



MIRROR OF FASHIONS

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

REVIEW OF FASHIONS.—AUGUST.

PATTERN ORDER,

Entitling holder to a Pattern, will be found at bottom of page 641.

THE smart woman of the summer of 1894 differs only in a few minor instances from her prototype of 1893; but in the rank and file of women there is the happiest possible change in appearance. The hideous extremes which ran riot last year, and which gave to many women the appearance of a perambulating mass of formless furbelows, have now disappeared as completely as if they had never been; and it would be a carping critic who could find fault with any of the accepted modes of this season, for, as a rule, they are marked by a moderation, grace, and adaptation to purpose, which we have seldom before enjoyed.

Plain, quiet-colored fabrics in tailor-styles, which yet have sufficient variety in their form to render them becoming to every figure, are the rule for street wear and traveling. The skirts are absolutely plain. The coats are long or short, full or slightly flared, single or double breasted, or flare away from a waistcoat in front, buttoning only on the bust or at the waist line.

Light-weight silks, *peau de soies*, taffetas, and Indias, were never so cheap before, and are in great vogue for demi-toilettes, making delightfully cool and agreeable gowns for home and afternoon wear and for little visits. The skirts are invariably plain, or at most have a tiny ruche or ruffle around the bottom, while the corsage may be quite elaborate; often another material is combined with it, and lace, passementerie, and ribbons are used for trimming. The neck-trimming is a very smart feature of these gowns, and bows or rosettes of *chiffon*, ribbon, velvet, or lace, are arranged in front, at the sides, or behind, as is most becoming to the wearer.

Ribbons were never a more important adjunct of the toilette, and they are added in every possible way that caprice can dictate. Moiré and satin ribbons are the choice, from three to four inches wide, and in soft, *fade* colors and odd tints; many have an old-fashioned look resembling the ribbons of our grandmothers that were sprinkled over with bunches of *chiné* flowers. Our special illustrations, as well as the Supplement page of this number, show a great variety of these dressy additions to the summer gown.

For boating-gowns on inland waters the colored linens, duck, and cotton corduroy are in favor. These suits can be

had in the shops in either two or three pieces: skirts with blazer or jacket, or skirt, coat, and waistcoat. Very swell yachting-gowns are of white serge or heaviest linen duck, with wide bands of navy blue on the skirts, blue waistcoats or blouses, and blue facings to the coats. These, however, may be called parade or "lying-in-port" gowns; and for regular service the success of the summer, covert cloth, is disputing favor with the time-honored blue serge. To give variety to these, many women have several waistcoats of varying degrees of elegance, those of gray moire or of white cloth embroidered with gold being quite the smartest.

More and more, as the seasons pass, women are taking up outdoor pastimes, and give more consideration to special dresses therefor. Tennis is no respecter of clothes, and demands perfect freedom for the limbs and muscles; so for this game a divided skirt of pongee under a skirt of linen duck with a French flannel blouse of becoming color will be found very comfortable. Golf requires the kind of gown one would wear in the mountains or on a long tramp. The exercise not being so vigorous as in tennis, avoidance of clinging materials is not so important. Any serviceable outing-gown of serge or covert cloth, short enough to leave the feet perfectly free, is suitable and convenient. In high latitudes or in cool weather a short skirt with a plaited Norfolk jacket to match is liked.

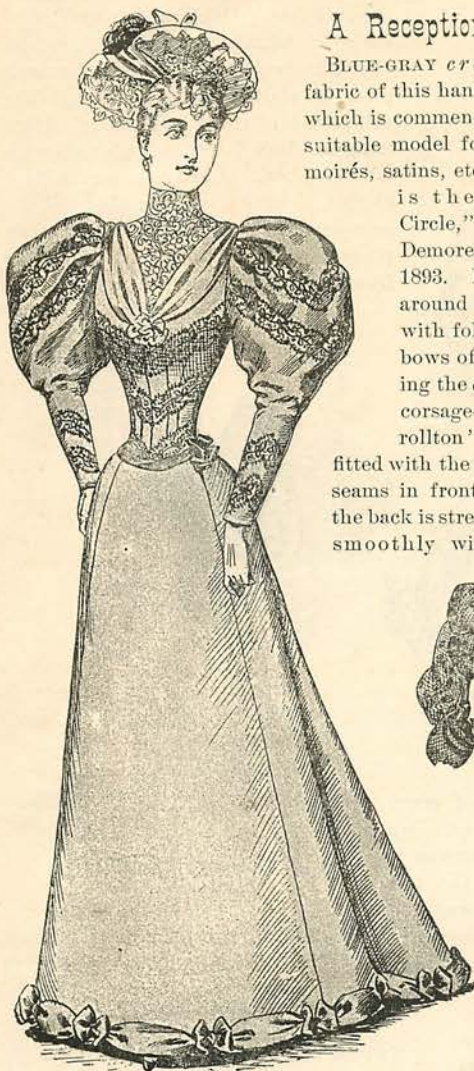
The golf cloak has been generally adopted by tourists as the most convenient traveling-wrap. It is of heavy, double-faced cloth or of covert cloth, lined with plaid silk; in shape, a circle, reaching half-way to the knees; sometimes there is a second shoulder-cape, and always either a serviceable hood or a broad, high collar. Straps are fastened on the shoulders, inside, which are crossed over the chest and under the arms, fastening either behind or brought round the waist to the front. This leaves the wrap free to hang from the shoulders, and is very convenient.

While the torrid waves are upon us great interest is felt in bathing-dresses. There is little change in these garments which no ingenuity can make pretty, but some novelties are seen. A black surah suit consists of trousers with skirt and plaited blouse buttoned together. It is trimmed with several rows of white silk braid, and it is finished at the neck with a trim collar and has long sleeves. Black alpaca suits are also shown, and are commended as shedding the water readily.

A Reception-Gown.

BLUE-GRAY *crépon* is the fabric of this handsome gown, which is commended also as a suitable model for rich silks, moirés, satins, etc. The skirt is the "Infanta Circle," illustrated in Demorest's for July, 1893. It is trimmed around the bottom with folds and small bows of satin matching the *crépon*. The corsage—the "Carrollton"—is

fitted with the usual seams in front, and the back is stretched smoothly without

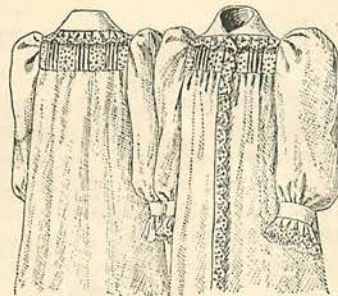


A Reception Gown.

CARROLLTON WAIST. INFANTA CIRCLE SKIRT.

seams over a fitted lining. A V-shaped plastron of *bourdon* lace over white satin fills in the front above the drapery, and insertions of the same lace trim the front of the corsage and the sleeves. By the omission of the drapery in the front the pattern becomes a simple plain waist, suitable for the most practical purposes.

daintiness of their finish is exquisite. Our illustration of the "French Sacque Chemise" shows the garment with round-neck and also square, the pattern being marked for both shapes; and it can also be finished in shawl shape,—that is, defining a slender point both front and back. Daintily fine embroidered edgings or narrow lace are the favorite trimmings, and "baby" ribbons of delicate colors draw the ruffles in about the neck. The pattern is in two sizes, medium and large, for ladies.



"Mother Hubbard" Night-Gown.

"Mother Hubbard" Night-Gown.

A CONVENIENT, perfect-fitting pattern, which can be adapted to the simplest or most elaborate trimming. English long-cloth, cambric, and nainsook are most used for summer wear, and the trimming, open-patterned embroideries or lace,—*torchon*, *point de Paris*, and *plat Valenciennes*,—is usually put on full. The fashions of the day enable one to make quite an elaborate garment with really very little work, as a

beautiful yoke can be cut from all-over embroidery or



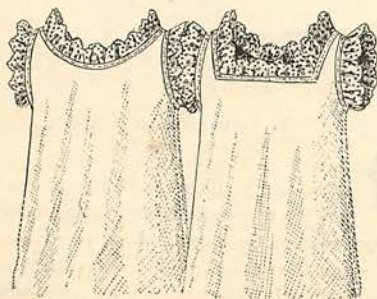
For Summer Afternoons.

TREVINO BASQUE. GILBERT SKIRT.
(See Page 628.)

French Sacque Chemise.

IN response to many inquiries we give this month some standard patterns for lingerie. A characteristic of French garments is simplicity of outline combined with shapeliness, and the

from tucking, and the most approved finish is a wide, doubleruffle down the front and around the neck or collar, of lawn with embroidered edge, or else of lace. The pattern is in two sizes, medium and large, for ladies.



French Sacque Chemise.



Princess House-Gown.

(See Page 628.)

For Summer Afternoons.

(See Page 627.)

THIS smart black grenadine gown is a handsome model for black lace, the thin *crépons*, batistes, grenadines, and all the host of attractive summer fabrics. The skirt is the "Gilbert," a favorite five-gored pattern; but any model measuring four yards around the bottom can be used.



the full front, which can be omitted if desired. Additional fullness is given to the skirt below the waist in the back seam, by plaits laid in the seam. The full front is of white *crépe*, and the trimming is black insertion underlaid with white ribbon. Accordion-plaited *chiffon*, or very thin India silk and the new *jeunesse* silk, which comes ready plaited, are very much used for the fronts of these gowns, which are an im-



1. English Walking-Hat.

(See Page 630.)

ribbon. The trimming is brought up on one side of the skirt to simulate drapery. The corsage—the "Trevino"—is fulled both back and front over a fitted lining, and the berth is carried across the back. Bands of ribbon brought under the arms and fastened by a rosette in front give a jacket effect.

For All Occasions.

JENASON WAIST.

The gown is lined throughout with changeable blue-and-rose taffeta, and trimmed with blackmoiré

portant part of every woman's wardrobe now. The pattern is commended also for the simple lawns and gingham so much liked for morning wear at home in the country.



2. Empire Bonnet.

(See Page 630.)



3. Lace Picture-Hat.

(See Page 630.)

Princess House-Gown.

(See Page 627.)

CADET blue *crépon* is the fabric of this graceful gown. It is a perfect princess, fitted to the figure trimly all around by the usual seams, the princess lining extending under



Cool and Graceful.

COLEBROOK BASQUE.

WARBURTON OVERSKIRT.

For All Occasions.

THERE was never a time when it was so easy to dress economically as this present season, for the usefulness of a gown is no longer at an end when its corsage is worn



4. Lace-Straw Capote.

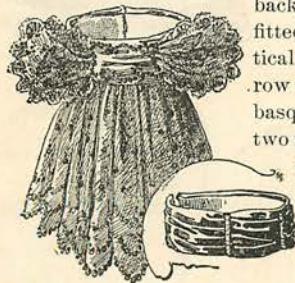
(See Page 630.)

out, a fancy silk waist being quite as modish as one like the skirt. This fashion also makes it possible to contrive a very smart gown out of two harmonizing remnants which have been picked up at less than half cost. The waist illustrated—the



1. Butterfly Bows.

with Bruges lace insertion. The underskirt is gored all around,—a five-breadth pattern,—simply faced around the bottom, and finished with a row of insertion. The overskirt—the “Warburton”—is open in front, draped alike on both sides, gathered in the back, and the edges are simply finished with a row of insertion. The corsage—the “Colebrook”—is alike in front and



1. Lace and Satin Collar. 2. Satin Stock-Collar. (See Page 630.)

The Use of Bows.

AFTER a reign of great simplicity and even severity in neck-dressing, we have suddenly discovered that even the charms of the reigning beauty are greatly enhanced by various dainty arrangements of lace, *chiffon*, and ribbons around the throat, while the harsh lines of the plain woman are softened by the becoming fluffiness of *chiffon* loops at the back of her neck or beneath her chin.

“Jenason”—is of fancy brown shot *pearl de soie*, with a yoke of antique lace. Its fullness makes it a becoming and desirable pattern for slender figures. The fancy lace yokes are usually made separate so they can be worn with different corsages, and the fastening is contrived on the left shoulder, where it is not seen. The back of this model is exactly like the front.

Cool and Graceful.

THIS charming gown is of pearl-gray silk gingham trimmed



2. Ribbon Bretelles.

back, and is slightly full over a fitted lining. It is trimmed with vertical rows of insertion, and a single row finishes the bretelles and circle basque; the collar is trimmed with two rows of insertion. This model is commended for all summer fabrics, and for fancy silks.



5. Ribbon Bracelets.

6. Bows with Buckles.

And finding these bows so effective in one place, the modiste has given her fancy free play in arranging them in every imaginable position on the gown, and she thus makes greater use of ribbon this season than for many years.

We give a number of illustrations to show the variety of ways in which bows are playing their part in the decoration of the toilette, as no verbal description can quite do justice to the subject. No patterns of any of these gowns are given.

No. 1—Butterfly bows of changeable *moiré* ribbon on the skirt and corsage; these are sometimes made of piece goods, with the sharply pointed ends lined with contrasting color.

No. 2—Four-inch *moiré*



3. Neck and Belt Bows.

are arranged as in front, and hang nearly to the bottom of the skirt.

No. 3—Stock collar of *chiffon* with full loops each side of the chin; it fastens at one side under a loop. Often there is also a smaller bow in the back. The ribbon girdle has full rosettes on both sides, with long loops of two-inch ribbon depending from them.

No. 4—Rabbit's-ear bows of piece satin lined with contrasting color with a tiny rosette-like bow in the center are fastened at the top of fan plaitings which trim the bottom of this skirt. Similar bows ornament the front of the corsage, and rosettes fasten the sashes at the waist.

No. 5—A bracelet arrangement of ribbons trims the lower part of the sleeves, and bands of ribbon run up from the corselet and fasten on the shoulders with smart bows.

No. 6—The girdle is fastened in front by a large bow with Rhinestone buckle, and a similar bow holds the lace drapery on the corsage.

YELLOW is the favorite touch of color for white gowns and hats.



4. Rabbit's-Ear Bows.

ribbon is used for bretelles on this corsage, being drawn in at the waist-line, both back and front, in narrow folds. The sash ends in the back



3. Chiffon Bow. (See Page 630.)

Midsummer Millinery.

(See Page 628.)

No. 1—English walking-hat with indented crown, of unbleached straw, trimmed with black moiré ribbon and black ostrich-feathers.

No. 2—Empire bonnet of black lace, trimmed with apple-green satin ribbon, accordion-plaited black *chiffon* massed in a huge rosette over the forehead, and mignonette and violets.

No. 3—Picture hat of black shirred lace, trimmed with jetted gauze, pink roses, and ostrich feathers. Boa of lace to match.

No. 4—Lace-straw capote trimmed with pearl-colored *crêpe* and snowballs, with two upright black wings at the back.

Modish Stock Collars.

(See Page 629.)

No. 1—A bias band, two inches wide, shaped to the throat and covered with black silk or satin, is draped with folds of black lace. Full loops are held in place in front by a Rhinestone buckle,—folds of satin without a buckle have a pretty effect,—and a bib of lace falls below.

No. 2—Stock collar of violet *crêpe* fastened at intervals with pearl passementerie.

No. 3—Accordion-plaited *chiffon* forms the bows and ends of this becoming collar, and the neck-band is covered with folds of the *chiffon*. Very frequently the ends are omitted, and for morning wear similar collars are made of delicate tinted lawns, dimity, and cambrics.

Descriptions of the Designs on the Supplement.

WE DO NOT GIVE PATTERNS FOR ANY OF THE DESIGNS ON THE SUPPLEMENT.

THE designs on our Supplement are selected from the most reliable foreign sources, and also represent popular fashions here. They furnish suggestions for draperies, trimmings, combinations, etc.,—in fact, for every detail of the fashionable toilet,—and the models are so practical, and in many instances differ so little from the patterns we give, that they can easily be modified, even by the least experienced amateur, to suit individual needs, and adapted to all seasonable fabrics, simple as well as expensive; while for professional dressmakers they are invaluable.

- 1.—Black lace round hat trimmed with feathers and ribbon.
- 2.—White chip sailor-hat trimmed with polka-dotted gauze and a jet buckle.
- 3.—Silver-gray *crêpon* gown, with guimpe of black moiré, and bows of black moiré ribbon.
- 4.—Bow-knot brooch set with a solitaire sapphire and diamonds.
- 5.—Fancy waist of polka-dotted gauze with yoke shirred upon "baby" ribbons.
- 6.—Pink lawn waist trimmed with lace insertion.
- 7.—Sash of four-inch moiré ribbon to be tied behind or at one side of the front.
- 8.—Afternoon or evening gown of white Swiss with yellow dots, trimmed with Bruges insertion and yellow ribbons.
- 9.—House-gown of old-rose *crêpon*, trimmed with black insertion and black velvet rosettes.
- 10.—Fancy silk waist trimmed with lace insertion and ribbon rosettes.
- 11.—Garden-fête gown of black brocaded grenadine and accordion-plaited white silk, trimmed with white lace.
- 12.—Miss's party-gown of dove-colored *crêpon* trimmed with white lace and rose-colored ribbons.
- 13.—Reception-gown of blue-and-white *châné* taffeta, trimmed with batiste embroidery and dark blue ribbons.
- 14.—Mastic-colored *crêpon* gown trimmed with black lace and moiré ribbons.
- 15.—India lawn gown with jacket of *châné* taffeta.
- 16.—Blue batiste gown trimmed with appliqué of gulfure embroidery.
- 17.—Heliotrope mull gown with purple ribbons.
- 18.—Afternoon-gown of white India lawn, trimmed with Bruges insertion. Sash of brocaded ribbon in soft, *faded* colors.
- 19.—Jeweled hairpin: a peacock's eye, set with multi-colored jewels.
- 20.—Visiting-gown of white embroidered serge; chemisette of black lace underlaid with white satin. Black chip hat trimmed with feathers and yellow primroses.
- 21.—Gown of black *crêpon*, with blouse waist and *peplum* of white *mous-seline de soie* trimmed with gulfure insertion. Gray Neapolitan hat trimmed with spangled lace and black satin ribbon.
- 22.—Silver-gray-and-black striped moiré, trimmed with *point de Gaze* and rosebud-flowered ribbons.
- 23.—Jeweled fly stick-pin.
- 24.—Fancy waist of heliotrope *crêpe*, trimmed with *bourdon* insertion.
- 25.—Young girl's gown of polka-dotted lawn trimmed with black satin ribbon.

Descriptions of Our Cut Paper Patterns.

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

THIS month and in future the directions for each pattern named in the Pattern Order will be printed on the envelope containing the Pattern, which will also bear a special illustration.

Standard Patterns.



Récamier House-Gown.

Sabina Morning-Dress.



Réséda Skirt.



Guthrie Waist.



Valentina Blouse.



Henley Blouse.



Lady's Drawers.



Manon Waist.



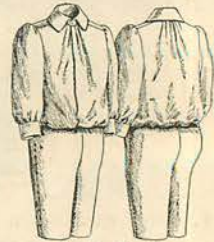
Kennebec Dress.



Betty Apron.



Norfolk Jacket.



Felix Suit.



San-Souci Dress.



Kilt Skirt.

PATTERNS of these 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.



Fashion Gleanings from Abroad.

(For Descriptions, see Page 630.)

WE DO NOT GIVE PATTERNS FOR ANY OF THE DESIGNS ON THIS SUPPLEMENT.



Fresh as a Rose.

PINK Chambray and all-over white embroidery are the materials of this pretty gown. Four straight breadths of the fabric are used for the skirt, which is finished with a flounce of the embroidery. The corsage—the "Lesbia"—has the

Fresh as a Rose.

LESBIA WAIST. FULL SKIRT.

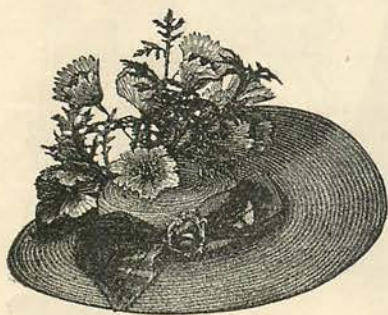
effect of a guimpe waist. The back is like the front. The stock collar and girdle of black moiré ribbon can be alternated with others of white or of soft olive green or blue. Patterns in sizes for fourteen and sixteen years.



All in Brown.

CORA WAIST. TADELFORD SKIRT.

This little maid in brown is ready for visits or an afternoon walk, and if she should chance to take a short excursion by boat or rail she will be correctly dressed for it. The material is a soft brown wool barred off with black and trimmed with bands of tan-colored cloth braided with brown. The bib piece in front is of tan-colored crêpe. The skirt is the "Tadelford," illustrated in Demorest's for June, 1893. The corsage—the "Cora"—is shaped to the figure with the usual seams, and has a removable jacket, which is low in the neck behind and adds but little

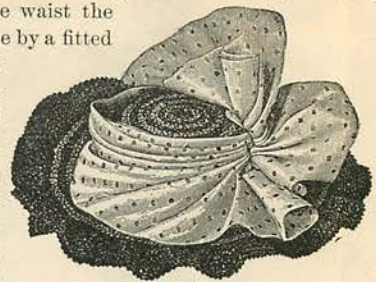


1. Leghorn Hat.

warmth; the revers cross the shoulders like a shallow cape. Brown hose with tan shoes and a tan chip hat complete the costume. The waist pattern is in sizes for twelve and fourteen years; and the skirt pattern in the same sizes.

For the Mountains and Seashore.

A CUNNING gown of navy-blue serge trimmed with light blue. The pattern is the "Wingate," and though having the effect of a blouse waist the fullness is held in place by a fitted lining, and the skirt is sewed to the waist; so the little frock is easily adjusted and stays where it is put, which many mothers consider a great advantage. The bands of light-blue serge on the skirt are edged with white soutache, and the collar, chemisette, and lower parts of the sleeves are of the light blue, braided. The pattern is adapted to all cotton fabrics, and especially commended for duck, galatea, and linen. Patterns in sizes for eight and ten years.



2. Fancy Straw Hat.

For Hot Weather.

THIS simple and pretty blouse is made of ivory silk gingham. It is without lining except a yoke-piece to confine the fullness at the neck and protect the shoulders. It is a correct model by which to cut accordion-plaited blouses; and the simplest cotton fabrics—galatea twills, cheviots, and Chambéry's—can also be made by it. The pattern is the "Myrzalla," and is in sizes for ten, twelve, and fourteen years.



For the Mountains and Seashore.

WINGATE DRESS.

Children's Hats.

No. 1—Tan-colored Leghorn flat with low crown and narrow brim behind; trimmed with a bow of brown moiré ribbon held by a gilt buckle, and a spray of California poppies.

No. 2—Fancy mixed straw hat, trimmed with a square kerchief of polka-dotted gauze.



For Hot Weather.
MYRZALLA BLOUSE.