



REVIEW OF FASHIONS.—APRIL.

It is especially gratifying to those upon whom the duty of chronicling the fashions devolves, to be able to announce a season which, while replete with charming novelties, is yet devoid of many of the objectionable features that often attend upon radical changes in fashion. There are always customs and styles that are not consistent with the most refined and cultivated taste, but fortunately this class of ideas never obtains in our day to such an extent that those who follow fashion, never so far at a distance, are made to feel that they must adopt them or be out of that state which the proverb says is the same as being out of the world.

The prevailing fashions of the present season are plain, elegant, sensible and lady-like, and rarely has there been such an array of really practical, simple styles from which to choose. While there are goods that are more costly and elaborate than ever, they are more exclusively devoted to the most ceremonious occasions; and among the best-dressed people the distinction between street and house or evening wear is rapidly growing more marked, the ordinary costume being plain almost to severity, while full dress toilets grow in splendor and costliness season by season. It is a well-established fact that the women in the best New York society who have the most means, make the least show of it in their street costumes. Indeed, gay or very rich dresses for street wear are considered by many persons as an evidence that the wearer is not in society, and therefore must wear such dresses on the streets for lack of other place to use them.

The most popular goods for spring dresses are those having in them some suggestions of canvas. These are intermixed with velvet, *frisé*, bourette, and various rough or raised stripes which add to the effectiveness of the fabric by bringing in some of the new colors that are receiving so much attention. Chamois is probably the most admired of all of the popular colors, and is, as its name indicates, the ordinary yellow of the chamois skin of commerce. Upon this ground, which is seen in nearly every material and weave, there are bars, stripes, and canvas effects disposed in various styles and forms in olive, bronze, sage and the lighter shades known as willow and prairie green, red in

(Continued on page 414.)

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2. Bathilda Costume.	34, 36, 38 and 40 Bust Measure.
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4. Erica Basque.	34, 36, 38 and 40 Bust Measure.
5. Rhoda Corset Cover.	34, 35, 38 and 40 Bust Measure.
6. Poleska Visite.	Medium and Large Sizes.
7. Carmenta Skirt.	Medium Size.
8. Amhita Costume.	12, 14 and 16 Years.
9. Lull Dress.	2, 4 and 6 Years.
10. Cleone Jacket.	8, 10, 12 and 14 Years.
11. Gypsa Skirt.	12, 14, and 16 Years.
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..... 1886.

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several shades, beige, light-brown, several shades of blue, and gold and orange. There are many stripes of medium width made up of very narrow lines of various colors, and often many different weaves are combined in one fabric. A lace stripe, a stripe of canvas, a few rows of some satin-faced weave, several threads of *frisé*, and a stripe a quarter of an inch wide of cut velvet may be seen in the same material. Olive, sage green and bronze, in some of their many shades, are among the specially favored colors. Rose pink is combined with all of these shades with exquisite effect, particularly with the bronze and darker olives.

Seasonable goods show comparatively few combination materials. The greater part of them make very stylish dresses by themselves, and the late fashion for plain and fancy goods to match seems to have subsided to a great extent. True, there are some combinations shown, but they are the exceptions in the general stocks. In place of such prescribed combinations, great use will be made of fancy velvets, *frisé* stripes, lace striped goods and plain velvet, as well as fancy hemstitched and openwork goods. The widest range of choice will be allowed, and thick and thin materials will be united with an almost reckless disregard for their fitness, if judged according to weight and weave.

A great deal of red is to be worn, not only in dark cardi-

nal and ruby, which are especial favorites, but also in Turkey red, and a medium shade of scarlet. Serge dresses of these colors will be seen with black straw or lace hats trimmed with red and black ostrich plumes. These are quite striking, but are designed more especially for coaching and like occasions.

For the coming season, many dresses will be made with the entire waist of one sort of goods and the entire skirt of another. Cashmere skirts will be worn with velvet waists, silk waists, and those made of thin materials of all sorts. There are also rich Persian silks that will be made into waists of various shapes and worn with thin white or light-colored skirts of any material. The dark Persian goods imparts an apparent slenderness to the waist, and contrasts charmingly with the light and delicate effect of the skirts. A novelty in waists is a jersey and silk combination. The jersey cloth is used for yoke and sleeves, while a tight-fitting body of the silk composes the remainder of the waist. It may be made together, or separately in guimpe fashion. There may be a round waist, or a pointed front and postilion back, according to fancy. Black silk dresses with cardinal silk jersey cloth yokes will be especially stylish for young persons.

Outside garments are very large and long, or very short and stylish. Long ulster or raglan styles are shown in wool grenadine lined with silk or satin, and wool laces are being utilized in the same way. Other long garments and wraps are described elsewhere. Scarf mantillas are promised later in the season, and there are novelties in drapery mantles that are among the things talked of.

Lace promises to be used to an extent probably never equalled in the history of its long and successful career. Guipure is revived to an extent quite unexpected, even by some of its ardent admirers, and choice samples of the regular grade and Spanish guipures are shown among the novelties. Full dresses of lace over silk will be among the most desirable of dressy toilets for the summer, and dresses of black silk with black lace and large jet beads are already very fashionable. Overdresses, mantles, scarfs and mantillas made of various laces will be very much in favor. It is rumored that an effort will be made to introduce the high Spanish comb and mantilla among our American beauties, and these, with the large, Spanish looking fan, will be found among the social munitions of war with which young maids and matrons will be equipped for the summer campaign.

Very elegant shawl wraps for carriage and evening wear, and cool days at fashionable summer resorts, are being made from old-fashioned lace circulars. A specially attractive model has the entire circular lined with all silk satin, and fine surah in *crevette* pink, with a single thickness of opera flannel between them, the surah on the inside. The lace, satin, flannel and surah are fastened together by little knots such as are tied through old-fashioned comfortables. The tying is done with black silk thread on the inside, and little tufts of the silk remain above the knots. The tying ceases about four inches from the bottom, and satin and silk are finished by being cut in deep scallops and pinked out. There is a hood of lace and linings made in the same way. Ribbons to match the lining are used to tie the garment together.

Some charming designs in large evening wraps for present use are shown. The outside may be of plush, *frisé* velvet or a rich silk fabric, and the preferred lining is rose-colored satin or faille. Very large tassels and thick braids are used at the neck of these wraps and are tied in a very large full bow. One of the most attractive of these braids was seen on an imported wrap. It was made of olive green basket-woven silk braids, each about half an inch wide, and

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fastened at the corners by stitches of rose-colored silk thread. The cloak and lining were of olive and rose. These wraps are made so wide in the fronts that they are in effect double-breasted, although they have not that finish.

Beads are among the favorite trimmings this season. Jet seems to be preferred to all other sorts, and is shown in all sizes from the tiniest grains to balls of cut jet as large as crab-apples. Smoked pearl beads are novel, and very elegant pattern wraps are shown with the surface thickly wrought with them. They are seen in several sizes and are attracting a good deal of attention. Rosary beads are used to some extent, but much less than last season. Gold, silver, jet and pearl acorns are used for drops on fringes, as well as seeds of the tamarind and cucumber. Cones from fir and spruce and odd gray willow buds are used. Grass seeds and heads, as well as heads of rye, barley and wheat are seen in dress trimmings, and in aigrettes, buckles and the like.

Very choice designs are shown in buckles and clasps of oxidized metal with pearl, jet, ivory, wood and glass, and there are exquisite metal filigree buckles and clasps, and choice bits of carved and tinted ivory mounted in oxidized silver and gilt. Amber is extremely popular, and is seen in beads, clasps, buckles, umbrella handles, and ornaments of various sorts. A new umbrella or parasol handle is made of the finest cut crystal and is a most dazzling addition to a lady's brilliant belongings. Exquisitely finished belt buckles are exhibited in finely cut crystal and Rhine stones set in oxidized silver filigree. Belt buckles of genuine gold and silver with fine jewels are again in favor, and we are told that jeweled shoe buckles will be especially popular. They are small, and will be set in the middle of a rosette of ribbon on the instep of the fashionable slipper.

Millinery is sensible, tasteful and beautiful. Hats are high, to be sure, but then they are very stylish and becoming. They have high, sloping crowns, and are generally trimmed either in the back or front, although a few are trimmed on the side; but this is less in favor than either of the other styles. A great deal of lace in black and dark colors, and any amount of black and colored velvet will be used. Ostrich plumes and tips, aigrettes, ribbons, and a few flowers and birds, with an occasional wing or bit of made plumage, will be preferred for early hats and bonnets. There will be many bonnets and hats with the entire trimming made of the new *frisé* loop goods, or other similar materials, fastened with a few pins or ornament. Ribbons will be used in profusion, and are seen in every shade, color, weight, quality, width and material imaginable.

Rarely has the outlook for comfortable, rational fashions, been as satisfactory as at present. We are told that there is no good without its attendant evil, and the current sensible styles cannot claim immunity from this criticism. According to all accounts, fashion is to tolerate very low-necked linings under all thin fabrics. It can only be said that fashion tolerates them, however, for the good taste and refined sentiments of the majority of our fashionable women neither can or will sanction their general adoption. They may be permitted in full-dress assemblies or for house wear, but the innate delicacy of a lady forbids their use for out-of-door wear on any occasion whatever.

For information, thanks are due for materials, to James McCreery & Co., E. J. Denning & Co., Jackson's Mourning Store, and Arnold, Constable & Co. For millinery, to J. G. Johnson & Co., John Thompson, and M. Held. For trimmings, to Wm. Walker, Edward Morrison, and James McCreery & Co. For ribbons, to E. S. Jaffray, and for ostrich plumes, to R. T. Bénè.

Spring Wraps.

HERE are no radically new shapes in outside garments. Short wraps for seasonable wear remain the generally accepted style, with a slight lengthening of fronts in some shapes, while in others they are very short; the latter being suitable only for tall, slender figures, as the cut-off appearance of a stout figure in a round front wrap is anything but stylish or graceful.

The draped sleeves, that is the style where the shoulder-piece is extended on the front and turned under to form the sleeve, as in the "Marjolaine," are popular, also the square sleeves as in the "Medora" and "Anatolia" visites; and the "Poleska," shown on pages 417 and 421, illustrates the cape effect that is a modification of the original dolman sleeve.

Nearly all wraps have bright linings, and some fine imported models have the fronts gathered in the old bell-pull fashion, with very rich, bead ornaments and fringes fastened to the lower ends. Scarf mantillas are talked of, and a revival of a style of years ago, with long fronts cut so that they can be crossed in front, passed around the sides, and fastened together with a strong hook or button over the tournure under the short plaited back of the garment. This drapery will be trimmed with rather wider lace than has ordinarily been used on such garments, the old-fashioned, rich guipure seeming to be in special favor.

Already some very elegant designs are shown for making up lace, and a great deal of lace over colored silk and satin will be used, especially lace with beads, and also beaded grenadine. That this is really a warm weather fabric is not the slightest consideration, as there are linings and wadding sufficient to make the garments perfectly comfortable for the early season. Heavy faille Française with the netting and fringe effects in plush and velvet are also used for mantles. These materials are very elegant, and are trimmed with rich bead and drop-trimmings and passementeries with bead fringe. Chenille fringes with braid and drop beads are used in flat effects instead of the thick rolls heretofore seen.

A recently imported long wrap partakes of the redingote, Newmarket and ulster styles. It is double-breasted, and has a cape that does not extend all across the back, but enters the seams on each side, reaching entirely over the front and to the waist line. The sleeves are half loose from the elbows down, and there is a close standing collar fastened by a small clasp at the neck. A thick braid, nearly two inches wide, is set around the neck, close to and just below the collar, and has ends about one and one-half yards long, with a small tassel of wool bullion fringe at each end. It is made of medium dark brown and gray mixed camels'-hair, lined throughout with ruby satin, and there are buttons and button-holes on each side from neck to foot. On bright days it is to be worn open, the braid tied across the front and allowed to hang to the waist, or the tassels twisted together and thrown over the back, leaving the garment entirely unconfined, and the fronts turned back something in the style of a gentleman's overcoat. A dress of moss-green faille with trimmings of velvet of the same shade will be worn with it, and will be most effectively shown against the bright background of ruby satin. A hat of moss-green velvet covered with ruby bead drops and trimmed with green ostrich tips, and an umbrella of ruby satin will be worn with this costume.

The ulster or Newmarket worn open in front on fairly warm days is one of the features of spring street wear. This is another of the mannish fashions that young ladies seem to delight in at present.

Illustrated Fashions for Ladies.

THE models illustrated this month embody many of the more prominent features of the season's fashions. In the "Zamora" costume we have the short, pointed basque with a plastron between plaited drapery on the waist, the broad sash that is already so fashionable and will be more so during the summer, and the drapery made in a single piece and so arranged that the opposite edge to the one that hangs straight at the back, is plaited and sewed into the belt. This is a favorite method of disposing lace flouncings, and it is also employed for the bordered goods that are mentioned elsewhere, a similar arrangement being described in the article on "Spring Costumes." There is an extra width in the back of the skirt, and for dressy purposes it is advisable to make these two breadths of lining for a foundation skirt in which steels can be run as described in the above-mentioned article, and finish the breadths of outside material separately and sew them in with the rest of the skirt at the side seams only. While the design is particularly suitable for silk associated with lace, especially the Kursheedt Standard wool, Chantilly and guipure flouncings, it is very desirable for grenadine, étamine, and various light woolen and silk goods with or without lace, embroidery or even a contrasting material; and can also be utilized for some of the better qualities of cotton goods with appropriate trimmings, for the design is very simple.

In the "Bathilda" we have a design particularly suitable for black silk, either the same fabric used throughout, or brocaded silk, satin or velvet used in combination; although plain black faille Française, with the front drapery simply hemmed, the panel either outlined with handsome jet, or made entirely of rows of some of the jet galloons described elsewhere, and the plastron to match, will be very rich and stylish, and many of the chenille trimmings can be used in the same way. If the double-breasted front is not becoming, the basque can easily be made without it, but the plastron must be made whole down the middle, and hooked over on one side. All materials that drape gracefully can be made after this design, and on woolen goods some of the lace braids will be the appropriate garniture.

The "Carmenta" shows a plain skirt with the fashionable cascaded drapery. Striped materials, especially those in bayadère style, can be very effectively used for the skirt, and the drapery can be of a plain material. On page 420 this is shown with the skirt of goods with upright stripes, and on page 417 the bayadère style is illustrated; but it is quite as stylish made entirely of plain goods, and is adapted to a wide range of fabrics in silk, wool, and cotton. Some of the gingham, described elsewhere, will make up stylishly after this design.

The "Erica" basque will combine nicely with this skirt, and make a costume suitable for both house and street, or it can be made more complete for the early season by the addition of the "Granville" jacket. The "Erica" is an eminently practical design, suitable for all but the thinnest dress fabrics, and even for such it can be used if properly trimmed and the double-breasted piece omitted; but it is a particularly desirable pattern for an independent basque made of velvet, plush, jersey cloth, cashmere, or in fact any of the materials that can suitably be worn with various skirts. Trimming can be added if desired, but usually it will look best if left quite plain.

The "Granville" is one of the most stylish designs of its class, and makes up nicely in any of the seasonable cloths, either in fine checks or plain, and requires no trimming but large buttons disposed as on the illustration. The hood is an attractive accessory, though it can be omitted at pleasure, and can have either a lining of bright silk or one matching

the color of the jacket goods. It is also a good design to complete a costume of wool goods as shown on the plate of "Stylish Walking Costumes."

The "Poleska" visite has cape sleeves instead of the square and draped styles with which we have been so long familiar, and on this account is considered very desirable for the season. It can be made in any of the materials especially designed for wraps, or in goods to complete woolen costumes. The latter will be most appropriately trimmed with rows of braid, or some of the braid moss trimmings.

The "Rhoda" is an excellent pattern for a corset cover, and the fullness across the front, which is intended to obviate the use of additional padding, can be omitted, and a plain garment will be the result. By attaching the short under-petticoat to the edge of the basque, either in a seam or by means of buttons and buttonholes, its fullness will be avoided at the waist, and the use of the ordinary chemise may be dispensed with. The buttons below the waist line can be placed where most convenient to support the other clothing. This pattern may be made up in linen, cambric, or any suitable white goods; and trimmed elaborately, or simply, according to taste. Lace or embroidered insertion, or any of the Kursheedt Standard tuckings can be used on the front above the fullness, or it may be left plain.



Zamora Costume.—For a medium size, eight yards and one-quarter of goods twenty-four inches wide will be required to make the skirt and basque. Two yards and one-quarter of lace or embroidered flouncing will be sufficient for the front drapery, or four yards and three-eighths of dress material twenty-four inches wide. Three yards and three-quarters of ribbon or material will make the sash, and five-eighths of a yard additional will make the collar and trim the front and sleeves of the basque. One yard and three-quarters of trimming lace will be needed for the revers and plastron. Price of patterns, thirty cents each size. See page 421.

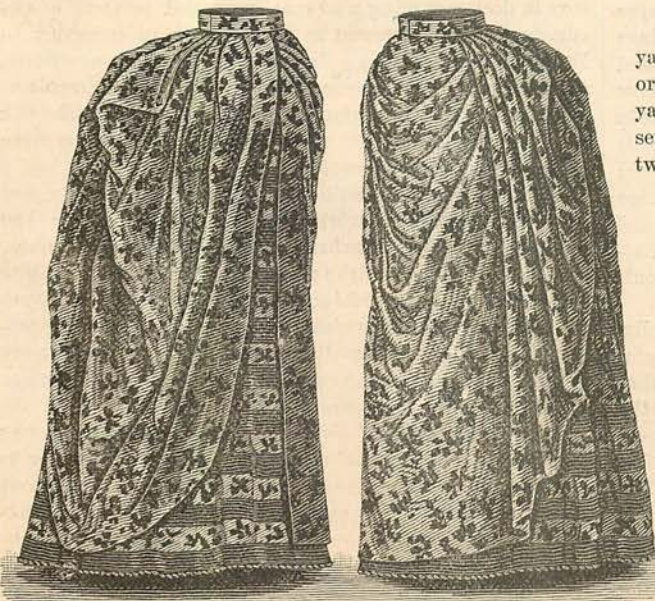
Bathilda Costume.—A medium size will require nine yards and one-half of goods twenty-four inches wide, and two yards and five-eighths additional of contrasting goods to face the panel, trim the front drapery with a bias band, and for the plastron. Three yards and one-quarter of any flat garniture will outline the panel and make the collar and cuffs. The foundation skirt will require four yards and three-quarters of lining. Price of patterns, thirty cents each size. See pages 417 and 420.



BATHILDA COSTUME.



Erica Basque.—A medium size will require three yards of goods twenty-four inches wide, or one yard and seven-eighths of forty-eight inches wide. Price of patterns, twenty-five cents each size. See page 416.



Carmenta Skirt.—Four yards and three-quarters of goods twenty-four inches wide will be required for the skirt, and

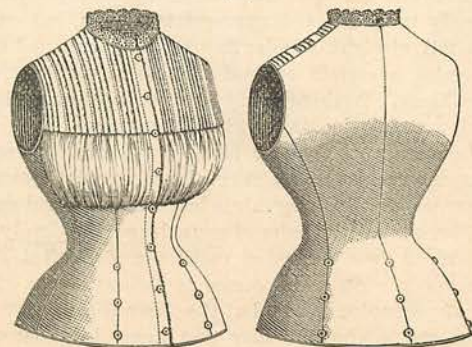
seven yards and five-eighths additional for the drapery. Price of pattern, thirty cents. See pages 416 and 420.



Granville Jacket.—A medium size will require three yards and three-quarters of goods twenty-four inches wide, or two yards of forty-eight inches wide. One-half yard of contrasting goods will be sufficient to line the hood. Price of patterns, twenty-five cents each size. See pages 416 and 420.



Poleska Visite.—A medium size will require three yards and three-quarters of goods twenty-four inches wide, or one yard and seven-eighths of forty-eight inches. Two yards and five-eighths of flat garniture will trim it as represented. Patterns in two sizes, medium and large. Price twenty-five cents each. See pages 416 and 421.



Rhoda Corset Cover.—A medium size will require one yard and a half of goods one yard wide. One quarter of a yard of tucking and one-half yard of embroidery will be sufficient to trim as illustrated. Price of patterns, twenty cents each size. See page 416.

Spring Dress Goods.

CANVAS effects enter in some fashion into the greater part of the present season's fashionable fabrics. It may be a stripe or check, or a little patch introduced into a leaf or spray, or a semi-transparent flower with open meshes for high lights, or it may appear in any one of a half-score of different ways; but it is there, and whether in cotton, wool, or the finest grade of silk goods, there is really no escaping it as one turns over the leaves of the importer's book of samples of novelties for spring and summer wear. We find armure canvas, satin canvas, and various other weaves, interesting not only for their artistic attractiveness but as showing how many ways there may be to weave a simple twisted thread into the various sorts of goods known under the general name of étamine.

Among the special attractions in this line are goods with lengthwise stripes two inches wide in satin and cotton, the former thick and firm like satin Duchesse, the latter in the clearly defined canvas such as is seen in the finest, firmest grade of curtain stuffs. The canvas is in the usual unbleached color, the silk stripe comes in moss green, blue, dark red, and various other shades. There are also similar canvas stripes with the fancy stripes in Persian woven colors; fine, rich plush stripes with canvas stripes alternating; handsome brocaded stripes with similar material, and a great deal of hemstitching in straight rows, fancy patterns and cross-barred effects.

Silk, wool and cotton are so intermixed in the majority of seasonable fabrics that it is almost impossible to classify them under any distinct head, and in the various suitings the three appear in some form or other in most of the newest styles. A most interesting fabric is a sort of French poplin with a corkscrew weave. It is not especially promising, being somewhat stiff and unmanageable, but is attractive as a novelty. There are combinations of silk and canvas with stripes in cut velvet and *frisé*, or uncut, surface, and some stripes in alternate plain and etching embroidery patterns. There is a charming fabric like crape Jappo with wide lace stripes alternating, and with this there is plain goods to match. This comes in various colors, and has been so much admired that the supply is quite unequal to the demand.

Some fine, soft camels'-hair fabrics have patterns embroidered in very thick, soft wool threads, the stitches about three-eighths of an inch long and set quite distinct from each other. It is quaint and attractive and so soft that it drapes exquisitely. Soft, medium-weight camels'-hair suitings come in patterns, or borders, that have the same colors and effects as old-time Indian blankets. Other wool goods show patterns not unlike the embroideries executed by Indians in porcupine quills, with the same colors and the same rude and irregular forms. They are exceptionally stylish when properly made up and appropriately worn, but only those with tall, straight, slender figures, dark hair and eyes, and possessing a certain amount of natural dignity should attempt them. Nothing could be more unsuitable for stout, florid, matronly-looking persons of any age.

There are wool étamine fabrics with small figures, polka spots, and various characters of Japanese and Chinese origin. A very peculiar looking fabric has a dark ground and rather stiff, bristling white hairs of equal length set closely over the surface. A new weave of mohair goods, called Eolienne, is shown in stripes and comes in various colors. This is a sort of porcupine goods, but the threads are closer set than in the goods shown under that name last season. It is brought out this season in striped goods, the porcupine alternating with faille stripes, and with stripes in plain canvas. A fabric with wide *frisé* stripes in silk alternating with others of quite heavy diagonal wool is shown, also a

wide stripe of Sicillienne alternating with a stripe of very long pile plush.

There are new camels'-hair grenadines, very pretty and soft, which are doubtless a forerunner of the revival of the old iron grenadines that were so long in favor. Indeed this identical goods is revived as the ground for various fancy effects, and it is quite likely that the material will come into general use again by another year. A ground of this sort has plush dots and figures, and there is a canvas *foulé* that suggests the old-time fabric, being almost an exact reproduction except that it is much more durable being of locked weave so that the threads will not pull out as did the old goods.

Plain, soft, exquisitely fine camels'-hair goods are among the specially popular seasonable fabrics. Cashmere is equally desirable, and will, it is said, be among the most fashionable fabrics for semi-dress house wear, and also made up with lace for watering-place dresses. There are new veilings in very desirable patterns and qualities, some of them fine and plain, and others showing cut velvet and *frisé* spots and figures. There are lace-woven veilings, charmingly thin, light and soft, that are designed to be worn over some bright or contrasting color. Inexpensive gros grain silks are the best materials with which to use them. There are side striped veilings, and camel's-hair goods with thick, soft threads woven in lines back and forth like soutache braids. Some of these have fringe at one edge that is not cut loose but woven in at the end, but so made that it may be cut if desired. A favorite pattern in fine goods is a knotted cord or netting effect in cut velvet or *frisé* on plain ground. A specially elegant style has the complete heading, netting and tassels of a handsome fringe brought out in the richest plush, the knots and crossings of the cords being distinctly traceable in the fine material. It may be said that the spring assortment of suitings is eminently tasteful and elegant, and in variety, quality and price, altogether satisfactory.

Toilets for Second Mourning.

VERY appropriate evening costumes for half mourning for young ladies are made of the new white English crape that is the counterpart of the heavy black veiling crape. No trimming of any sort is used. Bunches of violets or heliotrope may be worn with these dresses. A lady in deep mourning who was compelled by force of circumstances to be present at an occasion of ceremony in England, recently wore a dress of this white crape without any ornament or garniture whatever. A white crape fan, white undressed kid gloves, and slippers and white silk hose made up one of the most exquisite toilets ever worn under such circumstances.

A charming carriage suit is of white broadcloth trimmed with black silk *frisé* in wide bands around the skirt and draperies. The jacket has bands of the *frisé* down the fronts, and collar and cuffs of the same garniture. A hat of white felt, with trimming of *frisé* and a single black wing, completes the costume, which was recently worn at an afternoon reception. A half-mourning dinner dress was recently made of plain white plush with court train, the linings and facings all of heavy black faille Française.

A set of very long willow plumes in black and white was recently made for a half-mourning toilet. The willow is nearly eighteen inches long, and comes in sections of about four or five inches, the quill of the feather forming the heading. The sections are so set as to form a fringe or panel, as may be desired. Special pieces are designed for the shoulders, and the willow droops nearly to the elbows. An aigrette of black and white tips will be worn in the hair.

Spring Costumes.

THE earliest models show very plain styles, also ample draperies, most of them very long, and all very full. There are few small or cut-up effects, but a great deal of lined drapery turned back upon itself. There is a notable absence of flouncings in the same material as the dress, but a great deal of draping of trimmed or bordered goods, the borders being either embroidered, printed on, or woven in the material. Many skirts are made of perfectly straight widths, others of the bordered wide goods, plainly plaited all around, with the border at the bottom of the skirt. Any pattern of a side-plaited skirt will be a suitable guide.

A single length of this material may be used for the entire drapery by plaiting one end of the length for a straight back drapery, then bringing the other end around and drawing it up so that it will plait into the belt and meet that portion which is used for the back; or a space may be left at one side and filled by lengthwise plaiting extending from belt to foot.

The single narrow ruffle at the bottom of the skirt is considered almost indispensable upon street costumes. Ladies who are tired of them, and desire a change, can have three or four narrow bias folds laid on the skirt above the braid. A very good and easy way to make them is to take a piece of bias goods as wide as is necessary for all of the folds, sew it wrong side out firmly to the bottom about half an inch above the braid, then turn it up leaving the edges just even with the edge of the braid. Cut a long strip of card-board the width of the fold desired, lay it inside of the fold close to the braid, turn the goods over it and basté carefully along the upper edge of the board all around the skirt, moving the strip along as required. Then turn the goods back toward the braid and sew the double edge of the fold firmly on the wrong side with a coarse thread. The card-board may again be laid inside of the next fold and the process repeated. With care that the fabric is not drawn out of shape, this is the best way to make handsome folds.

When skirts are narrow and heavy, or if the dress is quite long, it is a good plan to make slashes in the bottom of the front breadth and in the side breadth a few inches back of the seams, from the braid up about three inches, or so far that when standing upright the upper end of the cut just reaches the instep. This is an incalculable saving to the tops of fine kid shoes, which are almost immediately cut out by constantly striking against the dress braid. Some dressmakers claim that it helps the "hang" of the skirt also, but this is a secondary consideration compared with its saving of shoes if ladies walk a great deal. In trained dresses these cuts have long been employed, especially when heavy rose ruchings were worn around the bottom of the front of the skirt. There should be a cut at least every four inches across the front breadth, and certainly one in the forward portion of each side gore. The facing must be bound in with the outside, as usual, the braid following the cuts. Walking dresses should have a second braid set flatly on the wrong side of the cut sections also following the outline. It is easy to remove the worn-out remnants of a braid, but less convenient to replace the original braid with an entire new one, and some of the best dressmakers are sending out all of their dresses with supplementary braids of this sort, whether there are cut spaces in the bottom or not.

Such ill effects have been experienced from the use of hair pads or cushions in skirts, by the overheating of the spine and the consequent danger of taking cold if a wrapper or loose garment was substituted, that many ladies are strongly objecting to them. Undoubtedly a more healthful plan is to wear a very small wire or hoop bustle next the body over the underwear, and outside of this set the cushion, which should

be less bulky than when worn alone and should be sewed with the skirt of the dress to the belt. With this course, there is little danger of injury from overheating the back. If, in connection with this arrangement, steels are set in the lining of the skirt about twelve to fourteen inches below the belt, or at the exact point where the skirts would touch the chair as the wearer sits, for the upper one, and four or six inches lower for the other, probably the best attainable effect will be produced. If set too low, the steels cause the skirts to flap about in most ungraceful and ungainly fashion, and if they are too high they are quite certain to push through the cloth at either end of the steel when the wearer sits down and presses back against them, or to break and inflict dangerous wounds.

Plain, tight-fitting basques with pointed front and position back are the rule for costumes of spring materials. Double-breasted and vest effects are very popular, but the full waists and fronts are reserved for thinner goods. Sleeves are a trifle looser all the way from wrist to shoulder, and somewhat shorter. The discomfort of wearing a long glove with a long close sleeve has driven the sleeve out of the way to make place for the long-wristed gloves.

Novelties.



NEW fine étamine, called Ondine, is about the weight of old-time cheese-cloth, and is very evenly woven, presenting a regular and perfect mesh. It is printed in fine vines, straying branches, small flowers, and various Japanese designs, following generally the patterns on fine French satines and batiste goods.

FINE Scotch gingham are shown with bars of heavy threads so woven as to make a stripe of thick, wiry cord about one-sixteenth of an inch wide. These bars cross each other at right angles, making spaces about three-fourths of an inch in diameter. Red, white or gold bars are seen on medium blue grounds.

A PRINTED cotton crape in Japanese figures and designs is a novelty. Fans, vines, trellis-work, summer-houses and other quaint patterns are shown in blue, black and brown on éru, white and chamois grounds.

A MOURNING novelty is a fine English crape with appliqué figures in fine bombazine or drap d'été outlined with black silk embroidery. It is cut out between the figures and leaves a semi-transparent fabric of great effectiveness. It comes in full-width goods for wraps, and in several widths of flouncing for edgings and trimmings.

FINE band trimmings are made with a field of gilt or silver tinsel having large beads set in various spreading patterns over the surface. The edges are made of closely-set beads in double rows, points and Greek patterns. The foundation of the trimming is chamois leather, and the edges are cut in battlements, scallops and scrolls. The nature of the foundation and the fine quality of the work make the trimming among the most durable as well as stylish and striking of the new garnitures.

A NEW China silk has double wheels or round solid spots about six or eight inches across, one spot laid on over the other so that the under color is in half or almost total eclipse. The combinations are quaint and tigerish. Brown, yellow and black; olive, brown and cardinal; green, yellow and red, and other equally unique blendings being seen.

THERE is a disposition among ladies of refinement to fill in the necks of low corsages with very fine and delicate cream white or pale pink tulle, so that the shoulders are not entirely exposed. This is a custom that will meet with the hearty approval of all sensible people, and should be encouraged in every way.



STYLISH WALKING COSTUMES.

FIG. 1.—This shows the back view of the "Aminta" costume, made in wool serge and bourette goods, the skirt and drapery of the bourette with an olive ground having irregular cords of blue, yellow and red running crosswise, and the basque in plain olive serge with a velvet vest to match, and relieved by a collar of the fancy goods which is also used as a garniture on the front and lower edge of the basque. The wide plaits at the back of the skirt are faced with olive velvet, and fancy buttons are placed at intervals the entire length. The straw hat harmonizes with the dress in color, the crown is of medium height and the brim turned up on the right side and faced with olive velvet. A fancy scarf, in which yellow, blue and red are intermingled, is arranged against the crown, and two birds with brilliant plumage are placed at the right side. The design is illustrated separately on page 429, and the quantity of material required for a medium size is stated in the accompanying description. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each.

FIG. 2.—This stylish costume consists of the "Granville"

jacket and "Carmenta" skirt made in gray camels'-hair serge, the underskirt showing alternately a gray stripe matching the drapery and one of a dark blue. An attractive attribute of the jacket is the hood which is lined with dark blue surah, and aside from this large fancy buttons are the only ornament. The jaunty hat is covered with gray silk stockinet, and the garniture displays a tasteful blending of the shades of blue and gray which predominate in the costume; the mousquetaire gloves match the jacket. The quantity of material required for a medium size of each of these patterns is stated in connection with the double illustrations, shown on page 417, and the arrangement of the backs can also be seen on the same page. Price of jacket patterns, twenty-five cents each size. Skirt pattern, thirty cents.

FIG. 3.—The "Bathilda" costume is here shown made in black faille Française and brocaded silk, with jetted chenille fringe outlining the panel. The double-breasted basque is trimmed with a V-shaped plastron of the brocaded silk, which is also used on the lower edge of the drapery and for the

panel. The bonnet is composed of beaded lace over amber silk, and has large jet beads around the edge. Loops of amber ribbon and an aigrette are arranged quite high in front. Tan-colored mousquetaire kids are worn with good effect. With the separate illustration, given on page 417, the quantity of material for a medium size is stated. Price of patterns, thirty cents each size.

tity of material for a medium size is stated. Price of patterns, thirty cents each size.

Full information regarding new designs and colors in wool laces and flouncings, also new designs in black Chantilly, and black and cream Spanish guipure flouncings nets and trimming widths, of their own manufacture, will be furnished on application to the Kursheedt Manufacturing Co., New York city.



Zamora Costume.

THE stylish arrangement and tasteful combination represented in this costume is exceptionally pleasing, and the design embodies many practical suggestions. The skirt is made of bronze watered silk, the basque and panel of faille Française of the same color, and the graceful front drapery, which extends to the back breadth of the skirt on the left side, is made of Kursheedt's Standard wool lace flouncing, a narrower trimming width forming a revers on the side, and wool net to match used in the plastron on the basque; the lace corresponding with the silk in color. In tasteful contrast and relief are the graceful loops of delicate pink faille Française ribbon that are arranged at the right side of the collar, increasing the effectiveness of the costume which is appropriate for the street, an afternoon reception, or for dressy home wear. With the separate illustration, given on page 416, the quan-



Poleska Visite.

THIS exceedingly stylish model is made in embossed velvet with a brown satin ground that is well covered with foliage of a little darker shade, and brown chenille fringe with rosary beads intermingled is used as a garniture. The English straw hat is faced with brown velvet, and trimmed with écru étamine and gauze ribbon arranged in numerous loops high against the crown. Tan-colored mousquetaire gloves finished with brown silk stitching complete the outfit stylishly. The double illustration is given on page 417, and in the description which accompanies it the quantity of material required for a medium size is stated. Patterns in two sizes, medium and large. Price, twenty-five cents each.

Spring Millinery.

THE first spring hats and bonnets are of straw, or of plain Spanish or guipure net over a foundation. Dark and medium colors are preferred, as these head coverings are not unfrequently worn with dresses that have done some service, and wraps that are to last through the occasional cool days of the early season. There is but little very bright color in seasonable millinery, but middle tints and dark, rich shades are prominent. Navy blue, bronze, all shades of medium and dark olive, and moss green, brown, gray and black are the prevailing colors, with *écru* and beige in abundance.

Plain and fancy braids are shown in a great variety of colors and styles. Fine English or Milan braids are among the most desirable for early season wear, and are arranged in an infinite variety of ways. There are entirely plain braids all alike, others have alternate rows of plain and fancy braids, and others still have several rows of plain braid and a wide band of the more ornamental sort.

Tuscan braids are much used, and there is great ingenuity shown in combining it with other straws, and plain and fancy gimps and braids. A novelty is a hat crocheted of twine in shell pattern, with a silk stockinet lining over a frame. Dark brown, blue, or dark gray twine produces the best effects. There are some exquisite combinations of Neapolitan and fine Tuscan braids for dressy use, some of them in row and row braids, and others with several rows of each together. Yet others have plain crowns of Milan or fine satin braid and brims of Tuscan braid. Perpendicular rows of braid, alternately open and close, constitute the crowns of some of the hats, while the brims are of either one kind or the other or of lace foundation. Hats with high crowns of English braid have wide brims of very open Tuscan braid, one side of the brim being much wider than the other and rolled back against the crown.

A new material for millinery is known as "porcupine straw." It is covered with little points and projecting ends of straw that stand up from the surface, making the material resemble a yellow stubble field where grain has been newly cut. It is not very manageable, but it is a novelty and the importation is quite limited. It is used for entire crowns, and may be made into loops, but it is very stiff in effect.

Plain Neapolitan braids will be very popular in close bonnet shapes, high hats, and quite wide-brimmed, flat shapes, some of them to be drawn down at the sides by strings passed over the crown. They will be very desirable for country hats, being very light and cool, and will be lined with gauze and trimmed with a scarf of gauze or thin ribbon, and an aigrette or some small ornament. For elderly ladies they will be black with plain trimming of black gauze and a few small pins.

Seasonable shapes vary from small, close cottage bonnets to the wide-brimmed flats of years ago. The close shapes are somewhat larger in the head, and consequently much more comfortable as well as becoming. There is no style about a bonnet that is evidently too small for a woman's head, and only appears to remain in communication with her back hair because it is firmly secured by bonnet pins. These larger crowned, more roomy bonnets are especially welcome to ladies whose hair is at all abundant. The brims are disposed in every imaginable shape, being rolled back, pressed to a peak, indented in various ways, and many have fronts of side or box-plaited bands of straw braids, some of these plaitings being two or three inches wide.

Other bonnets have odd-looking crowns shaped like elongated hillocks, and there are very many with sharp, peaked roof effects, and gothic window-cap suggestions. There are several shapes in the Mary Stuart style, and a few snug-

looking Normandy cap shapes; but they frequently lose their original character in the process of trimming. Many of the shapes come quite closely down over the sides of the head and will be worn without strings. There are a few bonnet shapes with moderately close, narrow brims, and quite large crowns that are sunken in the middle and the edges at least two inches above the middle of the bonnet. Against these crowns the flowers and trimmings are massed. Odd-looking bonnets with one-half of the crown of fancy braid and the other half of black velvet are shown, the division extending from front to back.

Hats are in a great variety of shapes. The high-crowned hat, with brim narrow on one side and wider on the other, and still wider back and front, is among the most popular styles. Another, and really one of the most stylish of the new shapes, has a high crown, and a very broad, rolling brim in front, cut through, turned back against the crown, and finished at the edges with a couple of braids of straw in some contrasting color. There is little or no brim at the back. Others have brims that are set very far up from the edge where the brim is usually supposed to be, giving the hats the effect of projecting eaves all around. There are hats of English braid that closely resemble in shape a gentleman's silk hat, except that the crown is but little more than half the height. These are very plainly trimmed, and being quite "mannish" are designed for young ladies who incline toward vests, collars, neckties, and other masculine styles in attire.

Millinery fabrics show many choice novelties. There are *frisé* grenadines with the loops over one-fourth of an inch long and the foundation very fine and light; exquisite basket-woven silks of the softest texture; crape in all colors in exact imitation of the heavy black English crape that is used for mourning veils, which is among the most attractive of seasonable goods and trims very effectively; Canton crapes with openwork patterns not unlike *revering*; and a few plush-striped grenadines for very dressy bonnets. Velvet will be in general use for facing brims of hats and bonnets, and will be used to some extent for trimming. Jersey cloth is seen in many of the new imported hats and bonnets. Lace fabrics, plain and embroidered, promise to be especially popular. Long, wide lace scarfs will be twisted around hat crowns and fastened with fancy pins, silk muslins will be used for trimming, and there are some bourette gauze goods that are very desirable. Canvas goods in *écru*, and in bright-colored plaids and stripes are very effective.

Flowers are in more perfect imitation of nature, and are made of more elegant material than usual. Indeed, so perfect is the copy of the various popular blooms and leaves that any expert but the honey-bee might readily be deceived at a little distance. Chrysanthemums, daisies, carnations and tulips are shown in exquisite coloring, and in some of the more elegant assortments there are crushed roses and rose wreaths, wild-rose clusters, and single blooms, delicate and waxy, with thick green leaves, and crisp-looking stalks that seem as though they might snap at the lightest touch.

Trimmings are either massed directly at the front of hats, or are set on the back and incline toward the front over the top of the crown. Some hats have no trimming at all on one side, and others have both sides plain. Plumes fourteen inches long are set in pairs in a cluster of bows on the brim, and stand straight up along the front of the crown, the ends curling downward and outward each way. There are loops and rolls of velvet, aigrettes, pompons that look like feather dusters, bows and ends of ribbon, flowers in endless variety, ornaments set on in every imaginable place, rolls of fancy and plain materials, and beads, bead birds and aigrettes among the fashionable trimmings. Millinery ornaments, beads, ribbons, and feathers are more fully described elsewhere.

Fashionable Trimmings.

THE present fancy is for trimming that has less fullness and more flat effect, passementeries, cord gimps, and beaded bands having the preference over the full, fluffy rolls that have been so generally seen, on outside garments especially.

Beads of all sort are noticeably fashionable, and enter into the composition of nearly every elegant garniture. Tinsel promises well, and there are combinations of beads and tinsel floss that are wonderfully attractive and showy without being too pronounced. Fine jet garnitures are exceedingly fashionable, and there is small likelihood of their going out of date as long as rich black materials are worn. Colored beads and bead trimmings come in all shades of iridescent copper, brown, red, green, metallic blue, bronze, olive and gray.

Much larger beads in jet, crystal and colored glass are used than heretofore, and there are large, flat surfaces with bright and dull jet alternating, that make very effective and elegant combinations with the fine cut jet beads that are used as a setting for the larger figures and ornamental blocks and squares. Jetted passementeries are shown with no visible cord or foundation, so perfectly are the threads covered, and some made entirely of small beads are among the most elegant and tasteful of trimmings.

Some of the more costly bands in passementerie are from ten to twenty inches wide, and are worth from \$16 to \$45 per yard. They are made in separate figures so that they may be cut apart without injury provided care is taken to sever the joining threads only. Various elaborate designs are shown, and the wider of these goods have very long, fine fringes, either of single strands or made of a succession of tassels one above another. It is always well before wearing these goods to have the drops sewed over with strong threads not removing those already there. There are some patterns made almost entirely of circles, others are a succession of crescents, and a very attractive style is of triangular figures joined at the points.

Fine, open-meshed grenadine bands of various widths have drops sewn all over their surface, either in irregular patterns, lines, squares or fancy designs so arranged that the bands may be used either perpendicularly or crosswise, the drops hanging with equal effect in either case. Jetted grenadines are more elegant than ever but really less costly, as the improved facilities for making them render the process much less expensive. The beads are very fine, and the patterns are in long, graceful curves, slender sprays, or in the ever popular stripes or small, closely set figures. They will be used for wraps, shoulder capes, and as dress trimmings, especially with rich faille and satin-faced silk goods. There are also beaded grenadines in all colors of beads. Nearly all of the grounds are of fine black silk mesh, but over them is spread an infinite variety of tints and shapes in beads. Some have the fine beads woven in with the fabric, others have small drops or tassels made of several small and two or three large beads.

The newest fringes are simple strands of tassels suspended from a plain braid or gimp heading. These tassels may be of long, single, independent strands, or a succession of small tassels strung one above another on the same central cord, or they may be netted or joined at intervals by means of a large bead, such as is used to head each of the tassels comprising the strand. Many fancy beads are used in making fringes, and many quaint, odd shapes are intermixed with the very fine round beads that constitute the greater part of the trimming.

There are some very fine all silk cord passementeries and gimps, and if the cord is really genuine they will neither

grow rusty nor fray out even with considerable wear. They are not especially new, but in black are always satisfactory and desirable. In colors they are less so and are not as attractive as many other colored garnitures. Crocheted passementeries are always in demand. This season's importations show some choice styles with beads and without, the former being especially rich and beautiful and having very effective strand and tassel fringe of fine cut jet. A few samples of crocheted goods in colors are offered, but they meet with less favor than the all beaded goods.

Chenille seems to have renewed its waning popularity, but there are very few of the bulky round effects with which we are familiar, preference being given to very thin canvas gimps with fine chenille set in patterns so arranged that the drops will fall gracefully no matter how the trimming is put on. A few fringes with strands of fine braid and chenille with long wooden drops are shown. There are also filigree metal drops and those of jet; and some seeds with bristling ends are not only used in this way, but on gimps with jet, and as drops with bead passementeries.

There are braided galloons of chamois leather with bead and tinsel effects and with wooden beads set on in large patterns, and a sample is shown of a trimming made of strips of chamois leather and fine black silk braid, the ends of each having a bead or drop at the lower edge. The heading or gimp is made of short ends of leather and braid arranged alternately. Some elegant pattern ornaments, or right and left goods, with large fern and long pointed leaves of oxidized silver and fine beads are exhibited that are very showy. A few fine oxidized silver beads are shown in fancy carved patterns, but are as yet in very limited supply.

Very odd and pretty fringes of single drops have some of the drops of parti-colored sequins, some of carved or plain rosary beads, and others of quaint silvered gilt and bronzed willow cones or buds. There are also fringes made of beads with spruce cones, about as large as one's thimble, for drops at the ends of strands. Pressed metal filigree bells, cups and lily-of-the-valley shaped drops are shown in new trimmings.

Neck Ruchings.

RUCHINGS of various sorts are worn, the folds made of plain cotton scrim in unbleached goods being preferred. This scrim, which is the original of étamine goods, can be found at any curtain store or in most general stocks of fine dry goods. It is double-width, from forty to forty-eight inches wide, and one yard, which costs from 50 to 85 cents according to quality, will make about nine yards of ruching. It must be cut in strips about two inches wide, and exactly bias, the edges folded together and lightly basted. Two folds are used together, one a little narrower than the other, so two widths may be cut, which is the most economical way, or in basting the two folds together one can set up a trifle beyond the other. A strip of lawn or nainsook may be used for a binding, which should cover the cut edges and be firmly stitched on. The ruchings made in this way, aside from the time consumed in making them, cost but a trifle compared with those that are bought by the yard. Satin, *crêpe de Chine*, grenadine, gauze or *crêpe lisse* can be made up in the same way.

SLASHES of black and watered silk ribbon are worn with dark wool, velvet and velveteen dresses. They are placed at the left side of the back, and the ends reach nearly to the bottom of the dress.



FASHIONABLE
MILLINERY.

Fashionable Millinery.

No. 1.—Especially suitable for early spring, this jaunty hat is covered plainly with black velvet with only the narrowest band encircling the crown, and all the trimming, consisting of full loops of black velvet, long and short ostrich tips, and a pink aigrette, placed at the back.

No. 2.—A charming bonnet, the full crown made in brown *frisé* gauze with a pattern outlined with gold thread, small revers at the back covered with the same material, and a coronet in front bent down in Marie Stuart shape and covered with the gauze puffed. The trimming consists of a full pompon of brown and pale blue ostrich tips and gold aigrettes.


No. 3.—A lovely capote for early spring, the close brim covered with pink velvet veiled with gold lace, the slightly full crown of olive velvet, loops of pink and bronze velvet directly in front, and a bird at each side with bronze and green feathers. Strings of bronze velvet.

No. 4.—This becoming hat has a full crown of bronze-brown silk étamine embroidered with gold, dark blue and red, and the brim, which is the same shape as that on No. 1, only narrower, is covered with flutings of bronze silk lace having the pattern and edge defined with the same colors as the crown. On the left side the material is disposed to give the effect of broad, upright loops, and on the right, against a similar loop, is a bird with shaded gray and brown plumage.

No. 5.—A stylish hat of fine English straw in the natural color, the brim rolled on the left side toward the back and slightly drooping on the other side, and the edge finished with a band of the straw. The crown is high, and flat on the top. The trimming consists of a small *rouleau* of amber velvet and lemon-colored silk gauze which encircles the crown, and a full bow of the same materials placed in front and toward the left which supports a cluster of handsome ostrich tips in the same colors.

Stylish hats and bonnets are furnished through our Purchasing Agency for from \$8 upward, according to the materials. In sending an order, it is always best to state complexion, color of hair and eyes, the purposes for which the hat is to be used, and any preference in regard to color, etc.

Rich Embroideries.


 GREAT deal of Japanese embroidery is used on evening dresses. There are blue roses with yellow leaves, and entire patterns in gold-colored floss silk and heavy wrought draperies on China crape. Borders of rich crape shawls are cut up to make panels and other garniture on satin, silk or crape dresses. Judiciously handled, these crape shawls make the most exquisite trimmings for soft silk and crape toiles, but the fringe should in all cases be cut off as it produces an effect of limp stringiness not in the least artistic.

A wide band of embroidery in terra-cotta floss silk on cream white China crape is one of the latest importations. The pattern is the conventional rose and vine, and is about seven-eighths of a yard wide and the length of goods about four and one half yards. It has a hemstitched hem about six inches wide on one side, and the other is a plain selvedge. This length of goods is designed for use as an apron and back drapery, with a trained dress of terra-cotta plush having a low corsage and no sleeves. The upper edge of the corsage is cut in small points, and laid upon a background of cream-colored crape in bias folds that are little more than the width of a cord above the points. Small floss silk balls made of loops in alternate colors of terra-cotta and cream

white are set around the points. There is an aigrette of terra-cotta and cream white feathers to be worn in the hair. The dress is to be worn at a spring wedding reception.

White China crape with gold thread embroidery will be used for dresses of ceremony. Care should be taken in the use of all gold thread garnitures that they are never put on so as to come in contact with the person of its wearer, as the slightest suggestion of perspiration not only discolors the gilt hopelessly, but the gilt leaves a dark, ugly stain upon the skin.

Fancy Feathers and Ostrich Plumes.

 HERE are very few fancy feathers on imported hats, and those shown do not present any new features. Some aigrettes of herons' feathers, and some very choice bird-of-paradise feathers in close curls will be worn; but birds will be used to a limited extent, humming-birds and other tiny specimens having the preference.

Long ostrich plumes are again in demand. New Paris bonnets come to us with crape and gauze trimmings and tips of various lengths, and openwork dark straw bonnets for spring show many plumes from fourteen to eighteen inches in length. Very choice tips in deep metallic bronze are used with rose pink, as many as six tips, three of each color, being seen on some Paris bonnets, placed directly in front. White feathers are not used except in very small, close tips that serve as a relief on half-mourning bonnets, and out of mourning black and white combinations.

The new colors range through every shade and combination. Some perfect plaid effects in bright colors, and many shaded plumes are shown, and fancy dyed plumes are in special demand for children's dress hats and bonnets. From six to eighteen inches are the most desirable lengths. Tuscan braids with lace or crape linings and three or more short plumes with a cluster of loops of ribbon will be the approved style for little girls' hats and bonnets. Leghorn sun-hats for ladies will have three very short tips in front, one long plume on the left side, and a few loops of gauze or faille ribbon will complete the trimming. This will be the specially favored hat for stylish watering-places and morning walks to the springs. Black, all shades of brown, all shades of olive and moss green, navy blue, and medium and dark shades of gray are the popular colors in feathers. Some exquisite willow feathers with tiny pearl sequins appear on Paris bonnets.

Mme. Demorest's Portfolio of Fashions and What to Wear.

MME. DEMOREST'S "Portfolio of Fashions and What to Wear" is so well and favorably known, that it needs no especial introduction to the public. It is sufficient to say that the Spring number is quite up to the high standard of those which have preceded it. It contains a great variety of new styles for Ladies' and Children's Dress, and, in addition, furnishes complete information regarding Materials, Trimmings, Millinery, Costumes for various occasions—in fact, everything connected with a lady's dress receives full and satisfactory consideration. It enjoys the advantage of being *perfectly reliable* in its information, and is the most thorough and extensive work of the kind published.

Price FIFTEEN CENTS, postage paid. Address Mme. Demorest, 17 East 14th Street, New York, or any of the Agencies.

New Ribbons.

THE season's exhibit of ribbons is especially noticeable for variety and beauty. With their wide range of utility, and their universal acceptance, not alone for millinery, but for sashes, dress trimmings and decorative purposes, ribbons hold a very important place in the season's dressing.

A most attractive novelty is a ribbon in crape weaving, which comes to match the colored English crapes. It is shown in several widths, and has the cord and *picot* edge, without which a ribbon is not at present considered fashionable. Another new ribbon has canvas meshes woven of a thread that closely resembles broom straw in color and quality, being smooth and quite stiff on account of the fiber being so closely twisted. On this ground are woven tennis implements and quaint Japanese characters in Saxony wool, and also in silk floss. These ribbons are especially designed for trimming tennis dresses, and children's and misses' sailor hats. In the same grade are ribbons of *étamine* with thick cords running lengthwise of the goods on the edges and through the middle. Very odd and pretty ribbons are shown with heavy *quadrillé* cords on very thin gauze.

Red plush and faille ribbons have one-half of the width of plush, the other half of faille. There are thick satin ribbons with plain gauze stripes, and brocaded satin stripes with gauze on either side. A fine faille ribbon has bourette threads running across its width, and thick, narrow satin stripes on each edge. Fine, sheer grenadine ribbons with crown *picot* edges and watered surface are very pretty. A gauze ribbon three inches wide, with a brocaded satin stripe running through the middle, has an edge with fringed tufts like tiny fans. Others have but the single loop or purl. There are many ribbons that look like strips of reversing with *picot* edges, so full of hemstitched effects are they.

Fine silk grenadine ribbons have large plush dots and figures scattered over them, and there are Escorial ribbons in grenadine with heavy threads in fancy patterns. *Ombre* ribbons in satin and faille, both plain and brocaded, and satin and gauze ribbons with tiny, silk-covered balls strung along the edges are very attractive as novelties. Crape ribbons are shown in great variety, plain, brocaded, and having very sheer gauze, faille and satin stripes. There are also a few styles of crape ribbon with silk balls and tassels along the edges, and some with straw balls. Elegant *picot* edged plush and velvet ribbons will be used with gauze and lace, and will form backgrounds for large bunches of fine flowers on dressy bonnets.

Ribbons range in width from one-fourth of an inch to three inches wide. Very few wider samples are shown among the new stocks, and although a few imported bonnets have strings four inches wide, they are not the rule. Some of the latest Paris bonnets and hats have no trimming except the velvet facing and loops and bows of ribbon from Nos. 16 to No. 22. Others have bows of these ribbons and three small ostrich tips. Some very elegant *ombre* ribbons with fringed edges are shown in No. 22. They are of fine faille and come in all desirable shades of color.

Ribbons in Nos. 3, 4 and 5 are imported in large quantities for wearing about the neck. A length of two yards or more, according to fancy, is selected, and tied around the neck in loops that are almost as long as the ends, that are allowed to fall at the back of the neck. Young ladies often use three or four yards in this way. Narrow ribbons, not more than one-fourth of an inch wide, are imported in wide bands, several widths of the ribbon being caught together at intervals. They are designed for making up into the long-looped rosettes that are set at the lower ends of sprays of flowers. For trimming dresses, Nos. 9 to 12 are

preferred, and very long loops and ends reaching nearly to the bottom of the skirt are used.

In less costly goods there are cotton *étamine* ribbons for country hats and children's wear, and for the latter use there are many inch-wide brocaded satin ribbons with *picot* edges, several colors of which will be tied about hat crowns in loose loops and bows and caught to the crowns at intervals with straw buttons.

The assortment of colors comprises almost every tint, shade, and gradation on the color cards, except mixed colors, such as blue-greens, green-blues, purplish blues, and the like. All of the shades are pure, clear and distinct, and there are none of the tonings into other tints, or any off-shades such as have been of late so popular.

Sash ribbons are especially rich and beautiful. The sash as a dressy accessory is gaining in popularity, and many of the finest robes have them in patterns to match fancy suits. With all dresses in summer stuffs there will be a good demand for sash ribbons. They are shown in the richest brocades fully twelve inches wide, in watered effects and in various choice combinations of gauze, satin, faille, and twilled or surah finish. There are ribbons ten and twelve inches wide of very rich brocade, and some very choice styles in striped gauze and plush, with fringed and *picot* edges.

Basket woven sash ribbons, wide, thick and soft, are shown in charming mixtures of blue, gold, cream, and white, as well as in red and blue, white, green, and heliotrope; and indeed, every imaginable color and combination. Fine faille ribbons with velvet and plush stripes will be popular, also double-faced satin, and satin and velvet ribbons; and in the less expensive goods there will be plain gauze with satin and faille stripes and brocaded effects. Many watered ribbons, both in faille and gauze, will be used. Nearly all ribbons, whether wide or narrow, have some of the different styles of *picot* edge, without which no ribbon seems fashionable.

New Beads and Ornaments for Millinery.

THE present stocks fully bear out the statements made early in the season regarding the general use of jet and the extreme popularity of beads of all sorts. Jet beads are more than ever in demand, and appear in combination with almost every material and color. Medallions of fine jet are embroidered on white, pink, and cream faille and crape; large, round jet beads appear in rows between shirings of crape and gauze; entire brims are made of them; crowns are covered with them; and bead birds are seen in full form with jet wings, and aigrettes bristling about them.

There are new shapes in beads of all sorts, anvils, daggers, clock weights, triangles, crescents, square blocks that look like small soda crackers; with dull points, with bright lines between, cross bars and checks in alternate bright and dull jet. There are faceted round beads and smooth globes of all sizes, many of them very light. Long, narrow blocks have holes to string threads through on the under side, and there are beads shaped like lily-cups that are used to head small tassels and for the ends of drops on fringes.

Pearl beads are in great demand for dressy bonnets, and come in the familiar round shapes, and also in acorns, cups, half globes and sequins. There are very attractive wings made entirely of pearl beads to be set one on each side of gauze or crape bonnets, which come in right and left shapes. Garnet and amber beads are seen on some of the most elegant imported bonnets. They come in triangles, clover leaves, arrow heads, spear points, and in tiny smooth round shapes to form strands with a large bead on the end. Brown and gold iridescent beads are in great variety, and in every shade

and shape imaginable. Dark, reddish brown beads are quite fashionable, and are in various shapes and sizes both large and small. The popular iridescent beads show but little blue shading, but have the various red, gold, copper, garnet, and medium green tints.

Covers for bonnet frames are shown in beads of various sorts strung on fine wire, and are especially stylish in jet, iridescent, pearl, and steel or lead color. Front garnitures for bonnets are shown in drops, pendants, scallops, shells and plaitings strung on wires so that they can be bent to fit any conformation of brim. Many single beads, as well as clusters and pendants, will be sewn over entire crowns.

Ornaments for millinery are in great variety and unusually attractive. Noticeable among the novelties are the buckles, pins and daggers of whangee root, made familiar to us in parasol handles. They are twisted into various fantastic shapes, and have the appearance of being scorched in spots, giving them a mottled effect that is quite unique to say the least. They are mounted in gilt, silver or oxidized metal. Bamboo sticks are shown in daggers, clasps, pins and various fanciful styles. Long daggers of French walnut have carved hilts, and smooth blades much larger at the point than in the middle, and there are daggers and spears of tortoise shell. Two of these daggers are sometimes crossed through the lighter qualities of millinery fabrics, and very long pins with filigree metal mountings around bead heads are used in the same way.

Oxidized metal ornaments of all sorts are popular, and this material is much used as settings for beads and colored stones. Rhinestones are in good demand, and come in small and large slides, pins, dagger heads, cross bows, and various quaint patterns. There are some especially elegant goods in real ivory, and the tusks with oxidized silver mountings that came out last season as a novelty are still used.

Ornamental pins and slides of cut glass of such as were worn twenty years ago are again in fashion. They are much more artistic than the old style, being of fine quality and exquisitely finished, and vary in size from an inch in length to three or four inches. The pins are riveted so they are much more durable than formerly. They have alternate bars or blocks of polished and dull jet, and some of the finer ones are very artistic and beautiful. A few metallic green Egyptian bugs are shown with gilt mountings, but insects are almost entirely out of favor for such purposes.

Very novel and attractive new ornaments of pressed straw and metal filigree, mounted in aigrettes and pins, resemble fine-grained wood and are especially stylish and not very expensive. Aigrettes of crystal beads and chenille are also quite inexpensive, and will be used with spring ribbons and the more ordinary flowers.

Cut pearl is very popular and is mounted in gilt, silver and oxidized metal; some of the designs represent sheaves of wheat, bales of goods, arrow heads, spear points and the like. Amber ornaments are in great variety, and share popularity with jet of all sorts. Riveted jet in very fine quality will be in great demand. Steel is revived, and finds special favor in the eyes of artistic milliners.

Washable Goods and Dresses.

THE high favor with which cotton goods of all sorts are received is due not more to the fact that they are comfortable and almost universally becoming in warm weather, than to their own attractiveness which places them on equal footing as to mere beauty with India silks, printed pongees, and goods of their class. The same patterns are shown in the better grades of satines, batistes, and the

new Ondines, as are seen in the various silk fabrics just mentioned.

French satines come in a variety of new patterns, among others a small bunch of wild violets with blooms, buds, leaves, and tiny rootlets of the most perfect form. The shading is exquisite, the middle tints being almost as perfect as hand-painting. A pattern in cherry blooms and hawthorn is specially noted for this shaded effect. In black with white blooms, the middle gray and neutral tint is almost marvelous as occurring in a printed fabric. Écru and cream-colored grounds show wandering branches of mistletoe in their natural green; and a Maréchal Niel rose bud, half opened, is shown on gray, blue, cream and pale lemon-colored grounds. Clear dark blue, and navy blue are much favored. A few brown satines are seen, but fewer than last season.

Scotch ginghams are among the most desirable of seasonable fabrics. They are fine, firm, durable, in very choice colors and combinations, and beside the regular grades of plain goods, there are attractive novelties in fancy weaves, *frisé* and velveteen stripes, bourette effects, various fancy cord weaves, and bars of self and contrasting colors. The *frisé* stripes look like fine Turkish toweling in various colors, and these stripes alternate with plain stripes and with velveteen alternately; or they may have the *frisé* and plain, or the velveteen and plain in alternate rows. There are also some thick threads introduced among these striped effects with very pretty results. The stripes vary from three threads to half an inch in width, and some of them have the narrowest and the widest in the same goods.

In the ordinary ginghams there are many pretty plaids, checks, cross-bars and shaded designs suggesting the *ombré* effects which are becoming very popular in silk goods, ribbons and millinery fabrics. Cream white, écru, gray, cardinal, pink, blue, olive and some shades of brown are seen in the new combinations. There are mixtures of bronze, brown and pink, olive and blue, gray with rose, blue and green bars, and pale grounds with almost every shade of red, blue and olive artistically disposed in irregular stripes and broken plaids. Black and white ginghams are shown in great variety and of the choicest quality. Some of the plaids have graded stripes in color from deep black to pure white, all of the middle tints of pure gray being shown with exquisite effect.

Zephyrs and Chambéry are among the choice and popular cotton goods. They are exquisitely fine and soft, and are shown in colors similar to the ginghams. There are charming lace-striped zephyrs and cambrics, the plain stripes showing pretty printed designs in buds, flowers and leaves. Seersuckers come in new weaves that make them much more crinkly than ever, and in wider stripes both of the plain and rough effect. They make most desirable dresses, and will be exceptionally popular. Blue, pink, écru, gray, brown and olive stripes are seen with white, the colored stripes usually alternating with white, and in most samples of the same width.

Cotton étamine will occupy a place among fashionable fabrics. It will be used in écru and cream white, and there is a new, rather small, irregular plaid, not more than an inch across, that has shades of brown, écru, blue and red in stripes of three or four threads each way. There are some very desirable cotton crape cloths in plain écru, and in printed fancy and striped effects. A new weave is called *toile de Ceylon* and is woven in such fashion that the crinkle does not come out when the goods is washed. They are not ironed when laundered, only pulled straight with the hands and allowed to dry. The same method is pursued with all seersuckers, and some of the étamines. The latter, if ironed at all, must be handled with great care, and the board

should be covered with very soft thick material else the threads will be flattened and the beauty of the fabric entirely destroyed.

Batistes are shown in limited quantity and at higher rates than last season, and it is said they are so popular abroad that it is quite out of the question to keep up the assortment on this side at any price. They are shown in choice colors and in black and white, and have quaint Japanese printed figures, called "Mikado" designs. They are among the finest and most exquisite of cotton fabrics, resembling fine nainsook, only the thread is a trifle harder twisted, and the mesh a little more open.

Linen lawns are shown in the various conventionalized designs so familiar to all who admire these materials. They come in wider goods than heretofore, and are to be had in pure linen as well as linen and cotton mixed. Thick linen for dress goods is in birds'-eye weave, also in printed goods, much of the quality that is called shirting linen being used for dresses. Barnsley linen sheeting is also used for dresses, and is durable and cool. Organdies and lawns show patterns similar to those in satines, batistes and the like.

There are charming white goods in market, plain, embroidered, cross-barred and lace-striped. They are always pretty and desirable when appropriately worn.

Embroideries are the accepted trimmings, and are preferred to lace for cotton dresses, but both are used. Regular flouncings vary from eighteen to forty-five inches in depth. There are fewer of the narrow than the wide widths used for dresses, and in most patterns there are but two widths, one for waist and sleeves, the other, forty inches deep, for flouncing, or for the entire skirt gathered full into a belt and worn over a plain skirt of cambric with a narrow ruffle or two, either of embroidery or plain goods, at the hem.

The majority of cotton dresses are very simply made. There are many with a straight round skirt gathered into a belt, and a deep apron of embroidered flouncing that may extend around the entire front and sides and be gathered over the back breadths, the ends covered by an ample sash, or the apron may meet the back breadth at the sides. A very pretty style has an apron of four yards and a half of embroidered flouncing gathered into the belt in front with the underskirt, and with a separate belt at the back so arranged that the ends of the embroidery, which are gathered up into a narrow space, shall lap over each other across the back over the tournure. A sash with a full bow is worn with nearly all cotton dresses.

Waists may be full, in surplice style, or nearly plain with tucks either perpendicular or across, the latter being suitable only for very slight figures. For ordinary dresses, a turned over or standing collar is equally appropriate, and turned back cuffs of embroidery are desirable. Small ball pearl buttons are the best for closing the waist. Sashes may be of the material, with embroidery or lace, or they may be of surah, ribbon, silk grenadine or faille, according to the occasion and the goods with which they are associated.

HOSE are shown in solid colors for regular wear, with a few "fancies" by way of variety.

The extreme styles that appear in every season's importations are never sought after by the best class of trade; their use is confined to a limited circle of persons of very pronounced ideas. Among these designs are serpents in black or green on rose or pearl grounds, lizards in all of the natural green shades, beetles with beady eyes, peacock's feathers in their metallic shades, flights of swallows, parrot's heads, and various like absurd objects, and a recent order is a pair of white silk stockings embroidered with the most perfectly natural looking mice that ever sent a timid damsel into spasms of terror.



Children's Costumes.

FIG. 1.—A front view of the "Lulil" dress is shown on this figure, made in dark blue serge with loops of black braid to secure the belt, and also as a finish on the sleeves. The wide white linen collar is completed by a red silk scarf tied loosely, and the jaunty cap is of dark red cloth, finished with a black silk tassel. The stockings are dark blue. The dress is equally appropriate for little girls. The double illustration showing the back view of the dress is given on page 429, and in the description which accompanies it the quantity of material for a medium size is stated. Patterns in sizes for from two to six years. Price, twenty cents each. Cap patterns in sizes for from four to eight years. Price, ten cents each.

FIG. 2.—This shows the back view of the "Cleone" jacket and "Gypsia" skirt made in gray serge, the deep flounce on the skirt, and the band on the front drapery of blue and gray striped woolen goods, which is also used to face the hood and trim the sleeves and collar of the jacket. The skirt is an unusually graceful model, and the jacket is exceedingly stylish with the hood, although, if not desired, it can be omitted without detracting from the good effect. The gray straw hat is worn off the face, and trimmed with a gray and blue ribbon arranged in a profusion of loops that are massed high against the crown in front. The quantity of material required for a medium size of each of these patterns is stated in connection with the double illustrations,

shown respectively on this page and page 430. The jacket is in sizes for from eight to fourteen years. Price, twenty cents each. Skirt pattern in sizes for from twelve to sixteen years. Price, twenty-five cents each.

Illustrated Fashions for Children.

AN especially attractive design is presented in the "Aminta" costume, which can be utilized for silk, woolen or cotton dress goods, and simply or elaborately trimmed as the chosen material may demand. On this page the effect of plain woolen goods trimmed with braid is shown, and on page 420 it is represented made in two materials, striped and plain. The velvet adds to the effect-iveness, and can be fashionably used even with washable goods of the better qualities; but any fabric of the same class as the remainder of the dress can be appropriately employed. Plain and striped or plaid gingham, plain and figured satine, striped and plain woolens, are stylishly made in this way, and it is eminently desirable for summer silks, pongee and similar fabrics. It has a full breadth in the back in place of drapery; and the Breton effect on the front of the basque is very fashionable, and also becoming to undeveloped figures.

In the "Lulil" we have a pretty and practical design, equally suitable for little girls or boys, and adapted to woolen, linen or cotton goods. Braid can be used for the loops that support the belt, or the belt may be of braid, leather or the dress material, and the loops of the latter goods. For little boys it will be becoming and durable made in plain or twilled linen in the natural gray color, with a leather belt, and a broad white linen collar secured with a silk tie substituted for the collar of the material. It is also suitably made in dark blue or red flannel for cool days, and finished with black braid. For little girls it is prettily made in gingham, Chambéry, zephyr, and even in calico with a small pattern. A sash of ribbon or the material can be substituted for the belt, and it can be rendered more dressy by the addition of a little embroidered edging. Or it can be made in white goods and an embroidered flounce used for the skirt, in which case a surah or ribbon sash will be most appropriate.

The "Cleone" jacket is youthful and becoming, and all kinds of light cloths and many wool suitings are made up stylishly after this model. The revers and hood, while they add to the dressy affect, are not at all essential to the practicality of the design, but if used, the revers, collar, cuffs and facing of the hood should match, and the lining of the hood is most appropriately of silk.

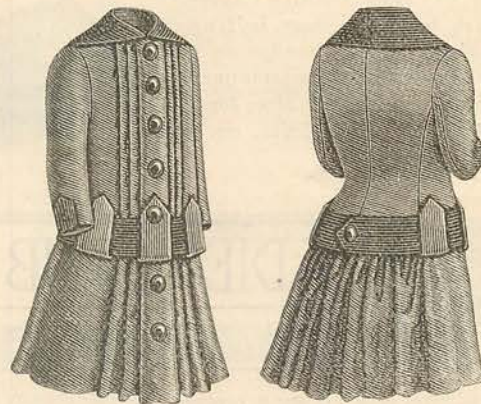
The "Gypsia" skirt is a good design for all seasonable fabrics, and the majority of summer goods. It can be made in one or two materials, a favorite method being to make the flounce and front drapery of one material, bayadère stripe for example, and the back drapery and the top of the skirt of plain goods. It can be used in conjunction with any simple basque, and the "Yoke" waist is especially suitable with it, the yoke and trimmings of the same goods as the flounce, and the rest matching the back drapery.

The boys' cap is an exact copy of the Turkish fez, and is very stylishly worn by small boys. Bright red or dark blue cloth and flannel are the usual materials selected, and it is finished with a fassel of the same color, or black, as preferred. The cap should be lined with soft quilted silk or satin, and worn far back on the head.

Aminta Costume.—The size for twelve years will require eight yards and three-quarters of goods twenty-four inches wide for the basque, draperies and back breadth of the skirt, and two yards of lining for that portion of the skirt con-



cealed by drapery. One yard of velvet will face the plaits and make the vest, and one dozen yards of braid will trim as illustrated. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each. See page 420.



Lulil Dress.—Three yards and one-eighth of goods twenty-four inches wide will be required for the size for four years, and three-eighths of a yard of velvet will be sufficient to make the belt and collar. Patterns in sizes for from two to six years. Price, twenty cents each. See page 428.



Cleone Jacket.—The size for ten years will require two yards and five-eighths of goods twenty-four inches wide, or one yard and three-quarters of forty-eight inches wide. Seven-eighths of a yard of contrasting material will line the hood and make the revers, collar and cuffs. Patterns in sizes for from eight to fourteen years. Price, twenty cents each. See page 428.



Gypsia Skirt.—Nine yards of goods twenty-four inches wide, and seven yards and three-quarters of velvet ribbon will make and trim this skirt as illustrated, for the size for fourteen years. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each. See pages 428 and 429.

Boy's Fez, or Turkish Cap.—For the size for eight years, half a yard of material twenty-four inches wide will be required, and the same quantity for lining. Patterns in sizes for from four to eight years. Price, ten cents each. See page 429.



The increased number of our correspondents, and the difficulty of finding time to examine or space to answer all their letters, render it necessary to urge upon them. **First**—Brevity. **Second**—Clearness of statement. **Third**—Decisive knowledge of what they want. **Fourth**—The desirability of confining themselves to questions of interest to others as well as themselves, and to those that the inquirer cannot solve by a diligent search of ordinary books of reference. **Fifth**—Consideration of the possibilities of satisfactory answers to the queries proposed. **Sixth**—A careful reading to see if the questions are not already answered in separate articles and departments of the Magazine. We wish the Ladies' Club to be made interesting and useful, and to avoid unnecessary repetition. We are obliged to confine it within a certain amount of space, and we ask for the co-operation of our intelligent readers and correspondents to further the objects. Inquiries respecting cosmetics, medicine or surgery will not be noticed.

"Mrs. J. H. B."—The best thing to do with your black silk is to get black cashmere or camel's hair, at from fifty to seventy-five cents per yard, to make a polonaise to wear with the skirt, using the superfluous silk to make a trimming of fine folds for the bodice and cuffs, and aid in the perhaps needed reconstruction of the bottom of the skirt. The wine-colored wool does not need lining, except the basque, and interior edge or facing for the skirt. A fine twilled satine is best for the basque, and silesia for the skirt with the addition of wiggan to give substance.

"Mrs. E. H."—There is no complete manual of "Kensington" embroidery in this country, but every manual written upon embroidery or "art" needle-work, for the last five years, has drawn its inspiration, and the most of its designs from the Kensington "Hand-book of Embroidery" edited by Lady Marion Alford. This is the best manual of art embroidery in existence, giving lists of materials, and implements, fabrics, and stitches, describing what work should be done in frames, and other useful details. It is inaccurate to call it "Kensington" embroidery, but it is commonly done because the modern system was organized, and first formulated by the Kensington art school, and many of the old stitches revived, and popularized, by the beautiful designs and true art work of which they were made the medium. Best four-buttoned kid gloves are \$2. by mail, three buttons, \$1.75.

"HOME-SPUN."—It was Sidney Smith who called Scotland the "knuckle" end of England, the land of "Calvin, and oat-cakes."

"GIRL READER."—The "Elgin" Marbles, so-called, are in the British Museum, London. They consist of Bas-Reliefs, and Sculptures from the Parthenon at Athens, the former from the freize round the outside of the temple, the latter the figures which filled the eastern and western pediments, and also a small number (sixteen) of the figures, or *Metopes*, which adorned the exterior. The sculptures are many of them mutilated, and so disfigured by weather as to render it difficult to decipher the original schemes. But the figures are in fighting attitudes, justifying the old proverb, when "Greek meets Greek," etc. The freize portions represent festive processions and the preparations for them, and throw much light on ancient Greek customs and ceremonies.

"TEACHER."—You do not require a very large number of dresses, but they should be carefully selected with regard to usefulness if you are to live so far from centres of supply. De-beige, a most serviceable material, is revived this season, and this, or summer serge, would make you an excellent traveling suit, and be good for school wear on cool days: you should have an old dress for rain that will not be injured by "weather." A checked gingham or striped seersucker, and a good washing cotton, not a cheap one, in two shades of blue, will suffice for school wear during the summer, with a black lace fichu for the neck, and (all black) straw hat. A black surah with black lace bonnet, and fichu, or large, fine jetted collar, will prove the best church dress, and you can lighten it by a group of pale pink or yellow flowers daisies or cowslips, and some loops of ribbon to match at the left side of the waist. With your slender figure you should have your dresses tucked, and the bodices made with a full or plaited front, unless, as in the case of the new seersucker, the material itself is "crinkled." You had better not buy kid gloves for summer wear. One pair of black lace mitts, one of *écru* thread, would serve for church wear or calling, while good Lisle thread will be most convenient for school wear. A neat ulster, and also a water-proof will be indispensable, and you should have in addition to a pretty cotton wrapper, for room wear, a cheap white dress of narrow striped or tucked muslin, for evenings; it need not cost you more than two or three dollars if you make it up yourself. Your entire summer outfit, including shoes, could be brought within a hundred dollars, provided you make your cotton dresses yourself.

"L. E. W."—A combination of *écru* with a brown and *écru* stripe, would make a very handsome traveling suit. The stripe should form the front of the skirt, and a pointed front for the bodice, the *écru* material would make the *visite*, and an *écru* straw hat, or bonnet, with trimming of brown velvet and feathers, complete the costume. It is quite common to combine the two materials in the *visite*; but the effect is too patchy for a refined taste, and the style is not permanent.

A black surah, or satin Rhadames, trimmed with lace, (beaded) or silk embroidery, would prove the most useful church dress, and should be accompanied with *visite* to match, or lace *fichu*, and black lace bonnet; a full spray of soft pink laurel blossoms, and pink silk under the full vest front of lace, which may be made independent of and put on over the regular basque.

"A PREPLEXED YOUNG LADY."—Your blue is a very rich shade of peacock, but rather deep. It would combine well with a stripe, if you can find one of the same shade of blue, and dull, or "old" gold. If you can not find a stripe, perhaps you can find a brocade in peacock blue and gold which will combine with the silk; if not, use velvet, lined with old gold, or trimmed with fine gold braid. The silk is worth a handsome trimming.

"A. M. P."—A cream woolen dress would be a very useful and suitable one for you. Black velvet bretelles prevent it from being too white, and are a useful change for garniture. We should advise you to be married in a costume of soft *écru* silk and cashmere that would make you a handsome church and visiting dress afterwards. Have *visite*, and bonnet to match; and the dress trimmed with a little lace in addition to the silk. Make a walking-dress of your olive flannel, if it is a dark shade, and trim with braid in narrow clustered straight lines alternating with wider ones; straight skirt box-plaited at the back, side-plaited at the sides with straight stripes of braid between, and rows of braid across the front. Wear your hair high, and waved in front, or fringed and curled, and fasten it with a comb. Your handwriting shows refinement, and an even, harmonious disposition.

"M. M."—A cream white woolen over-dress, (a polonaise is more fashionably worn than basque and over-skirt) embroidered as you suggest in shades of brown, would be suitable to wear with a brown surah skirt, and the same skirt could be utilized for wear with a poncee polonaise. Art embroidery, as applied to dresses, is more fashionable than ever, and will continue to be so for some time to come. There is nothing more beautiful or effective, and the richest trimmings are those which simulate it, if they are not *it* in reality. Embroider all you please. It will enrich simple materials as nothing else can, and individualize your dressing as nothing else will. Brentano, Union Square, New York, has foreign French publications and books, but we should advise you to select the novels of Daudet and "Henry Greville," rather than Dumas. What cost you a franc in Paris, will cost you a dollar here.

"Mrs. L. H."—Shawls are now so little worn in the street, that novel-



REVIEW OF FASHIONS.—SEPTEMBER.

ALREADY the early importations of fine and staple goods are beginning to arrive, and metropolitan counting-rooms show a fairly satisfactory degree of activity. The importations of good and fine goods will, it is said, equal those of any recent year both in quantity and variety; while the quality and price are vastly to the advantage of the purchaser, as compared with those of former seasons. Comparatively few really cheap, common goods are imported, as the bulk of the trade and consumers are learning that a trifle higher cost gets an article so much more desirable, proportionately, that it is quite worth while to add the few cents extra and get really first-class, durable, stylish fabrics.

The clearing and stock-taking sales that are always attractive at this season are doubly so this year, as there are short lengths and odd pieces of such very elegant goods from which judicious buyers can select. Ladies who keep up with the prevailing styles have already learned that the underskirt of the coming costume need not in any way resemble the rest of the suit, and that so long as it is striped or of fancy colors it is quite the approved fashion. To select, therefore, from short lengths such pieces as will make the lower part and side panel of a walking skirt is the objective idea of many shopping excursions. Judiciously used, five and one-half or six yards of these elegant materials will make the required underskirt, and be sufficient for any combination in the basque, if it is desired.

In heavy fancy goods there should be no foot-plaiting or fullness of any sort for the bottom of the skirt. The breadths should be plainly seamed up and finished out at the top by the skirt lining, as the thick goods does not extend to the belt on account of its weight and for economical reasons as well. The drapery should be carefully planned so as to leave one long breadth on one side over which the front and back draperies must part to show the panel from the foot nearly to the belt or to the edge of the basque. Very rich silks with fancy stripes, striped plushes, velvet and moire will be made up for these skirts. A few very heavy high cost brocades are to be similarly employed. The overdress should be of wool, with long sweeping draperies, plainly hemmed, or in some goods showing the selvedge at the edge of the drapery. The basque must be short and with the severely simple effect of a riding habit. This is to

(Continued on page 774.)

COUPON ORDER Good for One Paper Pattern before October 15th 1886.

Run a pen or pencil through the name and size of pattern desired.

Example: 1. Gelandine Wrapper, 34, 36, 38, 40 Bust Measure.

Name,

Street and Number,

Post-Office,

County,

State,

1. Altimire Costume.	34, 36, 38 and 40 Bust Measure.
2. Portia Basque.	34, 36, 38 and 40 Bust Measure.
3. Stanley Jacket.	34, 36, 38 and 40 Bust Measure.
4. Ferida Skirt.	Medium Size.
5. Clarinda Dress.	8, 10 and 12 Years.
6. Florine Jacket.	4, 6, 8, 10 and 12 Years.
7. Infant's Sacque Wrapper.	

1886.

W. JENNINGS DEMOREST,
17 East 14th Street, New York.

Inclosed find a two-cent postage stamp with Coupon Order for the cut paper pattern Marked Out from list above, and illustrated in the number for September, 1886.

be the characteristic walking dress of the coming season. Of course there will be dressy effects and elaborate garnitures on many of the new models, but the skirt of silk, velvet, plush, or even of fine corduroy, and the wool overdress is to be the approved mode.

The narrow plaiting at the bottom of the skirt is not altogether discarded although it is not seen upon all of the new styles. A newer fancy is a bias fold of the goods set on in the same way. On an elegant imported dress of black Henrietta cloth there are three of these folds, one above the other, each about one inch wide and put on perfectly smooth. Another finish for the bottom is bias ruffles about three inches wide, set on with only just fullness enough to permit them to stand out a little from the skirt. It is said that bias ruffles are to be revived, and that several very narrow ones will be used as a support for the heavy materials spoken of, the ruffles to be of plain silk matching the darkest color in the fancy goods, and sewed on the skirt lining under the heavy goods.

Draperies of very fine Jersey cloth will be worn over these rich skirts. The Jersey basque of the present is a work of art as compared with the article from which it sprung. Jerseys are now cut in precisely the same style as ordinary dress waists, and are very handsomely finished, with whalebones

in all of the seams, and an inside belt. They are sometimes made with pointed fronts, but more generally are rounded in front with a plaited postilion back.

Among the novelties is a suit with a skirt of bronze faille having stripes in fancy plush, showing cardinal, white, green, and a dash of gold. Over this is worn a drapery and basque of the new embossed Jersey cloth that looks like rich brocade. The cloth is cream-white, and has a Molière vest, collar, cuffs, and facings of faille Française in bronze. This new Jersey cloth, or, rather, the new process of finishing, has many quite pretty possibilities. It was first tried in the early part of last spring. A sample of the cloth was put through a machine that is used by a well-known furniture manufacturer for embossing leather. It was only partially successful at first, but has since been tried with better success. The finer grades of Jersey cloth when so treated are exquisite in effect, and will make charming suits in combination with the various elegant skirtings described.

New laces are especially attractive. There are several styles of Marquise laces that, while not radically new, show many artistic modifications and are of exquisite finish. A new combination lace is a mixture of Spanish ground and guipure. The Spanish is identical with the hand-run Spanish without the outlining threads. On these closely-woven figures are sprays of flowers, leaves, and buds in embroidery. The guipure forms a sort of connecting material between these embroidered portions, and is of open mesh, the holes arranged in geometric and line patterns. There is also a new guipure flouncing, of exquisite quality and finish, that has raised effects on the thicker portions of the lace not unlike small sections of fine crochet passementerie. A very beautiful lace edging is a sort of combination of guipure lace and passementerie, the connecting bars and finer effects having precisely the appearance of hand crochet.

FOR information, thanks are due, for materials, to E. J. Denning & Co.; for trimmings to E. A. Morrison and William Walker; for millinery and millinery ornaments to John Thompson; and for feathers to T. R. Bénè.

Illustrated Fashion for Ladies.

THE "Altimire" costume, illustrated on a figure on page 777 and also on page 775, while especially stylish in effect, is one of the most adaptable designs of the season, being suitable alike for heavy and light materials and for dressy and general service purposes. For the serges that will be so popularly worn during the autumn and winter, no better design could be selected, as it may be very effectively trimmed with any of the fashionable braids, or, if an extremely simple costume is desired, all trimming can be dispensed with and the drapery finished with rows of stitching. The revers and lacing on the front of the basque can also be omitted, without at all interfering with the foundation of the design, for the revers are added to the front, not cut on, and the lacing cord is passed over small buttons sewed on the front below the revers. For combinations of plain and fancy woollens, or wool with velvet or plush, it is also a desirable model. Black faille with jet makes up handsomely in this way, but for this material it will be best to finish the bottom of the draperies with a broad hem in place of the jet, and instead of horizontal rows of jet on the skirt they can be arranged perpendicularly, or a panel of solid jet can be used in place of them. For silk, the bottom of the skirt is best finished with a narrow protective plaiting.

The "Ferida" skirt can be especially recommended for

Good for One Pattern illustrated in the
SEPTEMBER, 1886,

DEMOREST'S MONTHLY MAGAZINE,

If presented before October 15th, 1886, otherwise
void.

REMEMBER

TO Send Two Cents in Postage Stamps for each Coupon Order.
Send your Correct Address in full.
Send the Correct Description of the Pattern you desire as
printed in the list for the month of September.

[SEE THE OTHER SIDE.]

combinations of plaided, striped or figured goods with plain, or it can be made of one material with velvet for the revers, or any fancy goods can be employed for them. The design can be simplified by the omission of the box-plait in the middle of the front, although it adds to the effectiveness of the model and is best retained for silk and similar dressy goods. The drapery is simple and graceful, and easily managed by an amateur.

The "Portia" basque combines nicely with the "Ferida" skirt, and like it can be made up in any of the seasonable materials. The arrangement of the back is especially desirable with the present style of tournure as it adds to the size without increase in weight. If a specially plain style is required, the revers can be omitted on the front, and the pattern is so marked that the basque can be arranged to button down the middle. Plain velvet can be used for the revers, collar, and cuffs with almost any material, but brocaded velvet and similar fancy goods will look best with silk and the finer woolens.

The "Stanley" jacket is a style that can be used either to complete a costume of the same goods, or as an independent garment, as it is adapted to suitings as well as cloakings. For the early autumn the vest can be omitted, and in that case it would be a stylish completion to the "Altimire" or any other costume, the basque serving in place of a vest.

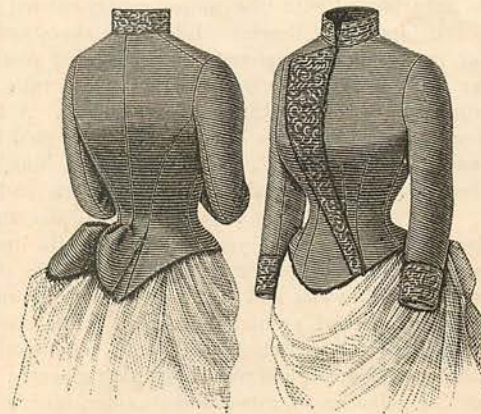
Altimire Costume.—Nine yards of figured goods twenty-four inches wide will make the basque and draperies, and two yards and one-quarter of striped material will face the foundation skirt where illustrated. If the draperies are trimmed with the striped material, one yard and one-quarter additional will be necessary. The foundation skirt will require four yards and three-quarters of lining. The front view of this design is shown on the figure on page 777, and suggestions regarding the making of it are given on the opposite page. Price of patterns, thirty cents each size.



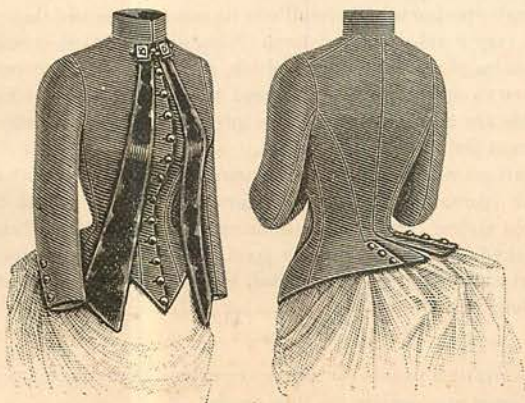
twenty-four inches wide will be needed for a medium size of the jacket, and three-quarters of a yard additional of velvet or contrasting material will be required for the revers. Price of patterns, twenty-five cents each size.



Ferida Skirt.—Six yards of plain goods twenty-four inches wide will be required for the plaiting on the front and the back drapery, and four yards of striped material of the same width will make the panels and face the back of the skirt. One yard of velvet will be needed for the revers, and one yard additional of either striped or plain goods will be necessary for a protective plaiting four inches deep. The foundation skirt will require four yards and three-quarters of lining. Price of pattern, thirty cents.



Portia Basque.—A medium size will require two yards and five-eighths of goods twenty-four inches wide, and five-eighths of a yard of contrasting goods to trim as represented. Price of patterns, twenty-five cents each size



Stanley Jacket.—Three yards and one-half of goods

A NOVELTY is a bar clasp for fastening the collar of the dress. It resembles a single cross-bar of a Maltese cross. It parts near one end, and when the bar is slipped through two buttonholes provided for the purpose the clasp is fastened. The large ends prevent the bar from drawing through the buttonholes. The one noted is set thickly with small diamonds, their upper surface being about even with the delicately engraved setting. It is predicted that this style will supersede the bar lace-pin the coming season.

How They Dressed.

It is generally supposed that the dress of the present time is more showy than that of the past; that the colors are more pronounced and the styles more grotesque. In reality this is not the case. In 1824, a summer promenade costume consisted of a white cambric dress flounced with worked India muslin, a silk fichu, canary-colored, covered with large rose-colored spots, a canary-colored silk bonnet, very large, trimmed with rose-colored ribbon, a white lace veil, canary-colored kid boots, and a light green parasol. A carriage dress was of India sprigged muslin, lined with blue or rose-colored satin, and trimmed with embroidery and lace.

In 1826, the costume of ladies was even more showy. Among these was a pelisse of straw-colored silk; a straw-colored silk hat with a broad brim trimmed with royal purple and straw-colored ribbon; pale blue kid gloves, red kid shoes, rose-colored parasol, and red carnelian brooch, ear-rings, and bracelets—a variegated costume that, at the present day, would be regarded with astonishment. Another costume worn at this period consisted of a pelisse of bright brick-dust red, a large collar of white gauze, a large, round blue silk hat trimmed with blue-and-gold ribbon, white blonde, and various colored flowers, coral and gold ear-rings and bracelets, gold chain, yellow gloves, bronze slippers, and green parasol lined with yellow. Still another walking dress worn the same year consisted of a coral-colored silk dress, blue silk mantle trimmed with white ermine, large, round hat of coral-colored silk trimmed with sprays of various colored flowers, blue kid shoes and yellow kid gloves.

In 1827, we find the rainbow style still prevailing. An English fashion magazine of that period informs us that the following is the correct style for the sea-side: Dress of canary-colored silk, flounced, each flounce headed with orange-colored satin rouleaux; the sleeves of white muslin fastened at the wrists with black velvet bands; large, round Leghorn hat trimmed with lilac gauze, canary-colored satin ribbon, and large pink flowers. Lilac kid shoes and kid gloves of light yellow completed this variegated costume. A dinner dress of 1827 was composed of white tulle over blue satin, trimmed with white silk blonde lace. A toque of blue satin and white crêpe lisse, adorned with gold lace; white and gold gauze scarf, white kid gloves, blue satin shoes, necklace, ear-rings and bracelets of pearls and turquoise. That would, in these days, be called a ball costume. A carriage dress of the same year was a green silk dress, a tomato-colored silk cloak, short enough to show the dress, and drawn in at the waist and trimmed with white ermine, blue silk handkerchief around the throat, white silk hat trimmed with white ostrich feathers and tomato-colored ribbon, brown kid shoes, and rose-colored kid gloves. Here we have a combination of green, tomato color, blue, white, brown, and rose color.

1828 saw no improvement in dress, the same showy style prevailing. A carriage dress of this year was of apple-green silk with three flounces, the upper one headed by a row of pink roses; the sleeves were banded by rose-colored satin ribbon fastened with small gold buckles, and adorned just above the wrist with a rose-colored silk cord and tassels. A large, round Leghorn hat trimmed with rose-colored satin ribbon and pink artificial flowers. Primrose-colored gloves and shoes. In these days if a lady emerged from a carriage thus attired, the first showing of her primrose-clad foot would attract a crowd.

For many years we find our foremothers attiring themselves in this gay, jaunty style. They plunged their heads into immense canary-colored silk hats which they bedizened

with rose-colored ribbon and appended a blonde veil. Their hands were clad in blue, or yellow, or rose-colored kid gloves, and their feet were incased in shoes of similar colors. They wore canary-colored silk dresses to walk beside "the sad sea waves" in, and they sat and feasted at the festive board arrayed in white tulle over blue satin. The promenade saw them in the glory of coral-colored silk pelisses, blue silk mantles, and yellow kid gloves, and we have no reason to suppose that their church-going costume was any more sober in hue or less fantastic in adornment.

Perhaps, in the future, the generation then living will look over the fashion magazines of to-day and laugh and wonder at our dress, even as we laugh and wonder at that of our foremothers. It will make no difference, as we shall probably not hear them. There is one advantage to be gained by an occasional glance at these old-fashion chronicles, and that is we learn to be better satisfied with our own fashions. We may, perhaps, learn how to dress more becomingly by studying the antique Greek dress in its graceful simplicity, but we can learn nothing by studying the costumes of 1824 and some of the succeeding years.

New Trimmings.

THE specially novel feature of new trimmings is a fringe or band made of Angora wool in the same way that feather trimmings are made. The wool is long and very light, and stands out from the surface somewhat like white fox fur. It comes in white, pink, and blue, and is promised in black; but the latter will probably be less popular than the colors as there are so many desirable black trimmings in market. New feather trimmings show very little change from last season. There are some very elegant and elaborate wide feather fringes for cloaks, that have tassels of feathers and balls of silk crochet on feather pendants. Flat band trimmings remain the same in style, but are much less expensive than heretofore.

Jet trimmings will be more popular than ever in fine grades, and are shown in many new forms. The quality of the jet is exquisite and some of the large beads are so carefully cut that they are almost as expensive as jewels. Many beads of the shape known to jewelers as cabochon, which is a half sphere, are fully three-fourths of an inch in diameter, and some few of those shown on French imported bonnets are even larger. The same beads are used in various garnitures. A new bead, called fer forgé, is the color of newly-forged iron and is very stylish. There is a notable absence of rosary-wood beads in the more elegant samples of trimmings. Fine hand crochet, fine cord effects, and cut jet are the principal materials. In an entire line of samples only a single specimen had chenille in its composition and that was in a very much modified form, being similar in effect to the mixtures of cut and uncut plush, a row of the frisé being woven in spiral form all around the chenille cord. Some braids are seen, but usually in platted patterns with beads sewn at the intersecting points.

Buttons will be a prominent item in the season's dress and cloak trimmings. They are shown in various metal and mixed styles. Oxidized buttons are fairly popular. Bronze metal effects are particularly good. There are buttons with pearl ornaments set over metal, also new round ball rosary buttons in general sizes.

GATHERED panels for skirts are newer than plaited ones, and more appropriate for thin goods.

DARK blue shades are again very fashionable.



Altimore Costume.

THIS stylish costume is made in seal-brown serge trimmed with Kursheedt's Standard appliqué galloon of the same color with embroidered edges and an overlaid pattern of silk of a lighter shade. This trimming is novel and very effective, and is more fully described elsewhere. The hat is of light brown felt, trimmed with dark brown velvet, light brown ostrich tips, a scarf of medium brown velour, and brown beads. The arrangement of the back of the costume can be seen on page 775. Price of patterns, thirty cents each size.

New Wool Dress Goods.

MOST prominent in the early autumn exhibits of fine dress goods are the serges, and goods that so closely resemble the suitings worn by gentlemen that but for the difference in weight the two lines of goods could not be distinguished one from the other. A favorite pattern is

a two-thread lengthwise stripe of some contrasting color. This comes in stripes on all cloth shades, blue, red, green, and tan-color upon brown, blue, and olive. Other styles are woven to simulate a cord that outlines a small check, and these are usually all of a color, the block only defined by the weaving.

There are many diagonal effects, some of them very wide and pronounced, others but little more than the heavy twill of an ordinary serge. Some diagonals have the bar or line irregularly crossed by dashes of color. Thus, a brown and gray mixed ground may have dashes of old red and the tiniest specks of yellow so woven in that they only appear at intervals and cross the diagonal line in the direction of the filling of the goods. There is another goods, which has been much admired, that has a heavy wool thread so tied down that the surface of the material looks like uncut velvet, but is really only a form of engaging the warp with the heavy, soft-twisted filling thread in such a way as to produce the uncut effect. So perfect is the resemblance that after some discussion it was carefully examined, it being classed as uncut velvet in wool and silk.

Goods in chevron weave are also in high favor. They are in various grades and sizes of pattern, some of the diagonals being exceedingly fine and not over one-fourth of an inch long, others so large that two of them, or, rather, the figure which they describe, covers the entire width of the cloth, meeting in the middle where the fabric is folded. The chevron weave is a diagonal rib precisely the shape of the gable of a building, and in the smaller effects it resembles a country fence of rails, the diagonal being very fine. In the heavy goods, where the two converging lines meet at the fold, the diagonal may be nearly one-fourth of an inch wide. This idea provides for the lines in back seams which are to meet exactly, and in some cases will be used to give the effect of seams. It will be especially available in plastrons or panels, the fold of the goods being exactly in the middle of the section. There are goods with plain weave in inch-wide stripes alternating with the same width stripe in chevron weave, that are very pretty and stylish.

Serge goods are in especial favor in London this season. The new importations show styles and qualities that are worthy of the most enthusiastic reception by ladies of taste and those who are fond of durable as well as stylish materials. There are several grades of serge in the new stocks, and a full line of choice colors.

A high novelty is an Astrakhan bourette suiting in bright cardinal. There are blocks about two inches square of fine chevron weave with a line of soft silky rings of Astrakhan seemingly strung upon a bourette thread that extends entirely around the block. The next block has the chevron running in an opposite direction with the same outlining threads and curls. The effect is very striking. Similar goods is shown in black and white. Several bourettes with dashes of gray and white are in stock, some of them especially attractive. Camels'-hair goods are shown with dark grounds and shadowy edged stripes of party-colored, long woolly hairs that seem to spread like tiny rays of red, blue, green, and yellow from a central line of silver gray and white. There are also some camels'-hair goods with the soft fleecy wool seemingly laid upon the surface in tiny mounds and windrows. Others have these soft colors in more shapely style appearing to outline various figures.

There are various weaves resembling the old-fashioned basket cloths, and also some blocks, diamonds and the like. A few brocaded or figured woolens are seen, that are specially popular for elderly ladies' semi-dress wear. Wool velvets and frisé effects are abundant. Some of the heavier goods for wraps have the chevron weave, also large figures like two or four chevrons set one over the other like a monogram.



EARLY AUTUMN MILLINERY.

Early Autumn Millinery.

No. 1.—Hat of black straw, the entire brim covered with black Marquise lace held in box-plaits by large jet beads placed just at the base of the crown so that the upper edge stands upright, and similar beads are placed near the outer edge of the brim between the plaits. The remainder of the trimming consists of black ostrich tips and plumes, and loops of dark orange-colored faille ribbon arranged on the top and at the back of the crown.

No. 2.—Bonnet of fine dark blue straw, the close coronet covered with dark blue velvet, shirred, and a narrower shirring around the lower edge at the back. A large cluster of

yellow roses veiled by fine black lace is placed directly in front, and an artistic bow of blue velvet secures the lace on the left side. Strings of satin-faced blue velvet ribbon.

No. 3.—Hat of beige-colored straw, the brim rolled high on the left side and faced with brown velvet, and the edge finished with large brown beads. A large bow of brown and beige faille ribbons is placed directly in front, and a rouleau of the brown velvet intertwined with beads encircles the crown.

THE first arrivals of fine millinery goods for autumn show but little change in the shapes of small bonnets. There are but few peaked shapes, the close

round effect seeming to prevail almost to the exclusion of other styles. The crowns are slightly larger, so that the bonnet will sit further upon the head and consequently feel more comfortable.

Hats are really larger, but are in such trim, snug effects that they do not appear top-heavy or burdensome. Large hats are so becoming to many ladies that their absence has been much regretted. The favorite large hat, called the "Cavalier," has a high, rather tapering crown, and a wide brim nearly straight on one side and quite closely rolled on the other. The front of the brim is of medium width, but in the back it is very narrow and in some shapes it is turned closely up against the crown. The style of trimming varies with the taste of the milliner and the fancy of the wearer.

There will be a very large amount of trimming used, some of the pattern hats being nearly covered with various sorts of garniture. Ostrich tips are prominent. In one of the earliest importations out of a lot of thirty-six bonnets there were but two without feathers of some sort, and more than three-fourths of these were ostrich feathers. Bird of paradise long feathers are curled into rings and used with small pompons of party-colored feathers.

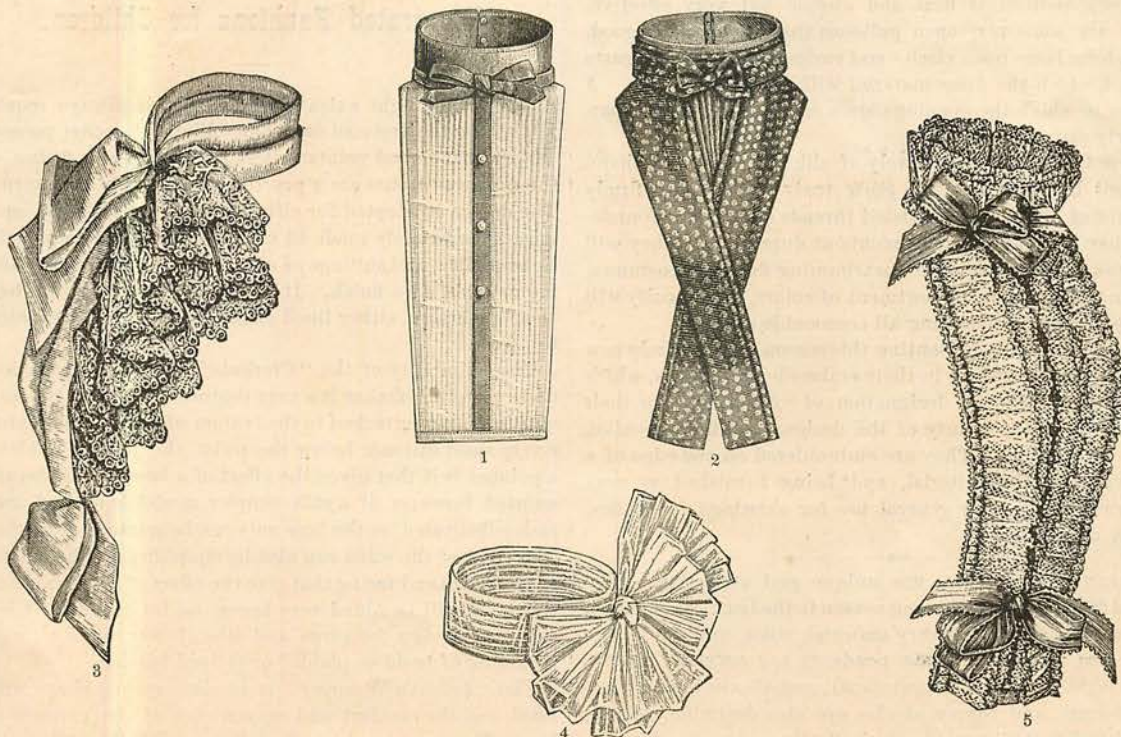
The anti-plumage movement seems to meet with but little success, as according to the latest advices wings, feet, and whole birds are to be employed in profusion. The high novelty in made feathers is a brownish-gray with white specks and splashes at irregular intervals, looking like old-fashioned spatter-work only in large dashes as well as small ones. White wings will be especially popular for young ladies use on all sorts of walking and driving hats, and upon all but dressy bonnets. White feathers are shown in the greatest abundance, and will be set upright with soft white pompons at the lower ends.

Very short tips are in small clusters, rolled pompon fashion, and used as a cover, or finish, for the ends of long plumes which may be set immediately over the brim in front and reach over the crown at one side or exactly over the top. Some hats show plumes set in the back of the brim and curling forward. For this purpose they should be about fourteen inches long. Pearl-tipped short plumes, that were so popular years ago, are revived, and are promised in shaded tints and white with delicately tinted tips upon which the beads are to be fastened.

As heretofore, the trimmings on bonnets are massed directly over the top of the brim and stand almost upright. Bristling aigrettes of ribbon, feathers, loops of velvet, and long pointed leaves are crowded together so as to form a compact cluster which is set firmly upon the bonnet, and not allowed to wave or swing about as has been the case on some of the present season's bonnets.

The leading millinery materials will be plush, velvet, and a thick ribbed goods not unlike what was formerly called velour, and somewhat similar to a very thick corded Sicilienne. The new plushes are spotted, mottled and have splashes like large snow-flakes on their surface. But little figured or fancy velvet or plush other than the sort described is seen in the first invoices of Paris millinery. Lace will be used to some extent, but many Paris milliners have discarded it altogether. There is a new, very light, thin lace that is seen on a few bonnets, but the majority of them show no lace.

The fashionable colors this season are, in standard materials, black, seal brown, navy blue, and garnet. In high novelties there are shades similar to coquelicot, or poppy, heliotrope, plum, chartreuse green, bronze, réséda, or mignonette, St. Patrick's green, salmon, crevette, or shrimp pink, and various wood and écu shades.



Fashionable Lingerie.

No. 1.—Chemisette intended for use with an open jacket or basque. It is made of fine white batiste laid in small plaits, with a fold down the front, collar and cravat of red batiste.


No. 2.—Vest-chemisette, that can be worn either inside or outside of the basque. It is made of dark blue surah with white spots, and plain red surah, the latter used for the plaiting in the middle of the front and for the fold at the top of the collar, and the remainder made of the blue.

No. 3.—Collar and jabot intended for dressy use, made of pale blue faille ribbon and cream-colored Egyptian lace.

No. 4.—Cravat of pale pink silk muslin, the collar laid in fine plaits and closed under a full bow of the mull. The bow may be worn either in front or at the left side.

No. 5.—Vest-plastron made of rows of Mechlin lace gathered very full and set on a foundation of dark red velvet, the edges finished with a narrow beading, and bows of party-colored striped gauze ribbon placed at the neck and waist line. The neck is finished by full standing ruches of Mechlin lace.


New Wool Galloons and Embroidered Flannels.

MONG the novelties in trimmings there are none more attractive than the Kursheedt Standard appliqué galloons, and none better adapted for use on the new serges that will be so popular this winter. These goods are shown in a variety of patterns and colors, and in bands from three to five inches wide, made on the same principle as regular appliqué figures. The body of the work is overlaid with fine mohair wool threads, and a light, showy pattern in silk of contrasting color is wrought over the wool. The edges are outlined by the silk, as well as the openings in the middle of the band.


One pattern is made with a series of points on each side and triangular open spaces through the middle of the trimming corresponding to the pattern on the edge. Another pattern is of ivy leaves wrought in the soft, lustrous wool, the threads following the form of the ribs as in embroidery. In this pattern the entire leaf is of plain wool excepting a very narrow edge of contrasting silk. A star in bright wool with black silk edges is also an attractive pattern, and a double shamrock pattern is neat and simple but very effective. There are some very open galloons that are specially good, which have large open circles and various geometrical figures through which the dress material will be plainly visible. A galloon in which the openings are a series of crescents is particularly attractive.

These trimmings are entirely of silk and wool and therefore not likely to fade or grow rusty; and being firmly wrought of doubled and twisted threads on a strong foundation, they have all of the elements of durability. They will be found especially suitable for trimming fine wool costumes, and there being a full assortment of colors, no difficulty will be experienced in matching all seasonable shades.

The same firm are presenting this season some entirely new and very choice designs in their embroidered flannels, which goods fully merit the designation of "Standard" for their durability and the beauty of the designs and fine execution of the embroidery. They are embroidered on one edge of a full width of the material, and being furnished at very low prices are in very general use for skirtings for ladies, misses, and children.


MILLINERY ornaments are unique and attractive. The special feature for the coming season is the back comb shape. This style is shown in every material, color, and size. The jet combs with long chain pendants are specially pretty. Those of steel in the natural metal, and also in blue, iridescent, bronze, and copper shades are also desirable. Shell, in real and imitation goods, is similarly mounted. Pins are very long and really formidable looking, some having round heads nearly one and one-half inches in diameter. Beads are very popular. The new "Elbac," of which mention was made last month, is brought out in all shapes and sizes, and is used with black velvet and plush, and with materials of the same color.

New Silk Goods.

N silk fabrics for the coming season there are some very elegant novelties. Striped velvet and striped plush are the leading features of this branch of manufacture. Stripes are of solid color, or are made up of various colors or shades; there may be half a dozen shades in one stripe of an inch wide. They may be of cut or uncut pile, or of both in a series of line stripes in different colors, or in a simple color with cut and uncut effects in alternate blocks. The ingenuity displayed in the arranging of tints and effects is unsurpassed in the history of fine goods.

Brocaded velvets are exceptionally elegant. They are in long pile goods with plain and cashmere centers, and in some patterns the figures are quite large and showy. Plain plush is very rich and fine, and less expensive than heretofore. Fine lace brocaded plushes of exquisite grade and color are shown. Plain velvets will be extensively used with plain silks, and also with wool goods. It is said that some fancy lace and velvet costumes will be among the elegant made-up novelties to arrive later. Lyons all-silk velvets in all shades are shown, and will be specially fashionable with the new jet and fancy bead trimmings for dinner dresses. Faille Française is likely to be more worn than ever, and this grade of goods is shown in styles almost identical in appearance with the old-time gros grain silks. The real difference is in the weave, which in the faille is interlocked, so that the threads cannot slip or draw, thus making it very durable. Satin will also be worn, and will be specially desirable with lace for dressy wear.

Illustrated Fashions for Children.

OR the light extra garment that is always required for the first cool days, the "Florine" jacket possesses many good points. It is not quite tight-fitting, and the cut-away fronts are a practical feature for the purpose. The design is adapted for either house or street wear, and is most appropriately made in cheviot, plain, or fancy cloth of light quality, and suitings of all grades, with machine stitching or braid as a finish. If intended exclusively for house wear, cashmere, either lined or not, will be the best material to use.

The suitability of the "Clarinda" dress for all grades of dress materials makes it a very desirable design. It consists of a full skirt attached to the bottom of a waist that extends a very short distance below the waist, the joining hidden by a pointed belt that gives the effect of a basque. This can be omitted, however, if a still simpler model is desired, and a sash substituted, or the bow only can be retained at the back. The front of the waist can also be simplified by the omission of the plaits and facing that give the effect of a vest, although this style will be found very becoming for misses. It is an excellent design for serge and other heavy woolens, with a trimming of braid or plaided or striped bands.

The "Infant's Wrapper" is in plain sacque shape with a hood, and the comfort and convenience of the garment will be readily appreciated by all mothers. For the cool weather it can be made in flannel or cashmere, either lined or not, or of Canton flannel; and for a very cold climate it could be made of a soft "rose" blanket of the quality specially designed for infants' use. For warm weather, gingham, Chambéry, and similar washable fabrics can be used. A simple finish will be the most suitable for the purpose.



Garda Dress.

THE becoming little dress here shown is made in dark blue Scotch gingham trimmed with Hamburg embroidery. The upper part of the front is faced with white to give the effect of a guimpe, or chemisette, and a sash of dark red ribbon encircles the body and is completed by a bow at the back and one at the left side of the front. The back is a round basque with the skirt attached to it in box-plaits. Suggestions regarding the adaptability of the design will be found in the August Magazine on pages 709 and 710. The suit is completed by dark blue stockings and black kid boots. Patterns in sizes for from six to ten years. Price, twenty cents each.



Florine Jacket.—The size for ten years will require two
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yards and one-half of goods twenty-four inches wide. Patterns in sizes for from four to twelve years. Price, twenty cents each. See page 780.



Clarinda Dress.—The size for ten years will require five yards of plain goods twenty-four inches wide, and one yard and three-quarters of contrasting material to trim as represented. If the sash is made of goods, one yard additional will be needed. Patterns in sizes for from eight to twelve years. Price, twenty-five cents each. See page 780.



Infant's Sacque Wrapper.—Two yards and a half of material twenty-seven inches wide will be required for this garment. Price of pattern, twenty cents. See page 780.



The increased number of our correspondents, and the difficulty of finding time to examine or space to answer all their letters, render it necessary to urge upon them, **First**—Brevity. **Second**—Clearness of statement. **Third**—Decisive knowledge of what they want. **Fourth**—The desirability of confining themselves to questions of interest to others as well as themselves, and to those that the inquirer cannot solve by a diligent search of ordinary books of reference. **Fifth**—Consideration of the possibilities of satisfactory answers to the queries proposed. **Sixth**—A careful reading to see if the questions are not already answered in separate articles and departments of the Magazine. We wish the Ladies' Club to be made interesting and useful, and to avoid unnecessary repetition. We are obliged to confine it within a certain amount of space, and we ask for the co-operation of our intelligent readers and correspondents to further the objects. Inquiries respecting cosmetics, medicine, or surgery will not be noticed.

"Rustic" asks to be informed in regard to "pink" and "blue" teas, etc. The simple form is to invite your friends to a "pink" tea. At such an entertainment the china is pink, the roses are pink, the decorations are pink, and the hostess wears a pink dress, or a white dress with pink silk vest and trimmings. The guests being usually young girls, and their attendant cavaliers, can adapt themselves by pink costumes, or flowers, and the gentlemen should wear a pink bud or blossom in their button-hole. "Cambric" teas are the latest, and are more easily arranged, and very pretty in summer in the country—on a lawn, for example. Every kind of cambric dress is admissible, delicate colors being preferred, or white; the flowers are white, or only tipped or tinted with color.