

MIRROR OF FASHIONS

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

REVIEW OF FASHIONS.—APRIL.

PATTERN ORDER,

Entitling holder to a Pattern, will be found at bottom of page 409.

It is in details rather than in strikingly novel effects that the fashions for the ensuing season differ from those of the past winter. The all-important question, "Is it becoming?" being satisfactorily settled according to the taste of the prospective wearer (and parenthetically it may be remarked, individual taste does not always accord with recognized artistic tenets), the style may be adopted fearlessly, and the tasteful designer of a graceful novelty or the ingenious adapter of a popular model will have plenty of followers.

The majority of the season's models are exponents of the "infinite variety" of which the Directoire and Empire styles are susceptible, and naturally our centennial celebrations have aroused interest in the fashions of a century ago; and the quaint simplicity of some of the summer models, with their full waists, straight, full skirts, and leg o' mutton sleeves, the broad-brimmed hats, and negligently tied fichus, is easily traced to the portraits of that period.

These simple styles are especially becoming for youthful wearers, and they lend themselves so readily to summer fabrics and practical as well as dressy uses, that there can be no question about their universal popularity. For those who from taste or necessity eschew this extreme simplicity, there are all gradations of elaborateness, contributed chiefly by the trimmings or unique arrangements of combination materials, but, as a rule, plainness, in outline at least, will be a distinguishing characteristic of the season's styles; yet so wide is the latitude allowed for the exercise of individual taste, that dresses of the past two seasons, with slight modifications of the draperies, will still be within the pale of fashion.

In all the new models the length of the waist is perceptibly shorter, though not unbecomingly so, and with the Empire corsage it is usually the high arrangement of the broad sash that imparts the very short-waisted appearance. Basques are short over the hips, and, unless the fronts open over a separate vest, a moderately short point is the preferred outline for the front, while the back is a trifle longer, and either in a plain postilion shape, or with the back

pieces, and sometimes the side-forms also, forming short, pointed or shield-shaped tabs.

Round waists are especially popular for all seasonable materials, sometimes plain with applied draperies,—this, usually, for the heavier and less pliable materials,—while the variety of shirred and plaited and tucked and honey-combed and full waists of every conceivable kind cannot be enumerated. Some have the full effect in the middle of the front and back only; others have it all across the front and back, either disposed evenly or in clusters; others, again, have the shirring or tucking arranged to give a rounded or straight yoke effect; or the fullness is massed in the shoulder seams, and the V-shaped spaces left plain or filled in with embroidery or velvet or some fancy or contrasting fabric; while the universally becoming surplice waist is as much a favorite as ever.

Dress sleeves have more or less fullness at the shoulders, sometimes only sufficient to give a slightly high effect, while others are in genuine leg o' mutton style, long, and quite close at the wrists, and finished with broad frills of lace. A perfectly plain, close-fitting coat-sleeve is exceptional; a puff of greater or less depth is added at the top, perhaps another at the elbow, and often a narrow puff, or rather a doubled frill, finishes the wrist; or there may be a puffed or plain pointed piece inserted at the top, extending half-way or quite to the elbow. The bishop sleeve, with a cuff of greater or less depth, is a favorite style for light-weight goods; and there are numerous fancy styles with slashings that disclose an undersleeve. Sleeves, generally, possess an element of comfort impossible with a skin-tight coat-sleeve, which was the despair of the dressmaker, and a constant source of inconvenience, if not suffering, to the wearer.

Collars are lower, and a perfectly plain one is exceptional, unless on a tailor-made costume, or a dress for very practical uses. A puff of bias velvet with a narrow frill at each edge is a favorite finish for the neck of dressy basques, and very full frills of plaited lace or ribbon, like the Medici ruffs, will be very popular as the season advances. A broad tie of mull with the ends finished with lace is a favorite bit of lingerie, and is worn outside the standing collar, and tied in a large bow in front as shown on the illustration of the "Irène" waist.

Indeed, the illustrated costume of which the "Irène" waist forms a part, embodies several of the prominent ideas of the prevailing fashions: the long, full drapery, shirred at the top, and open in front disclosing an under-skirt; the disposition of flat trimming around the bottom and up the front of the drapery; the double-breasted fronts with broad revers; the leg o' mutton sleeves with lace ruffles at the wrists; and the wide tie of mull.

For information received concerning costumes and wraps, thanks are due to B. Altman & Co.; for silks and dress materials, to Stern Brothers; for dress trimmings, to Minge & Brewster; and for millinery, to Thomas H. Wood & Co.



Hortense Coat.—FRONT.

Hortense Coat.

THIS graceful modification of the Directoire style is charmingly made in striped or brocaded silk, satin, or velvet, to wear with a skirt of different material or color, for dressy purposes, and the illustration of the front view shows it made in black-and-white striped silk over a skirt made of a Chantilly lace flounce draped over plain black silk. Plain black silk or satin with the lace skirt would be less showy, and better adapted for practical uses; or the skirt could be of the same material as the coat. Black moiré or brocade for the coat, and plain black faille for the skirt (which could be either draped or plain) would form a handsome costume, or the skirt could be of cashmere or other soft woolen goods. The model is also suited to plain and fancy mohairs, or for silk combined with any of the seasonable woollens.

The effect will be best if the vest be made to match the skirt, or of a material different from the coat; and if a contrasting material be used, it could also be employed for the revers, collar, and cuffs. The coat skirts should be lined with silk or satin, which may either match or contrast in color; and some goods of light quality will need an interlining of crinoline. The plaits at the side-form seams are to be laid in the outside material only, and the lining put in plain. See page 392 for directions about the pattern.



Hortense Coat.—BACK.

Spring Costumes.

LIGHT colors seem to have the preference in materials of silk or wool selected for street wear; and in combination, although the striking effect of dark and light is not abandoned, the more smooth contrasts of corresponding shades of different colors, or "two-toned" effects, as they are called, are very popular. So we see stylish dresses made in various modifications of the Directoire and Empire styles, of camels'-hair serge, ladies' cloth, and similar fabrics in artistic or bizarre combinations of gray and golden fawn-color, blue-gray and *argent*, *café au lait* and *mordoré*, dragon-green and shrimp-pink.

Black is also liked in combination with color, but the "craze" for this effect has somewhat subsided in favor of the "two-toned" effects described above.

The wide lapels and revers of the Directoire coats are faced with contrasting material, usually, or with plain goods matching the groundwork of the fabric used in the coat. The whole costume is not always made of one material throughout, but the coat in combination of two colors or materials is frequently worn with a skirt of a third material or color, such as a black coat with Empire-green facings with

a mahogany-red skirt; but the most elegant dresses are less obtrusive in their effect.

A handsome suit in two shades of fawn-color owes all of its striking effect to the garniture of gold cord passementerie lavishly employed in its decoration. Another pretty costume of bluish gray serge is simple enough, with its bordering of three wide dark-gray satin stripes, and made up with a deep valance which is cut lengthwise of the goods, bringing the bordering around the bottom of the skirt. The same bordering edges the drapery and forms a garniture for the short Directoire basque.

Nearly all skirts of fine wool are draped over silk foundation skirts without lining, which prevents the ungraceful limp effect of unsupported woolen draperies. A narrow plaiting of the woolen goods is sewed around the bottom, but it is completely covered by the drapery or the valance, unless the skirt is laid in accordion plaits, which is a favorite style at present, in which case the narrow plaiting is omitted.

A *soufflet*, or fan-plaiting, is inserted in the front of many skirts, and sometimes several such narrow breadths of unpressed plaits are set in at regular intervals around the skirt, having a very pleasing effect as the contrasting material disappears and reappears with every movement of the wearer. A beautiful yet simple costume is in this style, of dark smoke-brown ladies' cloth, made with a straight plain skirt in which three such insertions of Persian-figured silk are set. With this is worn a redingote of the same material, with the Persian silk facing the lapels and lining the broad brown silk cuffs on the sleeves, which are set in with a slight degree of fullness at the top.

All-black costumes are of faille Française trimmed with jet and jetted velvet passementeries, and made up in combination with black net draperies, which threaten to supersede the figured black Chantilly laces which have been popular so long.

Black brilliantines are stylishly trimmed with jet and ribbon bands, and made up either plainly or in combination with other fabrics, usually silk. One of the neatest of traveling-costumes is made of dark gray mohair trimmed with

bands of picot-edged black ribbon, and very simply designed with an undraped skirt, and a Directoire coat without the long side-pieces of the redingote. Colored ribbons are also used on black costumes, and black on colored, for ornamentation.

Connemara Cloak.

THE front and back of this convenient wrap is shown on these figures, and the pattern is furnished in sizes for ladies



Connemara Cloak.

and misses. Fig. 1 represents it made in plaid cloth in medium shades of brown, the yoke trimmed with bands of brown velvet; and Fig. 2 shows "faced" cloth of light quality, of a dark green tint, trimmed with green silk galloon in which gold threads are woven.

The garment is suitable for a spring wrap, or for cool days in the summer, and will be popular this season for a wrap for traveling or driving. Cloth of light quality, either plain or fancy, and serge are used for these wraps, and for dust-cloaks, pongee and surah are suitable materials. The simplicity of the design renders the model very popular, and the material can readily be worked over into some other garment when one tires of this style. For particulars about the pattern, sizes furnished, etc., see page 392.

Seasonable Outer Garments.

THE prevalence of the Directoire models for street costumes has somewhat cast the independent wrap into a comparatively unimportant place. Still the

elegance which characterizes all the fashions of the season has set its seal upon the short wraps, and on jaunty jackets also.

The favorite style is a jacket that is half-wrap, half-jacket, rather longer than the usual tailor-made jacket, and with long, ornamented fronts opening over a short vest of plain material. Fine qualities of "faced" cloth, in creamy shades of fawn, steel-hued tints of gray, bright dragon-green, coffee or chocolate color, dark marine blues, and greens, are used for these jackets. Braiding, in self-color, in black, in contrasting shades of color, gilt, and silver, is the usual ornamentation. Persian-patterned silks used for



Lady's Costume.
IRÈNE WAIST.—BACK.

usually plainly, the garniture used being applied to the deep, round yoke. Appliqués of gold braid passementerie, bands of braid or picot-edged ribbon, set on vertically around the yoke or in lengthwise bands, or an elaborate embroidery wrought on the yoke itself is used. As a rule no fastenings are visible, but the fronts are secured by a fly underneath.

All of the season's colors are well represented in these cloaks; but the fashionable preference is for very dark green, or one of the lady-like mode shades, in perfectly plain "faced" cloth or ladies' cloth. For summer dust-cloaks, pongee and India silks in heavy qualities will be made in the "Connemara" style, and very often without the shirring at the waist line.

Dressier additions to the costume, called wraps by courtesy, include the jet-beaded capes or collarettes such as were worn last season, the elegant Empire scarf as worn by that mistress of the arts of dress, Josephine, and the wide, three-cornered-mull fichu for morning wear. Probably no one of them will be as much worn as the Empire scarf, which is simply a single width of lace or material three yards long, or long enough to encircle the neck and reach, both ends, to the bottom of the skirt. It may be of surah embroidered or lace-trimmed at the ends, of India silk, of *crêpe*, or *crêpe de Chine*, but most popularly of black Chantilly lace or lace net fastened at the waist with a ribbon tied with long, drooping ends.

facing and vests give a very picturesque effect to some of these jackets, which are very far removed from the masculine nattiness of the long-popular close-fitting jacket.

Redingotes or coats to match or to complete the costume in Directoire style are hardly to be classed as wraps, although they take the place of the latter, and are often made so that they may be worn with various skirts.

For traveling and steamer wear the "Connemara" cloaks are the rage. They conceal the costume utterly, but a graceful wearer can give them no little "style" in wearing, and the full shirring in the back at the waist line, which is held in by a band around the waist on the inside, throws out the fullness in very pleasing folds over the tournure, and gives an appearance similar to that of the Juive sleeves, at the sides, which is becoming to all figures, from the very slender to the stout.

Light-weight cloths of various qualities are made up in this style,

Lady's Costume.

THIS simple and graceful model is especially appropriate for spring and summer materials, and with slight modification would be equally suitable for heavy goods. It is arranged with the "Irène" waist, to the bottom of which is sewed a skirt made of five straight breadths of goods of ordinary width. The waist reaches about an inch and a half below the waist line, and is the same length all around. The skirt (for which we do not furnish a pattern) is trimmed on the bottom and up the front edges with a band of contrasting material, and is joined to the waist only as far as the back darts, and shows an underskirt in front. As far back as the width of the trimming on each side it is sewed plainly to the waist, and the remainder is shirred, and a little more fullness is apportioned for the back than for the sides.

The waist can appropriately be used without the addition of the skirt; and the double-breasted outer fronts can be omitted, and a perfectly plain waist will be the result. The illustration represents the dress made in mahogany-red brocaded mohair trimmed with velvet of the same color, the band on the skirt about four inches wide. The tie is of white lawn, the ends trimmed with plat Val. lace, and encircles the neck and is tied in a huge bow close under the chin. This, however, can be omitted, and a chemisette of any desired style substituted, or the lining, or under-fronts, faced with velvet.

Either a full or gored breadth can be used for the front of the skirt, and it can be secured under the trimming at each side, and a separate foundation skirt dispensed with. A very pretty effect can be produced by having this breadth made of plain goods and trimmed with crosswise rows of trimming. For particulars about the waist pattern, see page 392.

Inzelta Basque.

FOR woolen goods of any weight, silks of any kind, and, indeed, for all washable fabrics excepting the thinnest qualities, this is an excellent model, and it is susceptible of various modification to adapt it to special needs. The skirt pieces are added as far as the back pieces, which are continued to the same depth in double box-plaits that contribute a graceful tournure.

While a combination of goods undoubtedly enhances the effect, it is by no means essential. Still further contrast may be made by using for the added skirt-pieces the same material that is employed for the revers and other



Irène Waist.—FRONT.



Inzelta Basque.

accessories, in which case the pockets should be of the material of the basque, or of beads or transparent galloon. To simplify the design, the revers and pockets may be omitted; and still another variation may be made by using two revers (joining them down the middle), thus forming a plastron.

Velvet, moiré, and fancy silks, either in the same or a contrasting color, can be used in combination with woolens; and plain and figured goods in the same color, or velvet with either silk or cotton fabrics. The basque combines nicely with either a plain or draped skirt. Particulars about the pattern will be found on page 392.

Arvelle Basque.

NOTWITHSTANDING its dressy effect, this is really one of the most practical models that could be designed. The foundation is a plain, tight-fitting, cuirass basque; the outer fronts with Directoire revers, the full vest, square collar, lace trimming, and puffs on the sleeves are but accessories, any or all of which can be omitted, according to individual taste or needs.

As illustrated, it is suitable for the most dressy uses, and can be made in the handsomest materials; with modifications, it can be employed for the most practical purposes

and inexpensive goods. The illustration represents it made of cream-colored *cashmere d'Écosse*, the vest of pale blue surah, and dark blue velvet, and cream-colored lace embroidered with gilt, used for trimming. For washable goods and many other summer materials, embroidery, or even plaitings of the material may be used instead of the lace. It is a good design to be used for a costume of black silk trimmed with Chantilly lace, and the vest can be of lace, or black or colored silk. It can be worn with almost any style of skirt made in the same goods, and is an excellent model for a waist to wear with various skirts. For directions about the pattern, see page 392.

New Woolens.

LIGHT, soft tints in gray, green, grayish-green and greenish-gray, drab, fawn, and olive are favorite colors for spring wear in the new importations of cashmeres and ladies' cloths. A few gray cloths are in telegraph blue and cold shades, but by far the greater number have a suggestion of spring sunshine in the yellowish-green hues which modify their color, and some go still further and display real glints of gold in tinsel interweavings, as the new tinsel camels'-hairs, which make up richly with garnitures or combinations of Persian-brocaded cloth.

The Oriental patterns figure extensively in the handsomest woolens, which are bordered in stripes of figured Persian patterns resembling those of camels'-hair shawls, sometimes alternating with satin stripes in ribbons of a darker color than the cloth. The material makes up handsomely in combination with soft armure silk matching the color of the stripes of satin in the woolen.

Silk-brocaded woolens are among the dressiest of materials, and are made up in combination with silk or plain woolen. These are not figured all over as we are accustomed to see brocades, but usually come in patterns of four or five skirt-lengths with the designs in figures of conventional design, looking as if embroidered upon the skirt after it is made up, as in the dress shown in the "Miss's Directoire Costume" in the February number. An exquisite fabric is brocaded in pale gray *fleurs-de-lis* upon a dark, steel-gray ground.

Bordered cashmeres and serges have plain goods to match, and the woolens bordered with stripes often have striped goods to match, imported in the same case.

Stripes are liked in combination, but it is not usual to see a costume made throughout of either stripes or plaids, although both are well represented in the season's stocks. Shepherd's check and block plaids are liked in black-and-white, and are particularly stylish combined with black, for ladies leaving off mourning.

Plaids and



Arvelle Basque.

stripes in light qualities of fancy woolen goods, for summer wear, have clocked patterns and lace drawn-work effects, resembling the fancy gingham so much liked in cotton dress-goods. Scotch plaids and fancy woolens are much used for children's dresses, and fine printed woolens for house wear and morning gowns.

Mohair fabrics are shown in all the fashionable colors, light and dark, and figured, brocaded, and moiré in colors, and are supplemented with plain goods to match. The mohair brilliantines have excellent wearing qualities, and this alone should recommend them; while the brocades, woven on the Jacquard loom, display all the richness and beauty of silk. The craze for printed fabrics includes mohair, and some of the printed brilliantines are dainty enough to inspire a new Watteau with their coquettish effects of contrasted color.

Challies in beautiful Empire designs are made up with silk or velvet, and their variety is as diverse as the prices asked, which range from the modest valuation of fifteen cents a yard, to \$1.50 for fine all-wool.

Veilings in evening shades are still the favorite summer woolens, yet an improvement, if such a thing could be on the soft, sedately draping material, is the new *crêpe de Venise*, a much sheerer woolen fabric than veiling, and more airy-looking in its folds. Rose du Barry pink, Sèvres blue, Royal Worcester yellow, and all the dainty and crisp colorings of French china are the evening colors in these fabrics. Dainty combinations are evolved from them which would have provoked the envy of Pompadour, and which are admirably suited to girlish beauty. Green is a favorite for these light materials also, and it will probably be some time yet before the fancy for this color fades into "the sere and yellow leaf."

India and Burmese Silks.

ORIENTAL designs still dominate in these, with their strange colorings and mysterious devices which resemble nothing "on earth, or in the waters under the earth." But the marvelous arabesques and Coptic characters are all printed in Lyons, and only the fabric itself is imported from the East.

Yet the art of the designer was not exhausted with the production of these Eastern designs; many of the newest and prettiest of the imported silks are shown in dainty figures and borderings, which are more like the Pompadour brocades than anything of Oriental device. These are made up in Empire styles, with the bordering edging the bottom of the skirt and the draperies, and outlining the folded scarf on the draped waist.

The Burmese silks are more like the Bengalines, and their exquisite tints are pretty enough to excuse the plainest woman for wearing one; for they are really so beautiful in their *chiné* flower patterns that they would distract attention from the prettiest faces of those wearing them.

For morning gowns, the Persian-patterned silks are matchless; the deep border is printed in the richly blended tones and patterns of the Cashmere shawls, and the éceru, cream, old rose, lavender, or Nile green ground is figured with small palm-leaves, and rings or linked squares, etc.

In making up, white and éceru embroideries are used lavishly in combination and as trimming. The usual method of applying as a garniture is to lay the embroidered edging down either side the front, lapped under the folded edge of the drapery or panel, and on the waist in a similar manner. The embroidery is always laid on plainly.

The silks printed in Empire patterns are hardly to be called India silks, although they are of that material. Made up simply with short basque or round waist and bordered skirt, they will be much worn for informal evening entertainments all through the spring.

Dressy Neck-Wear.

No. 1.—Chemisette of fine white lawn, that can be worn with any basque having the fronts cut away either a short distance or the whole length, as it reaches to the waist line. The high collar is made of five folds of lawn arranged over a net foundation. The chemisette is shirred across the neck in front, and at the right a double plaiting of hem-stitched lawn forms a scant jabot.

No. 2.—Collarette and cravat of fine *crêpe lisse* of a slightly creamy tint. The collar is of white silk covered with folds of *crêpe lisse*, and finely plaited *crêpe* is arranged in fan-shape to make a cravat jabot.

No. 3.—Empire scarf of black Chantilly lace, reaching to the bottom of the skirt in front, and tied at the waist by an apple-green reps ribbon. The turn-down collar is of silk of the same color.

No. 4.—Collarette of pearl-colored satin ribbon embroidered with forget-me-nots on two of the loops and ends of ribbon which fasten the collar in front. A width of pale-blue silk gauze is folded around the ribbon band which forms the collar, and a bow of narrower pearl-colored ribbon is tied around it at the back.

No. 5.—Collarette and jabot of embroidered lace and *crêpe de Chine*. The collar of ribbon is covered with a full jabot of Mechlin lace, and edged with a ruffle of the same. The jabot is of white *crêpe de Chine*, shirred across in fine tucks at top and bottom, and finished at the bottom with a ruffle



Young Lady's Coiffure.



Dressy Neck-Wear.

of lace. Clusters of loops of satin ribbon of two shades of violet ornament the collar and jabot.

No. 6.—Collar of wide Valenciennes lace laid in plaits falling over a band of pale rose-colored ribbon. Bows of rose-colored, satin-edged faille ribbon are added.

No. 7.—Ruched collar of picot-edged cream-colored ribbon. A small rosette of plain ribbon is placed at one side.

Young Lady's Coiffure.

THIS simple yet dressy arrangement is almost universally becoming, and is easily achieved. Having had the hair braided for some time in small, close strands, to give it a fluffy effect, comb it all out and twist loosely in the nape of the neck, turn it over the band once to form a loop, and tie; then tie the hair in a loop near the end, pull out the part between the tyings to conceal the turned-under ends, and pin the loop near the crown of the head. The ribbon *bandeaux*

are of rose-pink satin ribbon folded once, and the bow at the top of the head is of loops upheld by fine ribbon wires to keep them in place. A garland of roses with foliage adorns the Empire waist of cream veiling, and both coiffure and waist offer suggestions for a commencement toilet.

Fashionable Garnitures.

EMBROIDERY and metallic effects—gold, silver, bronze, steel, copper—are the prominent characteristics of the new trimmings, and so deftly are they combined in artistic designs that it seems hardly possible to imagine anything more lovely for the purpose. Moreover, so charmingly and cunningly are the colors blended, that, unless specially designed to use with a particular color, most of these rich garnitures can be used with any of the fashionable materials for dresses. Of the latter class are the galloons in various widths with the ground in Persian colors interwoven with



1.—Black Lace Capote.

tinsel cords and threads, on which some graceful design, lily leaves, for example, is thrown up in a solid color, as green, brown, blue, etc.

The popularity of the Directoire and Empire models has, naturally, had an influence on the styles for trimmings, and straight-edged or galloon effects predominate, even in the regular passementeries, not, however, to the exclusion of the favorite irregular effects in the passementeries which can be separated into *motifs* and used for special purposes. These galloons and passementeries, or galloon passementeries as they are sometimes called, come in widths varying from one inch to over a quarter of a yard, some specially popular designs being procurable in several widths, and thus adaptable for vest, perhaps, or revers, cuffs, pockets, panels, and other accessories, to match the horizontal and perpendicular bands that the present fashions demand.

Open-work effects are a special feature, the embroidered trimmings resembling appliquéd designs, while the gimps, which show the color of the dress-goods through the pattern, have an airy effect in keeping with the light fabrics. The favorite *filet* trimmings are again offered, the graceful designs in narrow silk braid filled in with lace-stitches of silk cord or twist; the novelty in this line being the insertion of lozenges of real guipure lace instead of the lace-stitches, and sometimes these lozenges of guipure are themselves connected with lace stitches, without braid, which makes a lighter trimming.

Crocheted and *filet* passementeries, in black and also in that lovely commingling of colors known as Cashmere effects, are used as headings for exceedingly deep fringes, sometimes of twist tied in in tassels, or there may be strands of jet and Milan balls intermingled with the silken threads. Very deep fringes, almost invariably in combination with some such heading, promise to be very popular; and a special novelty in this style is an ornament composed of a

straight heading, a piece about nine inches wide and five or six inches deep, with a fringe from one-half to three quarters of a yard deep. This ornament is adapted for several uses: to place on one or both sides of a skirt, about the height of a pocket, and arranged to be used as such, the fringe reaching nearly to the foot of the skirt, giving the effect of a panel; or on the shoulders of a small wrap, or for a back piece. These are most graceful when made entirely of jet beads, the heading in open mesh of fine beads, and the fringe composed of beads of different styles and sizes.

The same design is carried out in Carrickmacross embroidery in twine, or *ficelle*, with gold or copper threads, one sample having the heading one-half yard wide and three-fourths of a yard long, and narrow, flat pendants of the embroidery replacing the fringe. The *ficelle*, or twine, passementeries are a "high novelty," in linen and twine colors, sometimes intermixed with Cashmere effects. Another special novelty is an appliqué trimming of Suède kid or leather embroidered with floral designs (usually) in silks like the natural colors. This comes in the special design mentioned above, embroidered pendants serving for the fringe; and also in galloons of different widths.

Spring Bonnets.

No. 1.—Capote of black Chantilly lace draped over cream-white *crêpe de Chine*. A cluster of field daisies is the garniture.

No. 2.—Dressy bonnet of Tuscan straw trimmed with a bow of wide cream-white satin ribbon with inch-wide plush border. Two cream-white ostrich feathers edge the bonnet, meeting in front, and an aigrette of peacock feathers completes the decoration.



2.—Tuscan Straw Bonnet.



3.—Green Straw Hat.

No. 3.—Round hat of dark green straw, bound with repped ribbon of the same color, and trimmed with bands of dark green ribbon and loops and bows of mahogany-red and green faille ribbons of different widths.

No. 4.—Bonnet of black lace embroidered with gold tinsel, set on in plaited ruffles curving around to follow the outline of the bonnet, which runs up to a peak in front and a lesser point in the back. A profusion of fine white flowers fills in the space in front, and an aigrette of gilt wheat-ears and a knot of cardinal velvet ribbon complete the garniture. The same ribbon is used for strings.

New Millinery.

LIGHT fabrics, delicate tints, artistic combinations of colors and fabrics, and an almost unlimited use of floral decoration are prominent features of the new millinery. But head-gear, as well as dresses, is "specialized," as it were, and there are as many styles of hats and bonnets as there are occasions for wearing them, and the characteristics are almost as marked as the difference between a tailor-made costume for morning wear, a dinner dress, or an evening toilet.

Low-crowned round hats, turbans, and close-fitting capotes, in the heavier straws with garniture of embroidery, velvet, feathers, and ribbons, are the styles for early spring and general morning wear later; while for Easter and the later season, there are charming creations of lace and gauze and crape and silk muslin and all the host of dainty diaphanous fabrics, of chip, Neapolitan braid, and open-work straws, of silver and gold laces and embroideries, with flowers that rival the natural blooms in beauty,—in single blossoms with long, drooping stems, in prim clusters like cockades, in half-wreath montures, and in long sprays that will encircle the low crown of a broad-brimmed hat and droop from the back, perhaps to be caught on one shoulder or under the chin with a tiny jeweled pin.

The shape of the bonnets differs little from those of last season. The majority are capotes, some with strings of medium width proceeding from the middle of the back; but, as the season advances, strings will be dispensed with for

these close shapes. Others have semi-flaring brims, some slightly pointed or bent into the fish-wife peak that has so long enjoyed popular favor.

Moderately low crowns and very wide brims, some quite straight, others slightly flaring, but all narrow at the back, are almost universal in the hats; the Empire shape, with its very wide brim in front, and only an apology for one at the back, promises to be the favorite for summer. One in this shape is of Tuscan braid and satin straw in stripes, the broad brim faced with fancy straw braid woven with gold threads, and a half-wreath of wheat-ears and tea-roses placed well back so as to rest on the hair. The outside trimming is a large bow of wide, straw-colored ribbon brocaded with wheat-ears, which is set at the left side, apparently tied about a bunch of wheat-ears and cluster of tea-roses.

On both bonnets and hats, the trimming is generally placed at the left side and toward the front; but there are hats, especially those with the brim wide in front and quite narrow and rolled up to the crown at the back, which have the garniture massed at the back and falling over the crown. This shape is to be worn squarely on the top of the head; while the Empire shapes are to be set a little back, so as to display the inside trimming against the brim.

The fashion of matching the bonnet with the costume, while still prevalent, is not so obligatory as formerly; but the hat must be in keeping with the costume and the occasion. All-black hats and bonnets, or black hats with a color introduced in the trimming, preferably in the flowers, still retain their vogue for semi-dressy wear. Black and silver is a favorite combination, also pink or pale yellow with black. Favorite colors, that run through all classes of millinery goods, are the yellow shades, commencing with cream and embracing all tints to bright buttercup yellow; green, from a mere shadow on white, to myrtle, emerald, moss, including not only the yellow tints, but the blue-green lizard shades; gray in the silvery shades and the roseate tints; and rose-color, from the faintest blush, to deep rose-pink that is almost a red.

STRIPES are a leading feature of the season.

SILVER ornaments are preferred for the coiffures of young girls.

LARGE, obtrusive figures are the principal features of the new brocades.

TAPESTRY brocades are as unique and elegant as they are antique looking.

BLACK will be worn extensively, but not nearly so much used in combination as heretofore.

STYLISH combinations of color are chestnut-brown and éceru, mordoré and beige, garnet and old rose, green and white.



4.—Embroidered Lace Bonnet.



Gilda Dress.

Some Easter Toilets.

A LIZARD creeping out to bask in the April sunshine is about the color of the armure silk which composes the full skirt of an exquisite costume to which a Directoire redingote of fawn-colored ladies'-cloth gives the necessary *cachet*. The latter is richly ornamented with gold cord passementerie, and displays handsome *niello* buttons set in cut-steel, three on each side of the front, and two at the back below the waist. The skirt of the redingote is divided into two long draperies, each of which is folded lengthwise in three wide side-plaits, pressed to keep them in place.

Another costume in which green is the predominant color, is a fine ladies'-cloth made up in a full-draped skirt, all of dragon green, a less pronounced shade of the favorite Empire, and trimmed with a bordering of richly jetted vandykes of black velvet, set on all around the bottom of the skirt and up one side of the drapery as it crosses the front. The basque has something of a mediæval effect curiously combined with the Empire, and the full sleeves are finished with black velvet vandyked cuffs, and the revers are vandyked bands.

Totally different is a mahogany-red French cashmere. This has an accordion-plaited skirt, trimmed with a zigzag

bordering of several rows of black "daisy" ribbon, and draped like a Maypole, with streamers of wide, black ribbon coming from the belt and caught up at regular intervals all around, about half-way down the skirt. The mahogany silk redingote of rich brocade, worn with this, is in the extreme Directoire fashion, with black satin vest, cut-away fronts, and wide revers turning down and away from the vest in front.

A similar redingote, of black satin brocaded in Empire designs and colors, is to be worn over a black satin skirt with a veiling of heavy black honeycomb-mesh net, trimmed half-way up with spaced rows of narrow black satin piping. A wide ribbon of Empire green faille is tied in a drooping bow with long ends, and fastened at the back of the redingote, just below the waist.



Orra Dress.

Gilda Dress.

THERE is scarcely any material which is employed for girls' dresses, that cannot appropriately be made after this simple model, which, however, is most especially adapted for spring and summer materials. For a school dress, of whatever material, the model cannot be excelled; while for dressy uses it can be made up in fine woolens, surah and other light qualities of silk, or in white mull or embroidered

fabrics, and completed by a silk or ribbon sash encircling the waist and tied in a large bow at the back.

The illustration represents it made in myrtle-green cashmere trimmed with embroidered galloon in which green, gold-color, and red are combined. Bordered woolens, embroidered Chambéry and satines, and especially embroidered white goods look nicely made in this style. For practical uses, a deep hem surmounted by tucks is a good finish for the skirt.

The waist is the same back and front, and is buttoned in the back. The skirt is laid in side-plaits, excepting in front. Full particulars about the pattern will be found on page 392.



Georgette Costume.



Camilla Jacket.

This model makes up nicely in flannel, cashmere, and other light woolens, and in all varieties of washable goods. A combination of colors or materials is effective, but not necessary. Dark blue or red serge with cream-colored serge for the vest, chemisette, collars, and cuffs, will be very effective; or striped or plaided gingham in combination with plain. A cord girdle can be worn around the waist, or a sash of any style, according to the material the dress is made of, or the purpose it is to be used for. For a boy, the sash should be a narrow knitted or woven one, tied at one side. Full directions about the pattern, etc., will be found on page 392.

Georgette Costume.

A JAUNTY jacket and a box-plaited skirt are combined to form this stylish yet simple costume, which is here represented made in gray summer serge, trimmed with dark blue velvet ribbon, and having a vest of blue silk.

The design of the jacket is as suitable for an independent wrap as for a part of a special costume, and can with equal propriety be made in light, medium, or heavy weight goods. The skirt pieces are added as far as the back pieces, which are continued quite plain to the same length, and rounded away at the middle seam. When made in goods of light quality, and especially when intended to complete a costume, a dressier effect may be imparted by the addition of a full vest of silk over the plain one.

The model is desirable for some qualities of washable goods, as plain and fancy gingham in combination, or plain and figured satine, and is particularly good for flannel to be trimmed with galloon or braid. When made in the heavier goods, a gored foundation skirt of silesia or cambrie should be used under the plaited one. See page 392 for particulars about the pattern, sizes furnished, etc.

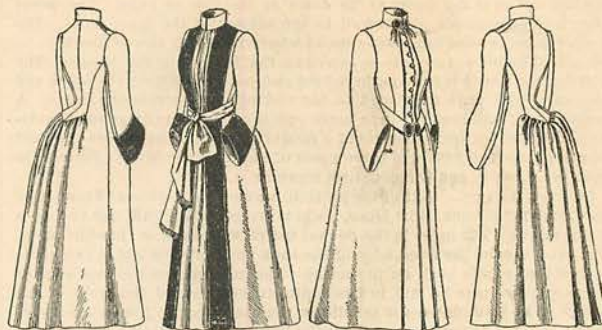
Camilla Jacket.

A JAUNTY little garment that can be worn at any season of the year when a light wrap is required. It can be made in plush, velvet, silk, or woolen goods, and the trimming

Orra Dress.

A SIMPLE little blouse dress that affords a change from the drooping blouse-waists with which we have been familiar for so many seasons. The design is quite as suitable for a little boy of four or six years, as for a girl. The skirt is laid in box-plaits all around, and is sewed to the bottom of the waist, which has the full outer part mounted on a plain lining. The waist is full in the back, and the full fronts are open in the middle to show the plain under-waist, which gives the effect of a vest.

can be lace, fringe, or plain bands, according to the material used. In shape it is like a Zouave jacket, and in the back it reaches almost to the waist line. If cut a little shorter, the sleeves and collar omitted, and the fronts rounded away at the neck, it will make a becoming addition to any summer dress, especially one with a full Empire waist and broad sash. For this purpose it is best made in a color contrasting with the dress. See page 392 for directions about the pattern.



Adrienne Morning-Dress. Dalmenie Coat.



Laurina Jacket. Granville Visite. Dorine Basque.



Nanette Coat. Boy's Shirt Waist. Emilia Waist. Denise Coat.



Alice Dress. Elsa Dress.

Standard Patterns.

Descriptions of these Patterns will be found on Page 392.

PATTERNS of the above desirable models being so frequently called for, we reproduce them in miniature this month in order to bring them within the limit of time allowed for selection. For it should be remembered that one inestimable advantage of our "Pattern Order" is that the holder is not confined to a selection from the patterns given in the same number with the "Pattern Order," but the choice may be made from any number of the Magazine issued during the twelve months previous to the date of the one containing the "Pattern Order." Always remember that a "Pattern Order" cannot be used after the date printed on its back.

Descriptions of Our Cut Paper Patterns.

REMEMBER THAT EACH "PATTERN ORDER" ENTITLES THE HOLDER TO BUT ONE PATTERN.

Always refer to these descriptions before sending your "Order" 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.

ARVELLE BASQUE.—Half of the pattern is given in 13 pieces: Inner front, full vest, outer front, revers, side gore, side form, back, two collars, two sides of the sleeve, puff, and cuff. The full vest can be gathered at the top, or run in fine tucks as far down as the row of holes. The lower edge is to be gathered and sewed to the bottom of the inner front. The row of holes around the basque shows where the upper row of lace is to be placed. The lower row is to be sewed to the bottom of the basque. The puff for the sleeve is to be gathered top and bottom between the holes, and the lower edge is to be placed to the row of holes across the sleeve. A medium size will require three yards and three-quarters of goods twenty-four inches wide, three-quarters of a yard of velvet, three-quarters of a yard of silk for the full vest, and three yards of lace or embroidery. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

INZELTA BASQUE.—Half of the pattern is given in 11 pieces: Front, side gore, side form, back, skirt piece, pocket, revers, collar, cuff, and two sides of the sleeve. The holes in the pocket match with those in the skirt piece. The extension on the front edge of the back piece is to be laid in two plaits turned toward the back on the inside. The extension on the back edge of the same piece is to be laid in two plaits turned toward the front on the inside. The seam down the middle or the back may be joined the entire length, or only as far down as the waist line. A medium size will require three and one-quarter yards of goods twenty-four inches wide, and one-half yard of silk for the revers, collar, and cuffs. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

HORTENSE COAT.—Half of the pattern is given in 11 pieces: Vest, outer front, revers, side gore, side form, back, collar, pocket, cuff, and two sides of the sleeve. The extensions at the side-form seam are to be joined and then laid in a plait turned toward the front on the inside. The seam down the middle of the back is to be closed only as far down as the notch. A medium size will require six yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

IRÈNE WAIST.—Half of the pattern is given in 9 pieces: Vest, outer front, side gore, side form, back, revers, two collars, and sleeve. The opposite notches in the front edge and bottom of the outer front designate the middle. The top of the sleeve is to be gathered between the holes. If a skirt is sewed to the bottom of the waist, five straight breadths will be required, and it is to extend only as far forward on each side as the back dart seam. A medium size of the waist will require two and one-half yards of goods twenty-four inches wide, and one-half yard additional for the collar and revers. Seven and one-half yards of goods of the same width will be required for the skirt as illustrated, including the front breadth. Waist patterns in sizes for 34, 36, 38, and 40 inches bust measure.

CONNEMARA CLOAK.—Half of the pattern is given in 4 pieces: Skirt, yoke, collar, and belt. Gather the skirt at the top, and sew it to the yoke according to the notches. Shirr or plait the back back of the holes, to bring it in to fit the belt back of the holes in it. A medium size will require three and three-quarter yards of goods fifty-four inches wide, and one yard and a half of trimming for the collar and yoke. Patterns in two sizes, medium and large, for ladies.

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.

GEORGETTE COSTUME.—Half of the pattern is given in 12 pieces: Vest, outer front, revers, side gore, side form, back, skirt piece, collar, cuff, and two sides of the sleeve of the jacket; and one-quarter of the skirt. The back seam of the jacket is to be closed only as far down as the notch. The skirt is to be laid in triple box-plaits according to the holes; only one-half of the plait for the middle of the front is given with the pattern. The size for fourteen years will require eight yards of goods twenty-four inches wide, and five and one-half yards of flat trimming. Patterns in sizes for 12, 14, and 16 years.

CONNEMARA CLOAK.—For directions about the pattern, see the description of the "Connemara" cloak for ladies, given above. The size for fourteen years will require two yards and three-quarters of goods fifty-four inches wide, and one yard and a half of trimming. Patterns in sizes for 12, 14, and 16 years.

CAMILLA JACKET.—Half of the pattern is given in 4 pieces: Front, back, collar, and sleeve. The seam of the sleeve is to be closed only as far down as the notch. The size for fourteen years will require one yard and a half of goods twenty-four inches wide, and three and seven-eighths yards of trimming. Patterns in sizes for 10, 12, and 14 years.

GILDA DRESS.—Half of the pattern is given in 8 pieces: Front and back of lining, outer front and back, collar, sleeve, cuff, and one-half of the skirt. The outer front and back are to be laid in three side-plaits turned toward the middle of the front and back, respectively. The sleeve is to be gathered top and bottom, between the holes. The skirt is to be laid in a box-plait in front (one-half of which is given in the pattern), and the remainder in side-plaits turned toward the middle of the back. The size for eight years will require four and one-half yards of goods twenty-four inches wide, and six yards of trimming to arrange as illustrated. Patterns in sizes for 6, 8, and 10 years.

ORRA DRESS.—Half of the pattern is given in 10 pieces: Back and front of lining, back and front of outer part, chemisette, two collars, sleeve, cuff, and one-half of the skirt. The outer pieces of the waist are to be gathered at the shoulders, and also at the bottom, forward of the hole in the front and back of the hole in the back, and placed on the lining so that the notches will match. The holes in the chemisette match with those in the inner front. If it be desirable to have the lining high in front, before cutting it out, place the pattern for the chemisette to its place on the front, and this will give a pattern for a high-neck front. The sleeve is to be gathered top and bottom between the holes. The skirt is to be laid in box plaits and sewed to the bottom of the waist. The size for six years will require four and one-half yards of goods twenty-four inches wide, and one yard additional for the vest, chemisette, and cuffs. Patterns in sizes for 4, 6, 8, and 10 years.

DORINE BASQUE.—Half of the pattern is given in 11 pieces: Inner front, outer front, full vest, pointed piece, side gore, side form, back, two pieces of the collar, and two pieces of the sleeve. The vest is to be gathered at the top and waist line, and placed on the inner front so that the holes will match, the lower edge to be left loose. The larger piece of the collar is to be sewed to the basque, and the smaller piece to the pointed piece and to the vest, which is to be sewed on one side and buttoned on the other under the outer front. The back and side form seams are to be closed, only as far down as the notches. The notch in the top of the sleeve is to be placed at the shoulder seam. A medium size will require three and one-half yards of goods twenty-four inches wide, three-quarters of a yard for the full vest, and three and one-half yards of trimming. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

ADRIENNE MORNING-DRESS, OR TEA-GOWN.—Half of the pattern is given in 10 pieces: Inner front, full vest, outer front, side form, back, skirt for back, collar, cuff, and two sides of the sleeve. The full vest is to be gathered top and bottom and sewed to the inner front so that the notches will match. The row of holes down the outer front shows where the revers is to be turned back. The skirt piece is to be gathered and sewed to the bottom of the back piece. A medium size will require eight and one-half yards of goods twenty-four inches wide, five-eighths of a yard for the vest, and three and one-half yards of trimming. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

LAURINA JACKET.—Half of the pattern is given in 7 pieces: Front, side gore, side form, back, collar, and two sides of the sleeve. The extension on the front of the back piece is to be laid in a plait turned toward the back on the inside. The extension on the back edge is to be laid in a plait turned toward the front on the inside. A medium size will require three and one-quarter yards of goods twenty-four inches wide. Patterns in sizes for 34, 36, 38, and 40 inches bust measure.

EMILIA WAIST.—Half of the pattern is given in 13 pieces: Front, side gore, side form, back, full piece of the collar, three pieces of the sleeve, and three pieces of the corset. Lay the full pieces in plaits, as indicated, turned toward the middle of the front and back, respectively, and place on the waist to the rows of holes. Gather the top of the sleeve between the holes, and place the notch to the shoulder seam. Gather the bottom of the sleeve. A medium size will require two and one-half yards of goods twenty-four inches wide, and one-half yard of velvet for the cuffs, collar and bodice. Size for 34, 36, 38, and 40 inches bust measure.

DALMENE COAT.—Half of the pattern is given in 6 pieces: Front, side form, back, skirt for back, collar, and sleeve. The rows of holes down the front indicate a deep plait to be turned toward the front on the outside. The front is to be gathered at the neck, forward of the cluster of holes, and drawn in to fit the collar. The belt should be about three inches wide, and joined in the side gore seams. The notch in the top of the sleeve is to be placed to the shoulder seam. The skirt piece is to have a piece of stiff goods and bodice. Size for 34, 36, 38, and 40 inches bust measure.

GRANVILLE VISITE.—Half of the pattern is given in 5 pieces: Front, side gore, back, sleeve, and collar. Gather or plait the lower end of the front, or leave it plain. A medium size will require three and one-half yards of goods twenty-four inches wide. Patterns in two sizes, medium and large.

ELSA DRESS.—Half of the pattern is given in 4 pieces: Two pieces of the yoke, one half of the skirt, and one piece of the sleeve. Gather the skirt and sew it to the yoke according to the notches. Gather the sleeve top and bottom between the holes, sew the bottom to a band that will slip easily over the hand, and place the notch in the top to the shoulder seam. The size for six years will require four yards of goods twenty-four inches wide to make of one material; one yard and one-half extra for the sash, and five-eighths of a yard of embroidery for the yoke. Sizes for 4, 6, 8, and 10 years.

ALICE DRESS.—Half of the pattern is given in 9 pieces: Two pieces of the yoke, two full pieces of the waist, belt, shoulder puff, sleeve, cuff, and one-half of the skirt. The full pieces of the waist can either be joined in a seam to the bottom of the yoke, or they can be gathered about a quarter of an inch from the upper edge and sewed to the outside of the yoke so as to leave a frill. The belt extends across the front to the side seams; at the back, the skirt and waist are to be joined and arranged with draw-strings commencing at the back ends of the belt. The size for two years will require two and three-quarter yards of goods thirty inches wide, and three-eighths of a yard of all over embroidery. Patterns in sizes for 2, 4, and 6 years.

DALMENE COAT.—Half of the pattern is given, consisting of 8 pieces: Front, side form, back, skirt for back, collar, cuffs, and two sides of the sleeve. This is the same as the pattern for ladies, described above (only the sleeves are in coat-shape), and the same directions apply to this. The size for twelve years will require six and one-half yards of goods twenty-four inches wide, or three and one-eighth of forty-eight inches wide. Sizes for 12, 14, and 16 years.

DENISE COAT.—Half of the pattern is given in 8 pieces: Front, side gore, side form, back, collar, two sides of the sleeve, and one-half of the skirt. The skirt is to be gathered at the top and sewed to the waist with more fullness in the back than in front. The size for six years will require three and one-quarter yards of goods twenty-four inches wide, or one yard and five-eighths of forty-eight inches wide. Sizes for 4, 6, and 8 years.

NANETTE COAT.—Half of the pattern is given in 9 pieces: Front, side form, back, skirt for back, collar, cuff, two pieces of the sleeve, and the entire hood. Lay a box-plait down the front, as indicated. Gather the top of the skirt piece. The size for six years will require four yards of goods twenty-four inches wide, or two yards of forty eight inches wide. Patterns in sizes for 4, 6, and 8 years.

BOY'S SHIRT WAIST.—Half of the pattern is given in 5 pieces: Front, back, collar, sleeve, and cuff. Turn the front edge of the front over on the outside in a line with the notches, and stitch it to look like a box-plait. Lay three narrow plaits back of this, as indicated, and run them in like tucks. Lay the back in three box-plaits, one down the middle, gather the sleeve top and bottom between the holes, and place the notch in the top to the shoulder seam. The size for eight years will require two and one-quarter yards of goods twenty-seven inches wide, or one yard and three-quarters of one yard wide. Patterns in sizes for 6, 8, and 10 years.