



REVIEW OF FASHIONS.—JANUARY.

IT is the custom in newspapers and most fashion periodicals to write about all seasons as wildly extravagant, and each one more so than the last. This, of course, cannot be true. If it were, everything in time would become a burden too heavy to be borne, and, at the rate at which we live nowadays, the world itself would soon cease to exist. So far from extravagance being the order of the present season, it may be said to work in quite a contrary direction—to be not only conservative, but economical. There has been in reality two years of depression in prices, which means a shrinkage in values in all business centers. At the same time, the labor market has not only maintained its rates, but in many cases demanded an advance, which employers have been obliged to yield, thus reducing profits, and in some instances compelling proprietors to close great manufacturing establishments until they could be run without loss. Conditions like these affect the whole community, rich and poor, but the working population will feel it more by and by, for high rates for short hours and poor labor cannot be maintained; and that is all that labor organs seem to be working for.

In the meantime it is, as before remarked, an economic season. The changes have been most of them in the form of revivals of serviceable ideas, and a going back to certain approved forms and combinations of periods not remote, and which are remembered for their good service. In the line of these revivals are the solid materials for day wear, the mounting of cloth with velvet for suits, the return to the plain fur-lined wraps, and the simple felt, velvet-trimmed bonnet. Much that was glaring has been gotten rid of. The bold reds and yellows, the high-toned linings, the flimsy flower and lace-trimmed muffs, and the extraordinary head-gear of some past seasons are nowhere to be seen. Flowered materials, brocades and the like, are reserved for receptions and elaborate dinner or evening dresses, and there is for daily wear a general disposition to return to the plain and dark and serviceable. The one evidence of folly which manifests itself most unmistakably, though it is confined to few persons, is the adoption by ultra fashionables of low-necked and short-sleeved dresses for evening wear. This is, as before remarked, a fashion confined to a limited number, but within the circle it is almost universal; and the display of bare

necks and arms is not confined to the drawing-room, but is seen at the opera—that is to say, in the boxes, which represent the “dress” part of the house. Toilets of this description show, and are intended to show, a disregard of atmospheric influences—of heat and cold; and to a certain extent the summer atmosphere of modern dwellings, through the heat generated by steam or furnace, renders those who are thus housed independent of the changes of the weather. But apart from the manifest impropriety of appearing in public, before mixed audiences, dressed in this exposed manner, it is impossible to separate ourselves so entirely from common conditions as not to be more or less affected by them; and if we would be human, we must be helpful and prepared to be something more than mere hot-house plants, unable to breathe outside air. Women who wear thin, low-necked dresses in evening cannot properly protect themselves in the daytime. They cannot employ warm underwear and take it off, nor thick cloth suits, without danger from such extreme alternations, and they are, therefore, always liable to sudden and severe attacks of throat and lung difficulties. Ball dresses are uniformly of thin fabrics, except the bodice—even for married ladies, unless they are past middle age—and the bodice is so mere a strip that it does not count for warmth—chest, shoulders and arms being free from covering, except an inch or two of lace over the bust, to travesty decency. Such dressing is worse than folly, it is a crime, and it ought not to stand for “fashion,” when the great majority revolt from it, and could not be induced to subscribe to it. It is excessively unbecoming. It exposes all the defects of the too thin or too stout. Well and properly dressed, any woman can be made to look at least tolerably well; but deprived of all illusions, of all opportunity for color and picturesque accessories, her best points are lost and defects only made more glaring.

The artistic styles in dress differ widely from these purely conventional models, as well as from the practical and sensible. The artistic are always simple and noble and adequate, adapted to the personality, and admitting of no unnatural compression. An actress, whose dress and appearance on the stage are greatly admired, remarked that if she should wear a low-necked, tight-fitting dress she would be simply hideous. She said her figure was a perfectly natural one—

lithe, tall, large frame, large waist, spare in flesh, but her dress was long, graceful, adapted to it, and therefore always succeeded in making a good impression. Ladies should also adjust their dress somewhat to the *tone* of their rooms, of their habitual surroundings, and avoid placing themselves in chalky proximity to staring white walls.

Paris Fashions.

FROM OUR SPECIAL CORRESPONDENT.

DEAR DEMOREST:—Winter has fairly set in at last, and for Paris this implies, not snow and hail and sleet, but a return of all those elements that constitute the gay world prior to the season of Lent. "Winter" here means a renewal of acquaintance made at the seaside or in the country, a continuation of the flirtations begun with no thought of time beyond, a cementing of ties proposed under auspicious skies in other climes, a fresh invoice of dresses, mantles, muffs, and bonnets, and an influx of the dear five hundred friends to drink tea, gossip, and envy the possessor of so much finery.

Balls, teas, dinners, and a box at the opera, with perhaps a carriage and pair at one's disposal, imply a toilet of becoming magnificence for each and every occasion, and Parisian ingenuity is equal to any and every emergency.

White is the supreme color for evening toilets, and may be seen in all its original simplicity on women whose claims to this vestal array are indisputable, as well as on those whom the seasons have marked with scores of conquests and failures—pure white, ivory white, cream white, gray white, and blue white all vie with the rosy tint in youth's fair face, or force comparisons with the fallow visage of maturity.

A reception dress for a brunette is of cream white uncut velvet and armure silk, the plain tablier of velvet cut up in Vandykes at the lower edge, disclosing a *frou-frou* ruche of white marabout and chenille points, the Watteau train of silk bordered with a like garniture, and the velvet side panels latticed with chenille cord. The corsage is finished in a short point at the bottom, and cut square at the top; the flaring collar is of satin beads and opaque jets at the back, terminating in trefoil ornaments on the breast, while a band of marabout crosses the chest, and the same borders the flowing elbow sleeves. The gloves are twelve-button *glacé* kid, heavily wrought on the backs with very small opaque jets; white *glacé* kid slippers, wrought with corresponding jets in trefoil and bordered with marabout. Fan of marabout, mounted on exquisitely carved white pearl sticks, the trefoil in the center showing the initials of the owner. The mantle is of Melton zephyr, lined with cream satin, and bordered with marabout and chenille fringe.

A costume of ivory white Lyons velvet is hand-wrought with globular pearls in pansies as large as the palm of the hand, which form the border at the bottom of the tablier, the edges of the pansies being finished in relief, and cut so as to form irregular scallops, beneath which peep a dozen rows of Brussels net laid in box-plaits two inches wide. Five scantily plaited fans of velvet form the panels, each fan being laid with the open edge toward the tablier, where a *grelot* of chenille depends from each fold of the fans, the closed part of each being confined by a trio of crescents wrought with every possible variety of pearl jets. The train of velvet is secured under the ornaments, and falls in a long square, bordered underneath by plaitings of Brussels net. The corsage is a short, round basque, high in the neck, and bordered above and below with ruches of Brussels net; small, highly polished pearl disks close the corsage, and the sleeves are closed from the elbow to the wrist with corresponding

buttons, the Suède Mousquetaire gloves being drawn over the sleeves. The boots are of white velvet, laced inside the ankle, and have three crescents wrought on the toes, while the tops are bordered with swans'-down. The short visite is of velvet, lined with ostrich-down, and bordered with the filaments of ostrich feathers fashioned into a fringe. The fan is of ostrich feathers, mounted on polished ivory sticks innocent of the graver's art. The Grecque bonnet is of white velvet, with a torsade of white doves' plumage and aigrette of ostrich tips, the strings of velvet cut bias, lined with soft white silk, and tied in a broad bow, with short ends, close to the chin.

A dress for a *débutante* is of white satin and French *cachemire*. The short satin skirt is laid in very wide kilt-plaits, over which the *cachemire* is draped in front from the waist to the hem in an immense fan, which is caught high up on the left side under a chain of satin cord, the drapery falling at random in graceful confusion to the hem at the back, while the chain is carried across the drapery in a graceful curve to the right side, where it terminates in a mass of *grelots*, which clasp the *cachemire* in Marguerite folds half way between the waist and the hem. The high corsage terminates in a *coq* postilion at the back, and closes in surplice folds at the waist over a satin vest, which is clasped at the throat with a silver bar containing nine pearls; a demi-ceinture of satin is closed at the left side with a pearl clasp matching that worn at the throat. Pearl knobs in the ears; hair braided and laid in a close Grecian knot at the back, parted on the brow, slightly waved, and half covering the temples, and no other ornament whatever is worn on the head. Slippers of white satin, wrought in seed pearls representing butterflies; fan of white doves' feathers mounted on a white mother-of-pearl handle; gloves of white Suède laced at the side with white cord, and finished at the top with Mechlin lace.

Another *débutante* has a charming costume of white armure, the short skirt bordered with three bands of white fox, the bands being separated the width of the fur. The corsage is a princess polonaise, draped high at the sides, and falling as it lists at the back, where a broad hem is the only finish; the fur forms a band at the back of the neck and along each side of the surplice fronts, extending to the bottom as far back as the drapery at the hips. A chemisette of tulle, laid in needle-plaits, covers the chest, and is finished at the throat with a profusion of rare old Brussels lace, amid which nestles a cluster of small chrysanthemums. The sleeves are set in plain at the shoulder, and fit "like a glove" to the elbow, where they open in a deep-flowing cuff that reaches half way to the wrist, which is filled with plaited tulle and lace corresponding with that at the throat and chest. The gloves are six-button white *glacé* kid bordered with fur; the slippers of armure, lined with satin and bordered with fur, and the hose of white silk, ribbed. The fan is of marabout points, mounted on a hand-turned ivory stick, with a half sphere finish at the end, on which the monogram of the owner is cut in relief, in imitation of Greek text. The black hair is cut in a straight bang across the brow, combed up high at the back and laid in loops on top of the head, the loop fastened with amber shell pins studded with diamond sparks laid in silver; and small diamond stars are worn as ear knobs.

A visiting costume is of Polar blue vigogne, the short skirt bordered with marabout in the same shade, and the drapery *volante* also bordered with the marabout. The English jacket has cuffs, pocket pieces, and collar of this garniture, while the vest is of short-pile plush, dotted with tufts of marabout. The Mascotte capote is of vigogne, bordered within with rose-colored *coq* tips, and without with the same kind of tips of the Polar-blue tint, and has bias

plush strings of blue lined with rose satin. The muff is of vigogne, lined with rose satin and bordered with marabout.

A walking costume is of *tabac* cloth, with lower skirt turned up in a deep hem, machine-stitched with gold silk at intervals of the sixteenth of an inch, while the upper skirt has a hem one-fourth the depth of this, stitched to correspond. This skirt falls straight in front, is slightly elevated at the sides, and is gathered so as to mass the fullness at the back, while the material falls at will over the underskirt. The vest is cut with two points below the waist-line, the jacket is fitted over the hips with the Newmarket skirts, and both are finished with gold stitching like the skirts. The vest is closed with spherical gilt buttons, and the jacket with a single cloth button over the chest. Bernhardt gloves of *tabac* goatskin, wrought in brown of a shade lighter on the back, and finished with deep cuffs of natural castor. Hat of *tabac* felt, having a small Amazon brim and a Zouave crown caught down at the left side under a small gilt tassel, the right side ornamented with loops of *tabac* Ottoman ribbon, through which a single wing-feather of the golden pheasant is thrust.

A bronze green costume of cloth is bordered with infant-leopard skins, vest, cuffs, collar, pocket pieces, and muff of the same fur. Hat of bronze satin-finished felt, with pompons of leopard paws, and plumage of golden pheasant breast.

Among the eccentricities I note a kitten's head perched on the side of a wee bonnet, a half-grown squirrel grinning on another, and a bat stretching its wings around the crown of a walking hat.

The "Zora" cape in fur of all kinds is the favorite with old, young, and middle aged. Muffs are almost imperceptible, while Chuddah shawls are assuming an importance as wraps, and for *matinée*s, lined with surah, that bids fair to enhance their price.

M. T. K.



Miselle Polonaise.—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 front, side gores and side forms are cut short and a draped apron added to complete the required length; while the back pieces are cut the entire length of the garment and are gracefully draped. This design is suitable for any class of goods, and may be trimmed to suit the taste and the material employed. Price of patterns, thirty cents each size.



Romanoff Pelisse.

SIMPLE and very graceful in design, this pelisse has sacque-shaped fronts, the back slightly fitted by a curved seam down the middle, and the skirt portion laid in two broad box-plaits, and the square sleeves are inserted in dolman style. The garment illustrated is made in black Ottoman having large raised figures of velvet and plush. A handsome cascade fringe of chenille encircles the neck, is carried down one side of the front, and finishes the lower edge of the sleeves; and ornaments of chenille and jet are placed on the front of the sleeves, and on the side seams in the back. Capote of moss-green velvet with a full crown, trimmed with green tips, a gold-colored aigrette, and a gold-colored bow placed inside of the plaited brim. Pelisse patterns in two sizes, medium and large. Price, thirty cents each.

WHITE jet, and iridescent beads with amber and opaline tints, are more used than pearls, of which ladies are getting tired.

Illustrated Designs.

AMONG the designs illustrated for the present month are several stylish cloaks to which we must call particular attention. All of them are modifications of the pelisse forms, with novel features of their own, which it is desirable to note. The "Terry" pelisse is a graceful model with straight paletot fronts, and is shaped, but not seamed down the center of the back, the fullness being supplied by an inserted plait, the heading to which consists of a handsome passementerie ornament. The Carthusian sleeves are inserted in the dolman style, thus giving perfect freedom to the arms, and the fastening is effected with buttons and loops to the waist, and invisible hooks and eyes below. The material is brocaded velvet, lined with quilted satin, and bordered with black fox fur.

The "Romanoff" is a velvet pelisse with a seam in the back which springs out over the tournure, and admits a plaited extension which gives the fullness required. The sleeves of this design are square, but also in dolman style, that being necessary to ease, grace, and the preservation of the dress sleeve, which would be crushed under a tight cloak or jacket sleeve. The lining of this model may be plush or quilted surah, the trimming being independent of it, and consisting of pendent chenille fringe.

The "Montrose" is a very graceful cloak, which, in rich materials, is elegant enough for any purpose, and in less expensive goods makes a warm and stylish wrap for driving and country wear. For city streets it should be made in brocaded satin or velvet, or in plain plush with quilted satin or satin surah lining; for the country in reversible cloth, with furred face (interiorly) and plush spots, the fringe having small plush pendent balls. Fronts and sleeves should be faced with twilled silk matching the interior in shade.

Polonaises were never more fashionable than this season, and the model we give, the "Miselle," is one that can be used for any class of materials—silk, wool, or cotton. As a matter of fact it is a very stylish design for broché velveteen over a silk surah or cashmere skirt, but it may be used for the figured tapestry designs, for plain wools with equal propriety, and also for the figured cottons, satins, or chintz, which will soon make their appearance in the South.

The "Beatrix" costume gives a new effect to a very simple design, and one that is very pretty for indoor wear. The skirt of checked wool in shades of bronze and brown, is plain, the overdress is a polonaise with a vest and jacket effect, the vest of velvet and the jacket "cut away," and forming a basque to the sides. The apron is draped over the skirt, and does not form part of the polonaise, which really consists of jacket-bodice with vest, and long drapery at the back. Trimmed skirts and basques are as fashionable and universal as ever. The "Narinska" is an effective model of a skirt which has the double effect now demanded without adding to the amount of material required. It consists of a gored skirt, edged with a narrow plaiting, above which is a deep flounce. Over this is draped the paneled overskirt, which falls to a point at the right side. The "Molière" basque is a suitable one with this skirt. It has the full shirt front, the short plaited back, and the high set sleeve, now considered indispensable, and is outlined with a band of the trimming, embroidery, or velvet like that which appears on the skirt.

The "Gulnare" walking skirt is adapted to rich brocaded velvet or broché velveteen over plaited satin or heavy plain silk, which is now preferred by many to satin. The skirt is cut in leaves over a closely-plaited flounce, and the revers are formed of plain velvet. The drapery is very gracefully arranged, and the design is suitable for a very handsome visiting or afternoon reception toilet. The "Musa" basque is a stylish little model for cloth or cashmere trimmed with

velvet. It is very effective in gray trimmed with black, or in electric blue and black with buckle of cut steel.




Montrose Pelisse—An elegant wrap, suitable for heavy materials or rich fabrics for winter wear. The pelisse is cut with sacque-shaped fronts, and has short back pieces joined by a curved seam down the middle, which form short, pointed draperies over a box-plaited skirt piece. The sleeves are inserted in dolman style and fall in long points on the sides. The pelisse may be trimmed with chenille fringe as illustrated, or in any other style, according to taste and the material employed. Patterns in two sizes, medium and large. Price, thirty cents each.



Beatrix Costume—Simple, yet exceedingly stylish, this design is arranged with a short, gored skirt trimmed with an apron front draped high at the sides, and a tight-fitting polonaise with a long, pointed basque front, over which a cut-away jacket opens having the effect of a vest front. A high, turned-over collar and coat sleeves complete the model, which is suitable for any class of dress goods, and is especially desirable for a combination of materials. It may be trimmed according to taste and the material selected. Price of patterns, thirty cents each size.

New Combinations in Color.


 late the brown and yellowish tints have become so prevalent as to produce quite new ideas and combinations in color among those who pay attention to "effects" of this description. A beautiful dress worn recently consisted of brocade in the shade known as French plum or prune. The lining was of gold-colored satin, and the edge of the skirt was cut out in squares over a border of gold tissue in which were brown shades, this arranged as a box-plaiting. Gray and green have become a favorite combination, and particularly gray and brown, the latter being a warm shade with red in it. Pheasant shades in dark blue and green, and also in brown, are mixed in cloth, in minute patterns, and also in plaid woolen fabrics, and the cloth trimmed with gray fur. The plaid is only made up into skirts, and accompanied by jackets of plain cloth, also trimmed with fur, brown or gray.

Brown and yellowish tones adapt themselves to the styles of furnishing prevalent nowadays, which give a sort of glow to interiors, intensified by bits of stained glass and the color in Madras curtains, Indian rugs, or Tunisian embroidery.

A very curious study in color was lately seen at an art store, and consisted of an artist's arrangement in yellow and white, the costumes of the attendants being yellow and white to match. The exhibition, apart from the frame of white and yellow in which they were set, was made up of etchings, and "eccentric," though it seemed, is not entirely novel as a combination or study of color. White and gold have been common in ball dresses for many years—probably since white stuffs were used for covering and gold for ornament. White and gold was the favorite binding for annuals and "boudoir" poetry half a century ago, and has been always more or less a fashionable combination for evening toilets. Thirty years ago every shade of buff and yellow appeared in masses or in conjunction with white, and ladies had buff morning rooms, in which they received visitors, their attire being also buff from their slippers to the rosettes in their hair. Mr. Whistler's arrangement for the display of his etchings is not in white and buff, it is in white and clear tints of yellow. The walls of the room are hung with white felt. The etchings are set in broad white mats and narrow white frames, the latter cut in lines interiorly darkened. Yellow vases occupy small, simple white wood stands, and a mantel-piece shows shaded yellow tiles and brass andirons. The glow of soft sunshiny color in the room, which modifies its iciness, is derived from the lambrequins, portière, and central circular divan of canary-colored velvet, or velveteen, in which are white lights which reflect the exquisite purity of the surroundings. The first impression is that of absolute cleanness and coolness; the second that of cheerfulness, disposition to be pleased, to enjoy. That certainly is a good mood in which to look at pictures, and the little collection deserves and will repay study. So much character and expression are rarely combined with so much delicacy, and the simple use of such simple materials. Mr. Whistler seems to have made doorways the particular objects of his regard—and what variety and beauty he finds in them, what a mine in the water-washed stone and the curious marks of many centuries which a few short strokes of his pencil reveal! Both for effect of color and art work, Mr. Whistler's arrangement in white and yellow is well worth a visit, and strangers should make a point of seeing the collection and its setting. Another singular display, interesting for its variety of Oriental color, is the collection of Indian and Turkish rugs brought from the East by Mr. A. A. Vantine during the autumn, and containing a large number of high-class "prayer" and interesting family rugs, that are rarely allowed to leave

their native shores. "Prayer" rugs are peculiar in always having a central panel, and a bar inwrought near the top which marks the place where the forehead touches in the act of religious prostration. These rugs sometimes represent many generations. They begin with the panel only, and the bar inserted across the upper end. To this long, straight mat, each generation adds a border, and its figures represent the class or caste to which the family belongs, its honors and dignities. Sometimes these borders are almost uniform, sometimes they differ; but it is these historical data, and the sacred character with which they are endowed, which gives the rugs their value. Of course the colors and the combinations of color are of the richest. Every one knows what Oriental art in color means—that it is a blending of the richest shades in a perfect symphony of fine color, which, however, it requires an education in art to thoroughly appreciate. Symphonies in music, it is well-known, are lost upon the uneducated, and naturally so are symphonies in color. "Harmony of tone" in one's color surroundings, or such combinations as produce a pleasing and happy impression upon the mind, are, however, quite as desirable as musical harmony; and color discord may produce mental disquiet and uneasiness without our being able to analyze or discover the cause. For women who are susceptible to all the finer influences, color offers an important, and most interesting study.

Winter Hats and Bonnets.

HE small bonnet still continues to be the dress bonnet *par excellence*, the poke, considerably modified, is only worn by practical middle-aged ladies who have lost the desire to seem younger than they are, and do not care to be considered particularly fashionable. Apart from these the poke bonnets are worn by little girls, and are stupendous. The winter bonnet, as generally worn, is a solid, and sensible, though not an exaggerated fact. For the street it is of velvet, or felt trimmed with velvet and feathers; for afternoon visiting, it is more dressy, but usually dark, and made to match the costume. Some of these costume bonnets are very striking, but they show little novelty. The crowns are beaded, or they are latticed, in gold cord, or velvet over satin, or vice versa. Some crowns are of satin piping set closely like enlarged macaroons, the brim soft but laid close to the face; others form a small upright cap shape, the brim consisting of two close-doubled puffs, the whole of velvet, including the strings, a group of ostrich feathers the only ornament. Velvet costumes and bonnets to match, are quite the most distinguished style of the season, and they are very elegant and becoming; of course few are composed of expensive Lyons velvet, for even if the cost is no obstacle, it is hardly worth while nowadays to expend so much money upon a single costume whose fashion may change in a season, especially as there are velvets and velveteens equally handsome in appearance, quite as becoming, and even more durable, that can be obtained for a quarter of the cost, and are good for bonnets as well as dresses.

Bonnets are not now worn for what is called "full" dress, because the fashion of low necks and short sleeves, revived by the ultra set, does not admit of a bonnet. Light bonnets are therefore in the minority, and only employed by those who can make them for themselves, or who keep a light bonnet, as they do a square-necked dress, for occasions. Novelties for day wear are of soft felt, embroidered with a small spray, or flower, with long stalk at the side of the crown; in dark colors and delicately done, they are not bad, but the large hats of this kind for children are very handsome and distinguished looking.



Fancy Dresses.

FIG. 1.—HORNET.—The short skirt is of black satin or faille, and draped closely over it is a pointed apron overskirt and pointed black drapery of bayadère striped, gold and black satin. High, close, black satin "Jersey" basque with long, tight-fitting sleeves, and black gloves. Wings of two thicknesses of stiffened gauze, green and black. A black velvet cap, ornamented in front with the antennæ of the insect, is worn on the blonde hair. Black silk stockings, and black satin slippers with gold-colored satin bows.

FIG. 2.—AGNES SOREL.—A charming costume for a handsome blonde matron. The underskirt is of blue velvet, and over this is the trained robe of soft white damask silk, edged all around with a wide band of black velvet lined with gold-colored satin. The skirt is draped high at one side and fastened with a blue silk *cordelière*, from which is suspended a blue silk *aumônière* with gold ornaments. Wide belt of black velvet. Low open corsage of white damask with black velvet revers and gold-embroidered stomacher. Long, close sleeves of white damask with revers of black velvet. Blue velvet coif, embroidered with gold, pearls and precious stones, with long white gauze veil flowing with the golden hair over the shoulders.

FIG. 3.—PIERRETTE.—Short underskirt of red and yellow striped silk in broad stripes; overskirt of gray silk with yellow revers caught on with immense gold buttons. Plaited drapery in the back. Red satin corsage, cut heart-shaped in the neck, pointed back and front over a puff of straw-colored silk around the hips, and laced in front over a lace chemisette; close elbow sleeves of gray silk, and angel sleeves of yellow tulle spotted with gilt; ruche of lace around the neck. Steeple-crowned hat of gray silk, with gold bands fastened with red silk pompons. The brim is faced with red satin, and a large yellow panache is on the left side. Cherry colored silk stockings and low shoes. This costume is extremely becoming for a slender brunette,

but it may be worn by a blonde lady if the colors are modified to those more becoming, taking care, however, to select vivid contrasts.

FIG. 4.—MUSIC.—This costume, and the next, *Painting*, are very suitable for two sisters, one dark and the other fair. The costume for *Music* is best suited to a blonde. The short



white satin skirt is embroidered or painted with musical notes in black, of some well-known air, and a similar garniture is placed across the front of the close-fitting white satin bodice, which is trimmed, besides, with a broad band of black velvet. A drapery of tulle, with gilt paper characters of the bass and treble clefs, sharps, flats, and accidentals stuck on, is fastened at one side under a large ornament, cut out of pasteboard and covered with black velvet, to represent the characters of the treble clef. A gilt triangle ornaments the blonde hair, and the necklace is silver embroidery of notes on a white silk ribbon. White silk stockings and black satin slippers. A mandolin, tied with blue ribbons, is carried in the hand.

FIG. 5.—PAINTING OR ART.—Suitable for a warm complexioned brunette. A rich, artistic contrast of color is necessary for this costume, either dark crimson and rose pink, olive green and bright blue, gold color with brown or clear blue, any of these most becoming to the person attempting the character. The underskirt is of soft surah silk or cashmere in the lightest color, trimmed with a plaiting of the same around the bottom. Scallop shells are sewed in each plait, alternately filled with gold and silver, symbolic of decorative art. The body of the skirt has several caricatures drawn in with charcoal, which are intended to typify the lowest grade of art. The loose blouse is of plush or velvet in the darkest color, and the drapery of soft India cashmere is edged with a fringe of brushes, charged with dry paint in all colors. A bertha collar of fine linen, richly trimmed with antique lace, is worn around the neck, and the necklace is composed of tubes of color strung on a ribbon. A silk cord is tied loosely around the waist and a spatula is knotted in it. Loose-armed gloves, and bangles of color tubes. The dark hair falls in disorder, and a palette with brushes is worn on the head. A mahl-stick tied with gold-colored ribbon is carried in the hand.

FIG. 6.—LADY OF THE MIDDLE AGES.—Châtelaine robe with long train of deep blue velvet bordered with ermine. The neck is cut square over a white silk *guimpe* fastened with a band of velvet and having a ruche of lace at the throat. The close sleeves have velvet ruffles and a band of ermine at the elbows, and lace ruffles falling over the hands. Silver châtelaine and *aumônière* of the velvet and ermine. High sugar-loaf cap, made of pasteboard and covered with blue velvet, with a veil of fine white lace arranged on it.

FIG. 7.—SPANISH COSTUME.—Especially suitable for a dark-eyed, slender lady. Short skirt of maize-colored satin trimmed all around with a box-plaited flounce. An apron drapery of black Spanish lace is fastened on the skirt with a fringed yellow silk sash and a cluster of bright red roses. Pointed basque of maize-colored satin, and blue velvet *señorita* jacket trimmed with gold braid and gold ball fringe. High Spanish comb, and black lace mantilla fastened on with a cluster of red roses; yellow gloves; gold bracelets and black Spanish fan. Silk stockings and yellow satin shoes. The same costume will look well in pink with blush roses and black velvet jacket, if preferred.

A STYLISH THEATRE COSTUME is of *réséda* cashmere; the plaited skirt is edged with a band of plum-colored velvet, bordered above and below by a narrow ribbon of *réséda*, with spots of pale pink. At the extreme edge of the skirt is a double row of tiny knife plaitings, one of pink satin, one of plum color. The classically draped tunic is fastened high on the left side with loops and ends of plum velvet, lined with pink satin. The jacket bodice has plastron and high collar of velvet, with a folded scarf drapery on one shoulder, which crosses the chest and is fastened at the opposite side below the waist, and finished with a large cluster of loops of pink-spotted ribbon.

Paint Applied to Hats.

STRAW hats and bonnets have become objects for the now always-ready paint brush. A young lady who was for some time the envy of her friends for the exquisite shades of her hats, said she painted them with her oil colors, and in this way could have them any tint she desired; and hats in most perfect harmony with her costumes was the result. Another young girl showed us a bonnet she had painted black, remarking: "If I had had that bonnet dyed at a milliner's I should have paid seventy-five cents for it; as it is it cost me about twenty cents, and I did not have to wait several days for it to be done."

Still another enterprising young woman, who knows how to make everything useful, remarked: "I have often colored my straw bonnets with common shoe-blackening, and they look very well indeed."

A young lady artist gave a picnic party just before her departure for Europe last summer. Her hat for the occasion was of her own designing—a large leghorn flat, with wild roses painted on the brim, which was faced with delicate pink silk, and a white lace scarf was folded carelessly around the crown. It was a thoroughly picturesque head-covering, and set off to advantage the blonde beauty of the wearer.

Ball Dresses.

THE season of balls begins immediately after January 1st, and the preparations indicate that the season in New York will be one of exceptional gayety. Fashionable toilets pay little regard to temperature, and while calling and visiting costumes are combined of cloth and velvet, and velvet and fur, the dresses for balls are of the lightest tulle or other diaphanous material. Often, usually indeed in the case of gauze, *crêpe de Chine*, and embroidered net, the thin fabric is laid over silk or satin, but for ball-room purposes tulle is preferred, with a foundation for the skirt of stiff net, as this is lightest and least costly, and the tulle being so frail is best supported by a light but stiff foundation. The bodice may be velvet, satin, or corded silk; it is rarely of tulle, unless for very young girls, and then it is draped from the shoulder in such a way as to form a scarf, and mingle with the drapery of the skirt. Flower trimmings for evening and ball dresses are only used for very young girls, and but little for these; ribbons are preferred, and for girls who have been out several seasons, ribbons and lace. Flowers—that is artificial flowers—are not now considered good taste, and this is a good sign, for whatever is so purely imitative and artificial is lacking in the essential element of truth and genuineness, and should not be worn, especially by young girls.

Low-necked dresses have been revived, and are cut both round and square—the round being preferred it is said by those who have handsome necks, the square by those who have not. But the square-necks are in fact much more becoming to a beautiful neck than the round ones, and more artistic. They are used more or less by all the old painters, and often lend a certain quaint picturesqueness to even a plain face and figure. So we advise those of our young lady readers who may wish to follow the ultra fashion to adopt the square rather than the round low neck.

For dancing purposes, the skirts are cut short, but for all others, except the street, dinners, even at home, receptions, entertainments, and the like, they are made long. But it must be understood that when the skirts are of embroidered or Spanish lace, of tulle or net, the bodice is usually of silk, satin, or velvet, and often differs in color, though it must be harmonious in tone.



Stylish Costumes.

FIG. 1.—The “Molière” basque and the “Gulnare” skirt are combined in this handsome costume, which is made of plain fawn-colored sicilienne, chestnut brown velvet, and fawn-colored sicilienne with raised figures of chestnut-brown velvet cut and uncut combined. The basque, which is slightly shorter in the back than in front and describes a full plaited postilion, is made of the plain sicilienne with the postilion faced with brown velvet, the Molière vest of the velvet, and handsome Mechlin lace forming revers on the outer fronts and the sleeves. The skirt is made of the figured material, the lower edge cut in leaf-shaped points which fall over a plaiting of plain sicilienne; and the drapery, which is irregular in design, moderately bouffant and falling in two points in the back, is ornamented with a broad revers of plain velvet on the front and another slightly smaller on one side of the middle of the back. Both of the designs are extremely effective, even when made up in simpler materials. Price of basque patterns, twenty-five cents each size. Skirt pattern, thirty cents.

FIG. 2.—This illustrates the “Janetta” costume made in

sapphire blue velvet and seal brown winter surah trimmed with Florentine lace. The surah composes the plain gored skirt and the chemisette vest, the former bordered with the lace placed *en revers*, and the latter ornamented at the bottom with a blue velvet bow. The redingote is made entirely of the velvet, the sacque-shaped fronts trimmed with lace, and the plaited back open up the middle to the waist, and similarly ornamented. A deep collar and cuffs of Florentine lace complete the costume. Brown felt hat trimmed with sapphire blue velvet and ostrich plumes to match. The pattern of the costume is in sizes for from eight to twelve years. Price, twenty-five cents each.

NEW and fine cashmere gloves are very soft and fit the hand as well as kid. They are buttonless, and finished with a delicate border of self-colored embroidery at the top.

VERY RICH new brocades are of velvet on satin grounds, and in very large and striking patterns, grapes and vine leaves, a giant iris and cut-open fruit of tropical varieties, with spiked leaves are seen in shades of wine color, terra-cotta, and dark warm golden brown.

THE FINE CASHMERE GLOVES are to the winter months what the lisle thread are to the summer season—useful for those who wear gloves a great deal, and who cannot afford fine kid, or do not find the latter warm enough without a muff. They are also liked in the country by ladies who find kid difficult to pull on and off in cold weather, and who like the ease of wool better than lined silk or cotton. A fine well-fitting cashmere glove is therefore a sort of boon to many, and the question with them is, why we must pay ninety cents here for a glove that costs nine-pence (eighteen cents) in London, or fifty cents for a coarse harsh domestic glove that is not fit for a lady to wear at any price?

Dressy Cloaks and Mantles.

THE finest carriage wraps are made of exceptionally rich brocaded silk or velvet, with lining of wadded surah, and border of feathers, chenille or lace. Very little real lace is used; the imitations of thread, and the Spanish guipures being handsome enough for even the most fastidious. The chenille trimmings are beautiful and becoming, but frail, and not so desirable or distinguished as cascades of lace.

Plush is more employed than plush stamped, the latter having little to recommend it; but velvet is superseding both, as it should, for it looks richer, and much less like upholstery. Plush is only suitable for dress purposes as an occasional substitute for fur, as trimming, capes and the like—as a whole garment it is heavy, costly, and not durable. Some ruby velvet cloaks seen lately were very rich, and cut in the latest princess style, with high shoulders and Venetian collars, richly embroidered with gold. They made a picture in the new Metropolitan Opera House, which is Venetian in coloring.



Musa Basque.

MODEL at once attractive and simple, although suited to elegant fabrics if desired to be employed for dressy purposes. The basque is quite short and straight across the back, and the front has a vest effect imparted by the arrangement of the garniture, which consists of straps of ribbon and buckles, while the part back of the vest extends below it in a divergent point on either side. The coat sleeves are set in full at the top. Some other suitable garniture may be substituted for the trimming of ribbons and buckles, if preferred, and the vest may be of a contrasting material, or the entire basque of one fabric throughout, as preferred. The illustration represents the design made in dark blue serge embroidered with red chenille, and trimmed with red velvet ribbon and steel buckles. This completes a costume with the overskirt made in the same goods, and an underskirt of plain blue serge. Price of basque patterns, twenty-five cents each size.

A NOVELTY of the season consists of a cape and muff all in one. The elongated fronts terminate in curved points, which, when required, turn under, and are fastened by a hook to the cape, to the lining of which is affixed an eye, placed a few inches below the waist. Thus, at any moment,

the hands may be effectually warmed by the muff so fashioned. The cape has full shoulders, and the long front is decorated with a large bow of seal-brown satin, which also serves as an ornament for the improvised muff.



Terry Pelisse.

THIS garment, at once stylish and practical in design, is very handsomely made in rich black sicilienne, trimmed with black fox fur, the portion forward of the trimming on the fronts faced with velvet brocaded sicilienne. The fronts are cut in sacque shape, the capuchin sleeves are inserted in dolman style, and the back has no middle seam in the waist part, but a broad box-plait is inserted below, the joining concealed by a handsome passementerie motif. It is extremely graceful, and thoroughly comfortable, as it is so easily removed; and is quite appropriately made in simpler materials. The one illustrated is worn over a costume of dark blue Ottoman silk. The hat is of dark blue velvet, trimmed with velvet loops and tips to match. The cloak pattern is in two sizes, medium and large. Price, thirty cents each.

The Velvet Pressure.

THE most beautiful of all fabrics is velvet; it is soft as down, deep as fur, holding light and shade, and so becoming that its contact makes the homeliest woman handsome. No wonder fashion, though it stray away for a moment, comes quickly back to it; no wonder all women want to be attired in it, or that princesses find nothing to surpass it. The two drawbacks to its popularity are first, price; second, the liability to spoiling the surface of the richest silk velvet by rubbing. The effort of all the centuries, therefore, is to make a velvet that shall be economical and durable. Skill has done much to overcome the obstacles, and is all the time doing more. The "German" velvet so-called, a silk-faced velvet with linen back, was considered a triumph in its day, and was, and is, eagerly bought, because it can be obtained at \$3.00 per yard instead of \$6.00 or \$8.00, the cost of all-silk velvet of not the best quality. But the "face" of German velvet wears shabby, being thin, and we say what we really and truly feel when we declare a preference for good velveteen at \$1.50 over thin linen-backed velvet at \$2.50. A FINE TWILL velvet has, however, recently made its appearance which we consider admirably calculated to meet the requirements of ladies who do not want to pay the price of Lyons velvet. The name by which it is known is the "Elberon" fine twill velvet. It has a beautiful, soft, close, fine pile which takes and retains the best shades in black and other dark colors. It does not "rub up," is not shiny, has the true velvet finish, and will wear and keep its appearance. It is an admirable velvet for suits, for walking jackets, for jackets with woollen skirts, or for the stylish fur-trimmed polonaises worn with plain heavy silk skirts. The "Elberon" fine twill velvet fills the vacant place between a fine velveteen and Lyons velvet, and can be used not only for suits but for trained dresses with good effect, and without suspicion that the wearer is not the possessor of a very costly velvet toilet. The Elberon may be heartily welcomed to a place among the most elegant and effective, as well as durable and useful fabrics.

A QUANT brooch is composed of five pieces of beaten gold like small coins; each piece laps over the edge of that next it, and a jewel is sunk in each coin.

Calling Costumes.

THE short costumes for calling and visiting purposes are handsome, at the same time sensible and suitable for the varied purposes for which they are required. There are many afternoon receptions and informal "teas" for which the "calling costume" is sufficiently elaborate, particularly if it is complete and well arranged. The newest are of cloth or wool, very much trimmed with velvet, or of velvet as bountifully trimmed with fur. They are made with trimmed skirt, basque, mantle or cape; or with plaited skirt and polonaise, the cape or mantle to match depending upon the possession of additional furs and outside garments in both cases. Where the material is simple, such as cloth or plain woollen of any description, the appearance is enhanced by the completeness of the *ensemble*—by a jacket or mantle to match, and a hat or bonnet that seems made for the costume.

There is nothing new in the combination of velvet with cloth or wool; it is always more or less fashionably worn, but this season it has largely taken the place of the stripes and mixed "India," "Persian," and other trimming stuffs which have been used for the past five years. It is used, too, in the

piece—as vests, as collars, as whole jackets, as lengthwise bands for the front of the skirt, with draped back, and as collar, with side revers, for long coats. The color matches usually the warm brown of the cloth, its dark green, prune, bronze, terra-cotta (dark shade), or wine-color. We have seen gray uncut velvet put with brown cloths with very good effect, and also with terra-cotta, but combinations and contrasts always require judicious treatment. A very handsome calling costume is of dark terra-cotta satin, with a very broad border of dark brown fur, a basque trimmed with a narrower band of the same, and a cape to match, set high and a little full upon the shoulder.

For calling, an outside garment is preferred that can be easily slipped down or thrown aside, and that leaves the dress still complete. Nothing was ever contrived more suitable for this purpose than the capes as at present worn, of plush, fur, or fur-trimmed, or the small wadded mantle made *en suite* with the dress. A jacket is not suitable, because it is always a trouble to take off, and a still greater trouble to put on, but the cape or small mantle can be allowed to fall from the shoulders during the few minutes of stay and replaced without movement or anxiety.

Very neat and inexpensive calling suits for young ladies are made of gray cloth, trimmed with gray astrakan, and finished with a gray astrakan toque. Brown suits may be trimmed in the same way with brown fur or velvet, and a toque of velvet or pheasant feathers employed to complete the costume. More dressy suits are made of the best qualities of velveteen, solid colors, black, brown, wine-color, garnet, terra-cotta, and plum. The terra-cotta, with toque to match, all trimmed with gray chinchilla, astrakan or fox, looks particularly well, and makes a pretty and dressy afternoon costume. If preferred, however, muff and toque may match the trimming.



Narinska Walking Skirt.—An exceedingly stylish and unique design, arranged with a short gored skirt trimmed with a narrow gored ruffle and a valance, or deep flounce, over which is an overskirt with the apron draped high at the sides and falling in a point at the right side. A box-plaited panel ornaments the left side, while the back drapery is bouffant and novel in its design. The model is suitable for almost any class of dress goods, and is especially desirable for light woollens, and soft silks that drape gracefully. The trimming may be of velvet, or can be selected to correspond with the goods. Price of pattern, thirty cents.



1.

Toilet Accessories.

No. 1.—An extremely stylish ornament for the corsage and throat. It is arranged with two colors of satin ribbon—plain blue and cardinal—with several loops and ends of each color. The larger bow is placed high on the left side near the throat, or in front, and is connected by bridles to the smaller bow, which is fastened at, or just below, the waist, on the right side. Made in two shades of one color, or any two colors, as well as made in ribbon of one color throughout, it can be furnished at the same price, \$1.40.

No. 2.—Jabot or throat-knot of pale blue surah and white lace. It is arranged with a small square of surah, edged all around with a full gathered ruffle of lace five inches deep. Loops and ends of blue satin



2.

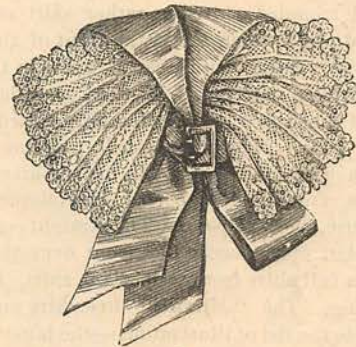
ribbon add a finish to this pretty ornament. Price, with ribbon and surah of any desired color, \$2.25.

No. 3.—A dressy plastron of cream-tinted Oriental lace, very heavily worked, and cardinal satin. The plastron is an almost oval piece of satin, covered flatly down the center with the lace put on *en revers*, and edged on each side with *coquilles* of the lace, which also forms a dainty jabot at the throat, and one at the point of the plastron, finished with bows of cardinal satin ribbon. Price, with ribbon of any desired color, \$3.



3.

No. 4.—This unique jabot is made of two triangular pieces of turquoise blue satin trimmed with shaded Oriental lace in two



4.

colors—*écru* and white. The triangles are joined together, and at the point is a bow of wide blue satin ribbon fastened with silver buckle. Price, with any colored ribbon preferred, \$3.25.

FEATHERS, grouped in folds of exquisite lace, are used for ornamenting evening dresses.

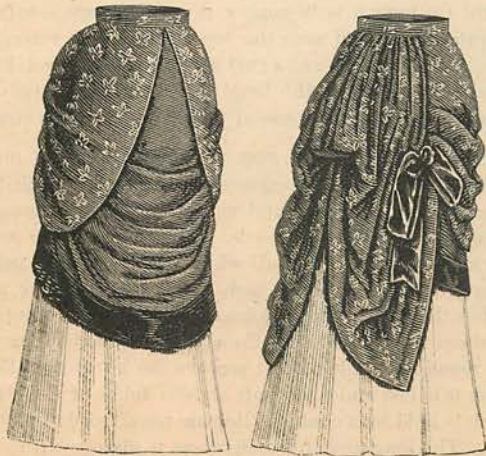
GOLD EMBROIDERED tulle and silver brocades are among the most fashionable of evening and reception fabrics.

THE COIFFURE is becoming more elaborate,—soft puffs irregularly grouped near the top of the head, waves at the sides, a fluffy fringe, and a curl here and there, are taking the place of the coil and the bang. A comb is the only ornament worn, unless it is one of jewels on a flexible stem.

AN EVENING DRESS FOR A YOUNG LADY is made of white surah and white cashmere. The silken bodice is cut square over the breast and veiled with Renaissance lace, beaded with milk-white pearls. At each shoulder seam begins an embroidery of small white silk roses with pale gold foliage, which goes down each side of the bodice until it reaches the belt, where it joins the full drapery of a Grecian overdress at the right side, the embroidery extending all the way round the tunic until it reaches the left side in the back, where it is lost amid the soft artistic folds of the drapery, which is held by a chain of Roman pearl beads linked with gold. The long graceful underdress is plainly but elegantly finished with a wide band of the silk embroidery worked close to the edge all the way around the trailing skirt.

Children's Winter Fashions.

CHILDREN fall heir to more than their mothers' old clothes; they inherit the fashions which they admire but cannot adopt for themselves. Of late this has given them a much more picturesque and less conventional appearance than they formerly possessed, and so they may be congratulated. Looking back, indeed, to the short sock and short distended skirt days, when little limbs looked blue, and little toes were pinched and chilled in low strap shoes and white cotton socks, they have indeed much to be congratulated upon. They are now comfortably and warmly clad—at least fashion does not prevent it; their limbs are covered, and their bright faces look out from the most artistic, the most picturesque, the most “stunning” of hats and bonnets. The cloaks this season are almost uniform, and can hardly be improved upon. They are made with capes after the “Eileen,” “Havelock,” and “Zampa” styles. Dresses for little girls can be selected in simple designs, and made of warm and dark or bright materials at small cost if the mother is the maker. We recommend such styles as the “Josie” and “Flossie,” for girls of four to six years, and the “Adah” and “Almira” for girls a few years older. A pretty costume illustrated in the present number consists of basque and trimmed skirt—or rather skirt and overskirt—with plaited piece which forms the front of the upper part of the basque. This costume can be made in the pretty combinations of plain with small checked materials, which are a feature of the season, and particularly suited to the wear of young girls. The “Janetta” costume is prettiest made in a combination of silk or cashmere with velveteen, the trimming a border of embroidery (applied), passementerie, or Irish point. The straight coat is plaited at the back, but opens back and front over the underdress, which has a full shirt front, but plain skirt, bordered with the trimming. The “Miranda” overskirt and the “Iris” coat complete the list of illustrations—the latter a very pretty and new coat for a little child, and suitable for either boy or girl. The “Iris” is best made in cloth with velvet tabs and cape. A cordelière runs through or under these tabs, and is knotted at the sides. A warm golden brown, or dark leaf green are excellent colors. Velvet and cloth should match in color. Costumes prepared for children's fancy balls and other entertainments are very pretty, but are not made in expensive materials. Cheese-cloth, tarletane, chintz, Chinese silks, and the new handsome velveteens, furnish the staple. The latter make excellent “Court” dresses for grown-up ladies, as well as “Prince” dresses for boys, with the addition of a large collar of Irish point.



Miranda Overskirt.—Graceful and easily arranged,

this pretty overskirt has a draped apron and side paniers, and a back drapery falling in two points. Almost any class of dress goods is suitable for this design, which is especially adapted for a combination of materials, as illustrated, but it can also be made of one material throughout, if preferred, and simply or elaborately trimmed, according to taste and the material chosen. Patterns in sizes for from eight to fourteen years. Price, twenty-five cents each.




Roslyn Costume.—A pretty costume, combining simplicity with a graceful effect. The model consists of a short, gored shirt, with two full breadths in the back, draped with an apron and back drapery all in one piece; and a tight-fitting basque, 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 front of the basque is ornamented with a square plaited piece on the bust, and the back forms a plaited postilion below the waist. Any of the dress goods in vogue are suitable for this design, which is most effective in a combination of materials, as illustrated. Patterns in sizes for fourteen and sixteen years. Price, twenty-five cents each.

Iris Coat.—A suitable outer garment for almost any season, according to the material it is made up in, which may be worn with a very simple dress underneath, or serve the purpose of a complete costume if desired. The model is a half-fitting, double-breasted sacque, with a box-plaited skirt added to complete the required length. Tabs of a contrasting material under which a cordelière is run conceal the joining. A small shoulder cape and coat sleeves with mousquetaire cuffs complete the design, which is especially adapted to woolen fabrics, velveteens and other goods suitable for children's outer garments, while it is also desirable for lighter materials. Patterns in sizes for from two to six years. Price, twenty-five cents each.



A French Bridal Outfit.

T the recent signing of a bridal contract in Paris, the bride-elect wore the traditional pink silk dress, trimmed with narrow embroidered gauze flounces, pink eglantine in her hair, and carried a huge bouquet of the same flowers. The bridegroom's mother wore a splendid dress of old-gold satin, with an overdress of black Chantilly, the bodice and sleeves being also lace. The trousseau was magnificent. The underlinen was lavishly trimmed with Valenciennes and Mechlin laces, and with much embroidery. The chemises were much ornamented with ribbon run in and out of the insertion, and tied in small bows. The two cashmeres were made up, one as a visite and lined with satin, the other an opera mantle, trimmed and lined with chinchilla. A beautiful carriage cloak was in red cloth, covered at the back with rich passementerie. The evening robe in ruby velvet was trimmed with a wide ruby satin scarf and old guipure. The dress for returning the wedding visits was sapphire satin and embossed velvet, with bonnet to match and shaded feathers. The bridal dress was white satin trimmed with deep point lace; a ruche of lace round the skirt studded with orange blossoms; a very light spray of orange blossoms for the hair under an immense tulle veil. The corbeille contained superb deep flounces of application d'Angleterre, and a profusion of narrow flounces of different kinds of lace; a diamond rivière, diamond flowers, and a set of sapphires and diamonds. A necklet of superb pearls, bracelets in new designs of pearls and diamonds, also novel porte bonheurs; a parure of rubies and pearls, seven or eight butterflies and dragon-flies in precious stones, some with wings distended, others closed.

Fashion Notes.

AT AN ART RECEPTION a tall, fair lady wore a dress and long double mantle of velvet of the new green, warmer than olive, and softer and deeper than emerald. The mantle was trimmed heavily with chenille of the same hue like soft moss; and the capote matching the dress at once harmonized and contrasted with the masses of fair hair, and, with the large cluster of white hot-house flowers at the throat, completed a singularly charming toilet as distinguished as it was quiet and rich. Another lady wore a polonaise of pale primrose-hued damask, exceeding rich both as to texture and its antique Venetian pattern, trimmed with black lace; and the wife of a distinguished sculptor attracted attention by her sweet face and her dress of pale plush of the same color, with silvery lights, and a large black bonnet with knots of a corresponding velvet.

A PICTURESQUE DRESS.—The most picturesque costume worn at a London ball was that of an "Egyptian Princess." It consisted of an orange-colored cachemire skirt, bordered with an Indian trimming intermingled with gold, and draped with a scarf of yellow, red and gold stripes; the bodice consisted of gold gauze with hanging sleeves, and a broad-pointed belt of maroon velvet, edged with a trimming to match the skirt. The material of the head-dress was cloth of gold, shaped like a bird, representing the ibis; the ornaments were broad gold band and snake bracelets; ear-rings composed of Eastern coins, and necklaces to match covering the bodice almost to the band; pink silk stockings and cothurne shoes; a red feather-fan, edged with gold.

OPERA CLOAKS are made in the pelisse or long dolman form, and are of brocaded Ottoman satin or velvet, lined with white or gold, the design outlined with embroidery of chenille and pearls, and rich fringe made to correspond. The "Ellen Terry" cloak is different; it is of white wool or

Chuddah cloth, bordered with Indian embroidery, or several rows of gold or silver braid, lined with silvery or golden plush, and is long and circular in form, with small plush cape. It is clasped at the throat with gold or silver filigree, and may be looped up to form a sort of sleeve. It is very distinguished made in black.

COSTUMES for dinner and evening wear are arranged with silk, or satin, and cream gauze, broché gauze, or cream veiling; of the thin materials are made the bodices, paniers, and draperies; the lower part of the skirt consists of deep lace flounces over silk. Velvet ribbon of a dark color, such as prune, claret, ruby, or blue, falls on long loops in the dark gauze. The bodices are sometimes velvet of the same dark color, and all have either a gathered waistcoat or a guimpe of either gauze or lace; the sleeves are lace and transparent.

VERY LITTLE JEWELRY is now worn in the street, a collar button and very small knob ear-rings being the main items. Even lace pins have, to a certain extent, disappeared with the ties and jabots, which are now relegated to the ancient and respectable "mamas," who do not keep notes of progress and do not feel dressed without a bow at the throat or its equivalent in lace.

A CURIOUS use has been made of artificial flowers this season by applying them to fine Indian cashmere, and outlining and combining them with leaves wrought in brown and green chenille. The flowers are of velvet, enlarged in size, and the robes—those finished and "decorated"—cost two hundred and fifty dollars.

SOME BEAUTIFUL morning gowns have been made recently in two shades of silk—crimson and gold, for example—lined with crimson watered silk, and finished with full ruffles and jabots of cream Spanish lace. Cord and tassels of mixed crimson and gold silk begin from the shirring at the back, and are knotted on the side.

RUSSIAN embroidery, or needle work without any wrong side, is much used upon handsome cashmere dresses for home wear. The colors of the silk embroidery are dark wood-brown, deep green and Venetian red, and the color of the cashmere nuns' gray, and fawn color or dark strawberry.

THE NEWEST fans are painted on kid, and have sticks of highly polished wood, cherry, olive, and others. Feather fans are also exceedingly fashionable, handsome ostrich having regained their supremacy, and are especially admired with tortoise-shell sticks.

FINE HANDKERCHIEFS, very delicately notched and exquisitely embroidered on the edge in white or colors, are greatly preferred to the more showy styles. A "novelty" which shows photographed or etched heads as a border, or in the corner, is in execrable taste.

THE BROCADED designs of the season are cone- or egg-shaped, and of large size. They look, at a distance—especially in raised velvet—like Morris wall-papers.

PEACHES AND APRICOTS are simulated in chenille for pendent trimmings, and upon rich satin and velvet dresses. They are used principally for paniers and shoulder trimmings.

THE OLD *jaspe* and pretty *chêne* silks reappear as "jasper" and "onyx" silks—a nomenclature stolen from the jewelers.

LACE IN A TROSSEAU.—The use of lace is enormous. Five thousand yards are said to have been employed in the construction of a recent outfit for a bride.

SILVER LACE PINS are very fashionable with black dresses or mixtures of black with white.

THE NEW cashmere hose appear in fine, dark cloth shades, and also in the mouse-grays, and cinnamon-browns.

THERE is a return to the simple and original style of ulster, with sleeves and lined hood.