

MIRROR OF FASHIONS

REVIEW OF FASHIONS.—MAY.

A PATTERN ORDER, entitling the holder to a Pattern, will be found at the bottom of page 437. Any number of patterns can be obtained on the order by sending four cents extra for each additional pattern.

The directions for each pattern are printed on the envelope containing it, which also bears a special illustration of the design.

THE tailor-gown, like the blouse-waist, is always with us, but it never looks more attractive than on spring days, when it comes out with some new or especially *chic* touch to announce that it is fresh from the skilled worker's hand. Although a great many mixed cloths, tweeds, cheviots, and Irish friezes, are made up in these gowns, they have by no means displaced the smooth, fine fabrics. The handsomest tailor-gowns are made of covert cloths, corkscrews, whip-cords, and medium weight plain cloths in solid colors, dark green, blue, brown, and tan. These show to advantage the stitching and cloth bands which are the favorite finish. Coats are of medium length or quite short, and the majority have ripple backs, which flare so the colored silk lining shows effectively in every flute. The fronts of many of these coats are half-fitting and lap broadly to the left, being fastened at top and bottom only with large pearl buttons. The regulation small coat-revers and turn-down collar finish the neck, which opens just low enough to disclose a tiny bit of the cambric or linen chemisette worn with the new stock necktie. This is a stiffened band of satin, fastening in the back, whence the narrowed ends are brought forward and tied in a prim, conventional bow under the chin.

Smarter gowns of plain cloths and more elaborate finish have cutaway coats with waistcoats of satin or the rich waistcoat cloths, which are often embroidered or finished with dainty appliqué of finest guipure. Very dressy blouse-fronts are also worn with them, made of white or cream satin and often veiled with guipure lace. Loie

Fuller wears with her simple tailor-gowns dainty blouses of white taffeta, which button in the back. The fronts are of ivory moire, Dresden-figured white taffeta, and heliotrope-and-white silk, arranged in three loose box-plaits over the fitted front of plain taffeta. The sleeves are only moderately full, and the necks are finished with soft folds fastening under fetching loops of lace-frilled silk. Mohair gowns and those of smooth-faced fancy silk-and-wool mixtures are made with round waists and with very short, full basques. There is a growing disposition to add some sort of tabs, coat-tails, or frills around the waist, which indicates a return of the basque to popular favor. Very

many Louis Quinze coats, of light *chiné* silks, gayly brocaded satins, and

Persian velvets, are worn with dark skirts of *crêpon* or satin for the theatre and concerts; but they have by no means displaced the separate round waist, which can be so easily made at home, and of so many pretty and inexpensive fabrics not suitable for the coats. Not so many *chiffon* waists are seen, embroidered and jetted nets and laces taking their place and making the dressiest waists worn.

For afternoon functions plain and brocaded black satins are the first choice, and they are oftenest completed with coats of the same or of plain velvet, black, heliotrope, dark green, or brown.

A model gown is of black brocade, and the Louis Quinze coat is worn with a smart waistcoat of peach-colored satin, embroidered with a vine of spangle and jet embroidery, and fastened with jeweled buttons. Widely flaring cuffs of the peach-colored satin, edged with embroidery, are faced with others of the brocade so only the embroidery shows. With these coats the neck dressing is very full, overlapping frills of plaited *chiffon* or soft lace framing the face, with jabots falling to the bust.

OUR thanks are due Messrs. Hilton, Hughes & Co. and Simpson, Crawford & Simpson for courtesies shown.

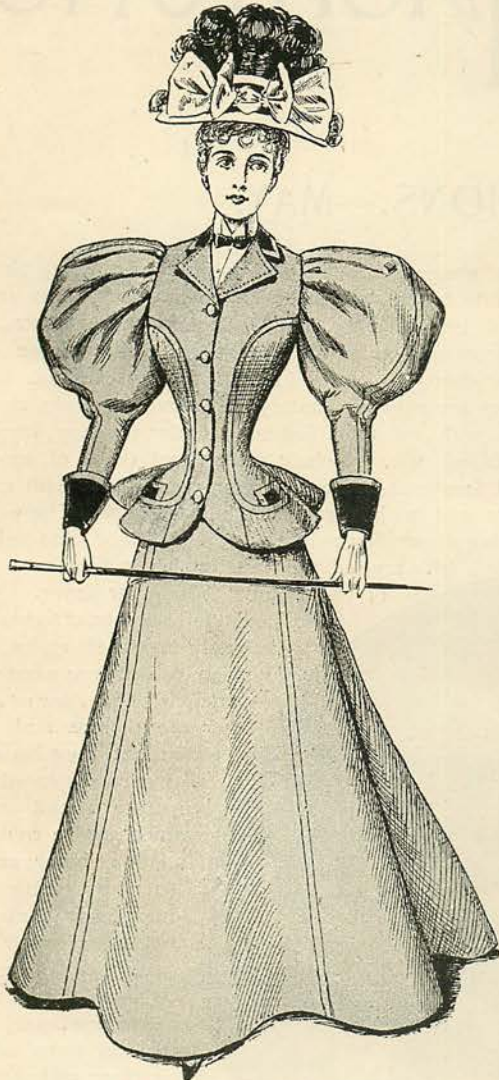


A RAINBOW WRAP.
"LA LOIE." (See Page 414.)

A RAINBOW WRAP.

(See Page 413.)

THIS charming wrap completes Miss Fuller's rainbow gown described in "An Afternoon Tea with 'La Loie.'" It is of black moire, lined with heliotrope silk and finished on the edge with a ruffle of doubled velvet, beneath which are full frills of black and white *chiffon*. The broad revers, a deep rounding collar in the back, and the band



A SMART TAILOR-GOWN.
ROWENA COAT. HADDU SKIRT.

of trimming are of ribbon-run jetted passementerie, the "baby" ribbons being of all the rainbow colors. A narrow band of chinchilla fur borders the trimming in the original garment, but for summer wear feather trimming or ruches of *chiffon* or lace can be effectively used. A plaited ruche of black *chiffon* with loops of black satin ribbon finishes the neck. The pattern is named "La Loie."

A SMART TAILOR-GOWN.

THIS gown is of tan-colored covert-cloth, with cuffs and collar-facing of brown velvet. The skirt—the "Haddu"—has ten gores, all rather narrow, and measures about six yards around the foot. The fullness at the top is laid in three backward-turned side-plaits just back of the hips, and the centre is gathered. The coat—the "Rowena"—has considerable fullness across the back and over the hips, and single darts in the fronts. A chemisette of linen, cambric, or batiste, with a trim necktie, finishes the neck.

MODISH HATS.

(See Page 416.)

1.—RUSH-STRAW hat in shades of green and brown, trimmed with natural wallflowers in corresponding tones and a white osprey aigrette.

2.—Round hat of shot green straw, trimmed with folds and loops of green velvet, in two shades blending with the straw, and with black-and-white gauze.

3.—A becoming toque of green rush-straw; a ruche of violets surrounds the crown, and tea-roses with a green-and-white aigrette complete the trimming.

4.—Hat of fancy straw and chenille braid, trimmed with plaitings of black *mousseline de soie*, and pink roses with an abundance of foliage.

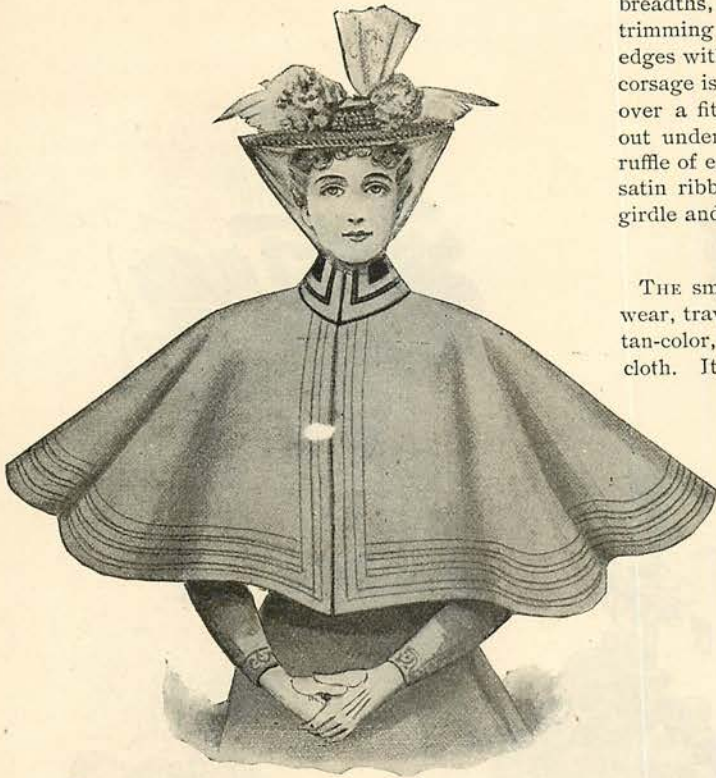
5.—A toque of jetted crinoline-lace, trimmed with tulle rosettes, Rhinestone ornaments, jeweled feathers, and a white osprey aigrette.



A MOHAIR GOWN.
CYANZE CORSAGE. VOLYTA SKIRT.

6.—Black fancy straw hat, trimmed with plaited tulle, black plumes, and pink roses.

7.—English picture-hat of burnt straw; the high crown is banded with black velvet fastening under jeweled rosettes; black plumes nod over the brim, which is faced with *beurre* lace, and a half-wreath of pink roses rests upon the hair.



THE POPULAR WRAP.
LUCINE CAPE.

A MOHAIR-GOWN.

TAN-COLORED illuminated mohair, showing green and violet tints in some lights, is the fabric of this becoming gown. The skirt is the "Volyta," which has six gored

breadths, and measures nearly six yards at the foot. The trimming is a band of batiste insertion finished on the edges with a narrow black lace or a ruche of *chiffon*. The corsage is the "Cyanze;" it is fulled both back and front over a fitted lining of the taffeta, and the mohair is cut out under the insertions so the silk shows through. A ruffle of embroidered batiste finishes the sleeves, and black satin ribbons are looped over the shoulders and used for girde and stock-collar.

THE POPULAR WRAP

THE smartest spring wrap for service, ordinary street wear, traveling, etc., is of plain cloth, black, dark blue, or tan-color, trimmed very simply with stitched bands of the cloth. It is usually lined with checked or plaided taffeta, and has a simple turn-down collar, often faced with velvet. More dressy wraps are a billow mass of plaited lace or *chiffon* frills; and have very full neck-trimmings. The favorite length is just to the elbows, or a trifle



THE "LUCINE" MADE IN LACE AND SATIN.



THE "LUCINE" MADE IN SILK AND JET.

below. Our pattern—the "Lucine" is shown in three different styles, adapting it to various tastes and occasions. The lower wrap is of heliotrope-and-black changeable silk richly embroidered with jet, and finished on the edge with plaitings of black *chiffon*, which are *jaboted* down the fronts and form a very full ruche around the throat; loops of black satin ribbon and tiny black ostrich-tips are fastened at intervals in the ruche. The plain cape is of tan-colored cloth, lined with brightly plaided taffeta and trimmed with stitched bands. White silk guipure appliqué on Brussels net, lined with silver-gray silk, is used for the last wrap. The full ruche finishing the neck and edge is of black grenadine veiling with a satin edge and sprinkled with white polka-dots. It is gathered so the width of the veiling makes a puff between two satin-edged frills; it is more durable than *chiffon*, and is very becoming.



MODISH HATS.

(For Descriptions, See Page 414.)



Fashion Gleanings from Abroad.

(For Descriptions, See Page 418.)

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

A BECOMING NEGLIGEE.

This pretty *matinée* is made of India silk,—an ivory ground with blue flowers trailing over it. The full front is of plain silk; and the trimming, blue ribbons and wide *platté* Valenciennes. Soft cashmeres and challies are also very pretty and comfortable for these jackets, and for hot weather dainty lawns and dimities are used. For morning home wear, French importers show skirts to match the jackets, which are trimmed with deep Spanish flounces and are a billowy mass of lace, ruffles, and ribbons. They are made fuller than petticoats, but not so full as dress skirts, being a sort of compromise between the two, and not to be mistaken for anything else. The pattern of the jacket is the "Kadijah"; it is fitted in the back with the usual seams, and has a Watteau fold in the centre. A fitted lining crosses the front and holds the back and the flowing front in place.



A BECOMING NEGLIGEE.
THE "KADIJAH."

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.—Tailor-gown of brown faced-cloth, with revers of white *faille* and trimming of brown and-gold cord.
- 2.—Dinner-gown of *chiné* taffeta with corsage of plaited *chiffon* and guipure lace.
- 3.—Commencement-gown of plaited organdy over yellow silk, trimmed with insertions and frills of *Lierre* lace.
- 4.—Visiting-gown of heliotrope *crêpon* and satin; fichu of batiste and *chiffon*, and girdle of black velvet.
- 5.—Tailor-gown of blue serge with white cloth waistcoat banded with black velvet. Burnt-straw hat, trimmed with blue feathers and ruche of black gauze.
- 6.—Louis Quinze coat of green velveteen with revers and waistcoat of white satin embroidered with gold thread.
- 7.—Louis Quinze coat of Liberty velvet, blue ground with pink and golden-brown pattern; the edges are finished with guipure appliqué, and the open fronts disclose a waistcoat of ivory *faille*.
- 8.—Hat of fine black chip, trimmed with black plumes and green velvet.
- 9.—Coat of brown faced-cloth and heliotrope velvet, elaborately embroidered with gold and silver *soutache*.
- 10.—Blue camel's-hair skirt with waist of fancy taffeta in blue and red.
- 11.—Fancy coat-waist of embroidered batiste over American Beauty taffeta. A box-plait of the silk, held by jeweled buttons,

extends down the front, and frills of *beurre* lace form a becoming finish.

12.—Rush-straw hat in brown and green, trimmed with brown velvet and ivory-white plumes.

13.—Visiting-gown of silk-and-wool novelty goods in shades of brown, gold, and green, trimmed with apple-green taffeta. Fancy straw toque, trimmed with spring flowers, green velvet, and gold-and-green taffeta ribbon.

14.—Bridesmaid's frock of rose-colored silk with yoke of guipure lace; hose and slippers to match frock; picture-hat of white Leghorn trimmed with rose-colored plumes.

15.—Reception-gown of blue-and-white mohair, with coat of Liberty velvet; jabots of black and of white *chiffon* are cascaded down the front, and the skirt is trimmed with three tiny puffs of the *chiffon*, white over black.

16.—Bicycle-costume of brown coaching-twill; the skirt opens in front under the box-plait at the right.

17.—Visiting-gown of black grenadine over green taffeta, trimmed with tiny frills of yellow Valenciennes. Black toque, trimmed with green gauze and a white osprey aigrette.

A BATISTE BLOUSE.

THE woman-world must by this time have been relieved of one cause of anxiety, for there seems to have been in the minds of many a great state of uneasiness concerning the continued vogue of blouses, or shirt-waists. We can assure all such that until something equally as convenient and comfortable is designed there is not the least danger that sensible women will relinquish so important an article of their wardrobes. Batiste harmonizes so well with many colors and stuffs, and repels soil so readily, that although in the finer qualities its first cost is greater than lawns, Chambéry's, etc., it is found that for blouses it is an economy in the end, as it keeps its freshness

twice as long as any of the other fabrics. The blouse illustrated is of embroidered batiste; the back is full but not drooping, and the fullness is held in place by a fitted lining of simple cut,

having no under-arm pieces and only single darts in the fronts. The skirt-piece at the back may be worn under or outside of the skirt. The collar and cuffs can be of linen or of the batiste, and the front of the blouse fastens invisibly under the front hem. The pattern is the "Dunbar."



A BATISTE BLOUSE.
THE "DUNBAR."

NARROW gold and silver ribbon belts are fastened with

buckles of filigree, and the newest are studded with jewels.

Notwithstanding we have frequently called attention to the absolute necessity of writing the name and full address in the spaces provided on our Pattern Orders, we are daily in receipt of numerous Orders without them. This may account for the non-receipt of patterns.

A NEAT WOOL OF CLOTH AND SILK. FROCK.

(See Page 420.)

THIS is a convenient and pretty frock either for school wear or for second best; and it is so simple in style that it is also commended for washable fabrics. Brown-and-white plaid wool brightened with threads of red, green, and yellow, is the fabric of the model frock. The skirt is cut on the bias but

A BECOMING corsage for a young girl, suitable as a model to complete a gown of challie, cashmere, or fancy wool, or for separate waists of silk *crêpe* or batiste. The illustration is of pearl-gray mohair with a full front of shell-pink *chiné* taffeta. The waist is full in the back but without trimming. The fitted lining fastens in front, but the full blouse should be without opening and fasten under the fullness on the left side. Stitched straps of the mohair band the folds and are fastened with cut steel buttons. The girde, neck band, and sleeves are finished to correspond. The pattern is the "Val-



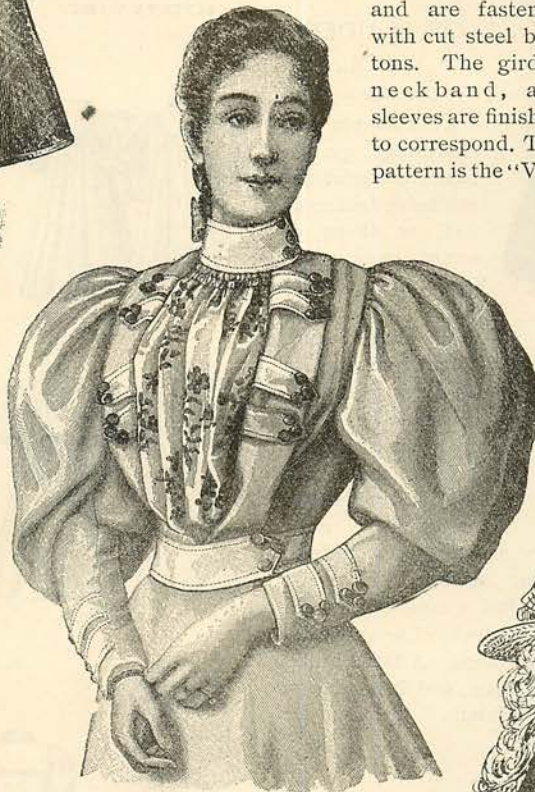
OF PLAIDED WOOL. FIDELIO FROCK. (See Page 420.)

is without gores. A fitted lining holds the fullness of the waist in place. The belt and collars are of green velvet, finished with rows of gold *soutache*. For gingham gowns the collars are made of plain Chambéry, which can also be used for the plain parts of the sleeves. White collars trimmed with lace or embroidered frills are the prettiest with lawn and Chambéry. The pattern is the "Minette," in sizes for ten and twelve years.

INSERTIONS OF BATISTE, lace, and embroidery, trim everything, and are more beautiful than ever before.

BOYS' SPRING SUIT.

DARK blue serge is the standard fabric for these little suits, but fancy cloths in heather mixtures, light-weight covert-cloths, and coaching twills in grays, tans, and browns, are also used. The little kilted skirt is left plain across the front; it should be mounted to a straight band and buttoned to an underwaist of satine or silesia. The jacket is generally like the skirt, but sometimes black, blue, or green jackets are worn with kilts of shepherds' plaid or fine checks. The full blouse is of white lawn with collar of all-over Hamburg embroidery, and cuffs and ruffles of the same. Pale-tinted Chambérys, gingham, cheviots, and cambrics are also used, but only in very small figures or dainty stripes, and in light colors. The pattern is the "Arnaldo," in sizes for two and four years.



OF CLOTH AND SILK. VALORIA WAIST.



BOY'S SPRING SUIT. THE "ARNALDO."

oria," in sizes for fourteen and sixteen years.

BECOMING NECK-RUCHES are made of grenadine veiling, either plaited or plain, but gathered in a very full puff between two ruffles, and mounted on satin ribbon; artificial flowers are bunched at one side of the chin.



FOR COOL DAYS. LENOA CAPE. (See Page 420.)

FOR COOL DAYS.

(See Page 419.)

A GRACEFUL and convenient wrap for young girls, of dark blue camels'-hair serge lined with plaid silk. A narrow fold of blue velvet surrounds the cape, and the turn-down collar matches it. Long loops and ends of blue satin ribbon finish the front. Wraps like this are made to match simple street-gowns, and are found very convenient for school use and traveling, as well as for games, when something that can be thrown on and off with ease is indispensable. The pattern is the "Lenoa," in sizes for twelve, fourteen, and sixteen years.



A NEAT WOOL FROCK.
THE "MINETTE."
(See Page 419.)

the plaitings over the shoulders are of green taffeta. A ribbon belt of the same color encircles the waist and hangs in long ends behind, and a cord of the silk finishes the foot of the skirt. The stock-collar and cuffs are of overlapping folds of the two colors. A fitted lining holds the fullness of the waist in place, and it fastens in the back. The pattern is the "Fidelio," in sizes for twelve and fourteen years.

OF PLAIDED WOOL.

(See Page 419.)

THIS simple and charming gown offers a model for washable fabrics as well as those of mixed wool, challies, and soft India silks. A blue-and-green plaided wool, cut on the bias, is used for the gown illustrated. The square neck is filled in with dark blue silk under batiste embroidery, and

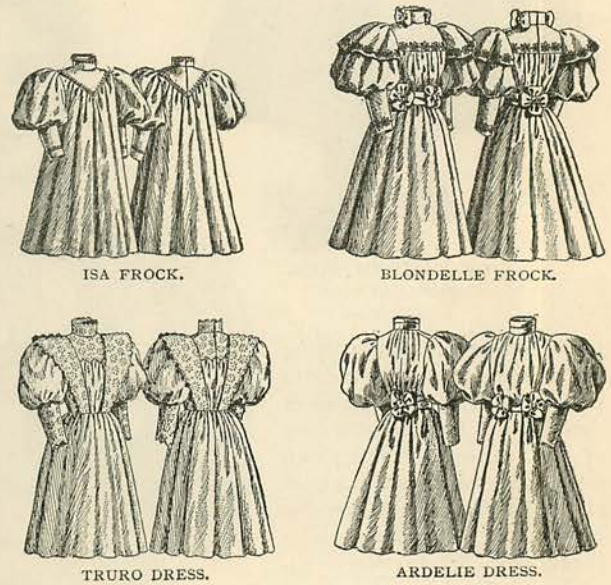


WINDOLA HOUSE-GOWN.

BRUNHILDA COAT.

ALBERTA WAIST.

DELEVAN SKIRT.



ISA FROCK.

BLONDELLE FROCK.

TRURO DRESS.

ARDELIE DRESS.

STANDARD PATTERNS.



HILARIO SUIT.

VINCO JACKET.

RICARDO SUIT.

MADRINE BASQUE.

OLIVETTE WAIST.

FANITA CAPE.

FAIRFAX JACKET.

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. It should be remembered that one great 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.*

It is absolutely necessary, when sending Pattern Orders, to write the name and full address on each one in the spaces left for the purpose. Failure to do so may account for the non-arrival of patterns.