be well to make the contrast violent, *écru* cloth with brown plush look well together. This jacket also has the popular military finish across the front, and sufficient fullness at the back to admit of a proper disposition of the drapery of the dress skirt.

A third special feature of the season is the revival of the vest costume, and an excellent example of this will be found in the costume "Girola." This simple, serviceable, yet stylish model is best made in pure wool in any of the new pretty checks or mixtures. The skirt may be of the plaid, the jacket of a plain material, the vest of silk or satin, plain or embroidered; or it may be of plain corded sicilienne. The novel features of this costume, in addition to the vest, consist of the wide revers, and the cut of the skirt of the jacket, which is whole at the back, but extended below the waist line, and then lengthened in front and upon the sides, where a little fullness is added. Very small, round buttons, it will be observed, are used for fastening.

A very pretty basque, with cut-away vest, is given in the "Immalee." This is a close-fitting, high-cut, stylish design, and the side-forms at the back are cut up in a way that admits of the display of the side-puffing of the skirt, now so fashionable, and which is concealed and crushed under a Jersey basque. The "Elrica" is a handsome model of a walking skirt, combined from figured and plain materials. It is a suitable design for the new tapestried woolens, with the plain to match the ground color, or the silks and satins plain, and with the large plush spot, as seen in the illustration.

"The Carmelita" overskirt is a graceful design for beige, camels' hair, nuns' cloth, chuddah, or any fine woolen material, or it is made with great distinction in the large mixed plaids of the season, over a velvet flounced skirt, with velvet panels and plain velvet basque. The plaid material is cut on the bias, front and back.

### Fashionable Millinery.

No. 1. Wide-brimmed hat of black *feutre velours*, edged with cut jet beads, and trimmed with a scarf of black velvet and a cluster of three full, black ostrich tips at the left side. The brim is quite shelving, turned back abruptly on the left side, and falling at the right.

No. 2. A novel and beautiful shape in dark gray velvet, with high, square crown, and brim faced with velvet and turned up on the right side. Natural gray ostrich tips fall toward the front, and long Amazone plumes droop over the *coiffure* at the back.





FASHIONABLE MILLINERY.

No. 3. Bonnet of *loutre* brown fur felt, in a modified poke shape, with the inclined brim faced with sealskin. A *coquille* of brown velvet forms a garniture at the right side, and a long brown ostrich plume crosses the front. The strings of Ottoman *velours* ribbon are tied in a bow under the chin.

No. 4. English walking hat of dark *grenat* felt, bound with a velvet puffing of the same shade of short nap velvet and ornamented with colored jet beads at intervals. A full scarf of Ottoman figured garnet velvet encircles the crown, and is held in place by a gilt slide. A long crimson ostrich plume ornaments the right side of the hat.

No. 5. This unique bonnet of myrtle green felt has the

brim lined with velvet of the same shade. A large bird, with feathers in various shades of green, gold, and crimson, ornaments the right side, while a long *myrte* ostrich plume crosses the back of the high crown, and falls on the left side. Strings of dark green velvet ribbon with satin face are tied under the chin.

Stylish hats and bonnets are furnished through our Purchasing Agency for from \$8.00 upward, according to the materials. In sending an order, it is always best to state complexion, color of hair and eyes, the purposes for which the hat is to be used, and any preference in regard to color, etc.



## Winter Stuffs in Silk and in Wool.

THE development of design in fabric has been very rapid during the past five years, and has now achieved results which seem extraordinary beside the simple forms and crude colors, which we used to see in detached masses years ago, and which preceded the reign of "solid" colors, which lasted almost two decades—yet still, we are only on the threshold of what may be expected through the application of the new discoveries in light, color, and what may be called the transmutation of elements, and their re-appearance in new forms, and under different conditions. Science and scientific work are spoken of as far removed from the trivialities of dress and fashion—of such homely occupations and pursuits as women are largely engaged in—yet the only value which scientific research and discovery possess for the mass of mankind is the solution of domestic problems; the gain to social life, the enlargement of the human horizon. Knowledge which bears no relation to the human wants, which has no advantages to offer as the price of its acquisition, is useless—of no more benefit to its possessor than books shut up in a stone vault, and supplying nothing but food for decay.

Let us not depreciate the function of clothes, since all the science, all the art, all the taste, all the intelligence of the world is engaged more or less in their production, whether these agents are aware of it themselves or not. It is quite time, now that even so much has been accomplished in manufacture, that more attention was paid by women to the beauty of the fabrics they use in the making of their dresses and outside garments. We call things by certain names, but few know what the *thing*, which this name represents, really is, and are therefore imposed upon readily by the cheapest, and poorest, and flimsiest of imitations. Real through and through fabrics are costly, but they last, and are a joy as long as they last, while flimsy make-believes carry with them the sense of their own poverty and meanness. It is a good sign of the advance in taste that comparatively little trimming is used, that beautiful materials are considered their own sufficient ornamentation, and that the dress decoration is so largely composed of work upon the fabric itself, such as embroidery, or the loveliest and most appropriate of all trimmings, lace.

The dress stuffs of the present season surpass all attempts at enrichment, except by the addition of some priceless fabric as a finish or an accessory, rather than as an addition to the beauty of the fabric itself. Fringes, passementeries, embroideries, even pale and look trivial beside the gorgeous beauty of the autumn dyes in leaf and flower and groundwork of the rich brocades, at fifteen to fifty dollars per yard. Sunset hues glance through the thick pile of ribbed plushes, and the weird effect of the white light of electricity, touches with transforming influence the foliage and flowers upon rich evening satins, and turns them into draperies fit for the clothing of beings of a superior world.

Plushes are vindicating their right to be by the production of an infinite variety of superb "manifestations." The globular figures maintain their prominence, but are brought into higher relief, and are usually divided, one half being shaded, the other showing the thickness and richness of the pile. The surface is often repped. The ground of the figured plushes may be in two colors—green and strawberry red, leaf brown and peacock blue, old gold and black, or wine and canary—the lighter and brighter color being the one used for the silk shading; the darker for the ground color and surface figure; the surface shading in the figure being in solid color, so that of the bright color there is a mere flash in the background.

Figured velvets are used in combination with plain velvet, with plain silk and satin, and also with wool; although, as a matter of fact, plain velvet looks better with plain wool than figured velvet. But there are also figured wools, and woolen materials ornamented with *soutache*, which are used in combination with plain goods. Plain velvet in wine and ruby reds, and bottle green, is very much in demand for jackets, which are worn with full plastron vest and woolen skirts: gray, fawn, mouse, or the like. It may be finished with a *jabot*, or left open for a habit skirt; or it may be fastened with Breton bands, or straps at the waist, and the open square filled in with a full *guimpe*, or chemisette.

Cashmeres embroidered upon the material are very distinguished looking; the embroidery being open, and in highly effective Irish point designs. These are made up in complete suits, consisting of trimmed skirt, and deep jacket slightly cut away in front, and sometimes showing a vest.

The striped combinations are more used for little girls' suits than for the costume of ladies, and look exceedingly well in conjunction with the dark bottle greens and browns, the fawns and mouse grays, for school and day-wear. The stripe is simply used as a trimming, the dark solid color forming the body part of the dress.

All-wool chevots and heather mixtures, camels' hair, and tricot cloths are as well worn as ever, and make the serviceable suits which every woman needs, rich or poor. So exactly are these simple, sensible, and durable materials adapted to their use, that an improvement can hardly be suggested in regard to them, and the only needed care is to have them made up in as useful and practical a fashion as they deserve.

To combine a cheap trimming of flimsy silk or satin with them is an outrage; a solid embroidery, braid, or stitching on the material is the only suitable finish.

---

## Our "Portfolio of Fashions" for the Autumn and Winter of 1882-83.

OUR "Portfolio of Fashions" is now ready, and we call the attention of ladies to this most useful publication. Embracing, as it does, highly finished and correct illustrations of all the newest and most popular styles, together with clear descriptions of the same in English and French, it affords unusual facilities not only for the selection of a garment, but for the making up of the same. Every detail is given with accuracy, including the number of yards required for the garment and trimming.

The present issue of the "Portfolio" contains an unusually large number of beautiful and stylish illustrations, representing street and in-door dresses, wraps, underclothing, articles of gentlemen's wear, and all that goes to make up the wardrobe of children of every age.

The immense sale of this publication is ample proof of its utility and popularity. No safer or more satisfactory guide in the selection of a suitable style can be found, and the low price of fifteen cents places it within the reach of all. Address, MME. DEMAREST, 17 East 14th Street, New York, or any of the Agencies.

---

APPLIQUES OF LEATHER embroidered on rich materials are the most fashionable decorations of the season for costumes, and the effect is exceedingly fine. Bronze leather is used on brown, dark green on dark green, and so on. The bronze is perhaps the most effective. This style of ornamentation is very costly, but it is durable, and requires beautiful workmanship; it can never become common, which will perhaps recommend it to those who like to be exclusive.



Hair Dressing.

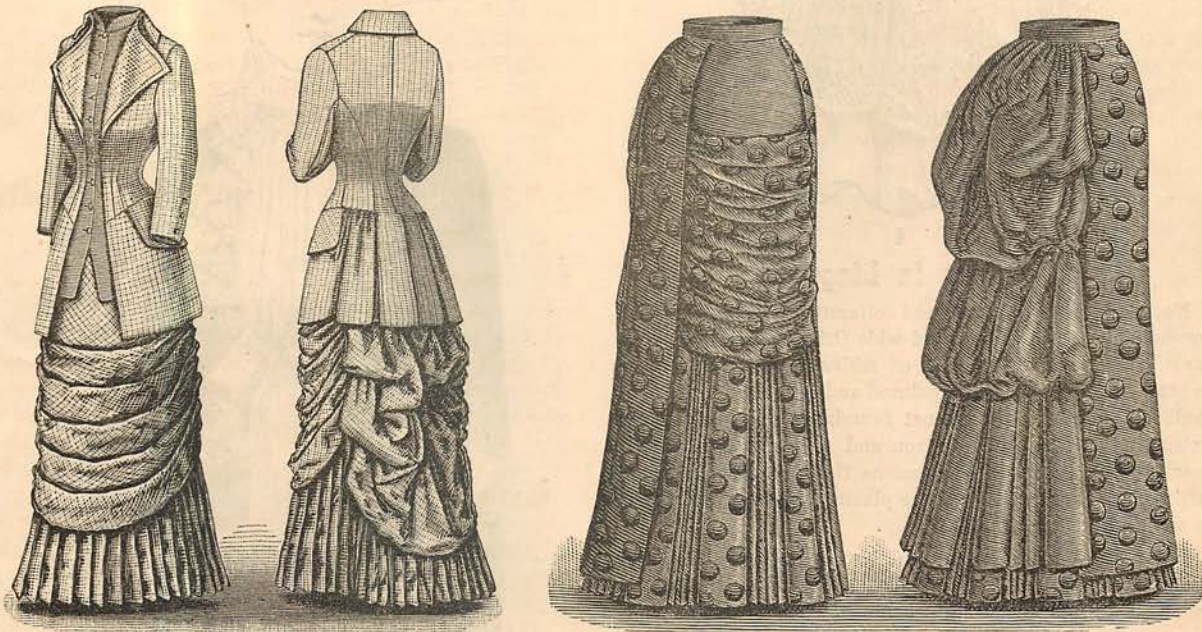
THE methods of dressing the hair are very diversified. Young girls, and many older women of simple tastes, wear their hair very plainly arranged in a coil or braid low at the back, and a light crimp or fringe across the front. Where the hair is profuse, this is sometimes diversified by taking pieces from the side, waving and turning them back over the side of the head, the ends uniting with the back hair to form the braid, or being arranged in straight puffs above it, side-combs completing the ensemble.

Another style less popular, but very much admired by some, is achieved by combing the hair clear up from the nape of the neck to the top of the head, and arranging it in a bow, or series of irregular loops or puffs. The front may be fringed or finished in little curls. The methods now most in vogue are distinctly opposed to each other; one securing the hair on the top of the head, the other very low in the neck. Jeweled combs and jeweled ornaments, generally, it must be confessed, "Rhine" stones, are used for decoration much more than flowers. An aigrette or small plume of pink, or pale blue, or canary-colored feathers fastened with a diamond star, may be worn, and are very becoming to a lady who wishes to give an appearance of increased height—an object best accomplished by placing it high on the side.

Our "What to Wear" for the Autumn and Winter of 1882-83.

THE enormous circulation that this publication has attained shows that ladies generally recognize it for what it is—a *multum in parvo* of information and direction in regard to dress and its belongings—taken from the most useful and practical side. In a handy form for reference are found all sorts of useful facts in regard to costumes, fabrics, out-door garments, hats and bonnets, children's clothing, hosiery, and all the details of the toilet, illustrated, and embodying many new and exclusive styles. "WHAT TO WEAR" for the AUTUMN AND WINTER of 1882-83 is now ready. The price is only fifteen cents, postage paid. Address, MME. DEMAREST, 17 East 14th Street, New York, or any of Mme. Demorest's Agencies.

EMBOSSSED VELVETS and plushes are very fashionably combined with plain fabrics of the same kind, the figured goods being used for the short, plain skirt, the plain for the coat or upper part of the costume. Frogs and corded passementeries across the front are revived as trimmings, or they are finished with lace and very handsome buttons.



**Girola Costume.**—A short, gored skirt trimmed with kilt-plaiting, a long overskirt, and a coat basque with vest-front are combined to form this simple and stylish costume. There is considerable novelty in the style of the coat. It opens with very wide *revers* over the vest, and is cut quite short over the hips, having a separate basque skirt added, which is plain in front and gathered into the side form. The back pieces extend the entire length of the garment. A rolling collar on the coat, high standing collar on the vest, and large side pockets complete the model, which is especially adapted for light cloths and similar fabrics, and it may be worn as a street dress without the addition of an outer garment. Price of patterns, thirty cents each size.

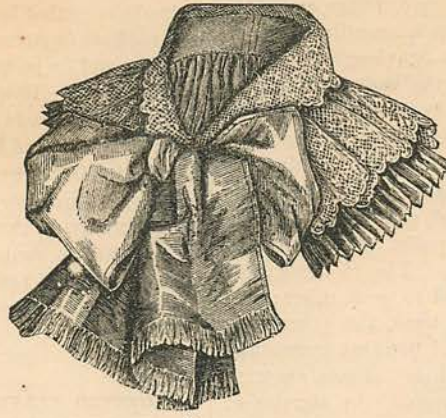
**Elrica Walking Skirt.**—Composed of a short, gored skirt, trimmed around the bottom with clusters of side-plaitings alternating with wide box-plaits, above which are draped a short apron across the front and a very *bouffant* back drapery, while a long, plain panel reaching nearly to the bottom of the skirt is placed at each side. This design is extremely stylish, and suitable for almost any class of dress goods, and is especially well adapted to a combination of materials as illustrated. No trimming is required, the combination of two fabrics affording sufficient effect. This skirt is illustrated elsewhere in combination with the "Immalee" basque. Price of patterns, twenty-five cents each size.

THIS is the first number of the new volume (XIX.) of DEMAREST'S MONTHLY. Subscribers should renew immediately to prevent delay in the continuation, and club raisers should see their friends and patrons to secure subscriptions before the busy season.





1



2



3



4

### Novelties in Lingerie.

No. 1. A dressy plastron and collarette of white silk mull, turquoise-blue satin ribbon, and wide Oriental lace. The collar is simply a straight band of ribbon with a fall of lace over it, and the plastron is pointed and composed of folds of mull laid lengthwise over a net foundation; a ruffle of lace extends all around the plastron and under the collar. A bow of turquoise-blue ribbon fastens the collar, and a second one is placed at the point of the plastron. Price, with ribbon of any desired color, \$4.50.

No. 2. Plaited collarette and bow of turquoise-blue *satin merveilleux*, trimmed with ruffles of wide white Oriental lace. The collar is a straight band, edged with a wide plaiting of *satin merveilleux* under a gathered ruffle of lace, and a second row of lace is folded smoothly over the band. A large bow of the satin finishes the collarette in front. Price, with *satin merveilleux* of any desired color, \$4.00.

No. 3. Collarette for a low-cut corsage, high at the back. The collar is composed of two rows of Oriental lace gathered and falling over a foundation of cream-colored satin Surah, and the lace forms a full *jabot* at the fastening of the collar. Price, \$4.25.

No. 4. Collarette and *jabot* of shrimp pink Surah and white Newport lace, the lace laid in deep box-plaits and falling over the narrow collar of satin. The *jabot* is formed of soft loops of Surah and gathered ruffles of the lace. Price, with Surah of any desired color, \$3.75.

No. 5. This elegant collar and plastron of white silk India mull, is edged with *jabots* of white flat Valenciennes lace,



5

and the plastron is shirred across the top, and caught together about half-way down by a bow of *moiré* satin ribbon. The neck is finished with a full ruffle of lace falling over a band of ribbon, and is fastened at the right side with a bow of ivory-white satin ribbon. Price, with ribbon of any color desired, \$4.25.



### What to Wear at the Theater.

**W**HEN these days going to the theater is so common, and so frequent, that few are puzzled in regard to their toilet. Still there are some persons to whom a visit to a place of public entertainment is only an occasional luxury—a part of the pleasure of a trip to town, or a visit to a distant city; and these, especially if they have fashionable friends likely to indulge in the luxury of “theater parties,” are sometimes embarrassed as to the needs of such an occasion. Nor does it help them much to say that the dress for an afternoon reception is suitable for a theater party, and even for a “box” party, for they will be perhaps quite as much at a loss to know what is suitable for an afternoon reception.

In fact, simple as society formulas are in regard to toilet, when once they are understood, they require to be understood in order to avoid mortifying errors. Twenty-five or thirty years ago customs in regard to the dress of ladies in public places were somewhat different, or less generally understood than they are to-day. Then it was not uncommon to see ladies take a seat at the theater in the body part of the house in a light dress, bearing more or less the stamp of “evening” upon it, and without a bonnet. Nowadays, a lady without a bonnet is never seen in a New York theater, and her dress, handsome, and even striking though it may be, is high at the throat, or only slightly open, and suggests the out-of-door use to which it is put. The independent jacket, so fashionable for several years past, has been a boon to young women as part of a theater toilet, for it enables them to wear out skirts of dresses once handsome, but too much defaced for party or visiting purposes. A theater skirt, however, should not be long; a worn black or dark silk or velvet, or even velveteen, made over short, makes a serviceable theater skirt, and may be worn with a plain ruby, wine color, old gold, or braided jacket, and thus not only be made to do good secondary service, but save a new and perhaps costly dress.

The theater jacket of the season is red. There never was a time when red was more a livery of the young than now. Terra-cotta has ceased to be æsthetic, and become common, and some of the shades are lovely, frogged or braided with black; particularly by gaslight, which is so trying to blues, greens, and the like.

A little quaintness and oddity is not objectionable in a theater dress, such as slashed or puffed sleeves; a gold embroidered bodice, a belted waist, which furnishes so convenient a receptacle for a bouquet, and holds the fan securely by a suspended ribbon. Embroidered jackets and vests, too, are effective as part of a theater toilet; and so also are dark beaded costumes, such as ruby, wine color, and bottle green. Perhaps the most showy of all colors in a box, where it is well displayed, is amber. The richest looking dress we ever remember to have seen in a theater was amber satin, embroidered with shaded amber beads and silk, mingled with gold thread. The toilet was further enriched by the addition at the neck and sleeves of fine gold embroidered lace. The bonnet was beaded satin, and lace to match. It seems too bad that our theaters are not arranged in the amphitheatrical way, so that the large hats could be worn without disburbing the vision of those who occupy back seats, for they are immensely picturesque, particularly in a spacious inclosure, where a small bonnet, be it ever so pretty, is thrown away unless it makes a point of light or color. We have reason to be thankful, however, that we can, and even must, wear bonnets at a respectable American theater, for it saves much trouble, and permits a lady to go to any place of public amusement in any dress that is suited for the street; provided it is not convenient for her to make a special toilet.



Ariel Basque.

BUST MEASURE, 31 INCHES.

USUAL SIZE FOR 14 YEARS OF AGE.

**Q**UITE dressy in effect, although not difficult to make, this pretty basque—a pattern for which will be found in this magazine—is tight-fitting, with a single dart in each side in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back. The middle of the front is covered with fine plaiting, giving a vest effect under a shield-shaped *plastron* which buttons over it. This design is adapted to any class of dress goods, and may be trimmed as illustrated, with rows of braid, or in any other style, according to taste and the material selected.

Half of the pattern is given, consisting of eight pieces—front, side gore, side form, back, *plastron*, collar, and two sides of the sleeve.

Join the parts according to the notches. The darts in the front are to be basted and fitted to the figure before they are cut off. The space forward of the row of holes down the front is to be covered with fine perpendicular plaits. The holes in this *plastron* match with those near the front edge of the front, and the *plastron* is to be finished separately and buttoned over the plaiting. The extension on the front edge of the back piece is to be laid, according to the holes, in a plait turned toward the back on the inside. The extension on the back edge of the back piece is to be laid, according to the holes, in a plait turned toward the front on the inside. The back and side form seams are to be closed only as far down as the extensions on the back piece. The collar is to be sewed to the neck according to the notches, and rolled over but not pressed flat. The notch in the top of the sleeve is to be placed at the shoulder seam. The inner seam is to be sewed only as far down as the extension, and is to be buttoned below.

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

This size will require three yards of goods twenty-four inches wide, and three-quarters of a yard additional of the same width for the plaited *plastron*. Fifteen yards of braid will be sufficient to trim as illustrated.

This pattern is also in sizes for twelve and sixteen years. Price, twenty cents each.





## LADIES' STREET COSTUMES.

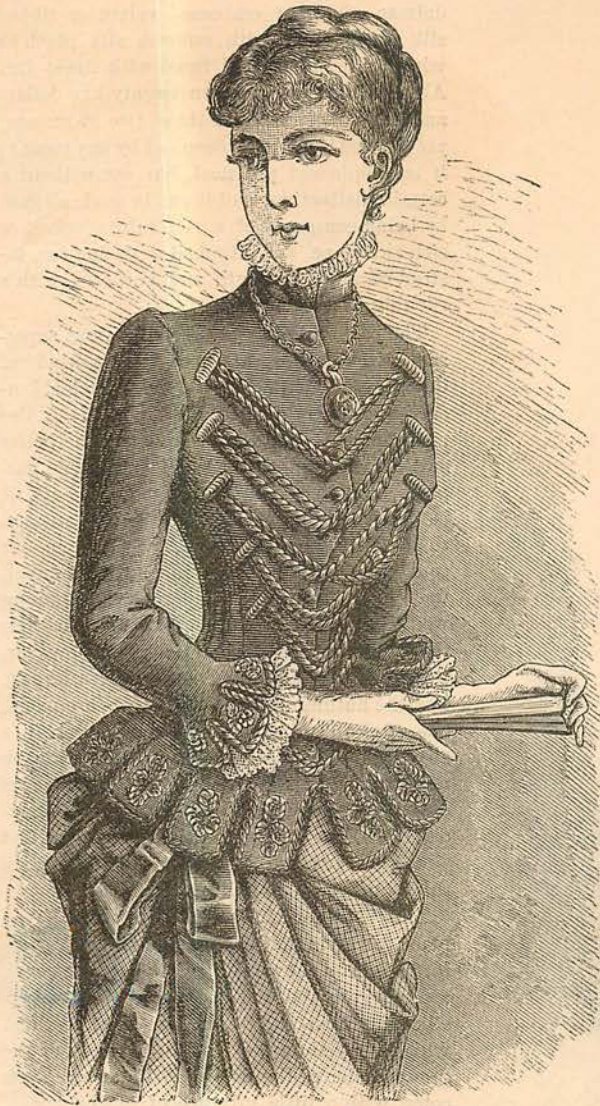
FIG. 1. The "Girola" costume, made in checked cloth, dark blue and golden brown, having a rough surface, and completed by a vest of dark blue velvet. This design possesses several novel points, and is particularly becoming and lady-like. The double illustration, given elsewhere, shows the arrangement of the back. Hat of blue *feutre velours*, trimmed with velvet and feathers of the same color and a gilt buckle, the brim faced with blue velvet in a full puff. Price of costume patterns, thirty cents each size.

FIG. 2. This figure represents one of the most popular designs of the season, the "Russian" redingote, or pelisse as it is sometimes called. It is made in very dark garnet Amazone cloth, trimmed on all the edges, up the front included, with a full plaited *ruche* of the same material pinked on the edges. It is perfectly tight-fitting, and can be worn

to complete a costume, or used as an independent garment with various suits or skirts; and is very stylish in the above material and color, or in any of the wool goods of the season or any of the dark colors. The same design is also used for velvet or velveteen, either lined throughout or faced with a contrasting color. Bonnet of garnet velvet in a modified poke shape, trimmed with tips of the same color, and a scarf of Algerienne goods, in which gold predominates, that also forms the strings. The illustration of the "Russian" redingote given among the separate fashions shows the arrangement of the front. Price of patterns, thirty cents each size.

NO YOUNG LADY feels that her wardrobe is complete this season without one of the new braided jackets in gray, brown, navy blue, or black.





Hungarian Basque.

**T**HIS stylish basque is a plain cuirass shape cut in square tabs at the bottom, and is made of Rembrandt green Amazone cloth, all the edges finished with heavy silk cord of the same color, a *motif* of the same cord ornamenting each of the tabs on the bottom as well as on the sleeves, and heavy *fourragères* crossing the front. With it is worn a skirt made of shepherd's check cloth, dark green and white. It is an especially desirable design for all of the season's goods, and for independent basques to be worn with various skirts. Price of patterns, twenty-five cents each size.

The New Velvets and Plushes.

**I**T is a long time since anything so rich in fabric has been seen as the superbly embossed and embroidered velvets and plushes that enter, this season, into the composition of rich dresses, and particularly into that of elegant winter cloaks. Art and ingenuity seem to have been alike expended in the manufacture and subsequent elaboration of these textures; for, as if the rich design, in rich materials were not enough, the former is often enriched with embroidery in silk and cut beads, in a special manner, such as upon the sleeves, or in addition down the front and back,

or, in order to form a border, the work being done upon the fabric and in harmony with it, to heighten, not to break or mar the original design. When this is not the case, a magnificent lining, of a material almost equal to the outside, adds its mass of color to the general tone of the garment, which is further sustained by the beauty and cost of the ornaments and fastenings.

The large round spots which have been so popular among the plush effects, are still prevalent, but they are rarely seen in the simple raised surface of last season. There are half moons and disks in thick pile, in conjunction with an uncut residue, which is half in light and half in shadow. Leaf and flower designs are single and enormously large, or so grouped as to produce the effect of large single designs, and most lovely effects are produced in tracery as fine as lace. The lace effects in velvet upon satin grounds reappear, and are used for the fronts of handsome toilets, with trains of large flowered brocade or plain satin, or velvet, the color of the satin ground in the front of the dress. One made recently exhibited a lovely veil pattern of Valenciennes lace upon an amber ground. The train was of amber satin, and the sleeves and neck were trimmed with pearl embroidered lace.

LARGE LINEN COLLARS and cuffs embroidered upon the material in fine open worked patterns accompany cashmere dresses, embroidered upon the material.



**Russian Redingote.**—This simple and elegant design is suitable for cloths, flannels, and light woolen goods, as well as many other materials suitable for ladies' out-door garments. It consists of a tight-fitting redingote, with the usual number of darts in front, a deep dart taken out under each arm, side forms rounding to the armholes and a seam down the middle of the back. The fullness of the skirt portion is increased by extensions at the side form and back seams, laid in box-plaits on the under side. The redingote is trimmed all around with a triple box-plaiting of the same material, forming a thick *ruche*, although any other style of trimming may be substituted, if preferred. It can be appropriately worn with a skirt made of the same or a different material. This garment is illustrated *en costume* on the plate of "Ladies' Street Costumes." Price of patterns, thirty cents each size.





Valcour Jacket.

**J**AUNTY garment, made up in *ficelle* cloth, with the deep collar and lower basque skirt on the front of golden brown moleskin velvet, and the front ornamented with *brandebourgs* of brown silk cord. The double illustration, showing the arrangement of the back, will be found elsewhere. Hat of *ficelle* felt faced with brown velvet, and trimmed with a full cluster of brown tips and large loops of brown velvet. Price of jacket patterns, twenty-five cents each size.

### The Winter Cloak.

**T**HERE is great variety in the winter cloak, and it must indeed be a difficult taste that would not be suited in the multitude of devices. The simplest is the long cloth redingote, which interested readers will find illustrated in the present number, and the richest is the long

dolman cloak of embossed velvet or ribbed silk plush, lined with crimson silk plush or with quilted satin, and faced with finest fur. All the difference between twenty-five dollars and five hundred lies in these two garments; yet the first is not to be despised by any means; it is simple and practical, but not without a certain distinction, and it can be made elegant by being composed of a rich fabric, velvet or rich sicilienne, and trimmed with fine fur, instead of made of cloth, and bordered with a ruching of the material.

The redingote has to a certain extent superseded the ulster, and possesses a kind of quaintness imparted by the thick ruched bordering, which the other had not. It is also rather more dressy than the ulster, and better suited to winter walking and serviceable purposes, outside of water-proof requirements. It is, however, more exactly suited to autumn than to winter wear, that is to say, in our cold climate; for unless lined with flannel, the cloths suited to the ruched trimming would not be warm enough for severe weather; the difficulty might be gotten over, however, by using heavy cloth, and bordering it with fur. For the autumn season two grades are made, one of cloth in bottle green, claret, brown, or any dark or neutral shade, ruched with the material, and lined in the waist and sleeves only, and a finer style made of vigogne or chud-dah cloth, lined throughout with India twilled silk, and bordered with a triple ruching in thick dull satin, or silk with satin finish.

The "Mother Hubbard" cloaks have given place to a style that has more of the *long pale-tot* in it than the gown, and the loose sleeves are not gathered, but faced with the twilled silk of which the lining is composed, and which may show gold with red in it, or the ground color of the material—fawn or a dark color, with a little mixture of brighter, illuminating tints. They are a great convenience in traveling, because they can be used for dressing-room gowns as well as wraps, and to throw over an evening or theater dress, before ice and snow suggest a warmer covering.

Walking jackets, of course, hold their own against all new comers, but the winter cloak for the coming season will be a magnificent, though fortunately sufficiently varied garment.

### "What to Wear."

THE 24TH SEMI-ANNUAL ISSUE.

**T**HE unprecedented success of "WHAT TO WEAR" in the past, and the advance orders for the twenty-fourth semi-annual issue for the autumn and winter of 1882-83 make it certain that the present issue will be larger than at any former period. This valuable work, prepared with the greatest care and exactness, is a *vade mecum* for the merchant, the milliner and dressmaker, the mother, the house-keeper, and ladies generally. The character of the articles is such that there are few who can dispense with the information they convey. That "WHAT TO WEAR" fully supplies an urgent need, is attested by the immense demand, not only after publication, but the large orders received long in advance.





**Immalee Basque.**—Open in front over a cut-away vest, and tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back, which forms a plaited postilion below the waist, this stylish basque is quite unique in its design. It is most effectively made up in combination, as illustrated, and requires no trimming except the rows of buttons. Any class of dress goods, excepting the thinnest, is suitable for this model. It combines nicely with the "Elrica" walking skirt, and is so illustrated on a single figure elsewhere. Price of patterns, twenty-five cents each size.

Is it Hats or Bonnets?

HERE is not much that is novel in millinery this season, for the reason possibly, that invention has exhausted itself, and even the industrious searcher after historical ideas failed of finding a "picturesque novelty." For several years past, women have been embarrassed with riches in the way of variety of hats and bonnets. The fact that the majority settle down to some one of the many designs offered, does not prevent the others from having a worn and hacked appearance, which ruins their claims, and prevents them from being accepted in the future. Manufacturers of bonnet shapes would find it to their interest to restrict the trade to a few shapes at any one time, and keep others in reserve, instead of loading down the market with a hundred, which more or less neutralize each other, and prevent each from making its due impression.

This year the bonnet prevails over the hat for very little girls and middle-aged as well as elderly women, while the large, picturesque hat or feather-trimmed turban is the choice of young ladies and girls from twelve years of age. There are many different shapes and sizes of bonnets, and oddly enough the large pokes and Mother-Hubbard styles are worn alike by old ladies and girls of six to ten or twelve; while the very small pokes or cap-crowned bonnets, with upright or rolled-over brims, are reserved for the youngest mites who can walk, and the no larger capote for their mammas. The large hats are of plush, beaver, and felt, in light and dark colors, and have flexible or irregular, rather than straight brims, which are becoming to round, full, and somewhat piquant, rather than handsome faces. Some are puffed with velvet upon the edge, others with plush, still others are faced with velvet of a darker color, and edged with flat gold braid, but all are trimmed with feathers or with pompons and large bows of ribbed velvet or satin ribbon, or ribbon spotted or figured with plush, usually arranged in soft loops, or a large Alsacian bow. Long plumes,

the ends concealed under three curled tips, form the most becoming, and, in fact, the only suitable trimming for large wide-brimmed hats. A charming hat for a girl of twelve is the "Doricourt;" it is of écu beaver, has a high, oval crown, and wide, irregular brim with border of plush. It has bands of silk galloon round the crown, and requires two bunches of pompons, or three ostrich feather tips curled toward the front to complete it.

Large Mother-Hubbard bonnets of black or dark green plush are lined with shirred pale pink satin, and are trimmed with a large Alsacian bow of satin ribbon, or with three full ostrich tips—one pink, two dark green or black. Capotes are made of beaded satin, with shirred brim—satin crowns, with netted chenille over them, and plain brims. Very handsome bonnets are of plain and figured plush; the crown of the figured fabric, the brim plain, and lined with pink, ruby, or old gold satin. Small ruby bonnets are very pretty in plush or velvet, ornamented with ruby feathers, and a simple cord of gold, and ruby silk braid to finish the edge. They make very pretty theater bonnets, and are a charming addition to a black cashmere dress, with trimming of handsome Spanish lace over ruby satin.

Large red felt hats are still seen trimmed with red feathers, and certain shades of terra-cotta are extremely becoming to yellow-haired blondes, much more so than to brunettes, who, however, may revel in the deeper cardinal tints. There is one comfort in the present, as in last winter's, styles, and that is in the fact, that old ladies, and all women who choose, may wear bonnets sufficiently large for comfort, and with projecting brims that protect the eyes and shade the face. The very small skull and capote bonnets possess a hold upon the affections of many, which nothing seems capable of shaking; but there is still a sufficient demand for the scuttle and poke, and Mother-Hubbard shapes, to render them more than admissible for any who choose to wear them; though as representative of the æsthetic ideas, they are not in the majority in conventionally fashionable circles.



**Hungarian Basque.**—This novel and elegant model is tight-fitting, with the usual number of darts in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back. The basque is of the same length all around, but slashed up to form long tabs somewhat like a "polka" basque. The coat sleeves and narrow military collar complete the model, which is adapted to any class of dress goods, especially to the light woolen fabrics for *demi-saison* and winter wear, and may be ornamented, as illustrated, with *fourragères* of twisted cords, or left plain, as preferred. Price of patterns, twenty-five cents each size.



## Artificial Light and its Effect upon Color.



### House or Street Costume.

**T**HE "Immalee" basque and "Elrica" walking skirt are combined to form this becoming costume, which is suitable either for home or street wear. It is made of dark terra-cotta camels' hair cashmere, embroidered with moon spots of the same color shaded from very dark to quite light, and plain camels' hair and velvet to match. The basque and front and sides of the skirt are composed of the embroidered material; the plain is used for the back drapery and the small plaits on the skirt, and the velvet forms the vest, inner collar, and upper parts of the cuffs. Both of these garments are thoroughly practical in design, and are well adapted to all the autumn and winter materials. They are both illustrated among the separate fashions. Basque patterns, twenty-five cents each size. Skirt patterns, thirty cents.

**MORNING GOWNS** are nearly all made in shades of red or wine, trimmed with black or cream lace, or with only moire ribbons of the same shade, in long clustering loops.

**M**OST women know that a color presents a different tint by gaslight than in the day-time; but comparatively few are aware that the gain or loss depends upon the amount of yellow contained in the dye of the texture, whatever that is. Violet, which is the complementary color to yellow, is decomposed in gas-light; the blue disappears and it becomes red. Blue, if pure, then borders on green; if dark, it appears harsh and black; and if pale, it loses color and becomes gray. The faded blues, whose tint by day-light is without tone, under a yellow flame take a turquoise hue; but turquoise silk, which by sunlight is beautiful, loses its brilliancy and appears faded and dull. In ascending the scale of cold colors, yellow greens are among the prettiest for evening wear. Thus apple green is not far from emerald, and emerald, without changing tint, gains brilliancy and richness. Peacock green becomes yellowish by gaslight, the blue being destroyed in the strong light in which yellow materials, particularly satins, plushes, and silks, appear to best advantage. Amber, already beautiful, acquires richness; straw color slightly reddens in the folds; sulphur does not change; and pink—which, mixed with yellow, produces the salmon tint—disappears in the light to reassert itself in the shadows. But there is nothing perhaps more charming than maize; for, without losing its peculiar qualities, it gains an undefinable warmth of tint, and becomes exquisite. The same effect is produced in red shades, for the yellow glare of evening lights, which is so fatal to blue, enhances their tone and augments their splendor. Ruby is heightened in its beauty, particularly in plush materials; orange-red brightens; cerise approaches poppy; poppy, capucine, which in turn borders on orange. Orange takes a flame color. Black and white do not escape the action of artificial light. Blue blacks, those beautiful blacks so well named after the raven's wing, become dull and heavy, because they do not retain the blue shade which gives them life and depth. White, on the contrary, improves at night, and if faded revives. For this reason actresses often ask for a white that has lost its color, believing that the footlights will restore its lost brilliancy. A color which retains its charm is silver gray—always possessed of a certain distinction: it even gains a slightly rose colored hue; but should the gray contain a suspicion of blue, like pearl-gray, the blue tint is lost and the distinctive characteristic of pearl-gray disappears.

FINE BLACK CASHMERE COSTUMES are trimmed with terra-cotta, or ruby red, covered with black lace.

THE LARGE OPEN WORK CANVAS COLLARS and cuffs seen so plentifully in Paris for two seasons have made their appearance here, and bring high prices.

THE COMBINATION of red with navy blue is as fashionable as ever. Some pretty navy blue dresses of Indian cashmere are trimmed with several rows of small red buttons. These styles are particularly suited to misses.

**T**HIS is the first number of the new volume (XIX.) of DEMOREST'S MONTHLY. Subscribers should renew immediately to prevent delay in the continuation, and club raisers should see their friends and patrons to secure subscriptions before the busy season.





**Carmelita Overskirt.**—Severely simple, yet graceful in effect and well adapted to heavy materials that drape gracefully, this overskirt consists of a long, draped apron, a full back drapery, and a box-plaited panel at each side. No trimming is illustrated on this model, but garniture may be added, if desired, to suit the taste and material selected, the design being suitable for almost any class of dress goods, especially woolen fabrics and softly-draping materials. Price of pattern, thirty cents.



**Valcour Jacket.**—Quite novel in design, this charming model is a double-breasted, tight-fitting jacket, with a dart in the middle of the front, a single dart in each side of the front, side forms rounding to the armholes, and a seam down the middle of the back.

The side forms and back pieces are cut the entire length of the garment, but the front is much shorter and has a separate basque skirt of contrasting material set underneath to give the required length. Coat sleeves cut a little wider at the bottom and lapped over at the wrist, and a deep, round collar complete the design, which is adapted to any of the fabrics usually selected for ladies' out-door garments and many classes of dress goods; and is especially suited to a combination of materials, as illustrated. Price of patterns, twenty-five cents each size.

### French Novelties for Gifts and Decoration.

THE field of decorative work is constantly enlarging and receiving a fresh stimulus from the novel ideas put into it. Among late designs for sofa cushions upon satin are figures in groups, the clever effects of which are obtained by a combination of applied stuffs with painting and embroidery. Jewels are represented by bead work and gold thread, and the different parts of the design are so artistically interwoven, that at a distance it is extremely difficult to tell by what delicate manipulation the effects are produced.

Groups of figures upon squares of cretonne intended for fire screens are made into real pictures by the addition of embroidery in hair, gold thread, and applications of lace and real stuffs. Plush hassocks and footstools mounted upon gilt are richly ornamented with applied leather in leaf and flower designs, embroidered on with saddlers' twist and gilt thread. Others have ornamentation cut from plush and outlined with embroidery upon cloth or velvet.

Work or jewel stands are covered with plush, velvet, or cloth ornamented in this way, and by lifting the square top, which is surrounded by a ball fringe, a box is disclosed lined with quilted satin, the top of which forms a mirror with beveled sides, set in the under part of the lid. The standards of wicker or ebony are ornamented, and so also are the shelves which add to its convenience.

Chair scarfs are mainly of plush with rich applied ornamentation, and the colors mostly used are still the olive and bronze shades, the old, old gold, the garnet, the ruby, and wine color.

Dark rustic work-baskets or ribbon boxes are of dark

twigs closely woven into ornamental basket patterns, lined with quilted satin, and trimmed with olive or ruby chenille and dark satin ribbons. They are very handsome, but not cheap, anywhere from three to seven dollars, according to size and amount of decoration.

Enormous brass plaques are used for hall decoration; but for interiors there are surprising heads and figures beautifully painted upon china, and known as royal Hungarian ware. It disputes the palm just now with the French wares decorated with applied flowers and foliage, and is greatly admired by many who do not like the brittle floral projections upon a china surface. The ware is not confined to plaques; it is seen in jars, jugs, vases, and many other decorative forms. A frosting of gold distinguishes it as part of its body finish and renders it costly.

Some lovely lace-pins show great novelty in design, as well as extreme daintiness and delicacy of workmanship. One forms a tiny gold hat with feather in solid silver, set with minute pearls. The opposite end of the pin shows a minute enameled parasol. Another design has the hat and feather with a sword handle at the opposite end. There are bars with rows of enamelled flies; twigs with tiny silver leaves, in the midst of which an enamelled wasp is perched upon a delicate flower. Fans with tiny silver sticks set with seed pearls, and mounted with pretty Rhine stones of graduated sizes. There are also brilliant ornaments for the hair, and sets consisting of necklace and earrings of sterling silver so finely wrought, and so minutely cut, as to glitter like diamonds. The forms are round like antique buttons with raised tracery, or like the pretty edelweiss. It must be said, however, that most of the patterns noted are imported in small quantities and cannot be duplicated.





### Misses' Costumes.

FIG. 1. Myrtle green camels' hair serge, trimmed with bands of plush of the same color, composes this handsome costume—the "Adazetta"—for a miss of fourteen years. It is decidedly novel in design, the coat-shaped back falling over a very full drapery, and the sash drapery on the front concealing the lower edge of the basque. The trimming on the front gives the effect of a Breton vest, and the trimming of cords and buttons is one of the most popular styles of the season's garnitures. At the neck is worn a tie of *batiste* *écru*, trimmed with flat Valenciennes lace, and the costume is completed by a most becoming hat of *ficelle* felt, trimmed with feathers of the same color, and faced with myrtle green velvet. *Ficelle* mousquetaire gloves. The pattern of the costume is in two sizes, for fourteen and sixteen years. Price, twenty-five cents each.

FIG. 2. The "Ariel" basque and "Giuletta" skirt are combined to form this costume, suitable either for house or street wear for misses from twelve to sixteen years of age. It is made of fine checked Cheviot, in which very dark olive green, dark green, and golden brown are mixed, combined with plain Cheviot, in which the colors are so mingled as to produce a slightly changeable effect. The plaited vest and the long-looped bow are of olive green Surah, and the costume is completed by a shirred collar of white *batiste* trimmed with Oriental lace, and finished by a large bow of dark red Surah ribbon. Both of the designs are illustrated among the separate fashions. They are both in sizes for from twelve to sixteen years. Basque patterns, twenty cents each size. Skirt patterns, twenty-five cents each size.



**Josie Dress.**—This charming little dress is arranged with a full skirt, box-plaited in front and shirred at the back, joined to a half-fitting waist with double-breasted sacque fronts. A separate basque skirt is added on the front and sides, and a deep collar and cuffs complete the dress. This design is suitable for almost any of the goods used for children's dresses, and may be worn either by little boys or girls. A combination of materials, as illustrated, is the most effective way of making. Patterns in sizes for from four to eight years of age. Price, twenty cents each.

### Portfolio of Fashions.

LADIES who use paper patterns know how difficult it was at one time to form any correct idea of the way a design would appear when made up; and many a nice piece of silk or woolen goods has been spoiled, by being cut after a pattern which was found unsuited to its purpose, or the taste of the wearer.

This danger exists no longer; not only are paper patterns furnished with illustrations which reproduce them in facsimile, but our "Portfolio" enables every lady to choose for herself, from clear, enlarged figures just the model which will be likely to suit her style, height, figure, etc. It is a boon indeed which no lady who uses patterns should be without. Sent on receipt of fifteen cents in stamps. Address, Mme. Demorest, 17 East 14th Street, New York, or any of Mme. Demorest's Agencies.



Children's Fashions.



RESSES for girls can hardly be accused of simplicity this year, especially the dress of little girls, it is indeed very elaborate, made of rich materials and highly ornamented. This is at least the case with imported suits, and the "home-made" designs are equally effective, though perhaps showing less of the fine shirring and hand-work which is done so cheaply abroad. A dress for a girl of twelve in three shades of bronze and olive satin and plush, is trimmed with real duchess lace, and is one hundred dollars. Another of electric blue Surah, trimmed with Irish point, is seventy-five dollars—high figures for a single "best" dress for a little miss.

A very stylish dress is of ribbed plush in two shades of red, with a satin skirt covered entirely with very narrow plaited ruffles, in which the two shades of the plush are alternated. A jabot of lace surrounds the neck and extends down the front. Shirred satin fronts are much used for girls with velveteen or wool for the back and sides.

The satin is shirred down to the line of a deep vest, then puffed, then shirred again, and finished with a deeper sagging puff above the knife-plaiting. The long coat sleeves of such a dress will be of the principal material, with a graduated puff of satin let in over the elbow. Dresses of ficelle colored wool are combined with seal-brown satin, and trimmed with ficelle colored lace. The designs are all princess, or consist of trimmed skirts and jackets, or basques.

Long plush sacques, trimmed with cords across the front, and with cords as a finish upon the edges, are very fashionable for girls of ten and twelve. A wonderfully stylish outdoor dress consists of a sacque of bronze plush, and bonnet with large bronze plush crown to match, and drawn satin brim lined with shirred pink satin. Bonnets are quite a novelty for little girls and wonderfully quaint with high or upright crowns, and brims turned back. The finest of these are made in white velvet felt, or corded silk, or velvet, the brim faced with shirred satin, and cape and trimmings formed of corded silk shirred double, so as to show an uncut upright fringe. Large hats are still used, but they are less quaint than the "Mother-Hubbard" bonnets.

Dark checks and plaids are good school and ordinary dresses, with cloth jackets trimmed with military braid. Or a redingote may be employed over a figured skirt made up plain, as in the "Orilla" costume illustrated in the present number. A very practical and serviceable design for a young lady of sixteen will be found in the "Adazetta" costume, which consists of a tight-fitting frock coat and walking skirt, the latter having a draped apron and back finish above a deep kilting.

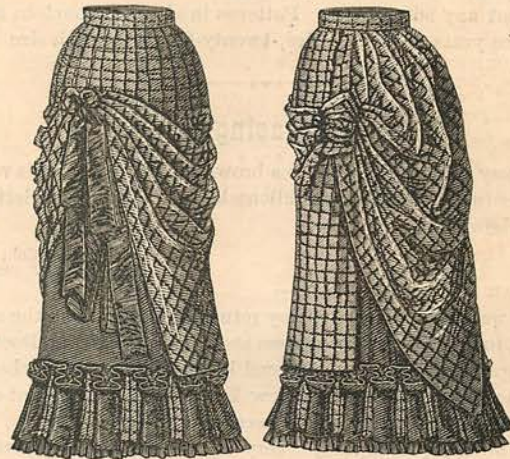
The "Giudetta" skirt furnishes an example of checked combination with plain wool, and with this may be used the "Ariel" basque, with border and plaited vest of checked wool. The "Josie" dress is coat and dress in one, and may be made of plaid wool trimmed with plush or velvet; the wool cut on the cross both for skirt and upper part. The back of the skirt gives an example of deep shirring, the front is laid in box plaits.

Large collars are as much used as ever for girls and also for little boys, specially with dark velveteen suits. Hosiery is very dark and in plain colors, and underwear is made whole, so that there is no unequal distribution of heat-producing material over the body.

NEW AND STYLISH WRAPS are made of rough ruby or brown cloth, bordered with fur, and faced with satin on the inside.



**Orilla Costume.**—Simplicity and elegance are happily combined in this stylish costume, which consists of a redingote with draped back, and a short, gored walking skirt made perfectly plain. The redingote is open in front with long skirt pieces, which are joined to a tight-fitting basque having a single dart in each side in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back. The back drapery is quite *bouffant*, and is draped partly on the skirt and partly on the basque. Patterns in sizes for fourteen and sixteen years of age. Price, twenty-five cents each.



**Giudetta Skirt.**—Arranged with a very graceful but irregular drapery over a short, gored skirt, trimmed with a box-plaited flounce around the bottom. This stylish skirt is not at all difficult to make. The apron of the overskirt is draped quite high, a little to the right of the middle of the front, falling away in a rounded shape toward the right, while in the middle of the front and at the left side it is arranged to produce a square effect, and the back drapery is looped differently at the sides, falling in a deep point toward the right side. Although suitable for quite handsome materials, any class of dress goods may be employed for this design, which is especially adapted to a combination of materials as illustrated. This is illustrated in combination with the "Ariel" basque on the plate of "Misses' Costumes." Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each size.





**Adazetta Costume.**—This stylish design consists of a short gored skirt trimmed with a deep plaiting around the bottom, a *bouffant* back drapery, and a short apron draped across the front of a tight-fitting coat, which has a single dart in each side in front, side gores under the arms, side forms rounding to the armholes, and a seam down the middle of the back. Bands of contrasting material furnish an appropriate trimming, and the front is trimmed with two bands of the same about two inches and a quarter wide crossed with braided frogs. This design is adapted to almost any class of dress goods, and may be worn in the street without any outer wrap. Patterns in sizes for fourteen and sixteen years of age. Price, twenty-five cents each size

### Our Purchasing Bureau

buys any thing from a bib to a brown-stone house, and is very successful in pleasing its clientele as the following letters will show:—

“DEAR MME. DEMOREST:—

“I was much pleased on my return yesterday from the seacoast, to find the box by express awaiting my arrival. Doctor, anticipating its contents, opened it, and forwarded by check, on the National Bank of New York, \$100, the amount due on bill, which I inclose to be receipted.

“The dress is indeed, ‘very stylish and pretty,’ perfect in fit and appointments. I feel each time that I am the recipient of your taste and judgment, less and less inclined to use my own. You captivated Doctor’s admiration completely in this last selection, and he wishes more than ever that he could picture the attractions of California glowingly enough to tempt you to make a visit among us.

“With thanks for your trouble, believe me,

“Very truly yours,

“M. C. O.”

“STOCKBRIDGE, MASS.

“DEAR MME. DEMOREST:—

“I have been a purchaser, off and on, of your corsets for the past fifteen years. Occasionally I have determined, in some severe fit of economy, to try cheaper ones, and have done so to my own mortification and regret. The last that I received from you are so perfect in fit and workmanship,

such a comfort after a pair I had been wearing, which were lower-priced, but had nothing else to recommend them, that I have determined never again to wear any others but yours. There is only one suggestion I have to make in regard to them, for in ease, pliability, adjustability to the form, and every other respect they are every-thing which could be desired, this is in regard to the breaking through of the bones. I easily remedy mine by feather-stitching over the worn places, but why not feather-stitch them in the first place and thus please many who perhaps do not like feather-stitching as well as I do?

“B. B. B.”

## Contents of Mme. Demorest's Twenty-fourth Semi-annual What to Wear, and How to Make it.

AUTUMN AND WINTER, 1882-83. 125 ILLUSTRATIONS (ARTICLES MARKED \*).

| PAGE  | PAGE  |
|---|---|
| * ADAZETTA Costume..... 91                        | Holiday Gifts..... 44                               |
| * Adelgitha Toilet with Adjustable Train..... 39  | *Home Costumes..... 67                              |
| *Aids to Healthful and Stylish Dressing..... 95   | *Home Dresses..... 68                               |
| *Amaldina Toilet..... 38                          | Hosiery and Woven Underwear 85                      |
| *Ariel Basque..... 91                             | How to be Neat..... 65                              |
| Autumn and Winter Materials.. 6                   | *How to use Reliable Patterns..102                  |
| Baby's Layette..... 92                            | *Hungarian Basque..... 71                           |
| *Belvidera Visite..... 12                         | *Immalee Basque..... 14                             |
| *Beresford Cloak..... 13                          | Jewelry..... 41-47                                  |
| *Bracelets and Rings..... 47                      | *Joan Dress..... 92                                 |
| Bridal Dresses..... 40                            | *Lace Pins and Earrings..... 51                     |
| *Children's Fashions..... 87                      | *Laces, Lingerie, etc..... 30                       |
| *Cicely Polonoise..... 89                         | Ladies' Underclothing..... 82                       |
| Colors of the Season..... 16                      | Lingerie, etc..... 30-34                            |
| *Corsets..... 95                                  | Materials for Autumn and Winter..... 6              |
| *Cyrilla Walking Skirt..... 38                    | *Millinery..... 19                                  |
| *Dauphine Pelisse..... 90                         | Mourning..... 80                                    |
| *Doretta Morning Dress..... 68                    | New Styles in Stationery..... 63                    |
| *Eileen Coat..... 89                              | Novelties in Jewelry..... 41                        |
| Fancy Costumes..... 55                            | *Osmond Suit..... 89                                |
| *Fancy Dresses..... 57                            | Our Purchasing Bureau..... 100                      |
| Fashionable Furs..... 17                          | Parisian Notes on Gems and Jewels..... 53           |
| *Fashionable Hair Dressing... 74                  | Parisian Toilets..... 35                            |
| *Fashionable Millinery..... 19                    | *Rachel Costume..... 88                             |
| *Fashionable Tournures..... 84                    | *Reception Toilets..... 38-39                       |
| *Fashions for Children..... 87                    | *Rodolpha Costume..... 3                            |
| *Florine Costume..... 68                          | *Ronnie Dress..... 88                               |
| Full Dress Toilets..... 34                        | *Russian Redingote..... 2                           |
| Furs..... 17                                      | Shoes..... 28                                       |
| Gems and Jewels..... 53                           | *Shoulder Brace..... 98                             |
| *Gentlemen's Jewelry and Ladies' Locketts..... 48 | Silk Culture in America..... 24                     |
| Gifts..... 44                                     | *Skirt Suspenders..... 98                           |
| *Gilda Basque..... 38                             | Stationery..... 63                                  |
| *Girola Costume..... 2                            | *Stocking Suspenders..... 99                        |
| *Giudetta Skirt..... 91                           | *Street Costumes..... 2-3-10                        |
| Gloves..... 27                                    | Styles for Gloves..... 27                           |
| *Gratia Blouse..... 67                            | Styles for Mourning..... 80                         |
| *Gypsy Blouse..... 92                             | Styles for Shoes..... 28                            |
| *Hair Dressing..... 74                            | Suggestions for Ladies inclined to be Stout..... 78 |
| *Hilaria Toilet..... 39                           |   |

WHAT TO WEAR, AND HOW TO MAKE IT, is a large octavo, of 128 pages, mailed free on receipt of fifteen cents in stamps. Address, MME. DEMOREST, 17 East 14th Street, New York, or any of Mme. Demorest's Branches.

GIRLS OF TWELVE TO SIXTEEN still cling to the large hat; but there are the daintiest pokes, and the quaintest “Mother-Hubbard” bonnets for the wee women of two and upwards.