



REVIEW OF FASHIONS.—OCTOBER.

COUPON ORDER, Entitling holder to a Pattern, will be found at bottom of page S11.

REGARDING matters of dress, there have come to be, strictly speaking, but two seasons: spring and autumn. In the early spring we know pretty nearly what we may expect to have for our summer habiliments, and forehanded matrons and maids make their calculations—and their costumes—in good season, so as to be certain to secure the novelties, and to avoid worry and exertion when the warmer season arrives; and in the early autumn, with recuperated energies, and the gay dress of nature acting as an incentive, the aforesaid matrons and maids, with the same commendable intention of securing the novelties, and a determination to “be ready when the time comes,” hasten to inspect the new designs, and decide all the principal points of dress for the ensuing autumn and winter. And this can be easily done; for the early autumn displays include goods suitable for the coldest weather, and of course suitable garnitures and designs for making are also provided.

It is prophesied that this will be a silk and velvet season; but with such an array of beautiful woollens in such excellent qualities, novel and artistic designs, and exquisite colors, to choose from, it will be strange if they do not “hold their own,” at least, during the coming season.

Every material, whether of silk or wool, has its appropriate “combination” fabric; but although these are provided, their use is by no means obligatory. A tailor-made costume of solid-colored, smooth-finished cloth of handsome quality is considered the *ne plus ultra* of refined dressing for the street; there are rich visiting costumes made throughout of plain, soft-finished faille, and trimmed with beaded passementeries matching in color; and, later, there will be velvet costumes made all in one color. Cheviots, and cloths with fine checks or stripes are almost invariably made of the same goods throughout, and many of the rough-surfaced and even the shaggy goods are intended to be, or can be, used in the same manner. But the temptation to “combine” is great, and the majority will not attempt to resist it.

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Various novel materials, silk, woolen, velvet, and plush, are described under their appropriate headings; and a special article is devoted to the favorite methods of combining them. Velvet can be used in combination with any material, whether it be light, medium, or heavy in weight, and in any way that fancy or convenience may dictate; and it is not unusual to see plain velvet employed for the minor accessories of a dress made of a plain and a fancy material.

The leading fabric of the season will, undoubtedly, be moire antique. This is not the familiar moire Française, in which the ripples are more or less distinctly defined, and in stripes of greater or less width, but the veritable moire antique of a generation ago, the “almost-stand-alone” fabric, with the broad wavings spreading and spreading, like the agitated surface of a small sheet of water, till they lose themselves at the selvedge, and which seem to change their center and outline each time the fabric is shifted. The novelty in this line is changeable moire, and this is exceedingly beautiful: the green and red reminding one of the breast of a humming-bird, and the red and gold, and greenish-blue and gold, of a sunset sky.

Moire antique serves the same purposes in combinations that have heretofore been reserved for plain velvet. Sometimes it is used for the underskirt, with drapery and basque of fine serge or camelette, and a vest or revers, or collar and cuffs of the moire. Again, the costume can be of the woolen goods throughout, and the moire employed for the usual accessories on the basque, and for bias bands, usually rather broad, on the underskirt, and to edge the drapery. It combines charmingly with any of the finer woolen goods, and the effect of diaphanous fabrics, such as lace and tulle, is greatly enhanced by the use of moire with them.

The *fureur* for black lace dresses has by no means abated, and the charming novelties shown this season will re-establish their vogue even more firmly. Special designs come in lengths of four and a half yards of skirting with the same quantity of trimming width woven across the top. Among these rich goods is a heavy silk lace, with the decided pattern outlined by a heavy silk cord, which has almost the effect of a brocade. Exquisite flounces, or skirtings, of

Chantilly lace are in a soft quality with a mohair cord outlining the pattern, and with this improvement they will not be so liable to become crushed as those heretofore offered. Elegant toiles are made of these in combination with moire antique, the latter black, changeable, or solid-colored, according to the taste of the wearer.

Black velvet will be used to a great extent with black lace, forming the plain underskirt over which the dress flounce is to be draped, and a short basque on which the narrow lace will be arranged. There are laces especially imported for this purpose, which have velvet spots interspersed among the silk patterns, and they are notably elegant.

"Fussy" designs for skirts are *passé*. The majority of the costumes for early autumn have a plain round untrimmed skirt devoid even of a plaiting on the bottom, which is mounted on a gored foundation skirt that may or may not have a protective plaiting at the foot. Over this plain skirt is another drapery of material, more or less elaborate in arrangement, but the tendency is rather towards simplicity. The skirt is sometimes laid in broad side-plaits in front, and has the back very full and gathered at the top; and the drapery commences on the sides and is open up the back, thus leaving a greater portion of the underskirt visible.

The stiff side-panels are replaced by draped panels, or modified paniers, and sometimes there is a broad panel effect down the middle of the front. The style invariably depends upon the goods. The aim is to keep down the weight as much as possible, when heavy materials are used, consequently many of the heavier woollens are made with a plain underskirt, the overskirt long and scantily draped on the front, and the back falling in long, straight plaits. Kilted and side-plaited skirts remain popular, but the plaits, though very broad, are shal-



Lady's Costume. (See Page 789.)

MYRTILLA POLONAISE.

GORED SKIRT.

low. With these a short front drapery, and a scanty back draped in two points and open up the middle is a favorite design.

The tournure remains large, but the protuberance is less abrupt at the top, and the steels, or extenders, are placed lower in the skirt.

The greatest ingenuity is exercised in devising trimmings for the front of the waist. Vests of all styles, plain, plaited, draped, puffed, etc., remain very fashionable, and every material is used for the purpose. Revers extending the length of the waist are also popular, either outlining a vest or by themselves. Rows of braid of various widths, and braiding patterns done in narrow flat braid are put on to simulate a vest or bretelles, and the number of "made" garnitures that can be purchased is almost legion. Most of the latter are accompanied by a pointed piece to be used down the middle of the back, and there are sets that comprise cuffs, collar, and epaulets.

The polonaise is revived, and from present indications will be very popular this winter. For house wear it is draped so as to display the skirt in front and at the sides: those made in heavy goods, intended for street use, are without drapery, but laid in broad flat plaits at the back, or gathered very full, and hang nearly to the foot of the skirt, but are sloped or cut away in front to display the skirt.

Indeed, the underskirt will be one of the principal objective points of the costume this season, and all draperies are arranged so as to display it to the best advantage. There are draperies with short aprons and long straight backs, and the latter is often associated with a long apron, in which case there are slashes at the sides through which the underskirt is visible; or both the back and front drapery may be turned back *en revers*, in which event a third material is employed for the revers.

Wrappings remain as diversified in design as hereto-

fore. For the early season they are short at the back and over the shoulders, but many of the new designs are a sort of combination of visite and mantilla, and have long fronts, sometimes reaching nearly to the foot of the skirt. The materials used in their construction are exceedingly elegant, and the occasions for which these rich mantles are assumed immediately betray to the initiated whether the wearer is *au fait* in the unwritten laws that govern fashionable dressing. For morning or general *négligé* wear, if a short wrap be preferred to a longer garment, it must be unobtrusive in material and garniture, preferably of cloth or some other woolen goods; for church or ordinary promenading, it may be of rich fabric and elaborately trimmed; but the more elegant ones in gorgeous colors and resplendent with glittering beads and gold embroideries are reserved for carriage and evening use.

There is a restriction, also, in the use of certain shapes. Very young ladies seldom wear mantles; the jacket is their especial garment. Yet matrons, with scarcely any limitation regarding age, may use jackets for general wear and to complete tailor-made suits.

Jackets remain tight-fitting; and while there is a tendency to increase the length, the difference is so slight that one of last season's shapes will not be noticeably out of style. Single-breasted shapes are preferred for light-weight cloths, but double-breasted styles will be chosen for heavier goods. Various shades of blue, green, brown, and gray on the steel tints are worn with various costumes. Braid in rows and in braiding patterns is the accepted garniture, and on many styles quite a military effect is produced by the *fourragères* and brandebourgs and other ornaments of cord with which they are trimmed.

Bonnets are smaller and closer in shape: hats are larger as to the brims, but the crowns are slightly lower. Trimmings are high upon both hats and bonnets, and placed prominently in front or at the left side well forward. A slight distinction as to place is accorded to different garnitures. As a rule bows are placed in front; birds and feathers at the side. Bonnet strings are narrower, and tied in many-looped bows.

FOR information received regarding trimmings and laces, thanks are due to E. A. Morrison; for millinery, to Aitken, Son & Co.; for silks and velvets, to James McCreery & Co.; and for woolens, to Stern Bros.

Illustrated Fashions for Ladies.

Lady's Costume.

THE "Myrtilla" polonaise and a plain gored skirt are combined to form this stylish costume, the skirt of which is made of a reddish-brown camelote trimmed with perpendicular, looped bands of brownish-red velvet ribbon, which give the effect of stripes, and the polonaise made of a similar class of goods in which the shades in the skirt and its trimming are combined, some of the plain camelote being used for the sleeves and to face the back and front of the waist. The hat is of reddish-brown velvet, trimmed on one side with velvet loops in the brownish-red tint, red tips a trifle brighter, and a gold-tinted aigrette, and a gilt ornament on the opposite side.

The arrangement of the drapery of the polonaise illustrates what is said in the "Review" regarding the prominence given the underskir this season. The opposite view is shown on page 790. The model is suitable for any medium-weight goods, and the effect of full bretelles on the waist renders it especially becoming for slender or undeveloped figures; though this arrangement can be modified, or the fullness omitted very easily, if desired.

It offers an excellent design for the use of moire with any of the finer qualities of woolens, the moire to form the skirt, sleeves, and facings on the waist; and the same rule will hold good for any of the fancy fabrics: but if a striped material be used for the skirt, it will be best to make the sleeves and accessories of the waist of solid velvet, although the striped can be used, if preferred. A costume made of

black cashmere and moire will be very stylish made after this model, or it could be of moire and faille. In either case, jet ornaments could be employed on the shoulders, and to secure the drapery at the sides, and the front and back covered with pointed pieces made of solid jet beads, and the collar made of jet. If jet be used in the above manner, the sleeves should be of the same goods as the polonaise. In any event, cord or passementerie ornaments can be substituted for the bows, although ribbon will continue to



Vincentia Jacket.

(See Page 791)



Myriilla Polonaise.
(FRONT).
(See page 788).

Sofia Wrapper.

A PERFECTLY loose-fitting wrapper is always a great comfort, often a necessity; and the "Sofia" has the advantage over a sacque shape in having fullness in the back of the skirt, and over the ordinary Mother Hubbard style in being less *negligé*. It has a straight yoke in the back, and the fullness is confined by shirring; while in front the yoke extends in a curved shape to the waist, and the girdle, which proceeds from the back shirring, may be fastened at any degree of tightness. If intended for a *peignoir* or dressing-robe it can be left open down the front for the entire length; but for ordinary use it will be better to have closed. Coatsleeves can be substituted for the flowing shape when they would be preferable.

The design is well adapted for all materials suitable for wrappers, and offers opportunity for very effective combinations. Velvet will look nicely for the yoke, collar, and sleeve trimmings, with any material: plain or striped French flannel, jersey flannel, cashmere, or plain twilled flannel. The model could also be used for any washable goods, and embroidery could be employed for the accessories. Ribbon could be used for the girdle with any goods.

The number of pieces in the pattern, quantity of material required, etc., are stated on page 800.

FRENCH demoiselles wear black velvet dog-collars, upon which they embroider short mottoes or devices in colored jet or gold beads, such as their family motto, a selected proverb, or a single word—"Hope," "Courage," "Simplicity," and other names indicating the quality or virtue preferred by the wearer.



Sofia Wrapper. (BACK.)

occupy a prominent place in the ornamentation of dressy house toilets.

The skirt, particularly if of heavy goods, can have the outer material gored as well as the foundation; but the better plan is to make a gored foundation skirt, face it up a little and finish with a narrow protective plaiting, and then make an outer skirt, or valance, of straight breadths, measuring in width about two or three inches wider than the bottom of the gored skirt, and mount it on the foundation so that it will entirely conceal the latter, arranging the fullness at the top to suit the figure. Fuller information regarding both patterns will be found on page 800.



Sofia Wrapper. (FRONT.)

Carmenta Basque.

THE three views given of this basque illustrate it so accurately, and give such an excellent idea of the manner of combining materials, that it seems hardly necessary to give any further description. It is represented made in steel-gray cashmere, bright-colored plaid surah, and dark blue velvet, and the large ornamental buttons are of old silver. The illustrated method of arranging the materials is by no means obligatory, and the disposition may be reversed with excellent effect; but plain velvet is always best used for the accessories. The interior view fully explains the manner of fastening, and also furnishes many suggestions for finishing. Put whalebones at all the seams, and run them down to the extreme lower edge. For directions regarding the pattern, quantity of material required, etc., see page 800.

Apphia Mantelet.

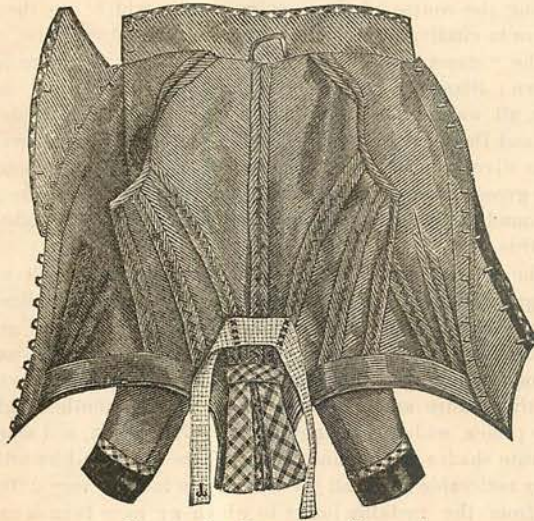
(See page 793.)

AN especially simple design, made in black figured velvet trimmed with Chantilly lace and narrow jet passementerie. The bonnet is of black velvet, trimmed with Chantilly lace, jet ornaments, a bow of red and yellow ribbons, and a cluster of flowers made of velvet of the same colors, set in foliage. The model of the mantle is so simple, that it might be used for one made of cloth or woolen goods; and yet by the addition of jet ornaments—a pointed piece back and front, epaulets, and jetted pendants over the lace—it can be made very dressy, and will look nicely made in almost any rich fabric. It is a convenient design for *demi-saison* because it can be so easily removed. See page 800 for information about the pieces in the patterns, sizes, etc.

Veronica Waist.

(See page 792.)

THOUGH having the effect of a yoke waist, this pattern is really a cuirass basque with a box-plait let in the middle seam at the back, a yoke faced on back and front, and a



Carmenta Basque. (INSIDE.)

(See page 790.)

full piece added on the front, which gives it the appearance of a blouse. There is no material excepting the very dressiest for which this model could not be used, and combinations will readily suggest themselves to any one. Velvet is always effective for a yoke, and can be employed with any other material. The yoke might be faced on the plain basque and the full front omitted if preferred; but as it is shown it will be found very becoming for a slender person. The idea might even be utilized for freshening up a partly worn basque. See page 800 for directions about the pattern.

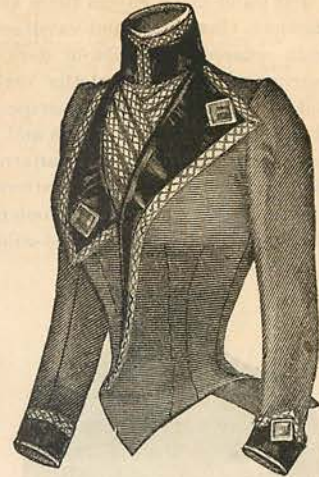
Vincentia Jacket.

(See page 789.)

As remarked elsewhere, the jacket is the regulation general wrap for matrons as well as young ladies, and is the garment *par excellence* for young ladies for all occasions. The "Vincentia" is jaunty and becoming, and not too dressy for all ordinary purposes. It is represented made in dark gray ribbed cloth, bound and trimmed with a closely woven braid of a still darker shade, and having epaulets made of cord matching the braid in color. The hat is of black velvet, the edge finished with a gray cord, ribbon in two shades of gray surrounding the crown and forming a full bow at

the back, a jet ornament on the front and a full cluster of black ostrich tips completing the garniture.

The jacket is tight-fitting, of about equal length all around, and the plain tournure at the back is only broken by a narrow lap at the middle seam, extending to the waist. Favorite colors for autumn jackets are mentioned in the "Review," and some other details are given in the article on "Jackets and Wraps." Preference is for braid of the same color when it is used for trimming a jacket, but black is seen on almost all



Carmenta Basque. (FRONT.)

(See page 790.)

colors. Cloths of light weight are lined throughout with repped changeable silk or colored surah, and there are silks with narrow stripes and fine checks that are specially intended for the purpose. Heavy cloths are unlined, as to the body, but the sleeves are always lined with a silken or smooth goods for convenience in assuming and removing. See page 800 for particulars regarding the pattern, etc.

Evadne Drapery.

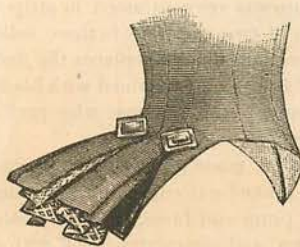
(See page 792.)

THIS model is especially desirable for woolen fabrics, but could be effectively used for silk. The effect of the back looping is very elaborate, but it is really very simple to arrange. It needs for a foundation a plain gored skirt, and this may have kilt-plaiting or a plain valance across the front and sides if liked. It will combine nicely with almost any style of basque or waist, and can be recommended as a drapery that will remain in place more permanently than most styles. A simple short apron can be substituted for the long one with excellent effect, and this change is desirable when the skirt is plaited. For direction about putting the pattern together, see page 800.

Autumn Dress Goods.

THE new dress goods are as noticeable for their brilliant colorings as for their great variety. What need to wander in the autumn woodlands to feast the eyes on the sumptuous colors of dying leafage, when the city shop-windows are crowded with lovely materials of rich colorings so beautifully contrasting and blending that in contemplating them their original purpose may well be lost sight of for the moment?

In solid-colored goods, fine cashmere and camelette take the lead: the latter is a heavy grade of goods resembling camel's-hair, but has the smooth effect of cashmere. All the fashionable colors, light and dark, are well represented in this class of materials, and all the colors required for combination with silk and moire antique may be found with little difficulty.



Carmenta Basque. (BACK.)

(See page 790.)

For tailor-made gowns there are mixed and multi-colored cheviots, Chuddahs, and cassimeres, and many qualities of plain colored diagonals in dark shades. The feather, or herring-bone striped, cloths may be had in plain colors, and also in parti-colored stripes which produce a sort of *chiné* effect. Broken checks and plaids, barred stripes, and *damier*, or checker-board, patterns are used to some extent; and the tufted gingham patterns of the summer are reproduced in light-weight woolens for autumn. These are accompanied by plain, solid-colored goods to match, and



Veronica Waist.

(See Page 791.)

many of them are put up in *cartons*, or boxes, with a certain number of yards of each, striped and plain, and a plate illustrative of the style of combination. Usually the striped fabric is the secondary one, and is used for underskirt, vest, and accessories. These tufted striped woolens show rich effects of color, and are quite dressy when of good quality.

Woolen-backed velvets are made in similar effects of color, and frequently three or five different colors—not shades—appear in the same material. Plain goods in one of the colors is chosen to make up with such a fabric. *Coupé* and *frisé* plush effects in color combinations of plaided stripes and bars characterize many of these velvets, and some of them are in plain stripes of plush with pile of different lengths.

Shaggy effects are likewise observable in many woolen goods, some having a straight or serpentine stripe of shaggy, uneven-looking wool on a smooth-finished woolen foundation. These may be made up either in complete costumes or combined with plain woolen goods. The striped goods can be employed for drapery or underskirt, as preferred.

Some goods with the surface shaggy all over are shown, but smooth-faced cloths are in the majority, especially in the finer grades of goods, and their use is indicated for early autumn wear. Brocaded serges are shown in black goods, but they are not likely to be generally used; although in combination with plain velvet they sometimes have a pleasing effect. Plain serge is always available, and can be made up plainly, or combined with faille Française or moire antique of the same color or one of the fashionable contrasts.

In colored woolens, reds and browns have most popularity and struggle for supremacy. Reddish browns, and brownish reds, and simple reds and browns are contrasted in stripes and plaids; or a combination of two materials in these solid colors is arranged. Plum in various shades replaces the *fadé* heliotrope; Gobel blue and fawn-color trimmed with black braid still maintain their vogue; and for those who prefer it, *mousse*, the soft moss-green, is very stylish.

Some of the new costumes are made of cloth of two contrasting colors trimmed with pinked-out edges in alternating rows of the different colors: plum and fawn, iris and drab, cactus red and autumn brown, and sometimes black with a color.

Plain black serge is sometimes enlivened with jet or the

brilliant effect of black moire antique in combination. The untrimmed skirt is made of the silk and draped with the woolen fabric, and the basque is of serge with a chemisette of moire. Velvet and woolen in combination form a heavier costume, and will be used for winter house toilets; but a little velvet used to trim a woolen costume has a pleasing effect. It is generally employed for cuffs, collar, a V-shaped piece on the basque, front and back, and a bow for the drapery, if liked, just as it was used on the seersucker and gingham costumes during the summer. Other garnitures used on woolens are heavy braids and passementeries of flat silk appliqué in separate patterns, which are more fully described elsewhere.

Silken Fabrics.

A HEAVY rep characterizes all the newest importations of faille Française, which have a larger cord and softer effect than gros grain, and yet are not as heavy as Ottoman. The richness and beauty of faille Française is unequalled in any other similar weave, and it harmonizes admirably with the changeful sheen of moire antique, in combination, its even luster affording a resting-place for the eye, weary with following the course of the varying ripples which lose themselves in circling or spreading waves on the latter fabric.

The "street colors"—such as Cuban, leaf, and autumn brown; Siam, or copper brown; ocean, *luciole*, and marine, all water-blues; the darker navy blue; Bogota, dahlia, and Dante, reddish violet tints; various shades of gray, from silver to lead color; dove drabs; *amandier*, or almond-tree green, Russian green, and other favorite colors—are to be found in these heavy-repped failles, as well as in lighter qualities.

The evening shades in these silks are admirably selected for gas-light, and include a bewildering variety of delicate tints, such as azalia and Sappho pink; *rose antique*, and Cendrillon (Cinderella), ashes-of-roses; biscuit, *bambou*, and almond yellow; gloxinia, a pinkish lilac; Marguerite, a violet tint; azure and Paradise blue; Sèvres, another light blue; Suez, which is the new shade of Nile green, and many delicate shades of gray and drab. There is a gem-like brilliancy noticeable about all the new silken fabrics, very different from the metallic luster to which we have been accustomed.

The revival of moire antique will be welcomed by those who consider dress as an adjunct to personal beauty; for the material is almost universally becoming, especially in delicate evening shades, although it is not so pleasing in darker



Evadne Drapery.

(See Page 791.)



Apphia Mantelet. (FRONT.)
(See Page 791.)

less striking, but not less elegant and dressy, and are almost invariably the conventional leaf and flower patterns arranged in undefined yet clearly indicated stripes.

A beautiful brocaded fabric is a soft-finished silk which resembles the Mascot weave, excepting that it has but one finished surface. It is called *lumineux*, and in white is very soft and rich. One pattern has brocaded satin clover heads and leaves on separate stalks, lying, as it were, loosely on the surface, which give the impression of stripes owing to the stems all lying in one direction. The wearer of a satin gown of this exquisite snowy material might well consider herself "in clover."

Velvet, plain and figured, is more popular than ever, and the present season's styles are so diversified in color and pattern that an attempt to describe them, no matter how studied, will still remain only an attempt.

Stripes are the vogue: not only simple stripes, but figured, broken, plaided, barred, and spotted stripes in such a marvelous combination of weaves and colors that one would suppose the kaleidoscope had been studied for patterns. Faille Française alternates in stripes with satin and velvet in two or three colors, such as Russian green, *genêt* (a deep Naples yellow), and reddish brown; or *amandier* green, *bambou* yellow, and gloxinia, a new lilac; and other carefully arranged color combinations. With these brilliant fabrics, one of the prevailing colors in the goods is selected in plain faille or velvet for a combination.

Two toned velvets are more elegant although less showy, and brown and yellow, green and pale green, black and silver gray, etc., are used in combination with plain velvet of the darkest color.

Coupé and *frisé* plush enters largely into the weaving of the velvets, and plush with the pile of different lengths

colors for ordinary costumes. In biscuit, light blue, and delicate green, moire antique finds its happiest effect.

Brocaded moire antique is as rich as one could desire; and while the various patterns of different wave-effects in plain moire antique afford a great variety for choice, the brocaded moire presents an entirely different field for selection. The patterns, although usually leaves and conventionalized flowers, are arranged in stripes, and without any of the freedom of ordinary brocades. The raised appearance of faille figures on moire antique or satin is very peculiar, and has almost the effect of velvet. Satin figures on moire antique grounds are

appears in separate blocks or bars. A barred stripe with a canvas-like weave of satin alternating with a plush stripe of a darker color is a favorite design in velvet; and stripes of equal width of velvet and faille with moiré edges like ribbon are likely to be popular. Where separate figures, such as scrolls, moon-spots, peas, and polka dots of Ottoman or velvet are used in these combination fabrics they are arranged in stripes, and contrast with plain stripes or other figures.

Few floral designs are used in velvets, for arabesques, set figures and geometrical patterns fill all available space so completely that the conventional blossoms bloom only in *chiné* effects on moires and silk gauzes for evening; and so far as velvets for ordinary wear are concerned, stripes take up so much room that the poor flowers are crowded out.

Fashionable Colors.

THE new shades are a trifle more brilliant in effect, and all of the favorite colors are intensified in the new tints.

The various brownish reds, the rose-tinted shades of gray, and many hues of plum are mostly favored among the latest importations of woollens; and while it goes without saying, that all the new colors are seen in every class of goods, yet certain shades seem to have more prominence in some fabrics than in others.

For instance: plum, Carmelite (which is a deep grayish purple), dahlia, raisin, or grape, Marguerite, and similar shades of rich bluish purple or purplish blue are most frequently seen in cashmeres and other fine woolen goods; while the Gobelin blues and colder colors, such as serpent, *aspic*, thyme, etc., all greenish-olive grays, are most liked in silken textures, such as faille and moire.

The new reddish browns are about equally favored in silks and woollens, and the newest shade appears as Morocco, a tint darker than Cuban brown, yet lighter than *acajou*, the popular mahogany color, and which combines more smoothly with moss-green, fawn, and Gobelin blue in the materials which show these colors in combination. *Écureuil*, or squirrel, is another favorite shade of reddish brown, deeper yet than Morocco; and then there comes a whole gamut of colors in brownish reds, called Florentine reds, the deepest or brightest shade, which is almost free from the brown tint, and called cactus red, being used most effectively in combination with pure Havana brown, which has generalized its name a little and appears as Cuban brown.

Tuile, brick-dust color, is a shade of red which takes for combination some dull green such as *terre*, a deep, dull olive; but most of the lighter reds, such as *terre d'Alsace*, or Alsatian soil, *Cendrillon*, Cinderella, *rose antique*, etc., have an ashen tint modifying the earthy red and softening the dull color to a delicate hue.

The newest shade of blue, more blue than Gobelin, is ocean, a deep sapphire tint, just the color of the hollow of a rising wave as it curls before it breaks. This beautiful translucent effect is observable in many of the lighter shades



Apphia Mantelet. (BACK.)
(See Page 791.)



FASHIONABLE MILLINERY.

(For Description, see Page 796.)



DRESSY DETAILS OF THE TOILET.

(For Description, see page 796.)

of blue, which might be called water-blues, they are so clear—yet not metallic—in tone. In moire antique these colors have a most happy effect.

Most of the yellow shades are duller in tint, and blend well with the vivid hues of contrasting colors such as dark green or blue, brown, Siam, which is a rich copper-color, and various shades of brownish red. A bright orange-color, however, is very prominent, and harmonizes with many of the new shades.

Trimmings for Woolen Goods.

PASSEMENTERIES are shown in colors to match all the prevailing shades of woolen fabrics, and come not only in the usual galloons, but also in separate garnitures for waist and skirt. Some of these have a military character, and appear in brandebourgs, *foutragères*, and shoulder ornaments, with olives and balls pendent from black braids, which are used on colored cloths or black.

Many of these waist garnitures appear in V-shaped appliqués of silk-cord passementerie, and plaques of the same for skirt garniture. A ladder-like arrangement of silk passementerie is also used for skirt garniture, and is generally seen placed over a silk or moiré panel, and these relieve the dullness of a woolen costume wonderfully.

Steel and gilt cord passementeries are used on navy blue, Russian green, and fawn-colored jackets, and gilt braiding is used for dressy jackets. The plain colored silk-cord appliqués and braids are seen, however, in much greater profusion.

Jet galloons are used on both colored and black serges, but the employment of jet as a garniture for woolen costumes is questionable as a matter of taste, and cannot be regarded as a leading fashion. Fine silk braid stitched on flatly is a favorite finish for tricot cloths and fine woolens made in tailor style, and Hercules braid is liked in single rows for serges and heavy woolens.

Braiding in patterns is a favorite garniture for tailor-made gowns of smooth-faced cloth: the designs are open and form large scrolls and arabesques on the front of the basque and side of the skirt.

Fashionable Millinery.

(See Page 794.)

No. 1.—Close-brimmed round hat, with the high crown covered smoothly with cactus-red crape. The wide upturned brim is faced with deep red velvet and edged with heavy gold cord. A cluster of light red ostrich tips is placed at the top of the crown, and back of them is a long-looped, tied bow of cactus-red, picot-edged ribbon.

No. 2.—This unique shape has a foundation of black silk covered with plaited ruffles of black Chantilly lace caught with jet beads. The brim is divided at the back, faced with black velvet and a jetted galloon, and brought forward toward the front around the crown. A black ostrich tip droops forward from a cluster of lace ruffles on the crown, and a longer plume falls over the back.

No. 3.—Sailor hat of dark blue French felt, with a high crown, and a narrow brim faced with velvet of the same color and edged with gold cord. The trimming is dark blue faille ribbon tied around the crown and in two bows on the front, with two scarlet *coq* points run in the loops.

No. 4.—Dark plum-colored velvet hat, with the wide brim drooping at the right, and rolling high on the left side in two widely separated divisions. A scarf of heliotrope moire antique is fastened around the crown with fancy gilt-headed pins, and the full cluster of soft ostrich tips, at the left, shade from the palest Ophelia violet tint to dark heliotrope.

No. 5.—A stylish bonnet of unique design. The crown is covered with a full draping of Scotch plaid velvet with silk ground. The close brim divides in front, forming two points turned up against the crown, and is faced with plain dark green velvet, and ornamented with a jet crescent. The outer side of the brim is covered with gold lace interwoven with dark green chenille, and a jet arrow is fastened on the right side. The strings are of narrow dark green ribbon with velvet edges, and are tied in a many-looped knot under the chin.

No. 6.—Black velvet hat, with the wide brim caught up in front toward the left. A picot-edged white French faille sash-ribbon is draped across the right side of the crown, and a full cluster of loops of narrower white ribbon fills the space on the left side where the brim is fastened up. A cluster of shaded ostrich tips, white and delicate green, completes the garniture.

No. 7.—The wide, closely rolled brim of this stylish model is faced with brown velvet covered with rows of fine gilt cord. A puffing of brown velvet in which is set a large cluster of yellow and brown coreopsis, and a rich ornament of gold-beaded tulle and passementerie at the left form the garniture.

Dressy Details of the Toilet.

(See Page 795.)

Nos. 1 and 2.—These illustrate a simple method of ornamenting the front and sleeves of a dress, so as to vary the effect of the same costume. Almost any decorative material—velvet, plain or fancy silk, tulle, lace, crape, etc.—can be used for the purpose, a bright or light color being usually preferable. The bows may either match or contrast. For the waist, a width of about twenty-two inches will be needed, and it should extend from four to five inches below the waist line. For the sleeves, the strip should be about ten inches wide, and gathered in a little, front and back. A bow can be substituted for the loop, if preferred.

Nos. 3 and 4.—The back and front view of a morning cap made of cream-tinted plat Val lace, trimmed with bright-colored plaid taffetas ribbon.

No. 5.—A sash bow, and a smaller bow for supporting loopings in the skirt drapery. The illustrations represent double-faced velvet ribbon—the larger one made of sash width, and the smaller of ribbon about half as wide—held by gilt buckles. They can be made in any kind of ribbon, or of piece silk or velvet.

No. 6.—A comb with shell teeth, and the top of old silver, chased.

No. 7.—A simple style of coiffure, that can be appropriately ornamented with a comb similar in style to any of those illustrated.

Nos. 8, 10 and 11.—Novel styles of shell combs. Any of the combs illustrated can be used to ornament the coiffure or to support the bonnet.

No. 9.—A morning cap made of white mull edged with Fedora lace, and finished with a rosette of pale blue "baby" ribbon.

No. 12.—Morning cap in net shape, made of fine Oriental lace net, trimmed with edging lace to match, and a full rosette of pale green and pink "baby" ribbon.

Handsome Trimmings and Laces.

JET and beads massed as galloons or wrought in the ordinary passementerie patterns are used on all classes of fashionable dress-goods, especially cashmere and faille; but the selection of a suitable garniture for a special color or fabric is a matter for deliberation, so varied are the colors and shapes of separate ornaments.

Some of the trimmings in colored beads are of extremely delicate brilliancy. Their iridescence is not a changing, shifting radiance of transitory shades, but a contrasting effect resembling jewels set in alternate colors. In the galloons of colored beads, this manner of arranging them results in the admired *jardinière* effects. Other and newer colored passementeries are of gilt cord with gay-colored tinsels woven in a *chiné* effect, and these, in spite of their bright colorings, are quieter in tone than the garnitures with incrustations of jewel-like beads.

Separate pieces for waist garnitures are made of both these styles of passementerie, and also of black or solid-colored

jet. The patterns are usually flat galloon-like pieces in pointed shape for epaulets, cuffs, V-shaped pieces for front and back, together or separate; and there are collarettes in every variety of shape and with every style of ornament.

Yokes of beads, or of Oriental embroideries of gold cords, beads in colors, and silk, are imported for evening dresses; and for the street there are beaded ropes of passementerie, forming *châtelaine* girdles to match the gown. Less showy girdles are of plain colored silk cord, and for ladies who do not care for the brilliant effect of jet, there is an infinite variety of braided silk-cord appliquéés, both in separate pieces and by the yard. Other trimmings of braid are used to a great extent upon all grades of woolen costumes, as described in another column.

Buttons are usually large and very showy for outside jackets and coats, and those most liked are of bone or tortoise-shell, with eyes in the center. Small fancy buttons, ball-shaped or hemispherical, are used for dress waists and the vests of jackets. Bone, ivory, pearl, jet, or beaded crochet buttons are selected in inconspicuous colors, according to the dress goods; for with garniture already excessive, the buttons retire to a less prominent position.

Chantilly, Fedora, and Marquise trimming laces come in wider and heavier patterns for trimming autumn and winter robes. The usual width is from seven to ten inches, and it is put on with rather scant fullness, whether as an edging or in flouncings. The black Marquise laces have the designs outlined with a light mohair cord which emphasizes the pattern but adds very little to the weight. Many of the narrower widths are made with a straight pearled edge, like ribbon or galloon, and can be used either as insertion or edging. These insertions, black, white, and in colors, are used in alternate rows with lace and *moiré* ribbon of equal widths to compose draperies for evening toilets. Jets, jetted fringes, and *grelots* are employed in profusion with black lace and *moiré*, made up in this style.

Embroidered net is a species of lace with heavier effect, and in white recalls the appearance of Oriental lace, but is more silky and rich. It is shown in flouncings and trimming widths to match, and a line of white net indicates where the two widths are to be cut apart along the edge. Four and a half yards is the usual quantity for a toilet, and it can be draped over silk, *moiré*, or any of the finer silk-warp woolens. A quantity of ribbon is used also as garniture for such a dress.

Moiré ribbon with picot edges has achieved a great success, and from the quantity used seems to be the favorite not only for bonnet strings and other millinery devices, but also for bows, and dress garnitures generally. French *faillie* ribbon with satin or crape edges is also stylish, and by some it is preferred to the newer *moiré* ribbons.

Jackets and Wraps.

BRAIDED cloth jackets constitute the favorite outer garments for the intermediate season. Dark shades of the leading colors that can be worn with any dress are selected in the usual materials,—diagonals, corkscrew cloths, feather chevrons, and Meltons. The braiding is done in an elaborate design and in the same color; or fancy tinsel or gold and silver braids are employed for very dressy styles.

These jackets are a trifle longer, and either single or double breasted; the single-breasted jackets being used for the finest cloths and for the most dressy wear, and rough-finished goods made double-breasted for ordinary wear or traveling. Gay surahs in plaids or stripes, and changeable plaid or hair-line striped repped silks, are used for linings;

but these do not show except when they are used as hood-linings for jackets of striped or checked cloth. Vests of a contrasting color—frequently white—are set in some of the more dressy navy blue, brown or green cloth jackets, and very often the vest is braided with gold and fastened with small, flat gold buttons, while the remainder of the garment is finished simply with stitched edges, and two or three large lasting buttons are set on each side of the front near the waist, and at the back.

Newmarkets and raglans for serviceable usage are made of thick Scotch tweed striped or plaided in blue and brown, red and brown, gray and blue, etc., and some have tinsel threads woven through which gives an illuminated effect to the rough surface. These garments, which cover the costume completely, fit perfectly to the figure as far as the waist line, and have slightly flowing or coat sleeves, a high collar, and a pointed hood or a deep cape; and the skirt is very full, and laid in deep plaits or gathered at the back.

Dressy wraps for the *demi-saison* are a combination of mantilla and visite, with sleeves cut on the back pieces, and square or pointed tab fronts. Plain or figured velvets are used for these wraps, and the figured velvets are often enriched by outlining the designs with a beading of steel or gold. The garnitures are thickly massed lace forming a moss-like edging, and rich plaques and Vs of passementerie thickly incrustated with beads.

The "Visite-Basque," illustrated in our last number, is made up in various materials, with very dressy effect; and this style of wrap is very suitable for reception and carriage toilets.

Autumn Millinery.

THE first fact evolved from the bewildering chaos of brilliant colors and rich materials employed in the newest importations of autumn millinery is the great profusion of *coq* feathers, mounted in plumes, jaunty aigrettes, and clusters, in all the natural and fashionable colors and combinations. Pheasant, ostrich, and other fancy feathers are used to some extent separately; but frequently *coq* feathers are arranged in combination with these also.

Color combinations in plain *coq*-feather *piquets* are brilliant but delicate, green with some other color being especially prominent. A bright crimson and tender green in the same aigrette, although so vividly contrasting, blend in a most artistic manner. Some of the feathers are lightly touched with gold paint or tinsel on the tips or edges, which often produces a very rich effect, especially on brown, black, or green *coq* feathers.

Whole birds mounted are occasionally seen in exquisite colors, not always those of their natural dress; and clusters of tiny birds are assembled around feathery aigrettes which suggest the tree-tops, all their little heads pointed upward and towards the center, three or five birds in each cluster. These small birds are all in their natural feathers, and mounted to look as life-like as possible. The favorite and most novel cluster, however, has the head and breast of a bird combined with curling or curving tail-feathers and an aigrette, and sometimes the claws are gilded and added. One such ornament usually is considered sufficient; but it is not uncommon to see two exactly matching, but arranged for right and left, as if they were opposite sides of the same bird, placed on either side of a bonnet.

Feathers are also used for whole hats or bonnet-crowns; and the latter are lovely with the whole crown of soft, overlapping feathers of Nicobar plumage uniformly broken up by numerous little uprising crests of the feathers on the gleaming surface, which is iridescent, and gorgeous with

green or crimson feathers like those of the lophophore, or Impeyan pheasant. These feather crowns are used with velvet or illusion puffings, composing dressy bonnets for evening wear. Feather coronets for the front are made up in the same brilliantly illuminated plumage, and ostrich-feather trimming, for facing, is made in strips, of the curled



Cicely Dress.

flues sewed on in overlapping clusters in a double row, as they are cut from the plume. Shaded, changeable, and variously dyed feathers are used in this way.

Feather turbans have reappeared, the brown and golden pheasant feathers and metallic-hued black having some prominence.

Ostrich tips are used but sparingly, and are mounted in clusters of five or seven with a central aigrette, for trimming the straw round hats to be worn

early in the season; but even for this purpose the aggressive *pointes* of gay or black *coq* feathers take the lead. Other prominent millinery materials are separate crowns and piece velvets in all colors, both plain or beaded with colored or jet beads. Square, flat jet nail-heads are sewed regularly on colored velvet, and on pale or delicate greens, pinks, and other light colors are pleasing in effect; but their use on dark shades of velvet seems like an innovation. Fancy velvets in gay colors or covered with Oriental embroideries are used for crowns and garnitures, and rich pieces of work in mixtures of embroidery, beading and gilt are employed in the same manner. Moiré silk is also a favorite millinery fabric, but the quality used is not the French moiré: it rather resembles moiré antique, except that the water-marks have a less rounded appearance, and look as if drawn out in lengthened waves.

Small fancy, pearl, and gilt-headed pins are used to secure the fabric to the frame, in various folds, plaits and convolutions, impossible to describe, and some very rich ornaments in amber shell are selected to add to the embellishment; but these seldom constitute the finishing touch: it is the handsome feather, or breast and head of a bird, with gilded claws, and gilded beak perhaps, or a cluster of painted tips, that is the chief ornament.

Other millinery garnitures comprise gold laces, cords, and braids in profusion, either plain—that is the gold lace alone—or combined with colored chenille. All the new colors in fine wired chenille are used to interlace amid the open-work of gold or silver lace, which is used in plaitings or slightly fulled on dressy bonnets.

Bonnets are usually small and close-fitting, with a tendency to lower crowns. The round hats are also a trifle

lower-crowned, but the brims are shaped in such a variety of upturnings and projections that it is impossible to say which is the most popular shape. Some roll up in front, others are turned in a sharp point against the crown at the back. It must be a very plain face that will not find amid this multiplicity of forms one to accentuate its most pleasing features.

All colors to match the new costume fabrics appear in the fine and fancy straws for early autumn, and these are large enough to sustain considerable garniture. Felts and beavers are imported in grays and all dark colors. Turbans are seen in the usual English style or with high indented crowns.

Strings are of velvet, moiré and plain gros-grain ribbon, and of medium width. Many of the moiré ribbons have the favorite picot edge, but the faille ribbons with moiré and crape edges are chosen for the more elegant bonnets. Fancy moiré ribbons with *jardinière* stripes are used for garnitures as well, and, on some of the plainer bonnets and hats, ribbon loops in widths of three or four inches, or narrower, sometimes constitute the sole trimming.

Illustrated Fashions for Children.

Cicely Dress.

FOR the light and medium weight woolens that are shown in such great variety this season, this simple model is very desirable. It consists of a moderately full skirt joined to a rather long waist that is plaited in the back and full in front, and the joining is concealed by a wide belt, the points of which just meet in the back and front. The sleeves are only moderately full; and for heavy goods coat-sleeves could be substituted.

For ordinary wear, the bright-colored plaids are very becoming and durable, and variety can be given to the effect by making the skirt bias, as illustrated; or it can be made straight if preferred. If the collar, cuffs, belt, and bretelles be made of velvet, and a velvet band used on the skirt, they will add greatly to the effect, whether the material be plain, striped, plaided, or figured. Plain red, blue, gray or brown flannel can be trimmed with braid.

For dressier uses, cashmere or soft silk of a light color in combination with velvet of a bright contrasting color—cream-color with ruby, moss-green, or violet-blue, for example—and lace or fine embroidery for trimming, will make up nicely after this design; or any of the pretty, soft, plaid surahs in light tints, with lace in finish.

The design is also an excellent one for washable goods. For additional information regarding the design, sizes, etc., see page 800.



Aline Dress.

(See Page 799.)

Aline Dress.

(See Page 798.)

THIS furnishes a model for a dress for smaller girls, and a simpler design could hardly be desired. The skirt is laid in broad box-plaits all around, and the waist is the same back and front, and is an improvement, for heavy goods, on the very loose blouse-waist.



Della Cloak. (FRONT.)

The design can be suitably made in all materials appropriate for children's wear, excepting such unpliant fabrics as velveteen, corduroy, etc., and these could be used in combination with some lighter goods, in a similar manner to that illustrated. For flannel and serge, braid or velvet ribbon will furnish an excellent trimming; and instead of using another material for the yoke and cuffs, the dress could be made of the same goods throughout, and trimmed with braid in rows or in a pattern.

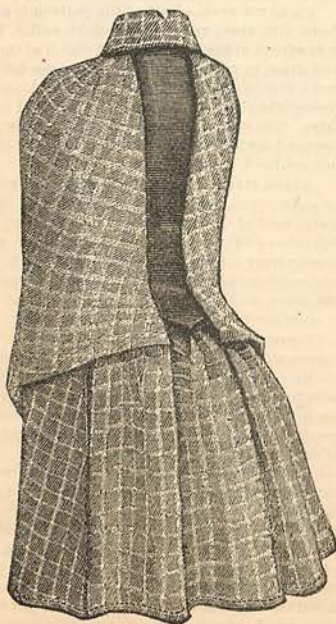
For further details about the pattern, see page 800.

Della Cloak.

As a rule, a larger and more protective garment is chosen for girls under ten years of age than for misses. One reason for this, probably, is that the smaller girls outgrow their garments most rapidly, and the short-comings are not so noticeable as in the case of a shorter and tighter vestment; but the custom has good taste as well as economy to support it; for a long, rather loose-fitting garment is always more becoming to a small child than a short, tight one.

The "Della" cloak is a comfortable, becoming, and thoroughly practical model, suitable for autumn or winter wear, according to the material in which it is made.

The back view represents it made in a rather dark brown cloth with indistinct checks formed by lines of a yellowish-brown tint, with the piece down the back of brown velvet; and a brown velvet facing finishes the front edges of the sleeves. In the front view it is shown made in a heavier, rough cloth, suitable for winter wear, in two shades of brownish red, with pipings of red gros-grain



Della Cloak. (BACK.)

silk back of the facings on the sleeves, and a red ribbon bow at the neck; and the piece down the back is of red silk.

There is an almost endless variety of checked and striped cloths in which the lines are more or less distinctly defined, and of mixed cloths, more or less rough on the surface, which show two and sometimes three colors or shades in combination: two shades of gray with tiny flecks of red showing through; brown with yellow or red; red with brown and yellow; red, yellow, green, and fawn-color in combination, etc.

These require a solid-colored material in combination, and said material may be velvet, silk, or a woollen goods of different weave, and of any one of the colors in the cloth that may be preferred.

Solid-colored serges with the twill very distinct are also liked for cloaks, both for ladies and children; and these are finished with stitching close to the edges, or with braid disposed in rows or in a pattern: preference being for black braid, excepting on brown.

The "Della" is a sack shape in front, with the skirt attached to the bottom of the waist in the back. For cold weather, the cape-sleeves can be supplemented by extra coat-sleeves that can be sewed in the armholes, or secured with tapes or buttons. A lining throughout is a matter for individual decision: it would not be necessary with heavy cloth, in fact, might be omitted altogether when very heavy goods is used; but a lining in the waist part would be advisable, and interior facings, about four or five inches wide, will be necessary down the fronts and on the sleeves, to give a neat finish. Open the seams and bind the edges separately, if the lining is dispensed with.

The sizes furnished, the number of pieces in the pattern, an estimate of the quantity of material required, etc., are stated on page 800.

Thora Jacket.

FOR the first cool days of autumn a light-weight wrap is a necessity; and for misses' use the jacket is the garment *par excellence*. The simpler it is the better, of course, for practical purposes; but there are simple additions and dainty touches that add much to the general effect and yet cause little extra trouble in the making.

The "Thora" jacket is quite dressy in effect, and yet it is extremely simple in construction. It is perfectly tight-fitting, of nearly equal length all around, and the perfectly smooth tournure at the back is broken only by a narrow lap at the middle seam, that does not extend quite up to the waist. The vest can either be sewed on one side and buttoned on the other under the revers, or it can be buttoned



Thora Jacket.

on both sides; with the latter arrangement it can be omitted altogether when necessity or inclination may dictate.

The illustration represents it made in dark green billiard-cloth, with the vest of ivory-white cloth laced with scarlet, and the revers and deep cuffs ornamented with white pearl buttons. The sailor hat is of white felt, trimmed with bright plaid ribbon.

Dark red, dark brown, dark blue, or copper-tinted cloth could be used for the jacket with the same combination for the vest and buttons as is noted above, or fawn or chamois or a buckskin color could be used for the vest, and the buttons could be gilt.

The model, indeed, is susceptible of several changes that would render it simpler in construction and less dressy in effect, and it lends itself to almost any combination of materials that can be suitably selected for an outer garment; and if one choose, it can be used instead of a basque to complete a costume made in any reasonable goods.

As to the changes: two methods of arranging the vest are noted above; another way would be to sew the vest to the jacket on both sides, and button it down the middle with small ball-shaped buttons, or it might be laced all the way down; the revers can be omitted, also the turned-over collar, and the cuffs might even be dispensed with and the sleeves finished with a simple binding or one row of stitching near the bottom, and three small buttons placed at the outer seam.

Velvet of the same or a contrasting color could be used for the vest, collar, cuffs and revers, with the jacket of any style of cloth, plain or fancy; or it might be used for the vest only, and the jacket proper made of one material throughout and finished either with narrow binding or one row of stitching close to the edges. A very pretty effect could be produced on solid-colored cloth by using rows of braid or a simple pattern of braiding on the vest.

The design is suitable for a winter garment, and the lining is a matter of fancy. It must be remembered, however, that the sleeves of cloth garments should always be lined with silk, satin, or some similar smooth-surfaced fabric, to facilitate putting-on and removing.

Directions regarding the pattern, number of pieces, sizes, etc., are stated in the next column.

Descriptions of the Coupon Patterns.

REMEMBER THAT ONLY ONE PATTERN IS ALLOWED FOR EACH COUPON.

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

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

CARMENTA BASQUE.—Half of the pattern is given in 12 pieces: Front, two revers, side gore, side form, back, plaited piece, revers, collar, cuff, and two sides of the sleeve. The opposite notches in the front edge and bottom of the front piece designate the middle and show where the right front is to be cut off. The diagonal row of holes in the front shows where the revers are to be placed, the longer one to be continued down the edge of the left front. The space between the revers can be left plain and buttoned up in the usual way, or it may be covered with a chemisette cut to fit. Join the middle seam of the back as far down as the notch. Lay the extension on the back piece in a side-plait on the inside turned toward the back, and join the revers in the side-form seam. Cut the plaiting for the back whole down the middle, lay it in two box-plaits on the outside, and attach to the inside of the basque just at the notch. The notch in the top of the sleeve is to be placed to the shoulder seam. A medium size will require three and one-half yards of goods twenty-four inches wide, and three-quarters of a yard of velvet.

VINCENTIA JACKET.—The pattern consists of 9 pieces: Two fronts, side gore, side form, back, two collars, and two sides of the sleeve. The row of holes at the top of the right front shows where the revers is to be turned back. The opposite notches at the top and bottom of the left front designate the middle. The right front is to be lapped over the left one so that the holes will match. The notch in the top of the sleeve is to be placed to the shoulder seam. A medium size will require three and one-half yards of goods twenty-four inches wide, or one yard and three-quarters of forty-eight inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

VERONICA WAIST.—Half of the pattern is given in 9 pieces: Front, full

piece for front, side gore, side form, back, collar, cuff, and two sides of the sleeve. The row of holes across the back and front pieces indicates how far they are to be faced for the yoke. The full piece for the front is to be shirred at the top, again at the waist line, and gathered at the bottom; and the back edge is to be placed to the perpendicular row of holes in the front. The extension on the back piece is to be laid in a plait turned toward the front on the inside, and when the plait is laid on the other side a box-plait will be formed. The holes in the cuff show where the revers are to be turned back; and it is to be placed on the sleeve to the row of the holes. The notch in the top of the sleeve is to be placed to the shoulder seam. A medium size will require three and one-half yards of goods twenty-four inches wide, and one-half yard of velvet. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

MYRTILLA POLONAISE.—Half of the pattern is given in 9 pieces: Outer front, lining for front, side gore, outer back, lining for back, collar, cuff, and two sides of the sleeve. Gather the outer front at the shoulder and join in the shoulder seam as indicated. Gather at the waist line forward of the hole, and draw in to fit the lining. Lay five upward-turned plaits in the back edge, and join in the seam between the side gore and side form. Gather the back piece at the shoulder to match the front; and again at the waist line and draw in to fit the lining. Lay the extra fullness in the middle of the back in a triple box-plait on the inside. Lay the extra width at the side form seam in a plait on the inside, turned toward the front. Lay the front edge of the skirt part in two plaits near the top turned upward on the outside, and two similar plaits near the bottom; then match the two clusters of holes to form a burnous plait, and join the edge to the front according to the notches, leaving the burnous plait to fall loosely on the outside. A medium size will require eight yards of goods to make entirely of the same: two yards will make the sleeves and facings. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

SOFIA WRAPPER.—Half of the pattern is given in 6 pieces: Front, yoke for front, back, yoke for back, collar, and sleeve. Shir the back between the rows of holes, and draw in to the required size. Place the notch in the top of the sleeve to the shoulder seam, and hold the sleeve a little full over the top. A medium size will require eight yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

APPHIA MANTELET.—Half of the pattern is given in 9 pieces: Front, back, and collar. A medium size will require two yards of goods twenty-four inches wide, and five and one-half yards of lace.

EVADNE DRAPERY.—Half of the pattern is given in 2 pieces: Half of apron and half of back. Lay the back edge of the apron in five plaits turned upward on the outside; and turn the part below the plaits forward in a line with the longer row of holes and backward in a line with the shorter row, to form the double revers. Gather the front and back edges of the long part of the back drapery, and draw it down to the length of the middle part; then gauge the middle part across, from the top as far down as the slit extends, and draw it in to two inches at the belt and three inches at the bottom. Lay one plait at the top of the longer part by meeting the holes, then begin at the doubled edge of the plait and gather the piece all across, draw it into the proper size, and in sewing to the belt, meet the edges of the plaits in the middle, over the gauging. Tack the drapery, under the looping, to the underskirt, where necessary, to keep it even at the bottom. Tack the edge below the looping to the underskirt. It will require eight and one-half yards of goods twenty inches wide. Pattern a medium size.

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

CICELY DRESS.—Half of the pattern is given in 9 pieces: Inner and outer front, side gore, back, half of skirt, collar, belt, cuff and sleeve. Gather the outer front at the shoulder, and shir it at the bottom below the row of holes, and draw in to fit the lining. Lay the back in a box-plait in the middle, and a side-plait on each side. Gather the bottom of the plaits a very little. Gather the skirt all around. Lay the belt half on the waist and half on the skirt. The size for eight years will require five and one-half yards of goods twenty-four inches wide, and four and one-half yards of trimming. Patterns in sizes for 6, 8, and 10 years.

ALINE DRESS.—Half of the pattern is given in 11 pieces: Front and back of waist lining, front and back of yoke, front and back of outer part of waist, half of the skirt, collar, cuff, and two sides of the sleeve. Gather the full pieces of the waist top and bottom, forward and back of the holes, respectively. Lay the top of the skirt in box-plaits. The size for six years will require three and one-half yards of goods twenty-four inches wide for the dress, and one-half yard extra for the yoke, band, and cuffs. Patterns in sizes for 4, 6, and 8 years.

THORA JACKET.—Half of the pattern is given in 11 pieces: Front, vest, revers, side gore, side form, back, two collars, cuff and two sides of the sleeve. The vest is to be placed under the front so that the holes will match. The notch at the top of the sleeve is to be placed to the shoulder seam. The size for fourteen years will require two and one-half yards of goods twenty-four inches wide, and one-half yard extra for the vest. Patterns in sizes for 12, 14, and 16 years.

DELLA CLOAK.—Half of the pattern is given in 9 pieces: Front, back, skirt for back, facing for back, cape, band for cape, collar, and two sides of the sleeve. Gather the skirt piece at the top. Turn the cape under in a line with the row of holes, and take out little gores where indicated. Baste these gores and those in the shoulders, and fit the cape before cutting them off. The cluster of holes in the top of the band is to match with the one in the cape. The back edge of the cape is to be placed to the row of holes down the back of the waist. The size for eight years will require four and three-quarter yards of goods twenty-four inches wide, and about five-eighths of a yard of velvet. Patterns in sizes for 6, 8, and 10 years.