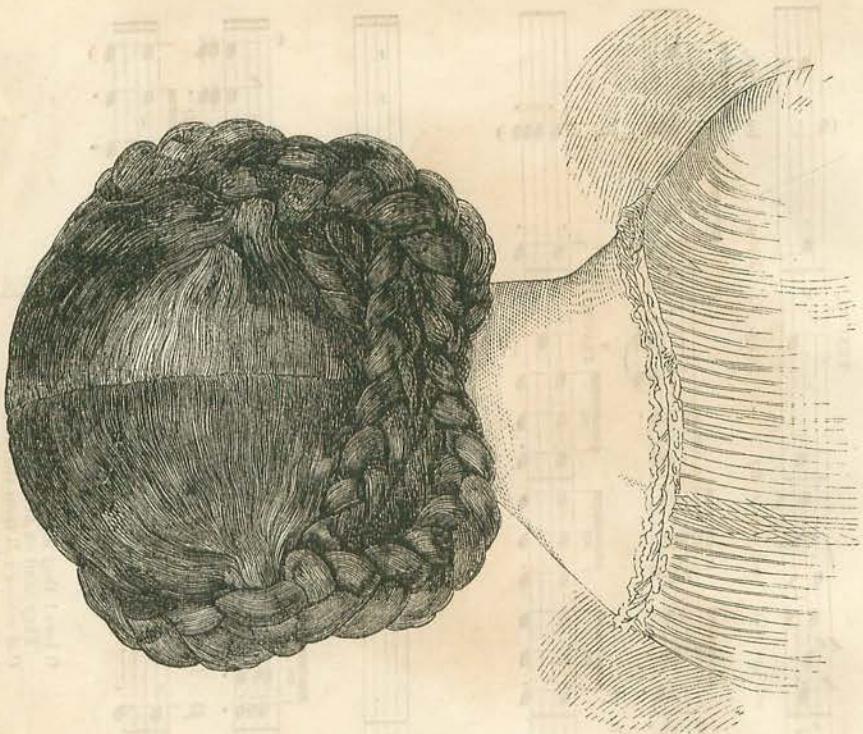


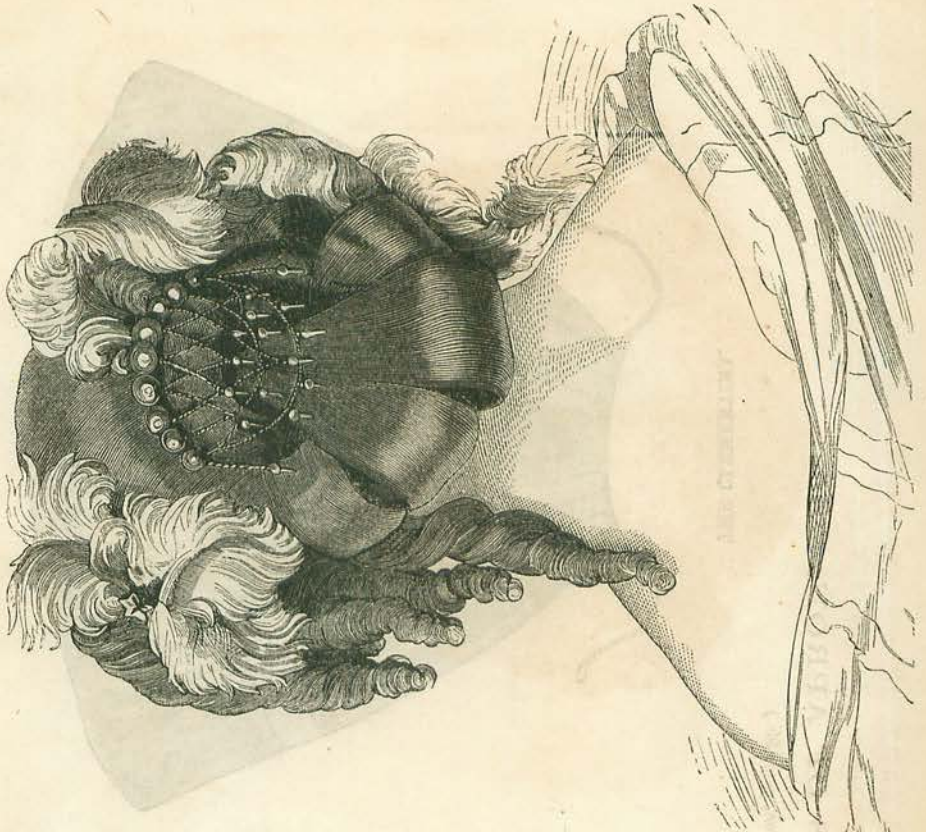
COIFFURE FOR A YOUNG LADY.—(See description, page 95.)

(Front and Back view.)



COIFFURE FOR BALL COSTUME, OR FULL EVENING-DRESS.— (See description, page 95.)

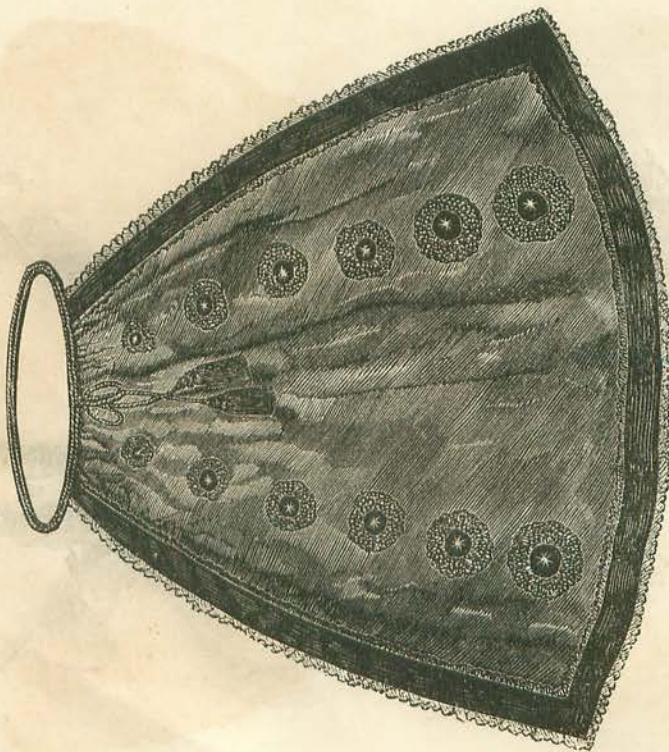
(Front and Back view.)



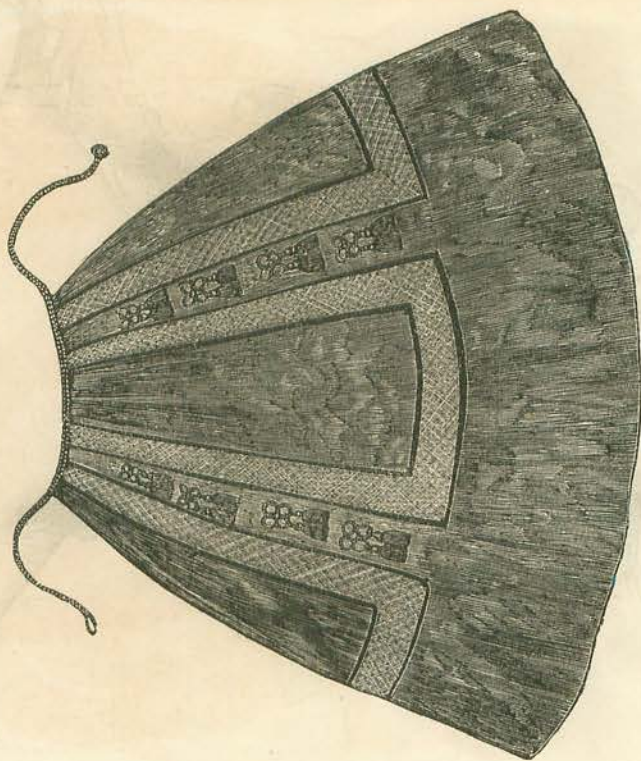
NEW STYLES OF APRON.

(See description, page 95.)

THE ARABELLA.

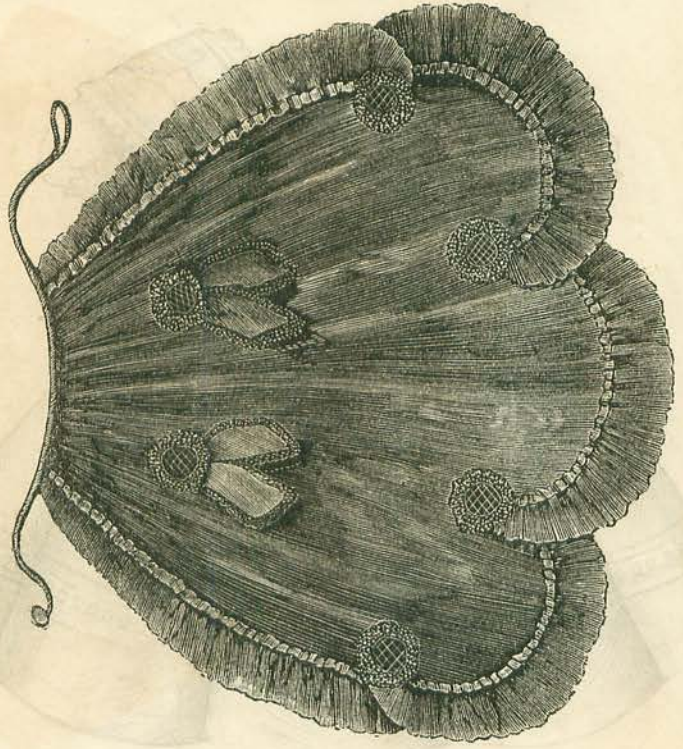


THE CLEMENTINA.

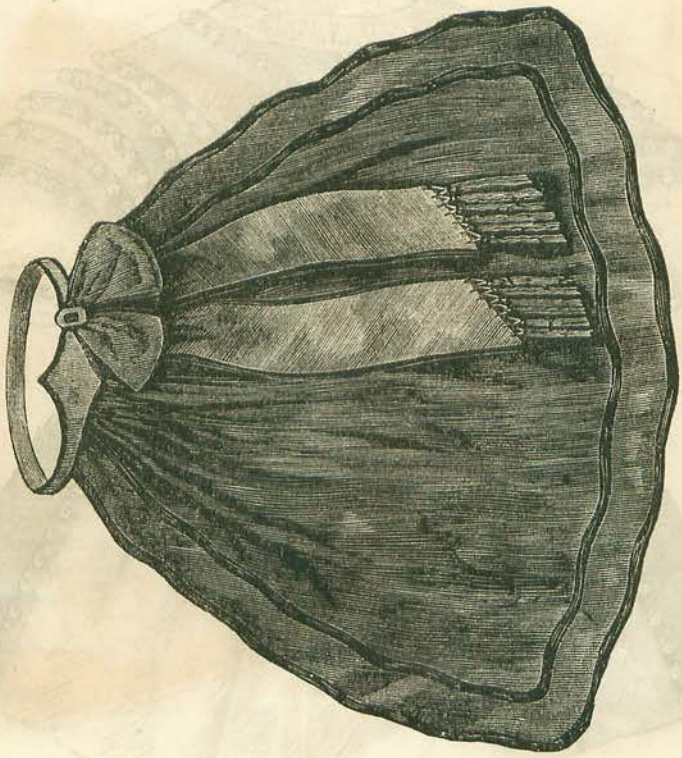


COLLECTED FOR THE COMMITTEE OF THE EAST LONDON DISTRICT (See description, page 95.)

THE FLORIA.



THE DIANA.



CHILDREN'S DRESSES..—(See description, page 95.)

Fig. 1.

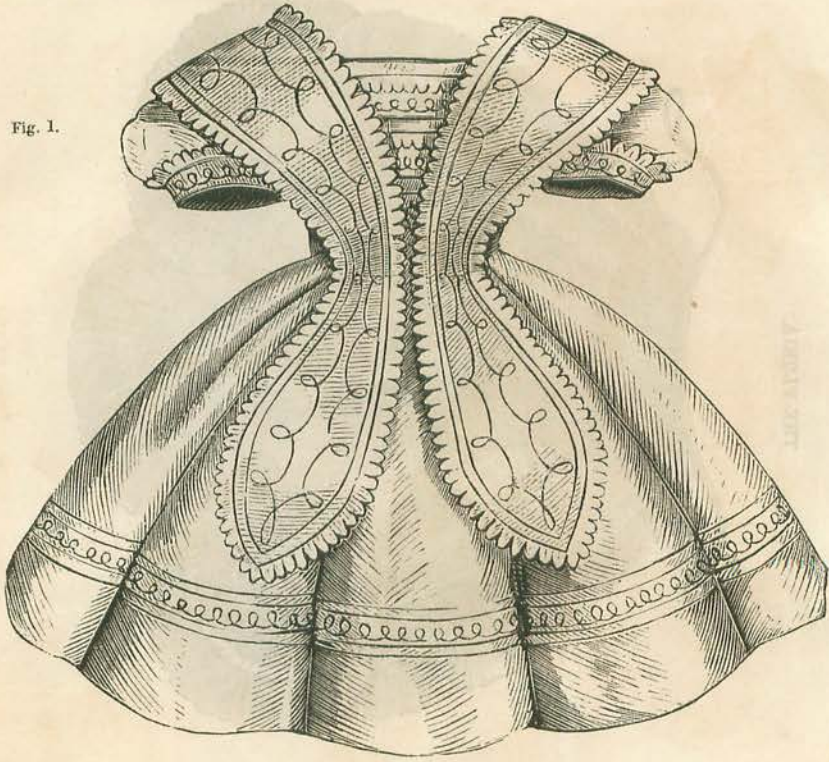
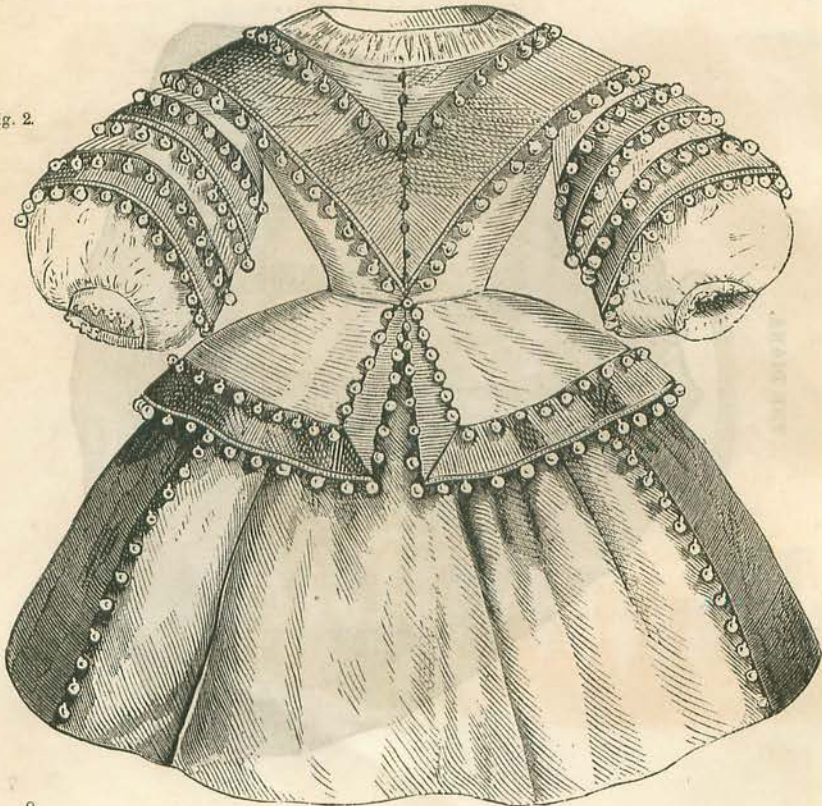
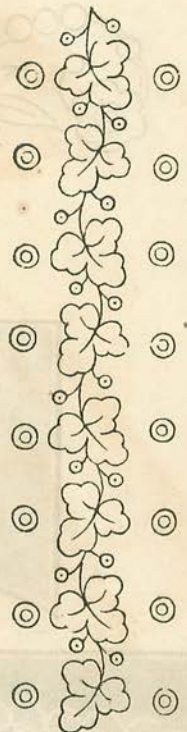
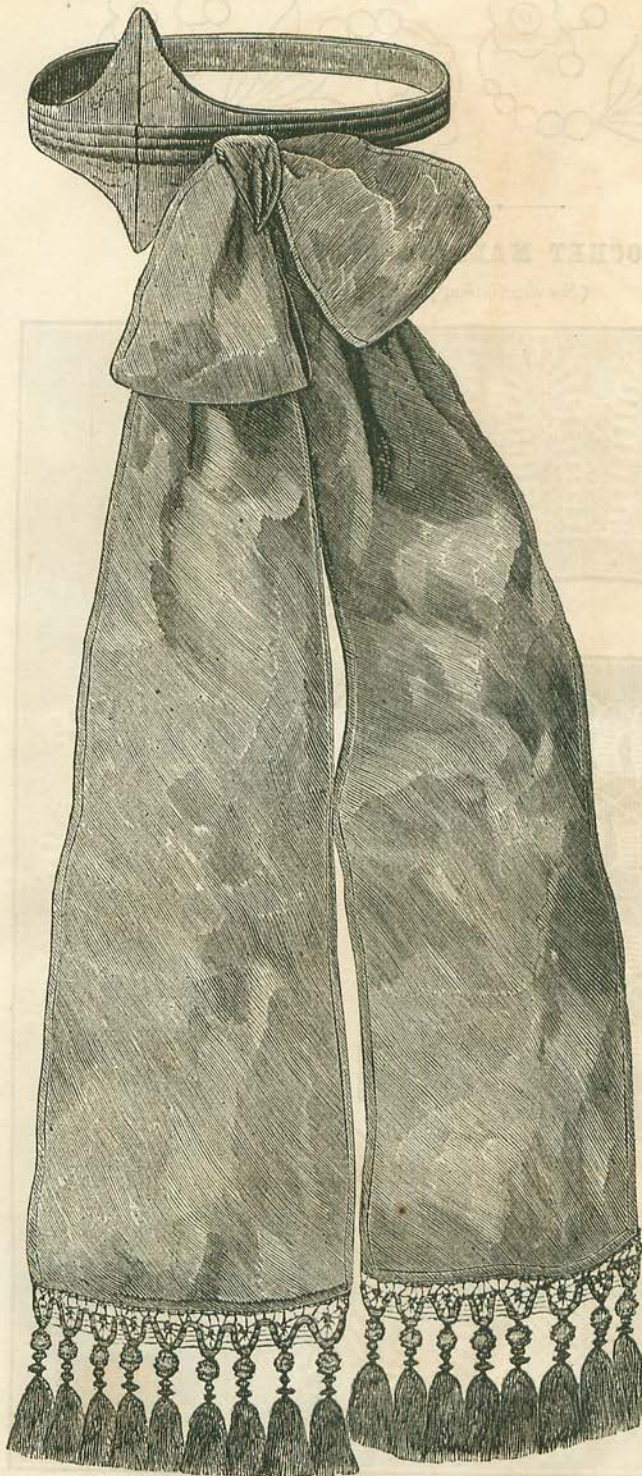


Fig. 2.



NEW STYLE OF GIRDLE.

(See description, page 95.)



For an Infant's Shirt.



For a Gentleman's Shirt Bosom.



THE SALAMANCON.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VORST, from actual articles of costume.]

A VARIETY of lace which, from the costliest genuine fabrics to the most economical imitations, is now universally worn. Shawls, mantles, burnois of ample size, and of every conceivable form, are in fashion.

NOVELTIES FOR JULY.

Fig. 1.—Headdress of lace, ribbon, and flowers. The cap has a flounce which forms the

Fig. 1.



curtain; a knot of ribbon on the top, and a bouquet of golden coreopsis, with streamers of ribbon, make sufficient trimming.

Fig. 2.—Nell Gwynne cap, for breakfast, approaching the once fashionable mob cap; a lace

Fig. 2.



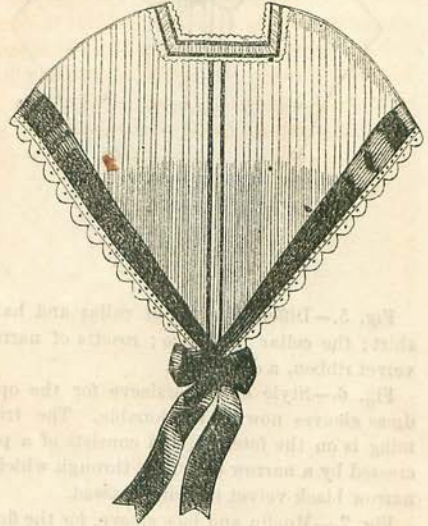
piece, gathered just on top of the head, where a bow of violet-colored ribbon is fastened.

Fig. 3.—A girlish and tasteful fichu, intended for dinner dress at the springs, or home wear, to be worn with organdies, tissues, or any delicate fabric, with a low corsage. The material

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is Swiss muslin; the narrow plaits are laid in pairs; a corresponding trimming surrounds the neck, which is cut square, and edged by narrow needle-work. Two rows of narrow black velvet

Fig. 3.



ribbon cover the seams, and extend down the front on each side of the hem; a broader velvet ribbon is caught on the edge of the fichu, just above the needle-work border; and a bow of the same at the waist gives it a pretty finish. This fichu is easily made, a seam on the shoulder insuring the fit, and it will be found very serviceable.

Fig. 4.

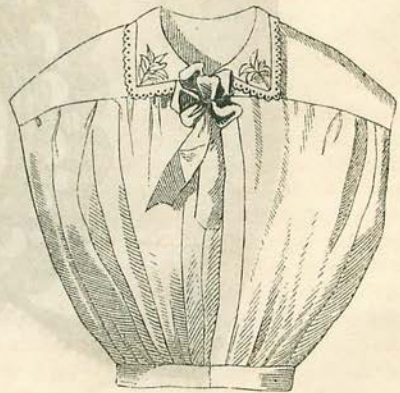


Fig. 4.—Fall habit shirt, to be worn with the *vestes Algerien*. The shirt is of clear muslin,

or cambric; the collar, which is a particularly good and fashionable shape, of linen lawn, or fine cambric, with a spray embroidered in each corner, and an edge of needle-work.

Fig. 5.

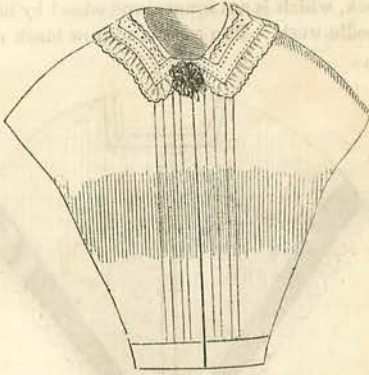


Fig. 5.—Different style of collar and habit shirt; the collar is of lace; rosette of narrow velvet ribbon, a dark blue.

Fig. 6.—Style of undersleeve for the open dress sleeves now so fashionable. The trimming is on the forearm, and consists of a puff crossed by a narrow inserting, through which a narrow black velvet ribbon is passed.

Fig. 7.—Muslin and lace sleeve, for the flowing draperies of organdy and tissue. (See Lady's Book for June.)

Fig. 6.

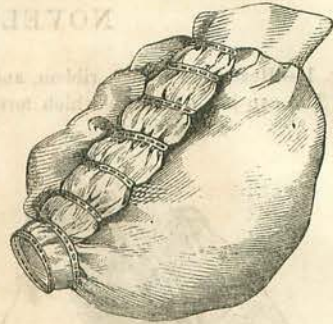


Fig. 7.



Fig. 8.—New style of bow to fasten the collar. It is very simple, being only a rich ribbon passed through a very large jet buckle.

Fig. 8.

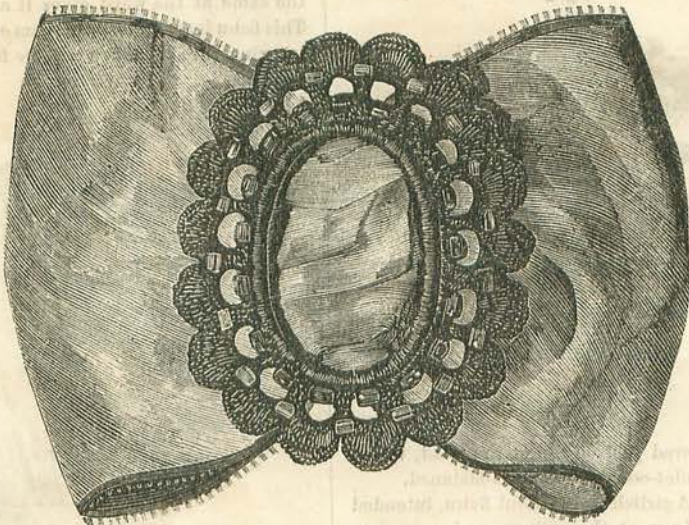


Fig. 9.—Macaroon, or rosette button, at present the most fashionable style of trimming.

Fringe and ribbon are very often sewed round the button instead of the lace.

Fig. 9.

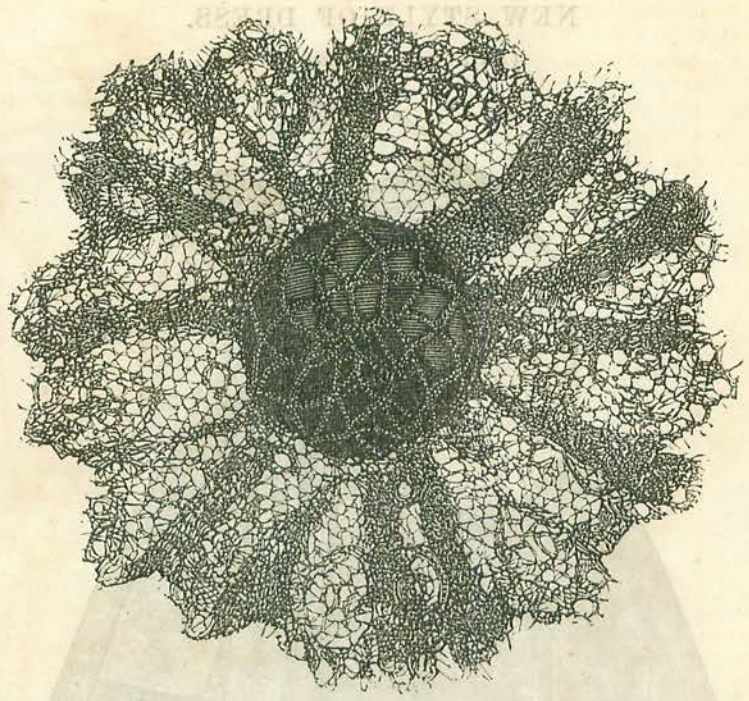


Fig. 10.—Glove top, composed of white illusion puffed on net, and the ruffle finished with a very narrow black velvet and Valenciennes lace.

Fig. 10.



NEW STYLE OF DRESS.

(See Diagram, opposite page.)

THE illustration which has been selected for this number is one of the most favored in Paris, as well as being one of the newest. The material which it represents is black silk, sprinkled over with bouquets of colored flowers. The skirt is single, and without trimming; the body is low, being crossed over the front with two broad bands, laid in full plaits, being confined with a waistband and finished on one side with a large bow, the whole being of its own material, with long wide ends. There is no sleeve of the silk, but a very small epaulette, the great effect of the style consisting in the dress being worn with large white muslin sleeves, and chemisette of the same, the last

of which is composed entirely of tucks, and trimmed round the throat with a narrow lace. Ladies who do not wish to incur the expense of one of these flowered silks will find that either a black, a steel gray, or a chestnut brown—all fashionable colors—will make up in this style with almost equal elegance.

EMBROIDERY FOR A CHEMISE BAND.

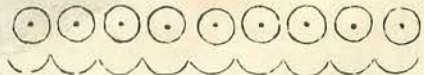
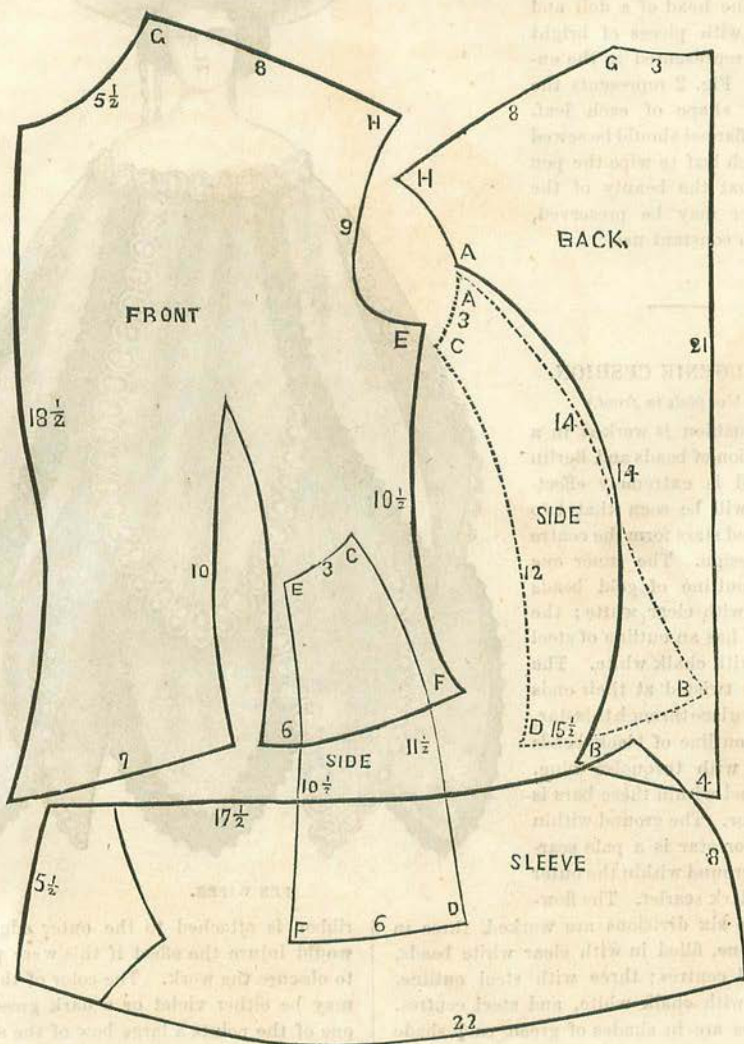
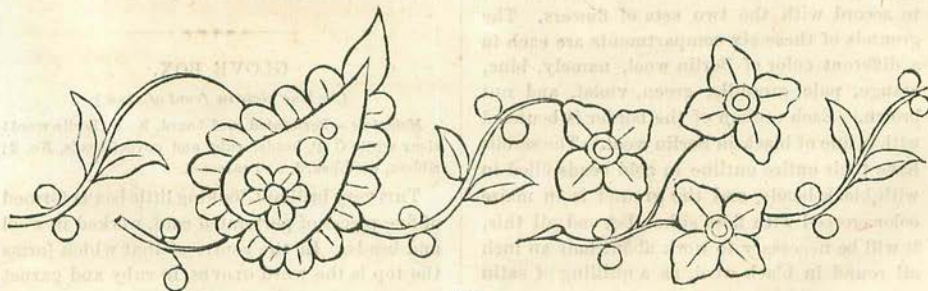


DIAGRAM OF NEW STYLE OF DRESS.



FOR A CHILD'S SACQUE, OR TALMA.



ORNAMENTAL ROCK WORK IN GARDENS.—There are many plants with rather small flowers, which possess exquisite colors and elegant forms, the charm of which is in a great measure lost by their being planted in the bed where the pitiless shower defaces their delicate tints with splashes of rain and earth, or else their distance from the eye causes their minute yet elegant characters to pass unnoticed; other plants, also, run over the surface of the flower border to great distances, interfering with their neighbors, which would look much better hanging pendent from the crevice of a rock, or covering some sunny bank with their numerous blossoms.

Nature, who is always an interesting and instructive teacher, points out these facts plainly, by often exhibiting her simple treasures inhabiting and flourishing in the cracks of rugged rocks, making as interesting an object on a near approach as it is delightful at a distance. In Europe few gardens are considered complete without their compartment of rock work, and even where the spots of the smallest size, a little piece of this device is frequently seen filling up and concealing an unsightly corner. Why do not our American gardeners and amateur florists devote more attention to this beautiful mode of ornamenting the garden?

NOTES AND QUERIES.

1. *Coffee*.—This indispensable accompaniment to every breakfast-table, also the pendant to all regular dinners, by the fashion of the day, is by no means an antique beverage with the civilized world. Few of those who make it and who drink it daily are aware of its origin. It is unknown who first discovered its present use; but about the middle of the fifteenth century, “the best families” of Arabia began to introduce it in their meals, and when it reached Mecca, at the close of that century, it met with a host of opponents, theologians and physicians being armed against it as injurious to the constitution. Fifty years after, the fashion began to prevail at Constantinople, and the first coffee-houses were opened; but, finding that people were more ready to drink coffee than to say their prayers, the faithful were deprived of their new luxury—at least, in public. Following the track of commerce, it was introduced into Marseilles, and from thence to England, at the close of the sixteenth century.

The history of its introduction to the West Indies is curious: In 1713, the Dutch Governor of Batavia sent several coffee plants to Amsterdam; one of them found its way to the *Jardin des Plantes*, in Paris, where it was greatly valued as a curiosity. Several plants were raised from it, and one of them was carried to the Island of Martinique by Deliceux. The ship in which he sailed was detained by stress of weather, the company were put on an allowance of water, and to save the treasure which was being conveyed to the island, the source of so much wealth as it proved, Deliceux denied himself that which kept the precious plant alive.

2. *The Ruling Feminine Passion*.—These rough rhymes illustrate, with a certain quaintness, what is certainly the prevailing theme in feminine conversation. Some one suggests—“when it is not sewing-machines.”

“I’ve heard it said that if, while out a walking,
You see two females, and o’erhear talking,
The subjects always are (I thus indite ‘em)
Acquaintances and dress—*ad infinitum*.
Yes, every one, whatever her degree,
Talks but of these with strange consistency.
The other day, I saw two tramping creatures,
Squalid in looks, and vile in form and features,

Dirty, disgusting, marked with inebriety,
And a great way outside of all society;
And to myself I said: ‘Those horrid witches,
Who do not seem to have three decent stitches,
And hain’t got any friends ‘mid their distresses,
Cannot be talking now of gowns and dresses.’
So, for ten steps, I softly walked behind ‘em,
To catch their talk, but never seemed to mind ‘em,
And heard this much—then turned to muse upon it—
‘Blue ribbons, mousseline de laine, and bran new bonnet.’

3. *American Housekeeping*.—There is a little spiteful onesidedness, but much truth in the following paragraph by an English letter-writer. We hold up the mirror that our lady friends may correct whatever they may see amiss in their own sphere of action:—

“Ladies keeping house in America are indeed little better than upper servants. The whole superintendence of the in-door work depends on them, and very often do they assist in all that is going on in laundry, pantry, nursery, or kitchen. The husbands invariably go to market. No woman does any of that essential business beyond giving an order at the ‘grocery’ or the ‘provision store.’ It is not easy to know the secrets of the scheme of domestic economy followed by so very close and cautious a community. But a strict avoidance of needless expense, a great distrust of servants, and a mean system of locking up and doling out are, I am inclined to believe, its general characteristics, though there, I am satisfied, many exceptions exist. The cook is a very independent and irresponsible person; she has none of the importance of housekeeping, but she is without its cares; little being required from her, she has little to look after; the meals of the family prepared, her time is her own. Between the regular hours she goes where she chooses, and, if she be a person of the least pretensions in her profession, she fixes her own time for everything, and upon the slightest deviation from the arrangement, which might interfere with her plans for going to meeting on Sunday, or to lectures on week-days, she quits her place without notice, frequently while the dinner is half dressed, and the company waiting for it in vain.”

4. *A Thought for the Day*.—*Peace*.—Peace is better than joy. Joy is an uneasy guest, and always on the tiptoe to depart; it tires and wears us out, and yet keeps us ever fearing that the next moment it will be gone. Peace is not so; it comes more quietly, it stays more contentedly, and it never exhausts our strength, nor gives us one anxious forecasting thought. Therefore let us pray for peace. It is the gift of God, promised to all His children; and if we have it in our hearts we shall not pine for joy, though its bright wings never touch us while we tarry in the world. The peace of God truly passeth all understanding, and to be known must be experienced.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editor of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry,

envelops, hair-work, worsteds, children's wardrobes, mantillas, and mantelets, will be chosen with a view to economy, as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq.

No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

Instructions to be as minute as is possible, accompanied by a note of the height, complexion, and general style of the person, on which much depends in choice. Dress goods from Levy's or Evans & Co.'s; cloaks, mantillas, or talmas, from Brodie's, 61 Canal Street, New York; bonnets from T. White & Co.'s; jewelry from Warden's or Caldwell's, Philadelphia.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

DESCRIPTION OF STEEL FASHION-PLATE FOR JULY.

Fig. 1.—Tunic dress of gray and black silk; the under skirt has alternate flounces, steel gray and black silk, pinked; the upper skirt is tunic shaped, and trimmed to correspond; the waist is *en cœur*, with frills of the same, edged by bretelles; the sleeves are flounced to correspond. This style of flounces in alternate colors, black being used with any shade, is much worn the present season. White split straw hat, lined and trimmed with *rose de roi*.

Fig. 2.—Dress for an evening gathering; the material grenadine striped with black and violet *des Alpes*; the skirt has five flounces, set on so as to leave a small heading of the same; ornaments of ribbon, in a style we have given before. The corsage is plain, and draped by the ribbon; a tucker of lace rises above the drapery. Light lace headdress, with violets and violet ribbon.

Fig. 3.—Dress *barège Angluis*, white, shaded with emerald green, the trimming is a ribbon of white and green plaited so that the green appears to alternate with the white. White crape hat, covered by black lace; deep crimson roses, set on in black lace barbes.

CHILDREN'S DRESSES.

Little girl's dress of challais; the mantle of striped summer poplin, approaching it in color; the hood and trimming of Napoleon blue silk. Hat of white split straw, with a single feather.

Little boy. Skirt and open jacket of gray summer poplin. Leghorn hat, with cock's plume.

COIFFURES.

(See engravings, pages 4, 5.)

COIFFURE FOR A YOUNG LADY, FRONT AND BACK.

The whole head of hair is parted from the centre of the forehead to the nape of the neck, then a transverse parting is made from ear to ear, so that the hair is divided into four equal masses. The two portions of the front hair are arranged in plaitings of three, care being taken to comb the hair back from the forehead, and to include all the front hair in the plaits. The plaiting of each portion of the back hair should commence just above the ear, and the ends must be carefully fastened

by silk or very fine twist. The plait of back hair on the right hand side is passed across the nape of the neck, and the end fastened by a hair pin, under the root of the plait on the left side. The plait of the left side of the back hair is brought round to the right side, and fastened in the same manner; and thus the two plaits cross each other at the back of the neck. The plaits of the front hair are then brought round to the back of the neck, where the ends are fastened under the crossing of the plaits of back hair.

COIFFURE FOR BALL COSTUME, OR VERY FULL EVENING-DRESS, FRONT AND BACK.

In front, this coiffure shows the hair disposed in three rouleaux, terminating in long ringlets. Between these long ringlets, and also behind the ears, are several ringlets of shorter length. The back hair is arranged in a cluster of five loops, to form which the hair is tied firmly at the back of the head, and divided into five portions. The centre loop at the back of the neck is very long, and the two at each side of shorter length. The ends of the hair are twisted round the tie at the back of the head, and concealed beneath an ornament of beads suspended from the top of the comb. Amidst the ringlets and rouleaux of the front hair are interspersed small stars and other brilliant ornaments, which, being fixed on elastic pins, are set in motion by every turn of the wearer's head, thereby producing a most elegant and showy effect. The same kind of pins are employed for fixing the tufts of white feathers, which add much to the grace and dignity of the coiffure. The jewelled agraffe worn in the centre of the forehead should correspond with the other ornaments of the headdress.

NEW STYLES OF APRONS.

(See engravings, pages 6, 7.)

The Arabella apron is made of black moiré antique, trimmed with black velvet ribbon, three inches wide, finished at each edge by a narrow black lace; macaroons or rosette buttons, graduated in size, are placed at the sides of the apron; a girdle confines it at the waist.

The Clementina.—The materials are silk, lace, narrow velvet, and buttons. The lace is inserted, and finished with the velvet ribbon, which is very effective and pretty.

The Diana is gored a little at the sides, and trimmed with a piece of bias silk, four inches in width, bound on each edge, and laid on the apron. The belt is something novel; it fastens at the side with a large jet buckle and loops of ribbon with long ends, fringed. The ribbon has also the edges bound with velvet.

The Florida.—This shell-shaped apron is something quite new. The ruffle is made of silk, pinked and sewed on in shells; macaroons or rosette buttons finish each shell.

CHILDREN'S DRESSES.

(See engravings, page 8.)

Fig. 1.—This dress is made of white *piqué*, trimmed with Marseilles braid, and braided with narrow embroidery braid; the edges of the bretelles are scalloped.

Fig. 2.—This little dress is prettily made of silk or wash goods. The side stripes and trimming of the body should be of a different color from the dress.

Patterns for either of the above dresses can be had of the Fashion Editress.

NEW STYLE OF GIRDLE.

(See engraving, page 9.)

THIS new style of girdle is much liked; it can be made of the same material as the dress, or else of silk of some color to form a good contrast with the dress.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS, FOR JULY.

ALTHOUGH most of the residents in our cities are at this moment absent, the dresses in which they adorn the fashionable watering-places were purchased and made up before their departure, and our heading, therefore, is not inappropriate, while we describe the more elegant part of the wardrobes prepared for the springs and sea-side.

For dinner and evening-dresses, unless it be for some hop more brilliant than usual, organdies, grenadines, and *gaze de Inde*, in robes, or made up from the piece, present such a beauty and variety, the present season, that tarletans and other materials as ephemeral are reserved for full dress, strictly speaking. *Barège Anglaise* is also very much in favor for general serviceable wear. Among the best of Stewart's importations of this style of dress, we find a robe in five flounces of good width, the ground being white, with short, broken lines of black completely covering it, and giving a grayish effect; pansies, without foliage, in their original colors, are sprinkled in a double row along the edge of the flounce, while scallops of black, giving the appearance of needle-work, but in reality only printed, finish it tastefully. A shawl of moderate size, with a similar border and plain grayish centre, makes an excellent dress for piazza promenades, and the whole costume is in simple and excellent taste.

Another robe of the same material has five flounces also, the ground being gray, with still smaller black lines, and each flounce having a border of white with the same edging it, inclosed in two plain lines of brown, while through the white centre are groups of detached flowers in bright natural colors. A mantle of the plain grayish centre accompanies this dress, instead of the shawl before described. It has one deep flounce of the same, with a small puff as heading.

Still another in the same material, in seven flounces. The pattern is large blue polka spots, a single row of each near the edge of the flounces and shawl, the latter having an ornament formed of them in the upper point.

A fourth, with small bunches of blue forget-me-not scattered all over it. An upper skirt reaches to the top of four narrow flounces. The sleeves have two puffs and a flounce edged with a puff of the same. The plain corsage is cut quite low and round in front, edged with a puffing similar to that on the sleeves. A chemisette of black lace over white extends to the throat.

A grenadine robe, the ground being *violet des Alpes*, the pattern lilies of the valley in white, with a lace border, having the effect of a handsome point, running all around. This is made up expressly for evening dress, the sleeve consisting of one puff, with a flounce of the border. Corsage low, edged by a puff of ribbon *violet des Alpes*, which ends in a flat bow in front; waist round, with a ribbon belt and rich gold clasp.

Dress for evening, of perfectly plain white grenadine. The under skirt has three flounces of moderate width; the upper one is perfectly plain. There is no pattern, no edge of any description, to the flounces, sleeves, or waist—the richness of the material obviates it—with the exception of a rich satin ribbon, also of plain white,

which forms the heading of the *berthé*, and has a bow on each shoulder and in the centre of the corsage, bracelets and belt-clasp of gold, set with red coral.

The *gaze de Inde*, or *muslin de soie*, is a very thin silk tissue, much like the old-fashioned India and China gauzes, still to be found at Fountain's. They are even handsomer, as the colors are brighter, but of course by no means so durable. They are usually in robes, or with stripes or cheques of some bright color on a white ground.

We have already described the organdies at length, with abundant illustrations. See May and June numbers.

Mantles like the dress having become so much the style, Brodie's numerous customers find at his establishment the popular materials for travelling and street dress, at the prices of the principal shops, so that they can have their mantillas at the establishment, and send the material of the dress to their own mantuamaker. Brodie's mantles in *barège Anglais* are prettily trimmed with contrasting colors and camel's hair ornaments, and have an excellent effect, worn with a dress of the same material, or, indeed, as an undress summer mantle, with almost anything. His laces are this year very handsome, the designs and shapes both new and excellent. The principal new styles are the *Empress*, which has a pointed yoke, with a very deep flounce falling from it; the *Solferino*, a rounded yoke, with a narrow flounce; below this a deep fall of lace almost touches the hem of the dress; the *Eugénie*, a square shawl, the under point rounded. The *Ploeruel* has a long, round yoke, high in the neck, *en tablier* in front; the very deep flounce or skirt of lace falls over the arm, with the effect of a sleeve. We might multiply shapes and styles to suit the fancy of all, the laces being Damascus, Pusher, Cambrai, and a new Italian lace considered as good as Chantilly. Certainly, it requires the most practised eye and touch to distinguish some of the costlier of these laces from the "distracting points"—over which ladies go in raptures, and their husbands into the sulks—such as Brodie also displays, ranging from \$125 and upwards in price. In Chantilly, which is of permanent value, the shapes change less, the shawl or point remaining in favor.

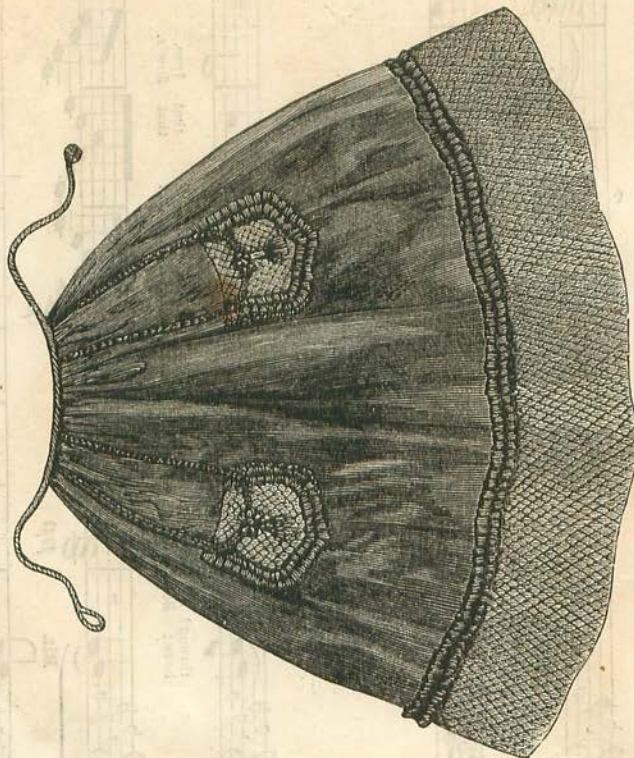
For those who have been accustomed to be attended for years past by those in charge of the different departments of Genin's Bazaar, we make a note of the present position of their old favorites, who will receive their orders as usual. Mr. Genin himself conducts in his usual lavish and elegant style the branch including children's hats and caps, and misses' hats; the same tasteful hands still preside over this department. Mr. Myers, so long a favorite in the straw and beaver hats, Mr. Bowden of the shoe department, and Mr. Deucher, with hosiery, gloves, etc., have united in a miniature bazaar, beautifully neat and tasteful, and may be found at 303 Canal St., nearly opposite Brodie's; we especially commend them to their old friends. The children's outfitting department, with the *artistes* who furnished it, is merged into the large establishment of Lord & Taylor. Mrs. Scofield's well known establishment, Broadway, and the new house of Mesdames Picot & Wilkinson, 651, the tasteful bonnets for dress and promenade, will receive more especial attention in our next; both of them having a representation of old friends to the customers of the ever to be regretted Genin's Bazaar.

The cap crown is no longer considered in the best taste; summer hats in the best materials, and the costlier straws being made up with round crowns. But we must reserve details for the month of August.

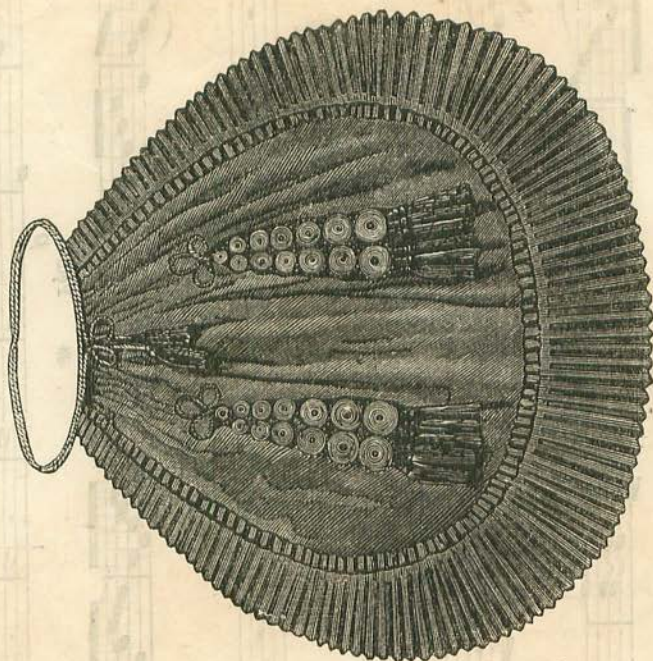
FASHION.

NEW STYLES OF APRONS.

THE PHILIPPA.



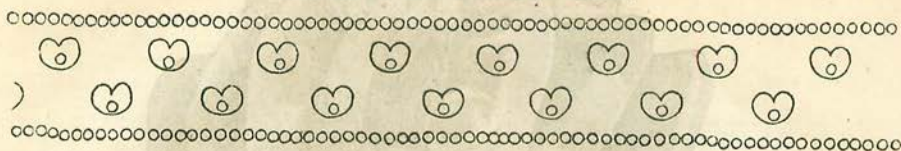
THE LUCIA.



The *Philippa* is made of rich silk, bordered at the bottom with a piece of stamped satin about six inches wide; this material also forms the pockets, which are trimmed round with a ruche of black satin ribbon; the same style of ruche is placed above the bordering.

The *Lucia* is made of silk, with a fluted and pinked ruffle of the same. It is easily made, and is exceedingly stylish.

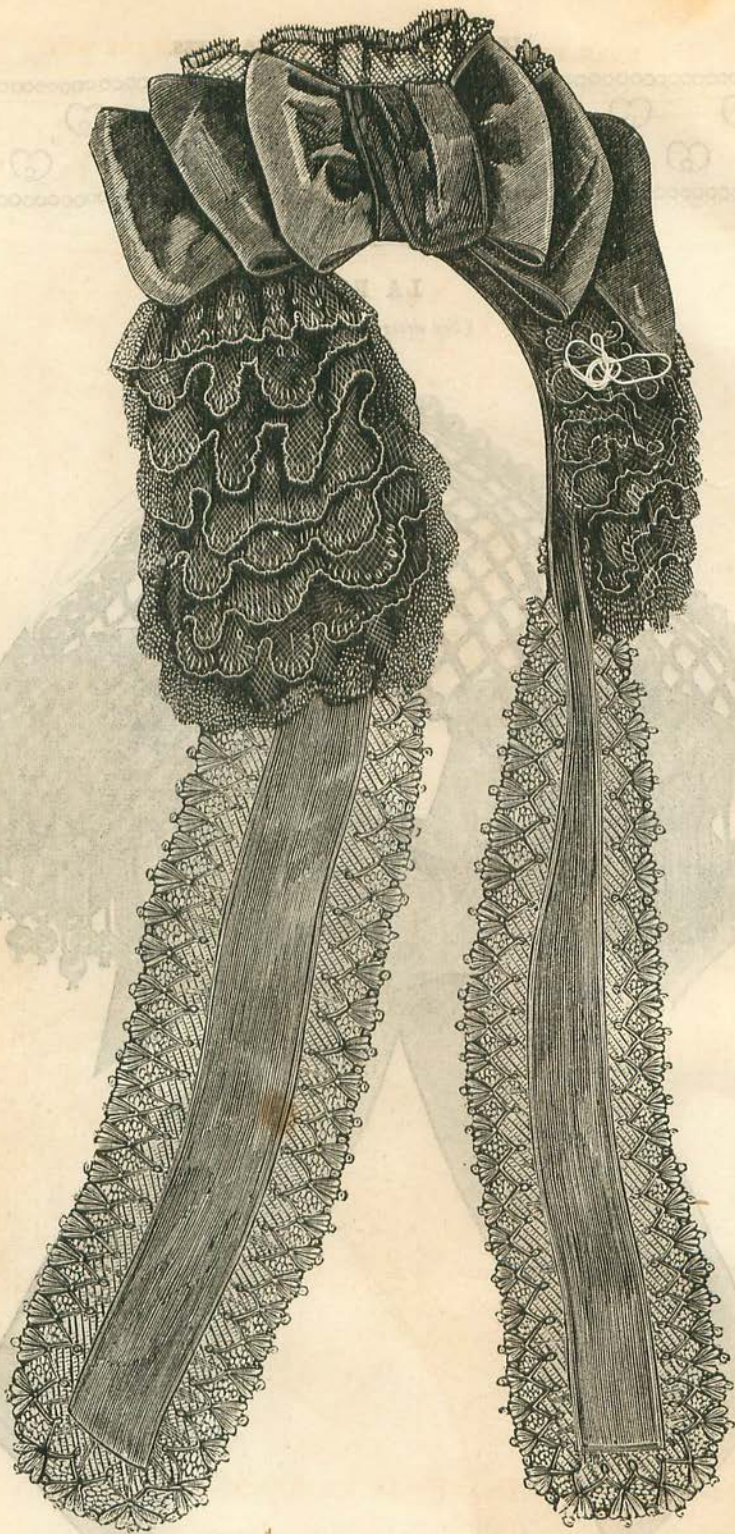
INSERTING FOR A CHILD'S DRESS.



LA BELLE.

(See description, page 191.)





LA MATRONE.—(See description, page 191.)

WORK FOR A PILLOW-CASE, TO BE PUT ABOVE THE HEM.



LA PRINCESSE.

(See description, page 191.)





THE BEDOUIN D'ÉTÉ.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

THIS garment has obtained much favor; it is unique in style, and its capaciousness has rendered it very popular. The one we illustrate is made of a light summer tissue. Its peculiarity consists in the mode in which the stuff falls down the back, it being the angle which would, if it was fitted to the figure, be cut away; the stuff being simply folded straight up the back.

We give the above as a variety, but the fashion, *par excellence*, is of course some of the various laces which we mentioned in our last.

NOVELTIES FOR AUGUST.

Fig. 1.



Fig. 3.



Fig. 2.

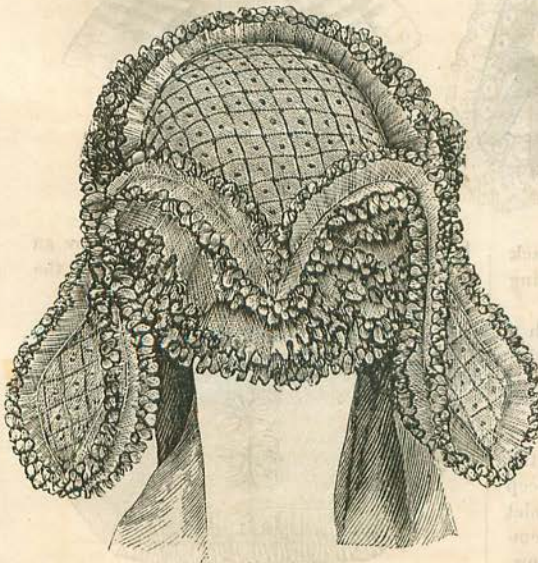


Fig. 4.



Fig. 1.—Fancy morning cap, composed of ribbon, lace, and narrow velvet.

Fig. 2 is the back view of Fig. 1. It is *recherché* and new; having quite a point in front, it is generally becoming.

Fig. 3.—Rich blonde cap, suited to dinner dress, for a chaperone.

Fig. 5.

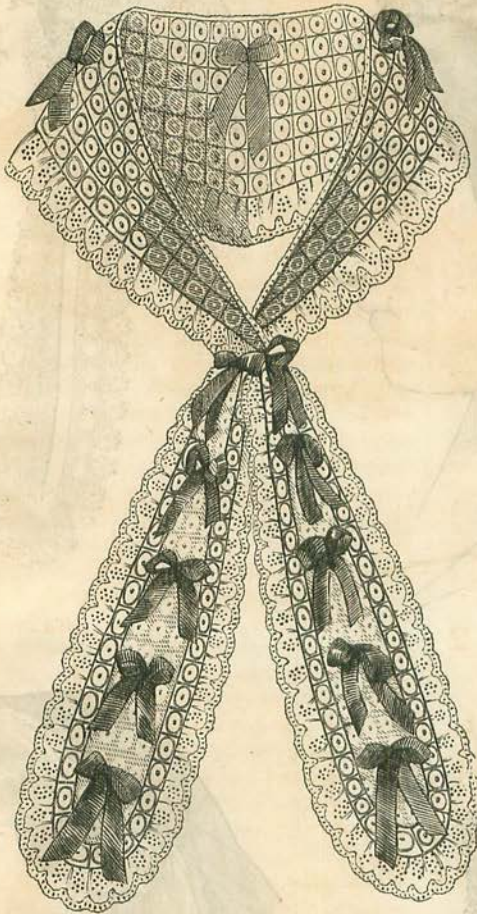


Fig. 4.—Graceful cap, intended for full dress, of black lace, blonde, ribbon, and a single rose, with the foliage powdered with gold, to the right.

Fig. 5.—Fichu for summer wear, suited to dinner or evening dress; it is quite as graceful, and a newer shape than the favorite Marie An-

Fig. 6.



Fig. 7.



toinette. The bows may be either of black velvet, or a shade of satin ribbon harmonizing with the dress.

Fig. 6.—Full sleeve of clear muslin, with a pointed ornament consisting of small puffs, with a row of black lace between; cuff very pointed, with a rosette of narrow ribbon on the back.

Fig. 7.—Undersleeve, intended for a summer dress where the flounce or sleeve is open to the jockey. It consists of a muslin puff, a deep flounce ornamented by rows of narrow violet ribbon, and edged by a pretty pattern of embroidery, while another and smaller puff below,

terminates in a ruff, held to the wrist by an elastic. Bow of broad velvet ribbon on the upper puff.

Fig. 8.

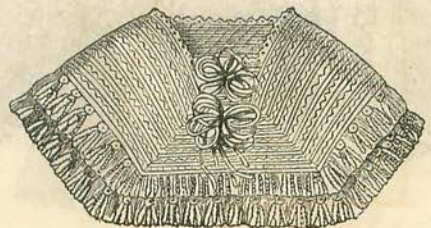


Fig. 8.—Square *berthé* cape, to be worn with a low corsage; it is composed of narrow rows of inserting, and edged by two frills. Bows of narrow velvet ribbon.

Fig. 9.—Wristlet made of narrow colored ribbon, black velvet, and lace. An elastic cord is sewed inside, which makes it cling to the wrist.

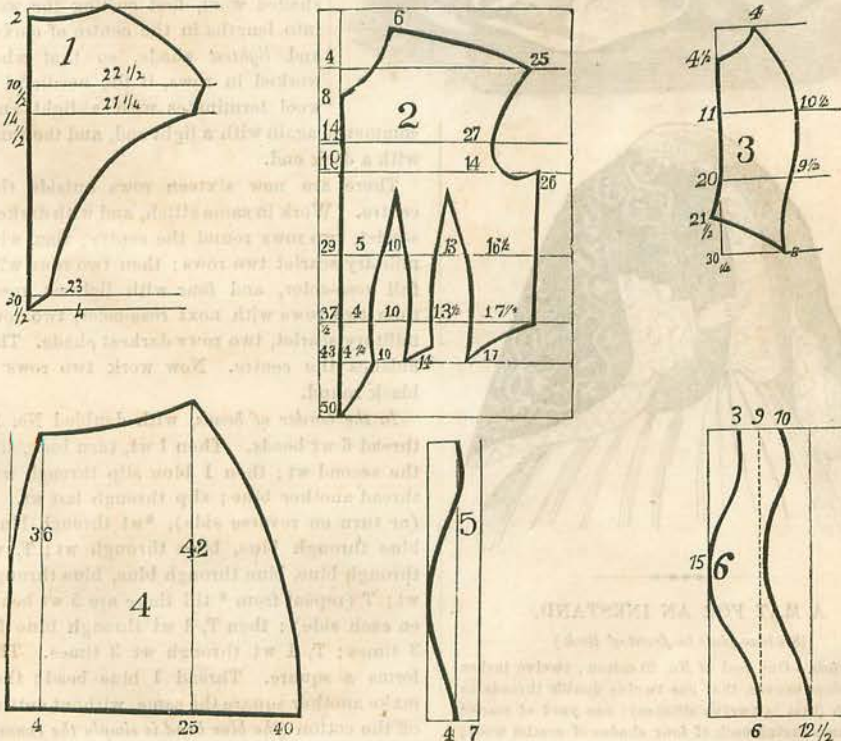
Fig. 9.



REDUCED PATTERN OF A CORSAGE WITHOUT THE BASQUE.

The points behind and before are quite long. The sleeves, sewed to the armhole in large plaits, are finished with a jockey, which should be trimmed as the rest of the dress.

REDUCED PATTERN OF A CORSAGE WITHOUT THE BASQUE.



THE ZOUAVE JACKET, FOR DINNER OR EVENING DRESS. TWO DESIGNS.

Material.—Lyons velvet or cashmere, embroidered with gold, or any other embroidery. Worn open from the throat, *à la Zouave*, displaying a white silk or muslin vest underneath.



A MAT FOR AN INKSTAND.

(See blue plate in front of Book.)

Materials.—One reel of No. 20 cotton; twelve inches of Penelope canvas, that has twelve double threads to the inch (that is twelve stitches); one yard of scarlet rollo; two skeins each of four shades of scarlet wool;

two skeins of black; one skein of shaded green; six strings of German O P beads; four strings of crystal white; a small glass preserve dish, of oblong shape; and a common glass ink bottle, such as is used in desks.

Cut a square of the canvas, and overcast the edges; double it in four, so as to form the centre stitch, which stitch dot with ink; count across the short way of the canvas—from this centre stitch twenty-three stitches each way; run a black thread on each side to mark this number of stitches (forty-seven in all).

Count twenty-nine stitches on each side the centre-stitch in the long way of the canvas; mark the terminations of these stitches the same (fifty-nine stitches in this way). The piece of canvas will now be marked forty-seven by fifty-nine stitches.

Count sixteen clear stitches from this black line all round, and run a thread; now double the edges of the canvas round to within two threads of this outside line.

Fill in the centre, across the shortest way, in tent stitch, with green shaded wool, first cutting the wool into lengths in the centre of darkest and lightest shade, so that when worked in rows, if the needleful of wool terminates with a light end,

commence again with a light end, and the same with a dark end.

There are now sixteen rows outside this centre. Work in same stitch, and with darkest scarlet, two rows round the centre; then with military scarlet two rows; then two rows with full rose-color, and four with lightest rose; then two rows with next rose-color, two rows military scarlet, two rows darkest shade. This finishes the centre. Now work two rows of black round.

In the border of beads, with doubled No. 20 thread 6 wt beads. Then 1 wt, turn back, slip the second wt; then 1 blue slip through wt; thread another blue; slip through last wt. T (or turn on reverse side), *wt through blue, blue through blue, blue through wt; T, wt through blue, blue through blue, blue through wt; T (repeat from * till there are 5 wt beads on each side): then T, 1 wt through blue for 3 times; T, 1 wt through wt 3 times. This forms a square. Thread 1 blue bead; then make another square the same, without cutting off the cotton (the blue bead is simply the connect-

4. *The Care of Delicate Children.*—There is a marked character about all sickness of a child; it rises and falls with a rapid tide. Fatal disease runs its course often with a rapidity unknown among adults; a trifling matter, noticeable in the morning, may become serious, if not observed and attended to, before the noon—deadly, if left unnoticed until night. Every child's physician knows that, in case of any serious disorder—and a light disorder may, by an unexpected turn, by unwise treatment or neglect, suddenly grow formidable—in case of serious disorder, no child is perfectly assured of complete medical help who is not seen by a skilled observer three times in twenty-four hours. That is the truth; but it is requisite to put it out of sight, for it is utterly impossible that any medical practitioner, visiting children at their own homes, could, except under exceptional circumstances, fulfil such a condition. How careful, then, ought every nurse, and, above all, every mother, to be, in the management of these frail buds, and in the minute reports it is in their power alone to give to the attending physician; and in this knowledge we can account for the rapidity with which children's diseases leave whole households desolate.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editors of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelops, hair-work, worsteds, children's wardrobes, mantillas, and mantelets, will be chosen with a view to economy, as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq.

No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

Instructions to be as minute as is possible, accompanied by a note of the height, complexion, and general style of the person, on which *much depends* in choice. Dress goods from Levy's or Evans & Co.'s; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from T. White & Co.'s; jewelry from Warden's or Caldwell's, Philadelphia.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

DESCRIPTION OF STEEL FASHION-PLATE FOR AUGUST.

Fig. 1.—Morning-dress for a watering-place. Skirt and paletot of white *piqué*, embroidered in red and white *sontache*, a new and graceful pattern; the sleeves of the paletot are shaped from the elbow, and have a deep cuff; the side pockets are trimmed to correspond with it, Tuscan straw rustic hat, of an entirely new shape, trimmed with black velvet ribbon and field flowers.

Fig. 2.—Dinner-dress, also suited to a concert or opera.

Dress, itself, of lustrous blue *glacé* silk; the bottom of the skirt trimmed by six narrow puffs, or bouillons of the same material; corsage rather low, with a tucker of white muslin, drawn by a narrow black velvet ribbon. Lace scarf, thrown across the shoulders. The hair is dressed in puffs and braids, with gilt ornaments to match the golden comb.

Fig. 3.—Full evening-dress for a young girl. Dress of transparent white muslin; the under skirt covered by gaufered flounces of the same, edged by a hem only; the upper skirt is in the fashion of a tunic, raised slightly at the left side, and trimmed by deep flounces of embroidery; *berthé* and sleeves to match. Sash and bow *de corsage* of very rich brocaded ribbon, white ground, with large bouquets of field flowers.

Fig. 4.—Extremely tasteful dress of white *glacé* silk; the skirt in nine flounces, pinked in large scallops; the *berthé* is finished by a bouillon of violet silk, and a bow of the same shade, with flowing ends, is placed in the centre of the corsage below it. Simple wreath of violet primroses, without foliage, in the hair.

HEADRESSES.

(See engravings, pages 101, 102, 103.)

La Belle.—This is a very simple and becoming head-dress. It is made of narrow chenille, edged with large black beads, and underneath the chenille net, at the sides, are loops of ribbon; at the back is a bow with long ends.

La Matrone.—This headdress is very convenient for persons who are a little bald on the top of the head, as it is to be worn quite far over the head as a cap, but at the same time does not conceal the back hair. It is made of ribbon and lace.

La Princesse.—This style of headdress is exceedingly pretty for young ladies, as it is so very simple. It is formed of plaits of narrow velvet and a bow of wide ribbon.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS, FOR AUGUST.

THE lightest bonnets are now in vogue, the heavier straws of spring being nearly all replaced by chips, fancy crinoline, braids, crapes and combinations of crape and lace, crape and thulle, or all three materials combined. Never have crape hats been so universal; and the combination, or rather contrast of wood colors with blue, green, Solferino, and crimson is constantly seen. As, for example, a wood-colored crape with that peculiar roseate tinge so popular at present shirred, as the old term is, into innumerable fine frills or puffs, and relieved by a garland of blue acenite or convolvulus, with or without its foliage. A ruche of blue ribbon, the same shade, crosses the inside of the brim, from ruche to ruche of the bonnet cap, and a tuft of fine flowers, without foliage, appears on the side which is garlanded, connecting with it.

A bonnet of green crape, with points of black lace laid over the front, and a double crown, *bouffante* or puffed, of white thulle with knotted black lace over it. A side bouquet of garden flowers, pink and white, with pink and white daisies on one side of the face, a little above the cheek ruche.

Bonnet of pure white crape, from Madames Picot and Wilkinson, very bridelike with its plaited scarf of crape edged with delicate blonde, and a knot of three full-

blown white roses, without foliage, at the crossing of the scarf.

White split straw from Mrs. Schofield's, whose hats are always in good taste, and of the best materials; in flowers especially her taste is admirable. Nothing could be more simple or charming than the straw in question, with its *chiffonnés* of ribbon, in which are set two fragile clusters of white grapes with a faint purplish flush. It is noticeable that where a light Napoleon or turquoise blue was very popular in the winter, a deep shade is the favorite tint in summer, the usual order reversed.

Garden hats are very coquettish and becoming the present season, and have a great variety of shapes. We give one of the newest in our steel-plate this month. They are made of more expensive straws, perhaps, than ever before, fine Dunstable and Leghorns; and trimmed with field flowers, black velvet *chiffonnés*, and tufts of straw or grass.

Genin's riding-hats are quite novel in shape and style—it is a point in which he always maintained precedence. "The Jeddo" is the very latest novelty which he has added to this department. It is a peculiar glistening straw, trimmed with black velvet ribbon and jet buckles. His riding-hats of felt have the most charming herons' plumes, and those in black and white straw quadrilled, with large round crowns and turned up brims, are particularly elegant and becoming. The rage for the equestrian exercise is rapidly on the increase in Philadelphia and New York, being stimulated in the latter place by the beautiful roads in the Central Park, where our fair horsewomen have an opportunity for displaying their stylish habits and their skill. The latest styles for the present season is a habit of Nankeen or *piqué* (quilting), with hats as described, a high collar, the empress cravat, and gauntlets of Saxon or Swedish leather.

The high collar, or standing collar, is again quite in favor, for morning or home dress, either added to a plaited body, which is worn under the Zouave or other jacket, or applied to a plain chemisette, or simply worn alone above a waistcoat. These collerettes are often made of a muslin ruche bordered with a narrow guipure, which is also used for the bottom of the sleeves; or else they are made wholly of muslin, worked, *à la religieuse*, in colored cotton.

We have designs of the above styles in preparation, and must acknowledge our indebtedness for information on embroideries, or lingerie, to the ever popular director of this department at E. Lambert & Co.'s, Broadway, who has carried the goodwill of his old customers from Genin's Bazaar to his new post.

Gray is still the fashionable color for grenadines and Smyrna or Magenta gauzes; muslins, striped or checked, with a multitude of very small plain flounces; book muslins and muslin dresses with pattern flounces, or else double skirts with broad stripes in zigzag. One of the *berèges* brought out by Gagelin (Paris), presents, first, a large plain gray square, then another square violet or green clouded with black. One of his finest articles for the mid-season is a pale gray orgazine silk with white stripes, on which at intervals are double lozenges of a contrasting color. Then this well-known house has two other novelties of gray silk unequalled for elegance; they are the Indian gray dresses, and the Tussor gray dresses, of which they have just sent out a complete toilet from boots to bonnet; also another dress with a gray ground, having an extremely small white stripe, and a rich sprinkling of rosebuds. Silks of all kinds of a checked pattern, white, black, and brown, continue to

be in great vogue, which is no wonder, as they supply toilets of great elegance, and yet unpretending. For young ladies, a small quadrilled silk, white and pink, or any other light color, are much admired, as are also those having white grounds with Pompadour bouquets, of which we have just seen two beautiful toilets made for two sisters.

For morning robes at watering-places, the *piqué* dress given in our plate is a good example. The same style is also made up in Nankeen; and in either case they are usually embroidered with braid, or *point de chaînette*, either white or colored, but most frequently white, with crimson or flame-colored *soutache* intermingled. A great many Zouave jackets are also worn; they are mostly of cashmere, an Algerian fabric embroidered in contrasting colors, or else a light tissue similar to the skirt.

One of these graceful dishabilles is made of white muslin, with a deep plaiting on a pink running just at the bottom of the skirt. The body, closed at top by a ruche which goes round the neck, is loose at the sides, rounded at bottom, and very wide behind. The sleeves are very wide, and trimmed with the same plaiting on a pink running. Below are puffs of plain muslin, fastened at the wrist by a ruche with a pink running and a bow of the same; a chemisette of plaited muslin forms a deep puffing above a pink ribbon sash tied at the side.

A dress of white *piqué*, with brown figures, flounces braided in rather deep rounded festoons, with a brown binding; sleeves with cuffs festooned in the same manner; on all the seams of the dress a double row of festoons separated by a row of the same braiding; a similar ornament on the hem.

We are glad to see the fancy for white dresses so widely revived, for what can be cooler or more harmonious-looking than *une toilette blanche*—dress, fichu, and mantle all alike? This is the best material for a mantle to correspond. Most ladies—those of them, at least, who still remain in town—wear silk skirts of different colors under white skirts; but this gives a look of heaviness, which is the very thing that should be avoided. If a silk dress is wanted, by all means have it; but don't strain after effect by this mixture of muslin and silk. A white dress with several flounces, each terminated with a small hem, is a pretty, inexpensive, and very ladylike toilet.

Crinoline, or, in other words, "hoops," since crinoline in verity is too expensive to be thought of, still continue ample and of the trailing bell-shape, quite small for some distance below the waist, and from there spreading into a wide circumference. We have given a personal trial to the new patent of Demorest, which claims to be the most enduring one in the market, and can say from experience that they will *wear out* without ripping, slipping, or breaking—the most serviceable style for ordinary wear that we have ever tested. We particularly recommend them to travellers, country ladies, and all who desire an enduring skirt. It is to be found at the new establishment of Madame Demorest, 47½ Broadway, where they have reopened their pattern-rooms on a still more extensive scale. We have also to commend the extreme ingenuity and accuracy with which they have come to reproduce trimmings, etc. in their paper patterns. For instance, in a dress recently sent for our inspection, the flat braids on the corsage, the lace of the collar, and even a medallion cameo brooch which fastened it were perfectly represented in paper. The assistance which these patterns render to mothers in the country is invaluable.

FASHION.



THE JAPANESE.

This is one of the prettiest fall styles. The material is a chocolate-color reps silk. The skirt has one small flounce at the bottom, and above it, placed at intervals, are eight rows of box plaiting, made of the silk. The body and sleeves are trimmed to match.



DINNER OR STREET DRESS.

This dress is made with a double skirt, and a very full box-plaited flounce sewed at the bottom of the dress. The material of the dress is a very rich black silk; the flounce, trimming of the body, the bows and sash are of purple moire antique.



OUT-DOOR DRESS FOR THE COUNTRY.

EVENING-DRESS FOR THE SEA-SIDE.

(See description, page 257.)



LA MATHILDE.

A BECOMING and comfortable dress for the country or a watering-place. It can be made of silk, cloth, or a thin material.

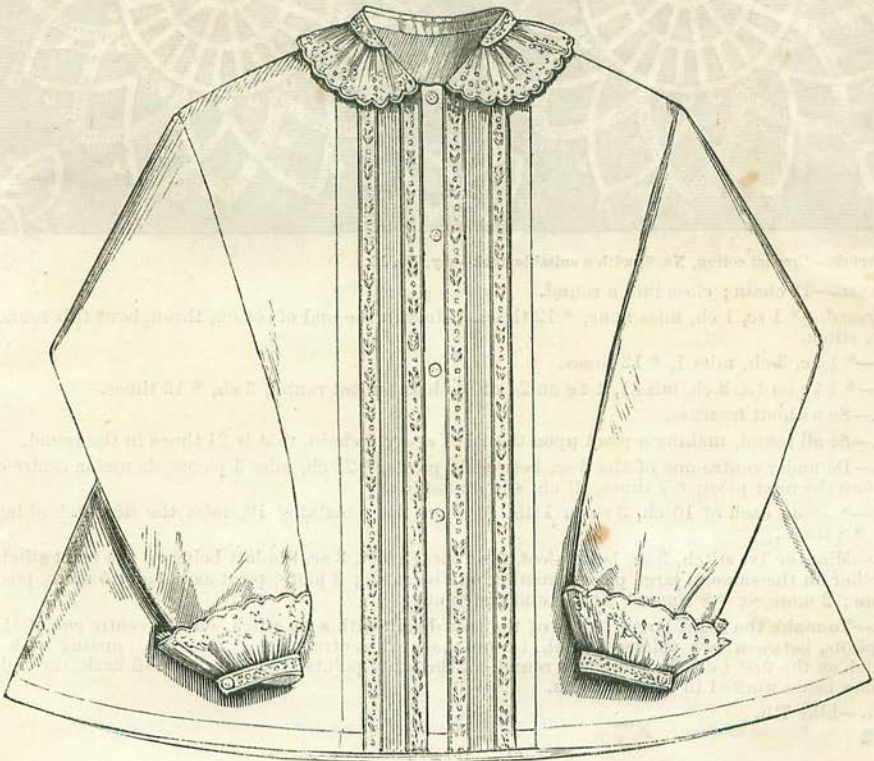
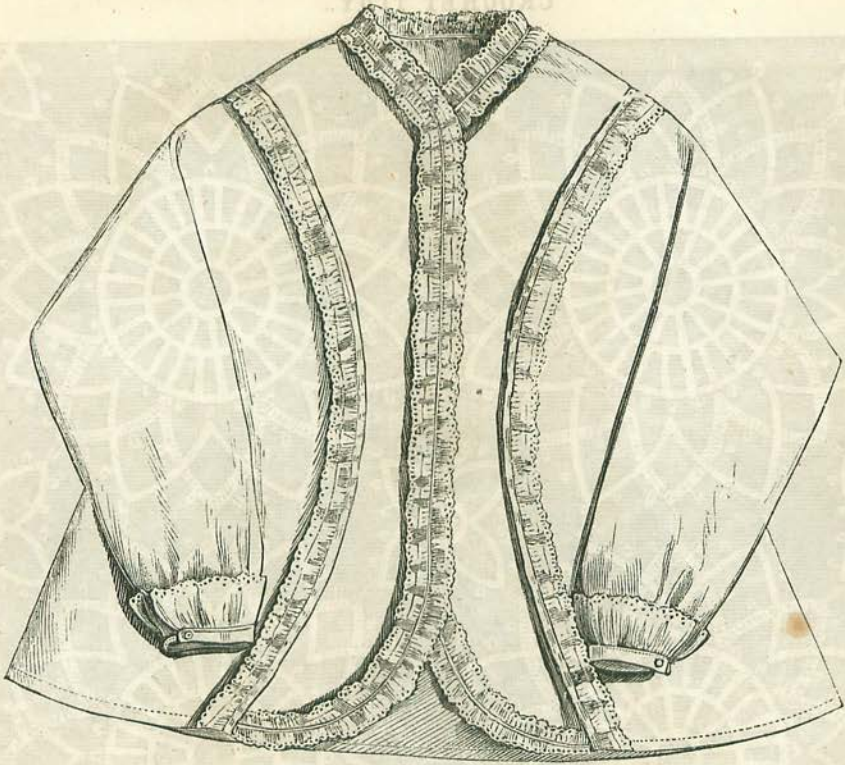


THE RESILLA.

(Front view.)

A NEW style of covering for the head, which, on account of its lightness, will advantageously supersede the wadded hoods worn in the carriage in going to and returning from the opera and evening parties. It will also be found very useful on a warm evening when it is pleasant to sit in a balcony or veranda, and when it is especially necessary to protect the head by some light covering against the chilly dews which fall after sunset. It forms a light and graceful covering for the head, whilst, at the same time, it shades the neck.

We give the instructions for working the Resilla in the Work Department, accompanied with an engraving showing a back view of the same.





THE TAGUS.

[From the establishment of G. Brodie, 51 Canal Street, New York. Drawn by L. T. Voigt, from actual articles of costume.]

This remarkably graceful article of attire, the first of the fall and early winter style of cloaks, owes its chief attraction to the novel arrangement of the portion which supersedes the capucin so advantageously. The garment itself is a circular; the material and color may be at the option of the wearer. The ornament consists in the quilling, which is of the same material as the cloak, and the tassels.

NOVELTIES FOR SEPTEMBER.

Fig. 1.

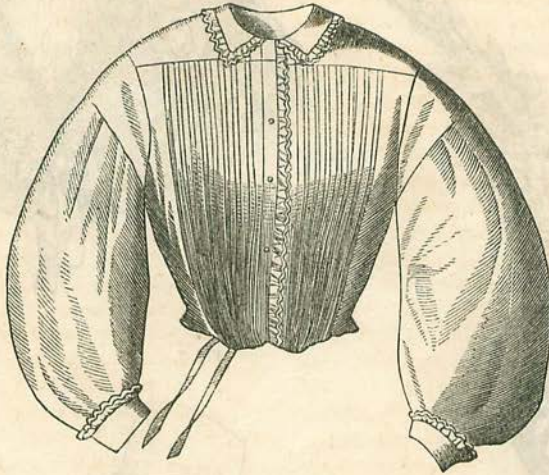


Fig. 1.—Habit-shirt, with collar and sleeves; to be worn with a Zouave jacket, or an open peignoir. It is of clear muslin, with a fluted

ruffle of the same, edged by a needle-work scallop.

Fig. 2.—Morning-cap, for hotel breakfast or

Fig. 2.



Fig. 4.



Fig. 3.



reception; it is of cambric, with needle-work flutings, and coques of ribbon with long flowing ends.

Fig. 3.—Morning-cap of cambric embroidery, a very rich and stylish pattern; the crown is a double pointed *fanchon*, the front a triple ruff.

Fig. 4 is a net for the hair, of double silk, with a braid of velvet ribbon around it, and

large flat loops and ends to the right; a gold cord is looped with the velvet ribbon, and gold fringe finishes the ornament.

Fig. 5.—An unusually simple and tasteful headdress for the evening; velvet ribbon, arranged as a net, covers the twist, and has two flowing ends with tassels to the right; to the left is placed a full blown rose, with foliage and

drooping buds; a cordon of buds and foliage on a velvet bandeau, crosses the hair.

Fig. 5.



Fig. 6.



Fig. 7.

Fig 8.

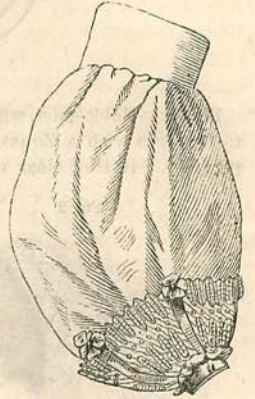
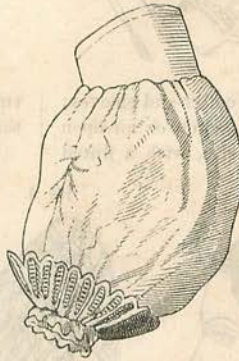
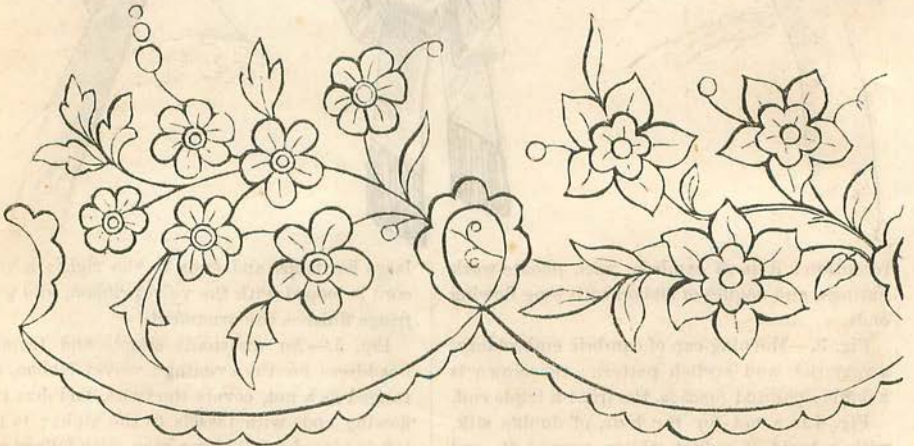


Fig. 6.—Fichu for a low corsage, or evening wear. It is of black lace, over white; the medallions and ruche being of ribbon. Two rows of good black lace surround it.

Figs. 7 and 8.—Two styles of under-sleeves, closed at the wrist.

FOR SILK EMBROIDERY.



THE RESILLA.

(See engraving, page 200.)

Materials.—Cerise-colored floss and twisted silk, and satin ribbon of the same color.

It consists of a net made of two kinds of cerise-colored silk, the twisted, or the floss, or tapestry silk. If this last-mentioned silk cannot be procured of a sufficient degree of coarseness, it may be used double or even triple. Each row of the netting is to be worked alternately with the different silks—that is to say, one row with twisted, and the other with floss silk, and the rows are to be worked on meshes of different breadths. In working the net, it is best to use two netting-needles, to save the trouble of putting the silk on and off for the purpose of working the different rows. First throw on one hundred and eight stitches with twisted silk, and work alternately with the two different silks twenty-five rows. In working the twenty-sixth row, pass the needle through two meshes of the row above, and draw them together. By this means the number of meshes will be diminished by one-half. The next row (the twenty-seventh) is worked with floss silk, and without taking up two meshes. In the twenty-eighth row, like the twenty-sixth, two meshes are taken on the needle. In this alternate way two additional rows are to be worked. At the side at which the netting is cast on, and also at both ends, work two additional rows, one with floss silk on the broad mesh.

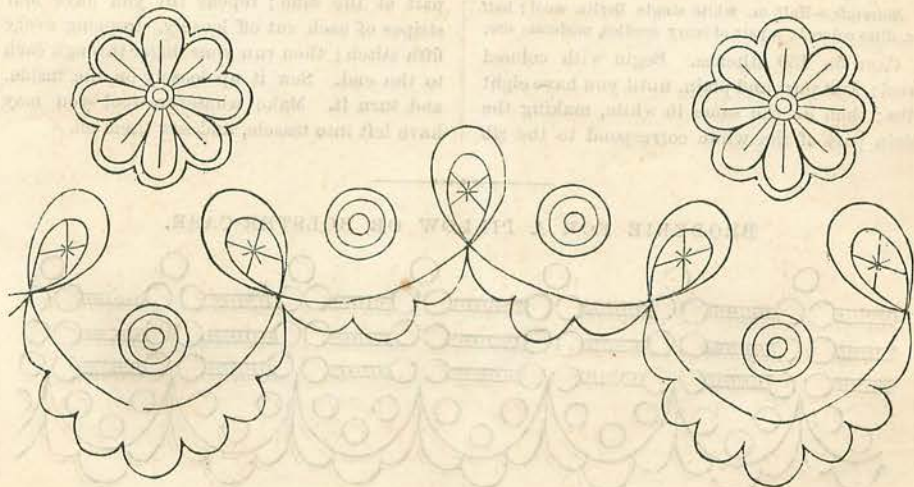
The netting being finished, the narrow side, viz., that contracted by taking up the double meshes, is drawn together and fastened by a bow of cerise-colored satin ribbon, as shown in the back view of the Resilla. A few rows of



BACK VIEW OF THE RESILLA.

the front edge of the netting are drawn down over the forehead in the style of a veil, and a band of cerise-colored satin ribbon is passed across the upper part of the head. This ribbon is drawn together in the middle and at each end by a loop, and the ends are left to flow as strings.

EMBROIDERY FOR FLANNEL.



goods from Levy's or Evans & Co.'s, cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from T. White & Co.'s; jewelry from Warden's or Caldwell's, Philadelphia.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

DESCRIPTION OF STEEL FASHION-PLATE FOR SEPTEMBER.

Fig. 1.—White silk dress, covered with illusion, and trimmed with ruchings of blonde lace, and blue flowers. The corsage is pointed behind and before, and the bertha corresponds with the trimming of the skirt. The wreath is of blue forget-me-nots.

Fig. 2.—Dress of white silk, with seventeen small fluted flounces; angel sleeves. The overdress is of illusion, caught up on the left side with a bunch of very bright flowers and grass. Light headdress of flowers, to match those on the skirt.

Fig. 3.—Dress of very rich violet silk, three flounces on the skirt; the upper one being twice the width of the lower ones, and each flounce being edged with three very narrow pinked ruffles, the centre one green. The corsage is trimmed *en bretelle*, with puffings of violet silk, edged with a frill of green. The waist is made without points, and is worn with a sash of the violet silk, bound with green. The headdress is a violet chenille net, finished with a thick plait of black velvet, which comes quite far over the head.

Fig. 4.—Tartane dress, flounced over silk: each flounce has on it a narrow fluted ruffle, and the bertha is made of these ruffles. Bouquets of rose-color flowers trim the dress, and the headdress is formed of the same colored flowers.

THE LATEST FASHIONS.

(See engravings, page 198.)

OUT-DOOR DRESS FOR THE COUNTRY.

ROBE of white *piqué*, sprigged with small bouquets in brown and pink. The skirt is very full, and fastened up the front by a row of buttons. On each side there is a pocket covered by a pate or flap, scalloped at the edge. The corsage is high behind, and open at the upper part in front, with revers, which are closed lower down by two buttons. The corsage is not pointed at the waist, but has a ceinture of striped ribbon. The sleeves are shaped to the elbow, set in at the armhole without fullness, and finished at the lower part by turned-up cuffs, scalloped at the edge. The top of the corsage, the revers, the pattes over the pockets and the cuffs, are all edged with white braid. Small turning-down collar of fine lawn; the ends are elongated, crossed one over the other, and fastened by a gold button. Bonnet having the front composed of white straw, and the crown and the curtain of black silk. The crown is without stiffening, and is formed of two puffs separated by a band of pink ribbon, and a bow in the centre behind. A ruche of pink silk, pinked at the edges, passes round the edge of the front and the curtain, and upon the ruche on one side of the bonnet there is a bow of pink ribbon. A band of pink silk crosses the top of the bonnet, between the front and the crown. Strings, pink ribbon.

EVENING-DRESS FOR THE SEA-SIDE.

Dress of clear muslin, worn over a slip of green silk, having the corsage low, and *en cœur* in front, demi-low

at the back, and short sleeves. The corsage of the dress has the right side crossed over the left, and it has revers in the shawl form, lined with green silk and trimmed with narrow lace. The corsage is rather short-waisted, not pointed. Ceinture of green ribbon, with flowing ends, fastened in a bow on one side. The sleeves consist of four puffs of muslin, separated by rows of green ribbon. The lowest puff is finished by a band of green ribbon, beneath which is a frill of white lace. In the inner part of the arm, a row of green ribbon passes up the whole length of the sleeve. The skirt is full and gathered in at the waist. A full and deep flounce, surmounted and edged by a *bouillonné*; and a narrow flounce, trims the lower part of the skirt at the back and sides. The two ends of this flounce, gradually diminishing in depth and fullness, pass up each side of the front as far as the waist. Between them is a space, forming a tablier front, trimmed at the lower part with six narrow flounces, edged with green ribbon, and disposed in the form of a festoon.

LADIES' SHORT NIGHT-DRESSES.

(See engravings, page 201.)

Fig. 1 is a very stylish night-dress, surplice at the neck, and rounded in front. The trimming is narrow worked ruffles.

Fig. 2 is a more simple and easy style. It has rows of tucks and inserting down the front, and the sleeve is confined at the waist by a band of inserting, with a worked ruffle turned over on the sleeve. The collar is merely a band of inserting and a worked ruffle.

Patterns of both night-dresses can be furnished by our Fashion Editress.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS, FOR SEPTEMBER.

THE principal changes observable in the street are in the matter of bonnets and mantillas, though in Philadelphia and the regions south of it, lace, tissue, *barège Anglais*, and all thin draperies will be worn until near the end of the month. In New York, the heavier silk casaques and mantles of the early spring are again revived, and Brodie is busied in manufacturing those graceful wraps, in light cloths, which are always demanded at this season of the year. In black silk, his favorite style is the long *pardessus*, reaching nearly to the hem of the dress, and fitting to the figure. The skirt is, however, full and flowing, and the whole style of the garment and of its wearer depends on the grace with which the ample drapery below the waist expands, to allow for the crinoline beneath it. *Pelerines* added to the casaque, which can be worn or removed at pleasure, and reaching just to the waist, are, to our eyes, a great improvement to this garment. The favorite trimming is guipure, Italian, or Brussels lace, ornamented with pendeloques, or hanging buttons of silk, with a powdering of jet to lighten the whole. It is said that steel, silver, and even gold braid and ornaments will be used later in the season.

There is also a wide, flowing mantle, set in on the shoulder in large plaits; its only ornament a delicate *pelerine* or hood of lace, and a deep trimming of the silk around the bottom. Elegant mantles, the present season, depend more upon the richness of the silk and the quality of the lace than upon variety or showiness of decoration.

As to bonnets, they are chiefly summer or spring straws retrimmed and freshened. The ribbons are very

rich, both in color and design, as are the fall flowers, which are used in abundance. The latter are mixed with *chiffonnés* of the ribbon on the outside. This term means, strictly speaking, a *rumppling* of ribbon, and the ornament is what we should call a cockade, or semi-cockades in groups; berries and fruit are freely introduced, all coral berries and grapes particularly. These are often tipped with gold, and mixed with gold-powdered foliage, which has a bright cheerful effect, and is not at all too showy for cool weather; and we may expect a great popularity for this style of floral manufacture, the present season. Speaking of gold ornaments, the *Moniteur* says:—

"This precious metal now plays a very conspicuous part in nearly all evening headdresses, as well as in silk and cashmere ball cloaks, and even some garments for visiting toilet. The *Mantchou*, a charming model brought out by Gagelin, is ornamented with gold also; but only in the form of a small fillet passing through the openings of the guipure trimming."

As to evening-dress (see also our designs the present month) it describes some tasteful models.

"A white dress covered with ruches and feather fringe, and a headdress, also of feathers, gracefully mixed with small flaxen curls, and fastened by diamond agrafes.

"A thulle dress over a mauve silk slip, and all the way up the skirt wreaths of convolvulus, forming festoons, fastened at intervals by a large bouquet with drooping branches. The sleeves were entirely surrounded with drooping branches, and the body was decorated, between its smooth crape draperies, with small wreaths of foliage, flowers, and long trails. The headdress was round, but light slender branches hung down on all sides, and on the left there was a bow of gold cord ending in two tassels.

"A thulle dress, with a blue satin slip under it, was puffed all over, and on each puff fell a narrow flounce, decorated by two very narrow blue velvets separated by a narrow silver lace, and trimmed with white blonde. The sleeves were composed of a puff and narrow flounce, decorated in the same manner; and the body, which was draped, and cut away low in front, had a similar trimming at the bottom of the drapery, forming a bertha. The headdress was composed of tufts of myosotis and rosebuds, in the form of a diadem, rather high on the forehead, a cordon at the sides, and a rounded *cache-peigne* behind, all intertwined with silver thread.

"Sleeves for evening-dress are all made wide and open, but for day wear they are nearly all closed either plain and with elbows, or puffed at top and close-fitting in the lower part. Dresses continue to be trimmed only at bottom, either with several very narrow flounces or two deep ones. Sometimes these flounces are covered by a double skirt, looped up by large bows at the sides. Dresses of fancy silk are generally worn with a sash tied at the side, sleeves puffed in the upper part, surmounted by jockeys formed of three small flounces, plain at bottom, and ending in a turned-up cuff trimmed with three small frills."

This will probably still prevail in the making up of the rich fall silks and mixed stuffs, which are now being opened in the wholesale departments of Levy, Evans, Stewart, Arnold, and other of our best importers.

To return to evening-dress, which this month includes nearly all of novelty, we give some plainer models from a different source.

"A dress of white tarletane has thirteen flounces, each bordered with a row of narrow rose-color velvet. The corsage, low and pointed in the centre of the waist, is

covered by a bertha, forming a point before and behind, and trimmed with rose-color velvet. The sleeves are short, and formed of two frills edged with velvet. A canezou of white thulle has been selected for wearing with a dress of mauve-color *lurexé*. This dress has a low corsage and short sleeves. The corsage of the canezou is composed of *bouillonnés* crossed at regular intervals by rows of very narrow black velvet. The sleeves consist of nine puffs, extending from the shoulder to the wrist, where they are finished by a small mousquetaire cuff; the puffs on the sleeves are separated by rows of black velvet.

"Robe of white thulle over a slip of groseille-color silk. The skirt has nine *bouillonnés* of thulle, drooping slightly one over another. Each *bouillonné* is covered by a narrow frill of thulle, edged with narrow blonde, and with three rows of narrow groseille-color velvet. Above the nine *bouillonnés* there is a broad flounce of white thulle, edged with blonde and with three narrow rows of groseille-color velvet. The corsage is low, and with a long point in front of the waist, and has a drapery formed of plaits of white crape; below the plaits there is a frill of white blonde edged with thulle. In front of the corsage there is a large bow of white thulle edged with blonde, and with rows of groseille-color velvet. The sleeves are formed of two small frills of thulle surmounting two puffs of the same. The frills are trimmed to correspond with the other parts of the dress. The headdress consists of a wreath of the foliage of the service tree, intermingled with festoons of coral beads."

Fans ornamented with spangles of steel and gold continue to be fashionable. The material usually employed for mounting these fans are thulle and crape, either colored or white.

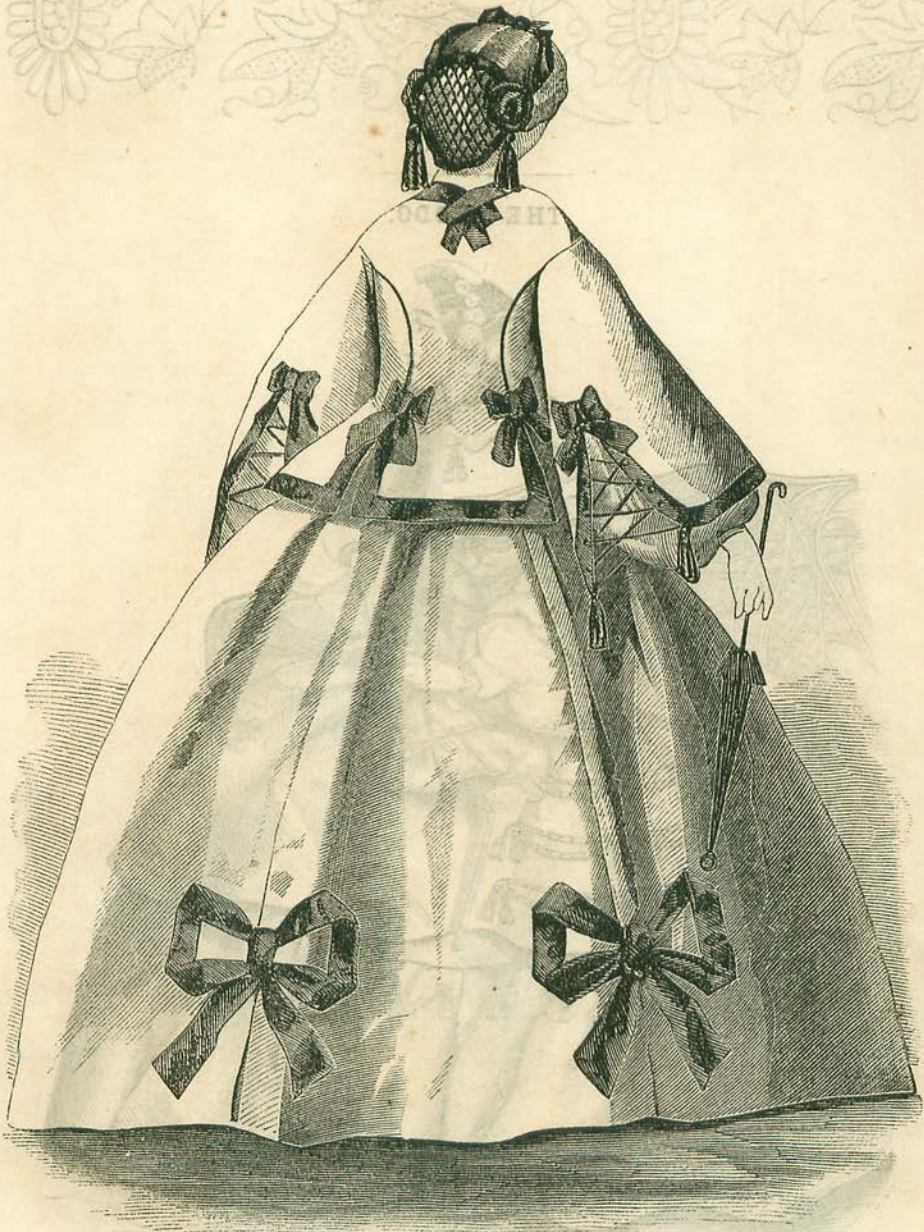
Several new coiffures, suitable for full evening-dress have just appeared. One consists of a very souple gold net. It droops, loose and flowing, over the back of the head, somewhat in the *fanchon* form, and it is edged round with small light tassels and pendeloques of gold. At the top, in front, there is a small bouquet of roses without foliage, and a bow of black velvet. A headdress just received from Paris, where it is styled the *Coiffure Eugène*, is in the form of a diadem or coronet, and consists of green velvet foliage, daisies white and colored, with ornaments of gold intermingled. The coiffure *Louis Treize* is a toque of mauve-color velvet, ornamented with amethyst and a white ostrich feather. One of the prettiest of these headdresses is composed of blue velvet, with a large agrafe of silver, and small silver chains disposed in festoons and pendant ends. Another consists of crimson velvet, an aigrette of white feathers, and tassels of gold. The *Coiffure Zouave* is in green velvet and gold, with a bandeau formed of white ostrich feathers twisted together.

In lingerie, plain linen cuffs on cambric or Nansook sleeves continue to be worn, with collars to correspond, finished only by a row of very fine stitching, or a cord stitched in near the edge. We have been shown some sets of French cambric embroidery, an entirely new shape, the collar crossing in narrow lappets in front, where it is fastened by an ornamental button, gold, coral, or cameo; lappets in the same style form the back of the cuff; they are richly embroidered in an extremely neat and delicate pattern. The Zouave habit-shirt continues to be imported, which is a prediction that this graceful jacket will increase in favor the coming winter. The front is in square or box folds, an inch in width, each embroidered with a vine, the whole pattern so disposed as to form a handsome chemisette.



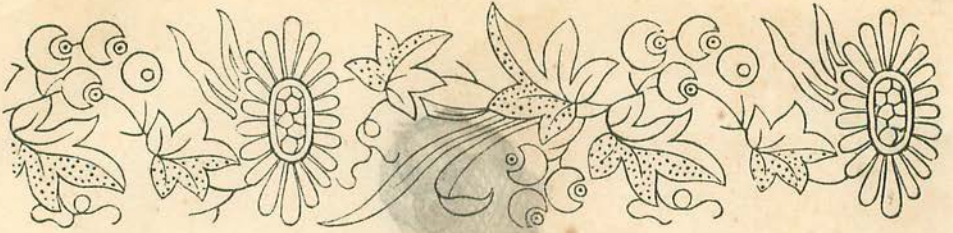
THE MEDICIS, OR SHAWL MANTLE.

THIS shawl, or mantle, has long ends in front like those of a scarf. It is made of black silk, and is drawn in at the back of the waist by a ribbon fastened in a bow and long ends. The trimming consists of frills of silk pinked. The dress is of mauve color silk, and the bonnet of white crape and mauve velvet, trimmed with China primroses and ribbon of the same hue as the velvet.



THE ZOUAVE MORNING ROBE.

A fashionable style for morning wear... 25* 293



THE JEDDO.



A FASHIONABLE style for morning calls, made of Tussor gray silk, with cords and buttons of a deep violet. The flounce is laid on in large box-plaits, not very full. The body is trimmed to match the skirt.



THE SARAGOSSA.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

The unique ornaments of this garment add much to its attractions. They consist of the plaited passementerie, which borders the berth-shaped portion; and the *nauds*, with tassels, which are placed on the shoulders, back and front of the cloak. The style of the garment is evident from the illustration.

The above is drawn from a black cloth. They are also made in the new striped fabrics which are now so popular.

NOVELTIES FOR OCTOBER.

As a glimpse of the approaching season, we give two bonnets: the one just in wear, the other suitable for the coming month.

Fig. 1.—Rice straw brim, with crown of thulle, and a dotted black lace over it. Barbe

Fig. 1.



of lace, trailing very much to the left, where it is caught by a bouquet of fine flowers and foliage in velvet.

Fig. 2.—Hat of delicate green uncut velvet, the front of the brim being thulle and lace.

Fig. 2.



The full velvet crown has crossings of plain black velvet ribbon, making a happy contrast. Green velvet curtain, quite full and plain.

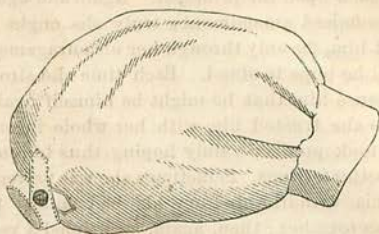
Figs. 3 and 4.—The very newest style for

Fig. 3.



collars and cuffs; extremely popular in France, and just imported. The design we give is for

Fig. 4.



a plain linen collar and sleeves, simply stitched. In cambric sets, the lappets are delicately embroidered. A large ornamental button of lava, gold, coral, or mosaic confines them.

Fig. 5.

Fig. 6.



Figs. 5 and 6.—Two styles of caps for full dress. Fig. 4 has small Siberian crab apples, in clusters, mixed with the lace and ribbon.

Fig. 7.

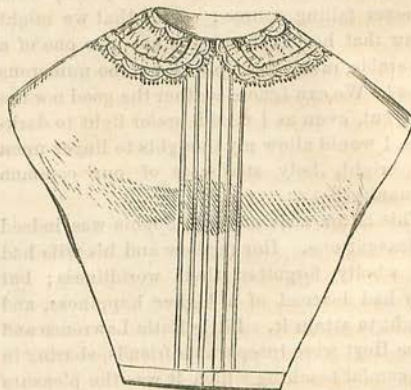


Fig. 7.—Habit-shirt with round lace collar; very good style for older ladies, who do not patronize the Zouave.

A SEASONABLE DRESS.



ONE peculiarity of this dress is the braces. They pass over the shoulders from the centre of the waist in the front to the centre of the back behind, ending in both places with a bow and ends, those in the front descending low. Across the front are five rows of quilled ribbon, and the same at the back. The sleeves are hanging, having a bow to correspond placed at their opening in the front. The chemisette is of spotted net, drawn in to fit the neck by means of a ribbon to match, covered with a fulness of the net, and having a narrow lace at the top and the bottom. The undersleeves are of the same net, confined round the wrists in the same way as at the neck, with bows and slots of net and ribbon. There is also a bow at the throat.

These braces, which are now very fashion-

able, are a sufficient ornament for any dress, and can be transferred from one to another. They are also made in black velvet, which is very effective; but, of course, bands are substituted for the quillings.

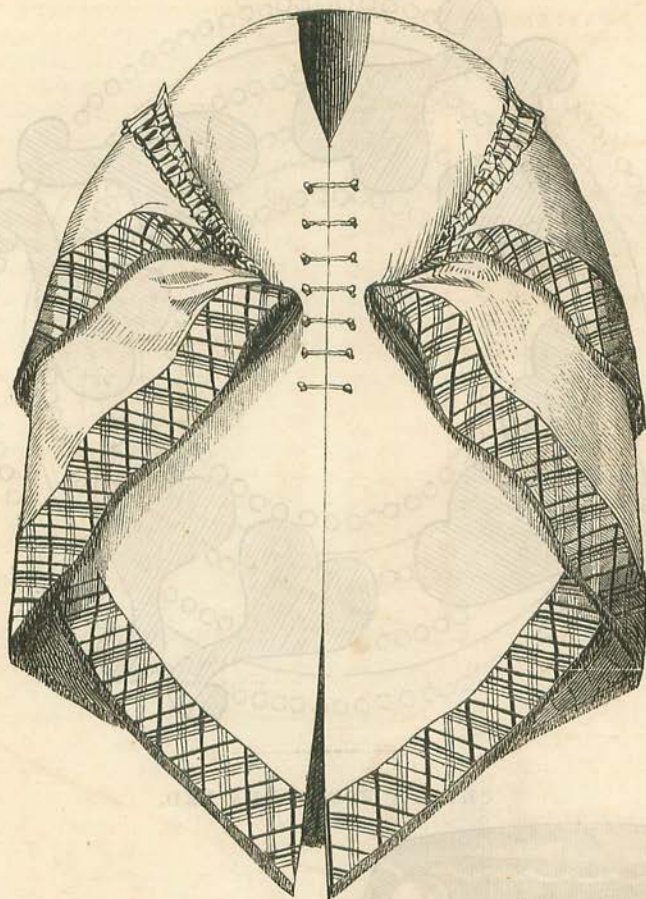
CROCHET FLOWERS.

FORGET-ME-NOT.

TAKE a light, but bright shade of blue wool, and a small steel crochet needle.

Make a small ring of wire, or fine leto, and twist it tightly, leaving one end of the wire as a stalk. Make a loop on the crochet with your wool, which must be split, and form one plain stitch on the ring; then make a chain of five stitches, and fasten this on the ring by one plain

SHAWL MANTLE FOR AUTUMN.

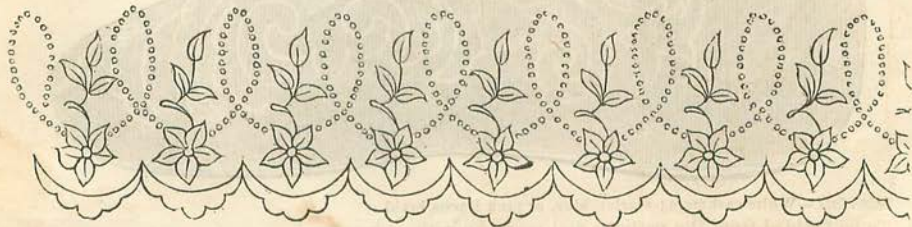


THIS mantle is made of a rich black silk, trimmed with a bias fold of Scotch plaid, either of velvet, poplin, or silk; the edge is finished by a very narrow plaid fringe. The most suitable plaids for autumn are those in which

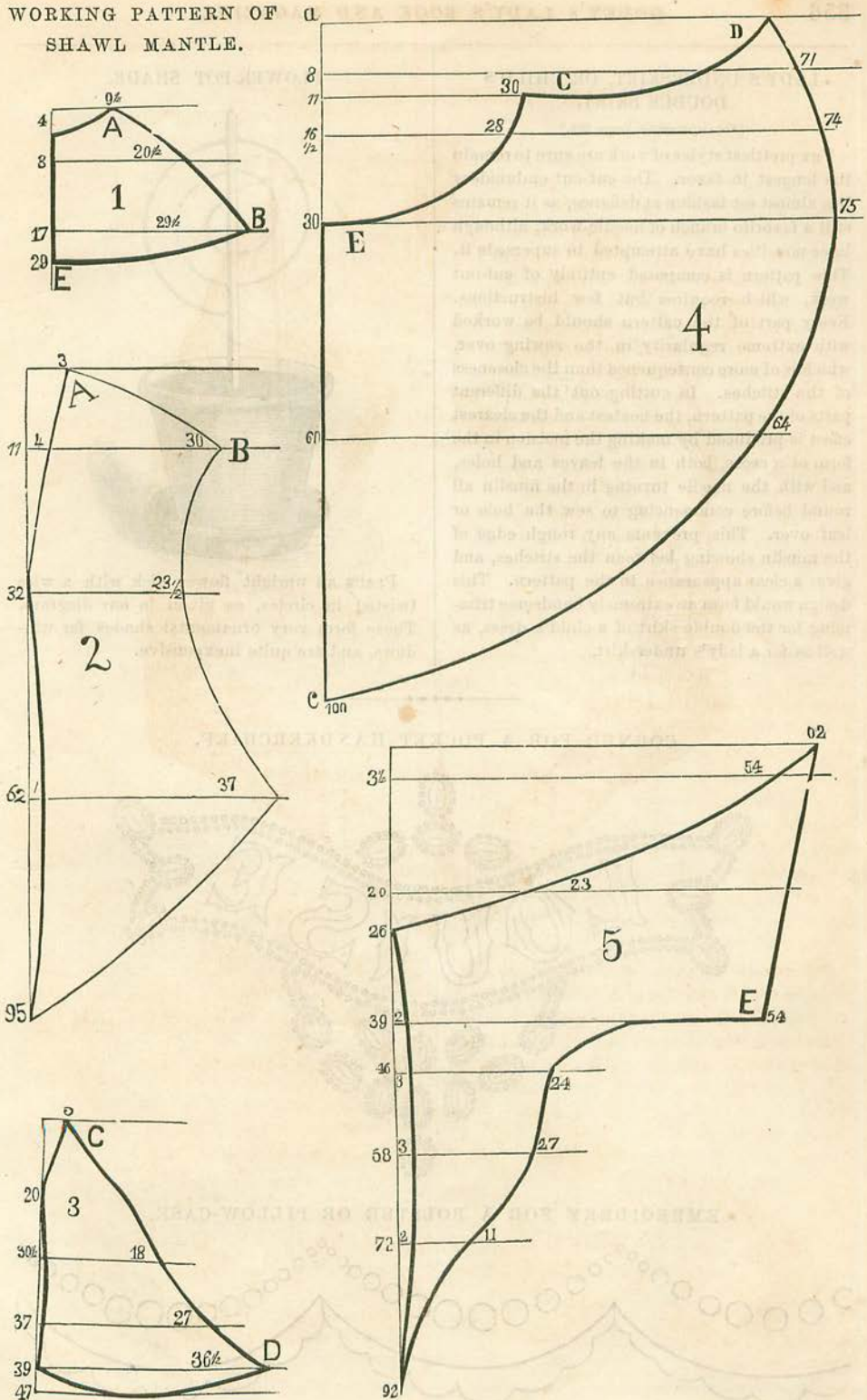
green and blue predominate; the high colors are more suited for winter. Round the shoulder is a ruche or box plaiting of this plaid trimming.

For working pattern, see opposite page.

FOR SILK EMBROIDERY.



WORKING PATTERN OF SHAWL MANTLE.



is to be produced, under his direction, at Berlin, the coming season. The legend of the "Lurline" is an old German superstition of a water-nymph or siren that charms the heedless traveller, "a fresh water mermaid," as some one closely interprets it.

5. *Daily Duties.*—My morning haunts are where they should be, at home—not sleeping or concocting the surfeits of an irregular feast, but up and stirring; in winter, often ere the sound of any bell awakes men to labor or to devotion; in summer, as oft with the bird that first rises, or not much tardier, to read good authors, or cause them to be read, till the attention be weary, or memory have its full freight; then with useful and generous labors preserving the body's health and hardness, to render lightsome, clear, and not lumpsome obedience to the mind, to the cause of religion and our country's liberty.—MILTON.

FRESH HINTS FOR FLOWER GARDENING.—No. 7.

The garden is now gay with dahlias and chrysanthemums, and nothing more remains to be done but to plant the bulbs of hyacinths, etc. for early spring blossoming, remove the roots and tubers that are not hardy, and to cover up the half hardy plants that will bear the winter out of doors if properly protected. As to the bulbs, the planting of bulbs and tubers is a very similar operation to that of sowing seeds; the bulb or tuber, indeed, may be considered as only a seed of larger growth, since it requires the combined influence of air, warmth, and moisture to make it vegetate, and then it throws out a stem, leaves, and roots like a seed. There is, however, one important difference between them: the seed expends its accumulated stock of carbon in giving birth to the root, stem, and leaves, after which it withers away and disappears; while the bulb or tuber continues to exist during the whole life of the plant, and appears to contain a reservoir of carbon, which it only parts with slowly and as circumstances may require.

Practically, bulbs and tubers may be treated exactly alike, planting them in the same manner as a seed—that is, they are fixed firmly in the soil, and covered up, though not so deeply as to exclude the air. In preparing a bed for hyacinths or similar bulbs, it is necessary to pulverize the soil to a much greater depth than for ordinary seeds, the true roots of the hyacinth descending perpendicularly to a considerable depth, as may be seen when these plants are grown in glasses.

PROPER SITUATION OF INDOOR FLOWERS.—Much of the health and thriftiness of plants will depend on their being so situated that they can enjoy the light from a window, and if in a situation to receive the morning and midday sun, the better. The best manner of arranging them is on a semicircular stage, with running casters to it, by which it can be moved to any part of the room at pleasure; and as light will have no beneficial effect on plants at night, the stage may be removed to any part of the room most convenient and corresponding to their nature.

The dimensions and construction of the stage should be in proportion to the size of the window, and should be made with the lower shelf on a level with the bottom of the window, in order that the plants placed on it may receive the light. The plants should be placed on the stage in such a manner that they can all receive the light from the window. They should often be turned, as all plants always incline to the light, and being reversed, they reverse their position also, and hence they are by this method kept in handsome form.

Every opportunity should be taken to let in fresh air to the room, through the window in fine, soft weather, and in any other manner in cold weather. So essential is fresh air to plants, that the least possible quantity let in mixes with the impure air and greatly rectifies it; and of course the more pure the air the more healthy is the plant.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editor of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelops, hair-work, worsteds, children's wardrobes, mantillas, and mantelets, will be chosen with a view to economy, as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq.

No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

Instructions to be as minute as is possible, accompanied by a note of the height, complexion, and general style of the person, on which *much depends* in choice. Dress goods from Levy's or Evans & Co.'s; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from T. White & Co.'s; jewelry from Warden's or Caldwell's, Philadelphia.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

DESCRIPTION OF STEEL FASHION-PLATE FOR OCTOBER.

Fig. 1.—Dress of white crape, over white silk. The skirt is plain to the knee, where a flounce of greater fullness is added, which is caught up in diamond-shaped puffs, *bouffanté*, by single blossoms of rose-colored pelargonium. The round waist has a ribbon girdle, which falls carelessly to the right. Necklace and bandeau of pearls.

Fig. 2.—Skirt of white satin, *bouffanté* (or in puffs). Tunic of white thulle, bordered by a handsome blonde, and ornamented by a band of satin cerulean blue, with a star pattern in embroidery. Bodice of blue satin; sleeve bands of the same; bertha of blonde.

Fig. 3.—Dress of pale apple green *glacé*. The skirt in two deep *bouillonés*, caught by a plain mauve ribbon; bands of the same extend cosily from the corsage, and terminate in clusters of pink and purple sweet-peas, with foliage and tendrils. *Bouquet de corsage*, shoulder knots, and cluster of flowers for the hair, of the same, with bow of mauve-colored ribbon.

Fig. 4.—Dress of white silk, with flutings *à quille*, or at the sides, and two extending around the bottom of the skirt its entire width. The whole dress is garlanded in the most elaborate yet graceful manner with wreaths of ivy; the same for the hair.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS, FOR OCTOBER.

As shopping is the business of the month, we devote our chief space to a review of the principal materials for dress goods, now displayed on the counters of our fashionable shops.

In the wholesale department of A. T. Stewart & Co., we found these heavier fabrics emerging from their packing-cases, while organdies and grenadines were still fluttering in summer freshness below. By the attention of the director of this department, we learned several prominent items of interest. First, that "robe dresses," whether *à laiz*, *à quille*, or *à volante*, have had their day. In those medium materials for fall wear, in the gayer muslins and cashmeres, they are not to be found. Some few fall silks, with narrow pattern flounces, will be seen; and in morning-dresses, a small selection of cashmere robes of very elegant designs will be noticed hereafter. For the rest, all materials are by the yard, that is, of a continuous pattern; and what the public will lose in grace and novelty may be made up to them by durability, and economy of style, it may be.

To commence at the plainest grade. The French chintzes for serviceable morning wear, and for children during the autumn, are chiefly in small bouquets, or figures in what are called chintz colors, on a chocolate or black ground, much like the foulard silks of the spring.

For intermediate wear, there is less variety, both in the materials and styles, than there has been for some seasons past. The least costly are included under the general names of Valenciennes, etc., and one of silk and wool. The most noticeable are a mixed design, having a twilled appearance, and simply shot with two colors, such as blue or brown, or having a plain green ground with spots of a *broché* silk, in crimson; or two colors woven into down stripes, alternating, such as brown and crimson.

Down stripes, and *broché* or Jacquard figures, have entirely superseded *chine* figures, Bayadere stripes, and cheques, on the newest materials, whether of silk or woollen.

Plain colors will be very much in favor in all materials. We were shown "full lines," that is, every shade of color in mousselines, cashmeres, and reps goods. *Plain merinoes* will, in a great measure, be superseded by the latter. The printed merinoes and cashmeres for home dress, and for children, are a study for artistic design and richness of color. It is well known that these finer woollens will take the most charming shades of color in printing. We instance two that were unsurpassed for effect.

A rich chocolate ground, with a cluster from the strawberry plant; the green leaves, ripened crimson fruit, and sunny blossoms perfectly reproduced, as in water colors. A golden brown ground, with single blossoms of the pansy (no leaves or stem) scattered over it; the rich purple and black petals, with their golden hearts, almost perfumed.

We pass to less novel but always good and serviceable styles, the plaid French poplins and raw silks; the latter particularly excellent wear for young people. The tartan or large plaids are to be found, though they are never so popular with us as in England.

There is a fine material of silk and worsted, costing as much as handsome silks (from \$1 50 to \$2 00 a yard), and brocaded in imitation of those that we shall here-

after describe. This is the most costly and novel of all the winter fabrics. The most popular and serviceable we predict will be those that come under the general denomination of reps, or corded surfaces.

First, those in plain colors, scarcely to be distinguished from Irish poplins, unless, indeed, from their lack of lustre. The mode colors in every tint of brown and gray, some of them extremely rich; the two blues, cerulean and mazarine; the several greens, particularly sea, or Azof, and the yellow or deeper shades; crimsons of every variety; some new claret and plain tints, and some scarlet browns, that cannot otherwise be described.

What are the new colors?

Invention and fashion are at a stand still, except that they will tell you "Magenta," which is a rich shade of groseille, is the color; but we have had it in ribbons and crapes all summer, therefore it is not new. Purples approaching mauves, golden brown, blue, or sea green, and rich claret and plum shades will be favorites in poplins, silks, and reps or *ottoman velours*; and of *broché* or Jacquard figures "there is gold in everything."

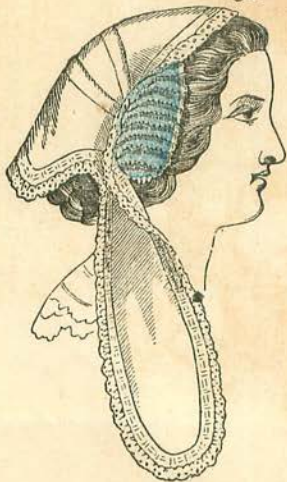
This is especially true of the richer silks. Our view of these, and of the richer lace sets at Arnold, Constable, & Co.'s, must be reserved for November. Enough to say that down stripes and Jacquard figures predominate; black, and all the shades of color we have mentioned, stand as grounds, on which the exquisite embroideries of the loom, more than rivalling those of the needle, appear in the richest colors and most tasteful designs.

"Gold in everything;" in the fall ribbons, which are gorgeous as a tulip bed; mixed with the ornaments for winter bonnets; glancing out in the shape of cord on velvet mantles; and on embroidered sets, in gold lace bands, buckles, clasps, etc. It will not be a permanent shade of fashion, for, in the first place, it tarnishes quickly; and we agree with a foreign correspondent that, on dark materials, it has "a stagey, theatrical effect, every true lady would desire to avoid." Still it helps to make up the changing show of "Vanity Fair;" let it glitter its little day. Its best effect is when applied in the shape of gold lace to embroideries and laces, as the ribbons have been the past season. There is a band an inch in width under the collar and the cuffs of the sleeves, with a pretty bow and slide as a finish. Belts of the same (for dresses with gold brocaded figures), and gold clasps have been popular of late in Paris. The leather belts, which had a short reign, are given up to waiting-maids. Girdles of gold cord, with tassels of the same, are worn with morning-dresses.

For shapes and styles of embroidery, we are this month indebted to the conductor of this department at Stewart's. Plain linen has lost none of its popularity for collars and sleeves. We shall give more extended items in our next.

Brodie's designs for winter mantles will also be included in our November chit-chat. His fall wraps, both imported and manufactured, are entirely new in style. Those of grayish and brownish cloths, in cheques and stripes, the skirt set on over the plain yoke, so as to give the effect of a hood, with a broad braiding of silk cord falling below it, and festooned on the shoulders by tassels, are very desirable in shape, and reasonable in price. There is also a plain burnous, devoid of any fulness whatever, and ornamented by cordeliers, which is good. The silk or satin collar quilted in small diamonds is noticeable, as is also the application of plain bands of silk, a dark shade, edged by a lighter cording.

FASHION.





THE BARCELONA.

[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

Among all the importations from Paris we have not seen any that surpasses the above. The material of the one from which our sketch was taken is black velvet, with an ample fall of magnificent lace and a passementerie of exceeding richness, which, with Brandebourgs with jet pendants, constitute the ornaments.



BEAUTIFUL MORNING ROBE.

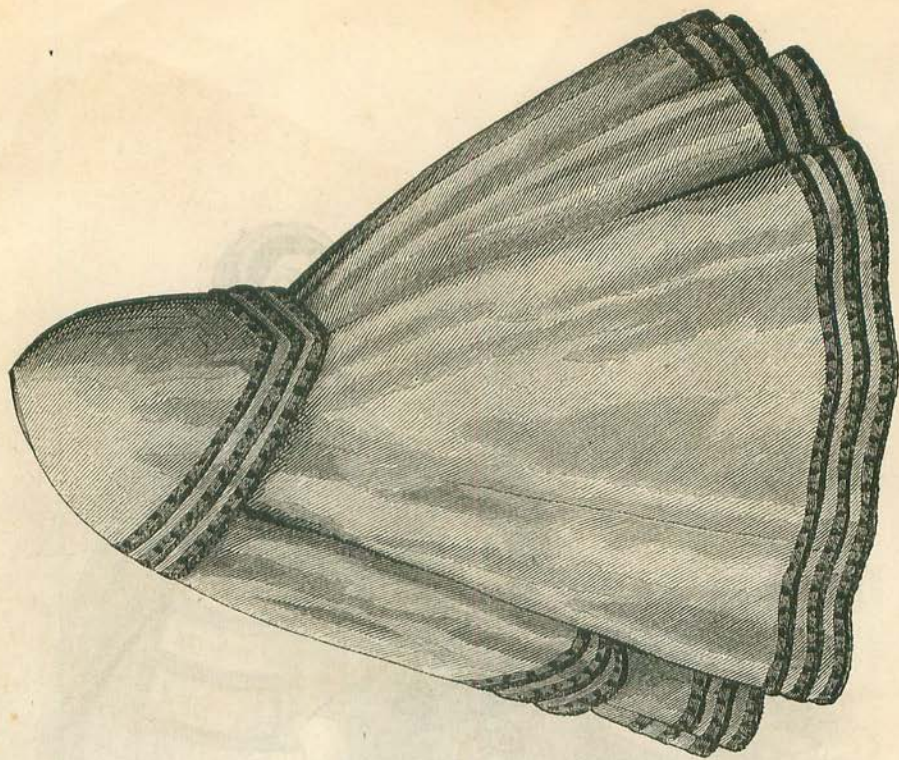
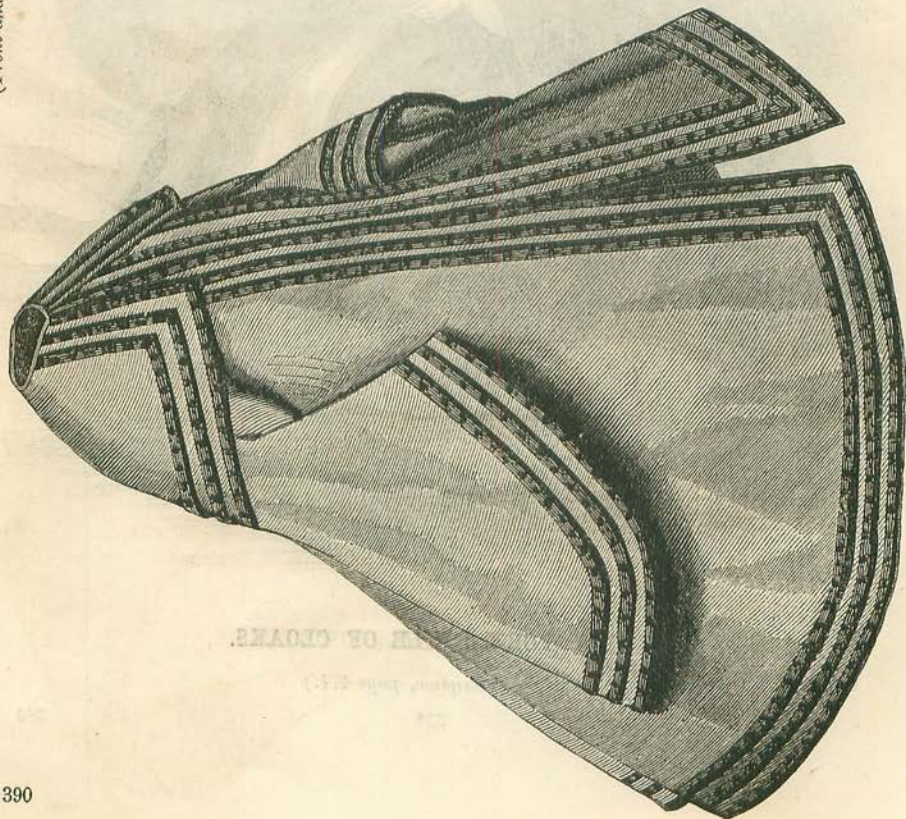
(See description, page 477.)



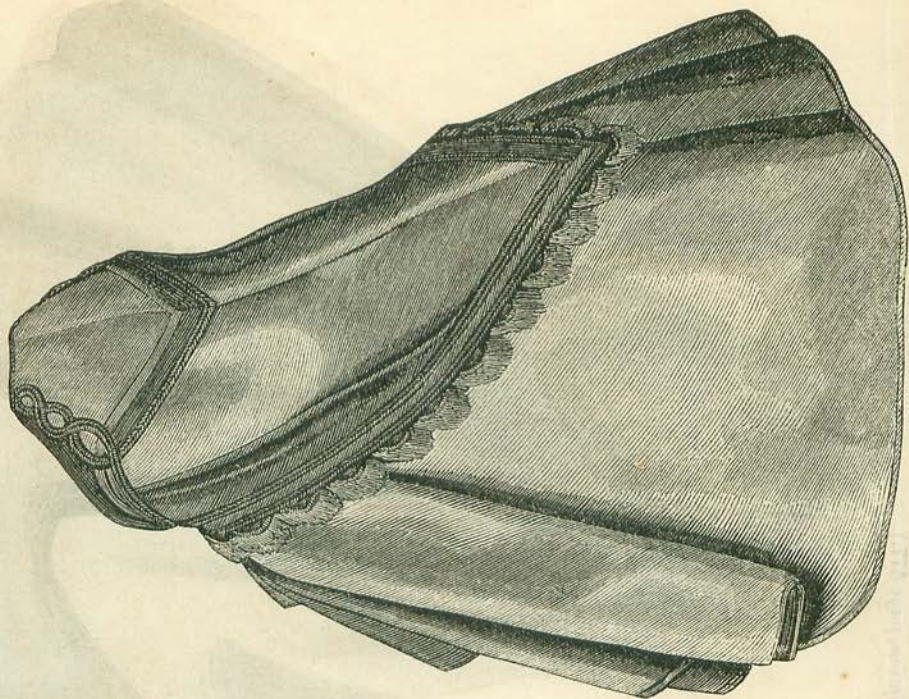
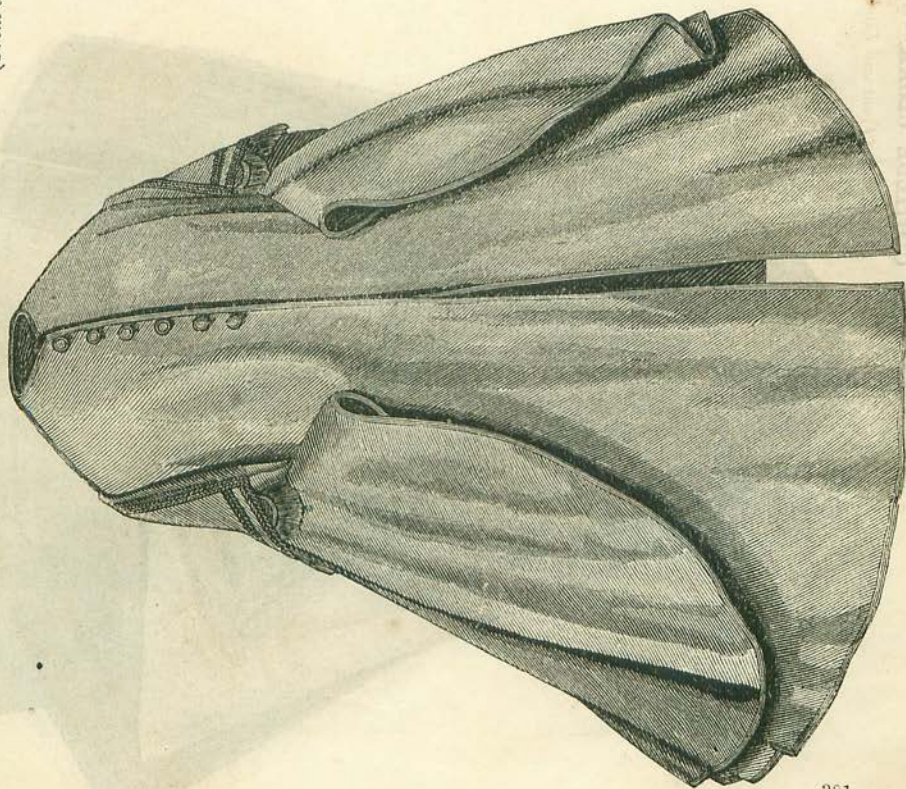
NEW YORK STYLE OF CLOAKS.

(See description, page 477.)

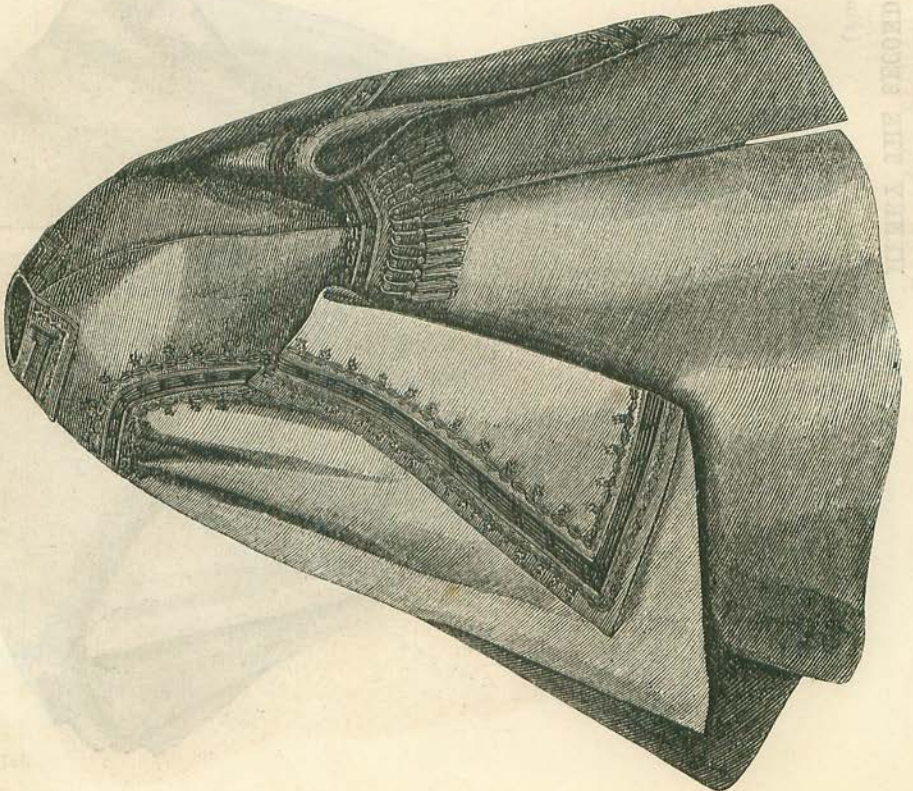
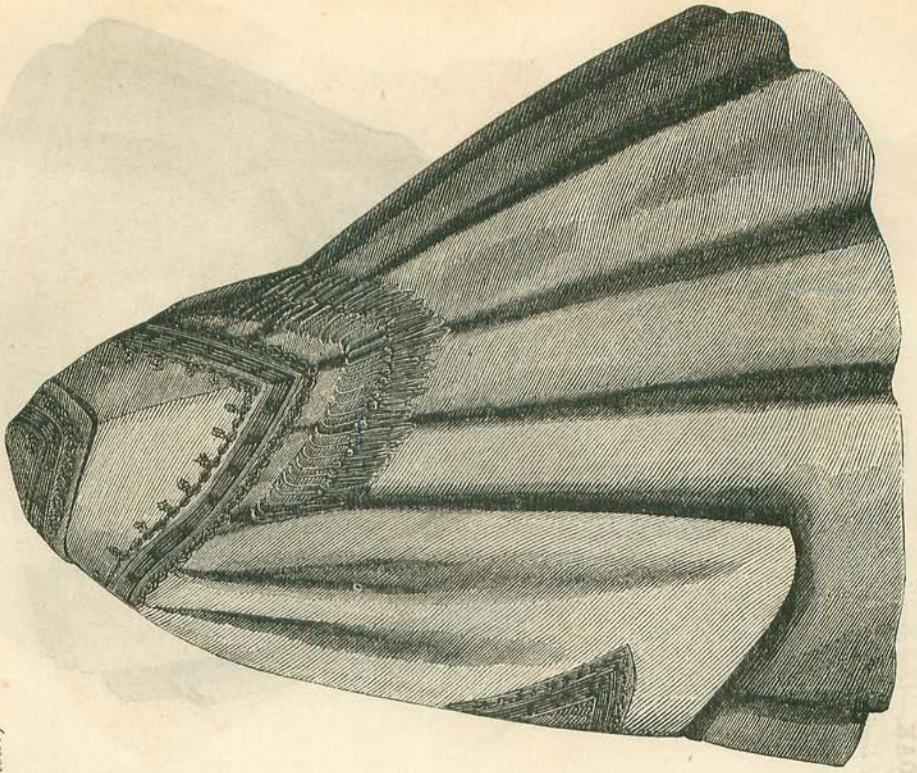
THE OBERON CLOAK.—(See description, page 477.)
(Front and Back view.)



HENRY THE SECOND CLOAK.—(See description, page 471.)
(Front and Back view.)



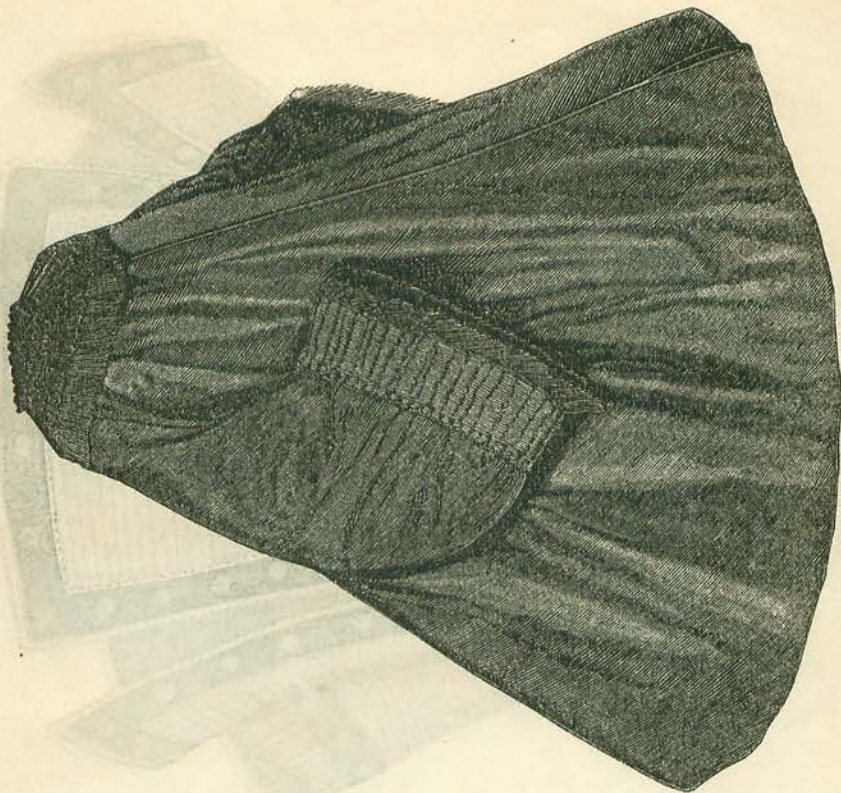
THE CLOTILDE CLOAK.—(See description, page 477.)
(Front and Back view.)



THE CALDENO MANTLE.
SUITABLE FOR SILK, CLOTH, OR VELVET.

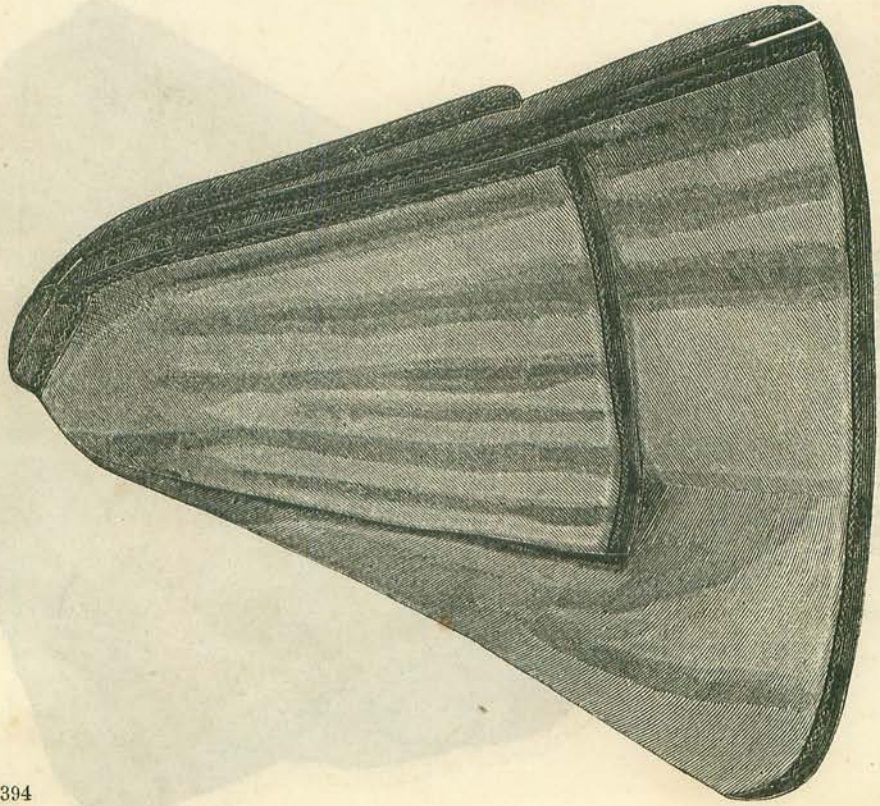


PARDESSUS DE VOYAGE.
TO BE MADE OF CLOTH.



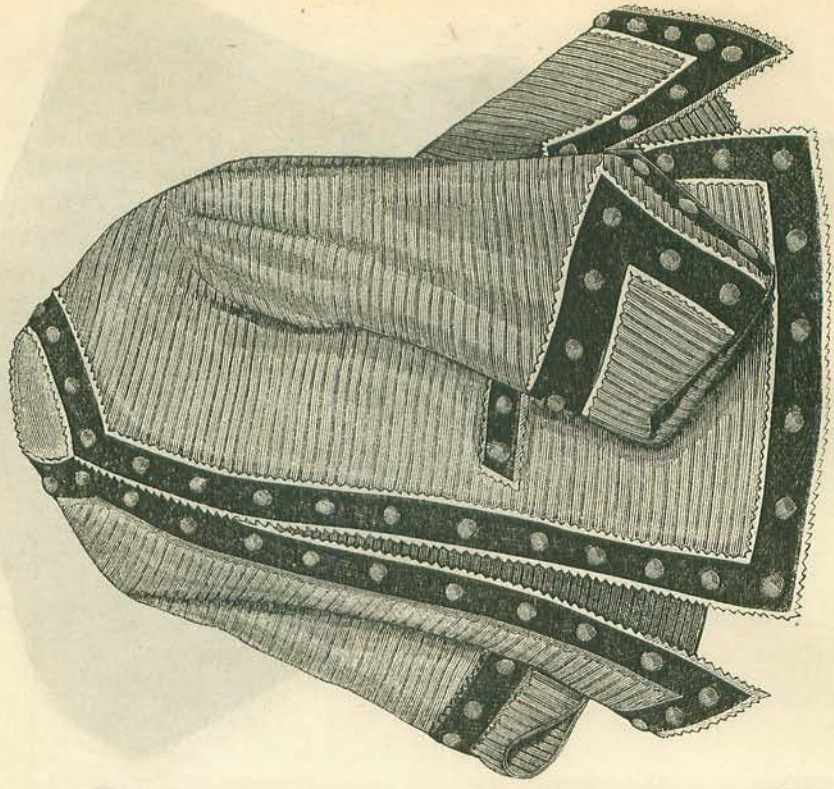
"THE PRINCE" WRAP FOR A BOY.

(See description, page 477.)

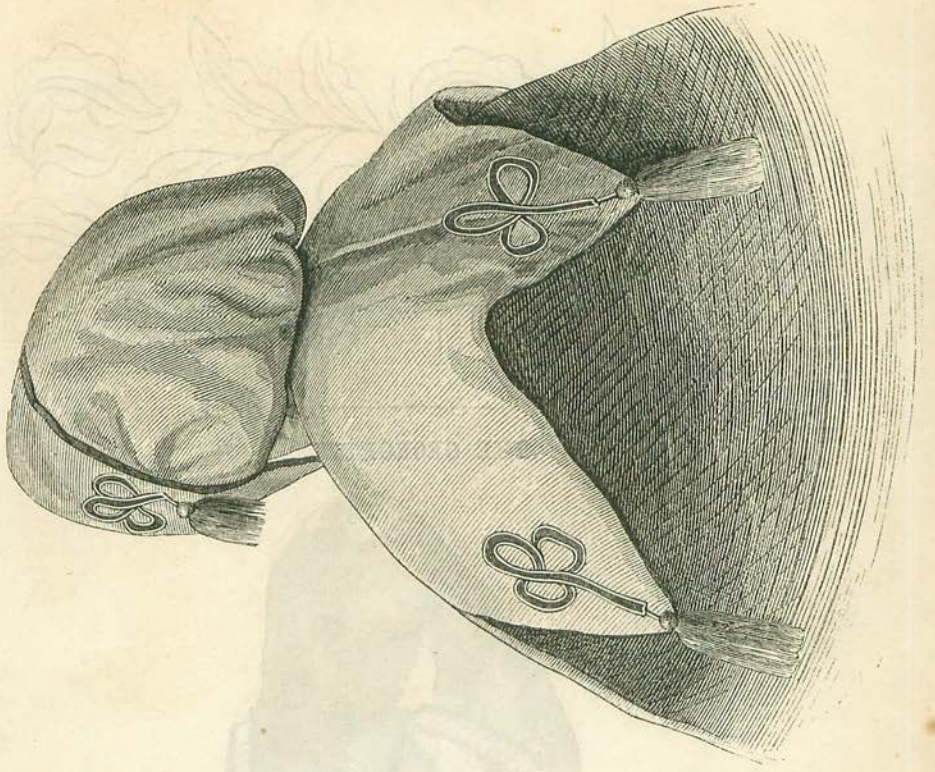


WINTER JACKET FOR A GIRL.

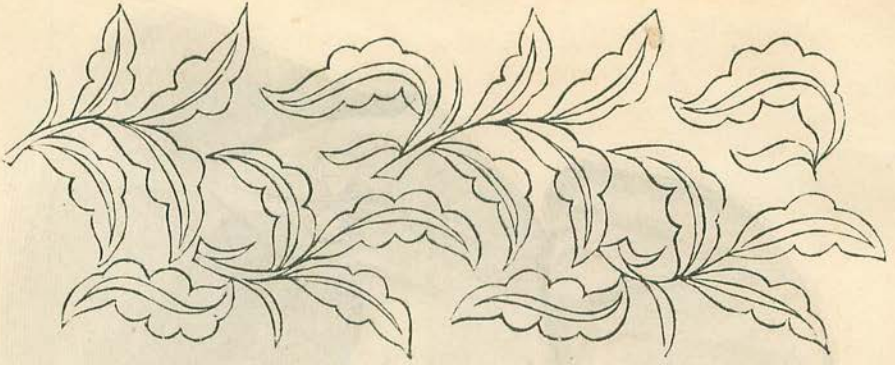
(See description, page 477.)



SORTIE DE BAL.—(See description, page 471.)
(Front and Liack view.)



EMBROIDERY PATTERN.



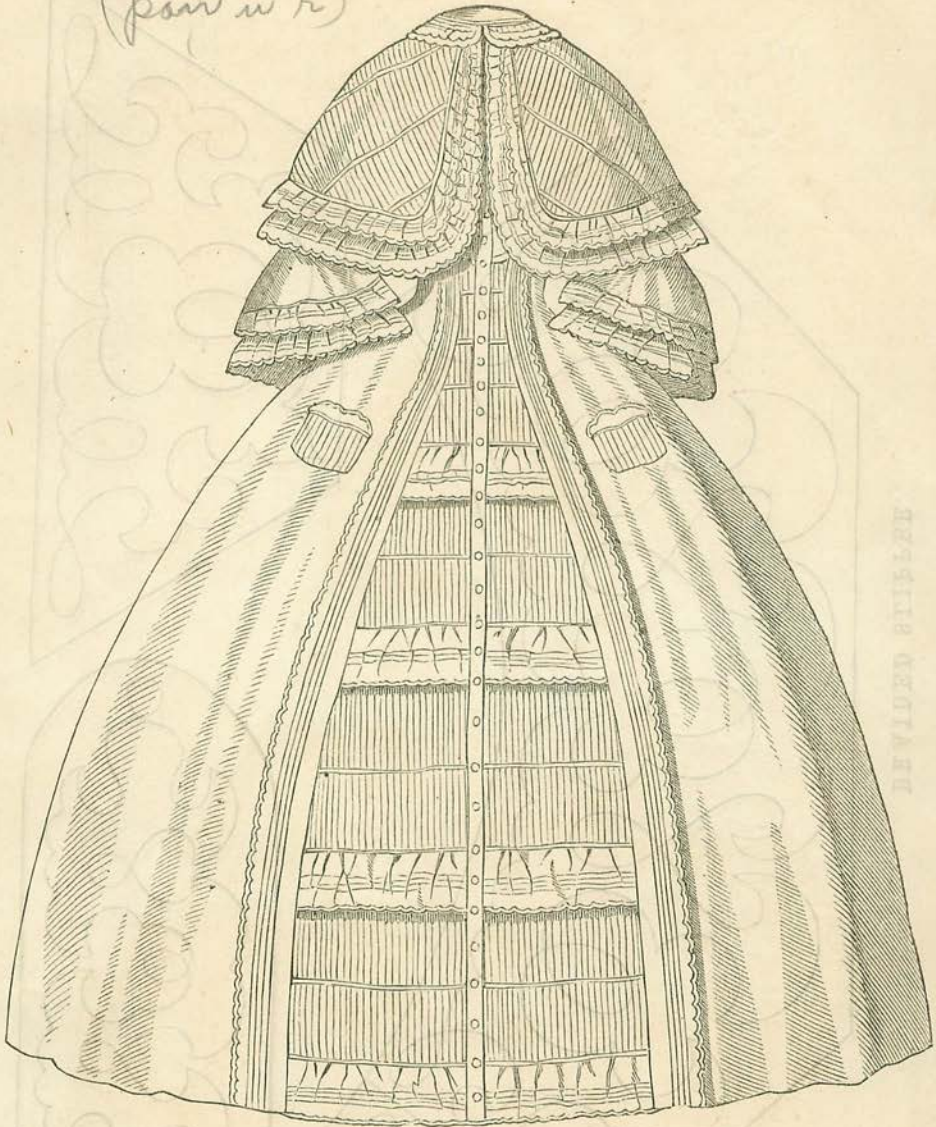
THE GEORGETTE.



DRESS of moire antique, trimmed with large velvet buttons, having a narrow fringe sewed around them.

PEIGNOIR, OR MORNING-DRESS OF WHITE ORGANDY.

(pour un r)



THE corsage fits rather closely to the figure, and is covered by a pelerine. The front of the skirt is ornamented with a tablier formed of rows of tucks running perpendicularly, and at intervals crossed transversely by bias rows of nansouk *piqué*, disposed alternately with frills of organdy; the frills have a scalloped edge surmounted by several narrow tucks running horizontally. A frill, similar to those on the tablier, passes up each side; and in the centre there is a row of white buttons. On each side of the dress there is a pocket ornamented with tucks surmounted by a scalloped frill. The pelerine consists of squares formed of tucks surrounded by rows of nansouk *piqué*, and is finished at the throat by a small collar trimmed with two scalloped frills. The pelerine and sleeves are edged with frills like those on the rest of the dress.

NOVELTIES FOR NOVEMBER.

Fig. 1.

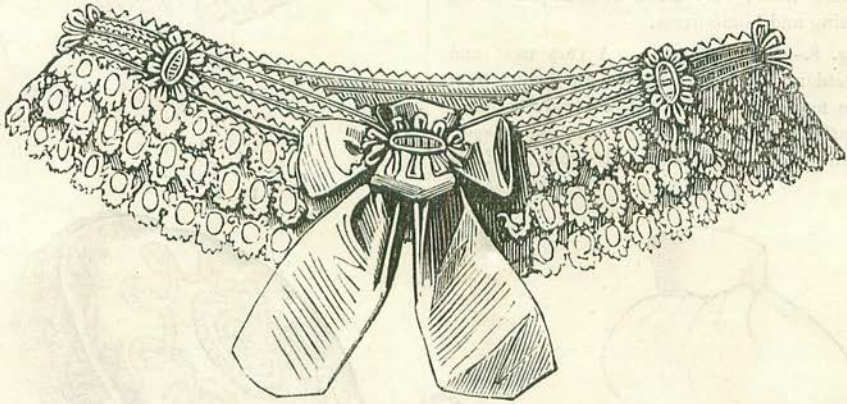


Fig. 1.—Bertha of black lace, net, and velvet; ornamented by bows of ribbon, any shade that suits the dress with which it is worn.

Fig. 2.



Fig. 2.—Gored breakfast cap, made with insertings and a frill of needle-work; the frill is turned back to the right, with loops of violet ribbon; strings of the same.

Fig. 3. Headdress of black lace and ribbon, for dinner and evening wear.

Fig. 4.—Sleeve and cuff for morning, promenade, or travelling wear. The sleeve is very full, and of cambric; linen cuff embroidered

Fig. 3.



with a vine. The collar should correspond in pattern.

Fig. 4.



Figs. 5 and 6.—Collar and sleeve for full dress, in Venetian point lace, simple and elegant. (See Chitchat.)

Fig. 7.—Upright collar and habit-shirt, for morning-dress; very much worn at present for morning and home-dress.

Fig. 8.—Infant's capote. A very neat and convenient head-covering for an infant from three months to a year old. It may be made of various materials; as, for example, *piqué*, batiste, silk, or cashmere. If made of either

Fig. 5.

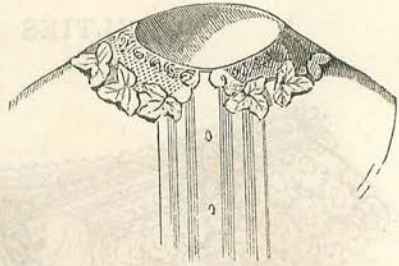


Fig. 6.

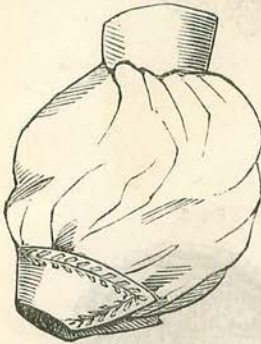


Fig. 8.

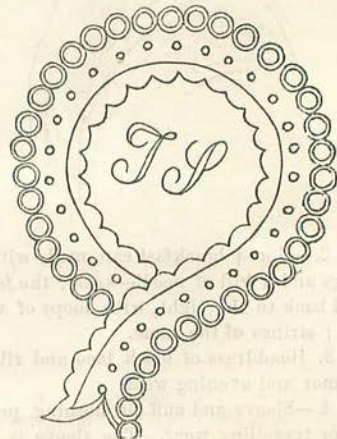


Fig. 7.



the two last-named textures, it may be wadded and lined, when change of season may render additional warmth desirable. The engraving shows the back of the capote; but the small peak, as well as the full trimming which encircles the face, is also seen. When the capote is intended for a boy, the peak should stand out as in the engraving, but, when intended for a girl, it should be turned quite back. The original, from which our illustration is copied, is made of white *piqué*, and the simple design which ornaments the crown is executed in white braid. The pattern may be easily enlarged to the required proportions. The curtain at the back is edged with a trimming of embroidered cambric, set on in slight fulness. The full front trimming and the rosettes at each side are of the same embroidery. The front trimming forms a very full frilling or ruche round the face.

CORNER FOR A HANDKERCHIEF.

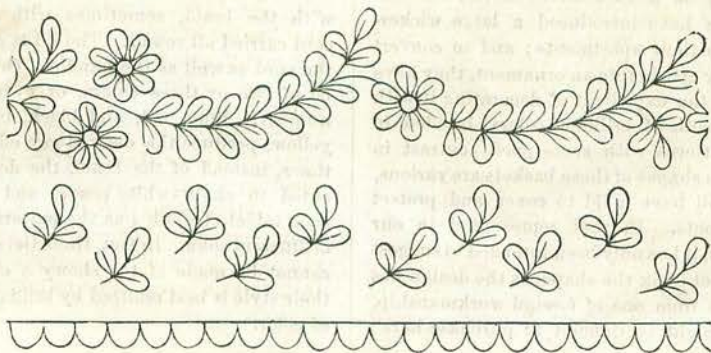


POPLIN DRESS, SUITABLE FOR A LITTLE GIRL.

TO BE TRIMMED WITH VELVET.



EMBROIDERY.



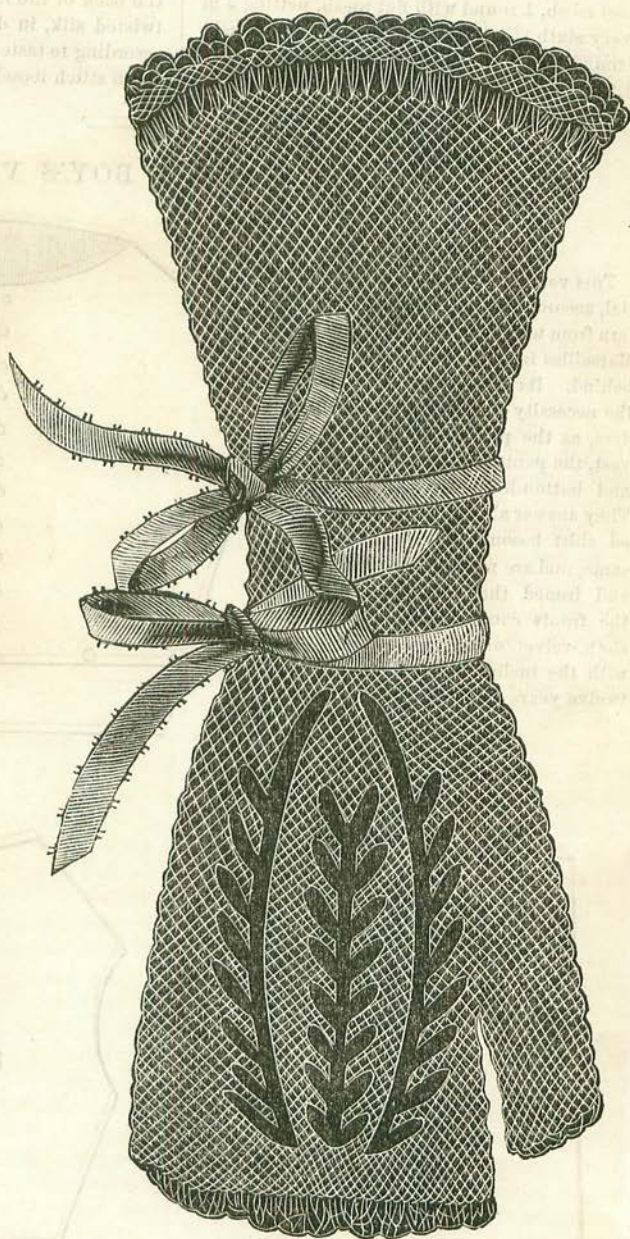
LONG BLACK SILK MITTEN.—NETTING.

Materials.—Fine black crochet silk, and three meshes—two steel round and one flat bone mesh. The steel meshes this size—○— and this—○—; the flat mesh this width ———

These mittens are for a full-sized hand; if required smaller, they can be reduced three or four stitches every way.

Net on the large steel pin 42 stitches; work 14 rows; net 8 stitches, make a stitch on the eighth stitch to begin to form the thumb; finish the row. Net 3 rows, and on the eighth stitch of 4th row make 1 stitch, net 1, make 1; finish row. Net 3 rows, on eighth stitch again make 1 net 3, make 1; finish row. Net 3 rows, on eighth stitch make 1, net 5, make 1; finish row. Net 3 rows, on eighth stitch make 1, net 7, make 1; finish row. Net 3 rows, on eighth stitch make 1, net 9, make 1; finish row. Net 3 rows, on eighth stitch make 1, net 11, make 1; finish row. Net 3 rows, on eighth stitch make 1, net 13, make 1; finish row. Net 3 rows, net 23 stitches, turn back, and net 15; net these fifteen stitches, thirteen rows, and one row, with the small mesh. The thumb must now be joined in netting stitch down as far as the thirty-four stitches, which remained when it was begun. Net along these thirty-four stitches, then two more rows, and in the 3d row, when you come to the eighth stitch, where the thumb is, take 2 stitches together; finish the row. Net 1 plain row, and on the eighth stitch of the next again net 2 together. Net plain rows until the mitten is sixty-six stitches from the commencement. Then 1 row with the flat mesh, netting 2 into every stitch; 3 rows with

the smallest mesh; then with the largest steel mesh net into every other stitch. Net 1 more row, and this end of the mitten is finished. Net the two edges of the work together in the same manner as the thumb.



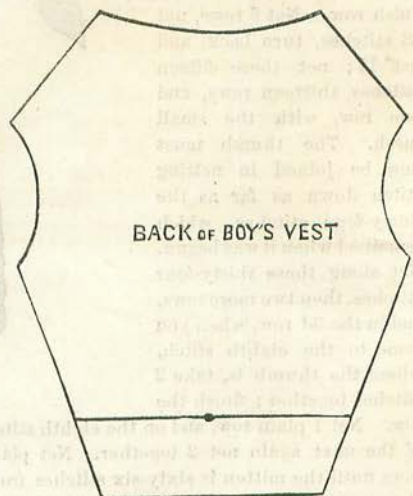
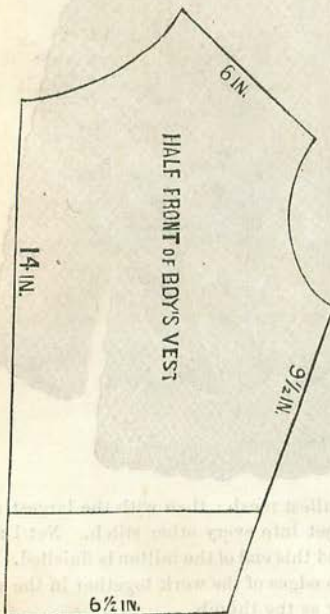
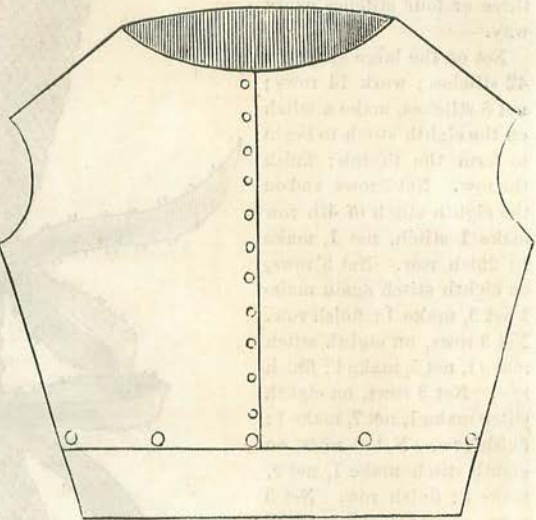
Take coarser silk—or the fine doubled—and with the flat mesh net a row at the wrist end of the mitten, 10 rounds with large steel mesh and fine silk, 1 round with flat mesh, 3 rounds with steel mesh, 1 round with flat mesh, netting 2 in every sixth stitch; 12 rounds with steel mesh, 1 round with flat mesh, making 1 in every stitch; 4 rounds with smallest steel mesh, 1

round with large steel mesh taking every other stitch; 1 more round plain finishes the netting.

Pass ribbon or a cord and tassels through the row of coarse silk at the wrist, and work the back of the hand with black floss or softly-twisted silk, in darning stitch, in any pattern according to taste; or it may be embroidered in chain stitch loosely worked.

PATTERN FOR A BOY'S VEST.

THIS vest can be made of any material, according to the season. The pattern from which this is taken is of white Marseilles in front, and shirting muslin behind. Its advantages are to obviate the necessity of a boy's wearing suspenders, as the pantaloons button on the vest, the pants being made with a band and button-holes to match the vest. They answer also the purpose of a plaited shirt bosom, the effect being the same, and are much more easily washed and ironed than a shirt. In winter, the fronts can be made of Valencia, cloth, velvet, or merino. This pattern, with the inches marked, will fit a boy twelve years old.



Fashions

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editor of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelops, hair-work, worsteds, children's wardrobes, mantillas, and mantelets, will be chosen with a view to economy, as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq.

No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

Instructions to be as minute as is possible, accompanied by a note of the height, complexion, and general style of the person, on which much depends in choice. Dress goods from Levy's or Evans & Co.'s; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from T. White & Co.'s; jewelry from Warden's or Caldwell's, Philadelphia.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

DESCRIPTION OF STEEL FASHION-PLATE FOR NOVEMBER.

Fig. 1.—Walking-dress of woollen reps, such as was described in Chitchat for October; the color a rich *tan d'or*, a favorite shade in plain silks, poplins, and druggets or reps, the present season. The skirt is quite full, and not gored; the corsage is plain, with a pointed bodice of embossed velvet, maroon, and black; the sleeves have cuffs and jockeys of the same, and there are "pocket-pieces" set on the skirt; it is applied with maroon-colored piping of silk.

Fig. 2.—Reception or dinner-dress of pearl-colored silk. The skirt is double, the lower one having two flounces; corsage plain, with revers at the throat *à gilet*, or waistcoat fashion; the sleeves, demi long and full, have revers on the forearm. The whole dress is trimmed with a *plissé* of pearl-colored satin ribbon. Blonde cap.

Fig. 3.—Walking-dress of gray poplin, made up plainly. Pardessus of black velvet, something in the form of a basquine; the sleeves are deep, pointed, and flowing; the pelerine, little deeper than a large collar; a row of large flat buttons appears to close it in front. The sleeves are lined with pearl-colored silk, and the whole of this simple but elegant garment has a thick piping of pearl-colored satin. Bonnet of pink reps and blonde; pink strings edged with blonde.

Fig. 4.—Dress of rich plum-colored silk. The skirt is full, with a plastron or front piece, the whole width of the silk, at the hem of the dress, decreasing as it nears the waist, and from thence shaped to the corsage. This plastron is cut in large scallops, and trimmed by a *plissé*, to correspond in shade with a row of daisy ornaments down the centre, formed of the same ribbon, with

a smaller daisy of black lace in the centre. Tight sleeves, with a wide jockey on the forearm, and caught by a daisy; a full cuff turns back half way below the elbow.

Child's dress of plum-colored poplin. Coat of thick woollen cloth, in stripes of red and black, trimmed with fur. White bonnet.

DESCRIPTION OF WOOD CUT LATEST FASHIONS.

(See engravings, pages 388, 389, 390, 391, 392, 394, 395.)

BREAKFAST ROBE.

SACQUE robe of white cashmere, cut in one piece to the shoulder; the wide hollow plaits make the fulness behind; it is confined in front by a girdle. A *plissé* of deep groselle ribbon surrounds the entire dress. Sleeve ornaments in the Marguerite or daisy fashion. Mob or lady cap, with a ribbon band and knots of groselle.

Child's dress of tartan poplin, trimmed with bands of blue velvet. Cap trimmed with mazarine blue bows and plume.

NEW YORK STYLES FOR CLOAKS.

Fig. 1.—Basquine of velvet, with rich crochet ornaments.

Fig. 2.—Riding cloak of gray cloth, with a plastron trimmed by *plissés* of the same. The hood is of pearl gray satin; wreath of blue velvet leaves, and a blonde ruche inside.

THE CLOTLIDE.

A VERY elaborate cloak in rich Lyons velvet, one of Brodie's styles; see Chitchat. The front is shaped to the figure, while the back is set on a pointed yoke in large flat plaits; the sleeve is set in with flat plaits on the shoulder; it is square, with a revers, prettily shaped to avoid stiffness. A trimming of velvet and gimp ornaments the whole cloak; while a rich knotted fringe falls from the pointed yoke, giving it the character of a pelerine, and appears to pass under the sleeve, meeting at the front. This is a favorite style.

HENRY THE SECOND CLOAK.

THIS cloak is of black cloth, with trimming of flat braid, or heavy gimp, as seen best in the back view, where the shawl-shaped cape or deep pelerine is distinctly marked. This is bordered by a row of crochet fringe.

THE OBERON.

A WRAP of gray cloth, with pelerine and sleeve; the pelerine is short in front, but extends to the waist. In the back view, the trimming is a black, flat gimp with bugles; three rows entirely surround the garment.

THE PRINCE WRAP FOR A BOY

NEEDS no description. It is of cloth, ample, graceful, and comfortable; bound all around by a thick silk braid, and the most desirable cloak for boys from six to twelve.

WINTER JACKET FOR A GIRL.

A MOST comfortable house wrap for older people, and suitable for the street when worn by little girls of the above age. It is of thick ribbed woollen stuff, trimmed by a black velvet ribbon, with knots and edges of gray chenille.

SORTIE DE BAL.

A NEW style of hood for concert or opera, extremely warm, comfortable, and becoming. We give both the front and back views as its best description. The ma-

terial is cashmere, pale blue, with blue and gold ornaments in braid, with gold tassels falling from each. A *plissé* of a darker shade of blue ribbon lines the brim, and gives a good contrast to a fair face.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS, FOR NOVEMBER.

WITH the abundant and full designs of cloaks given in the present number, little would appear to remain for the pen to describe. We would call particular attention to *The Clotilde* (see page 392), as one of the favorite styles, brought out by Brodie the present season, now that the time has come for superseding the Bedouin wraps in brilliant or delicate stripes, which he has made so popular by their tasteful variety of color and ornament the present autumn. At the South they will probably be worn much later in the season, as suitable to the climate. The small pointed yokes, which were an afterthought in the autumn manufacturers, add much to the comfort and elegance of this mantle, which, though correct as to costume, is shapeless enough in its original form. These yokes are of silk, to suit the prevailing tint in the stripe—say *tan d'or*, prettily quilted in a diamond pattern; a facing and cording of the same extends down the front. We do not consider the *Bedouin* a graceful garment, except when worn as a *sortie de bal*, for which it is properly intended. It owes its popularity to a freak of fashion. It is an odd occurrence that it should have remained quietly on Mr. Brodie's list of styles over one season, while he demurred as to its introduction, but once manufactured, its popularity has proved that the public seek variety and novelty as well as true grace and elegance.

Among Mr. Brodie's importations we notice a rich casaque, or basquine in corded silk, particularly suited to the South, where velvet must from its weight have a short season. It has a pelerine, and, as a noticeable novelty, a sleeve in the Francis 1st shape. The trimming is a rich gimp, with a fall of guipure lace. This style is quite as costly as velvet, the one we describe ranging over \$100.

In all the manufactures of this house for winter, whether in cloth, reps, or velvet, black is the leading color; but the French begin to tire of it, and we notice among the best garments in their importations linings and facings of white or mauve silk or satin. We noted an ample cloth wrap, of a style that gave the appearance of a large circular cape falling from the shoulder; the only trimming a row of purple silk buttons down the front, a double row of stitching in purple all around, and a facing several inches in depth, of purple silk, which was plainly visible with every motion of the wearer. Other mantles in velvet were corded with a large mauve silk cord, others again in white satin. The last is open to the objection of soiling too readily, besides being a strong contrast; the first is really a good change, and not at all *prononcé*.

Flat braids and cords, with oval buttons covered in silk, crochet ornaments and fringe in new designs, and guipure lace above all, are the favorite trimmings employed by Mr. Brodie. The square sleeve is one of the best styles in velvets, and the hollow plaits are drawn more closely to the waist behind than in the cloaks of the past season. We shall describe new garments from this large *magasin des modes* from time to time.

Crossing Canal Street, we find that the richer silks at Arnold, Constable, & Co.'s are the same in general style

as those to be seen in every elegant shop in Chestnut Street or Broadway, with some of course imported expressly by this house. One is almost bewildered by their variety and elegance. In plain colors, all varieties, from the richest reps, that is almost uncut velvet, and almost a yard in width, to the narrow Mantua at \$1 a yard. The best shades are mauve, *tan d'or*, sea green, rich shades of purple, crimson, from true groselle to deep plain color, all the modes, and some of them are sufficient to tempt one to join "the meeting," and make them a perpetual wear. For evening, pearl and lilac, and ashes of rose, turquoise blue and peach-blossom, maize, and salmon color. Maize, or, as it really is, gold color, with either of the tints mentioned, are also figured with rich shades of color, either carmine that is the embroidered figure in a single tint, or in a variety as the case may be.

We note a rich black ground, with small interlacing rings at intervals, in two shades of green, one of gold, one of Magenta crimson. Nothing could be richer or more harmonious. The brocaded or Jacquard figure, on a plain ground, is the feature of the season, and their variety in color and design is endless and dazzling. The wholesale silk department of Arnold & Co. is like passing through a picture gallery, one does not know where to choose. Black, a dark bright green, *tan d'or*, or golden russet, maroon, plum, purple, are some of the favorite grounds, from which roses bloom and pansies flush, and richly fretted arabesques glow in purple and gold.

Besides these there are down stripes in strongly contrasted colors, and shades of color, black and gold predominating, and the largest choice we have seen for a long, long time in all black silks, striped, corded, figured, moire in stripes of large and fine watering, and a black silk dress is to a wardrobe as a ham is to housekeeping, always to be depended on.

As to making up, gored dresses will have greater favor, and for those who do not look well in them, the plastroon front, in great variety, offers nearly the same effect. Sleeves tight, with two puffs at the top, puffs graduated in size from the shoulder to the wrist, being largest at the elbow, precisely of the shape worn twenty years ago; sleeves shaped to the arm with a jockey above, and a turned-up cuff below, as in Fig. 4 (steel plate); loose sleeves with a pointed revers, as in Fig. 2 (steel plate); bell-shaped with pointed cuff and jockey, as in Fig. 1; all these have their advocates and admirers. Cordings of silk, the color of the principal shade in the dress, or of black, if it be a plain shade, with buttons to correspond, will be much used; daisy buttons of new styles, fan-shaped ornaments of ribbon and lace, lozenges of passementerie and lace, and many other styles of macarons, are used for trimming down the fronts of dresses, whether gored or *en plastroon*. Flat old-fashioned gimps, and braids of cord are revived, and a variety of chenille, crochet, and passementerie ornaments, with buckles and buttons in gilt, steel, pearl, and jet are used.

We have left no room for bonnets, except to say that the shape is much the same as the best French straws of the past season, wide at the ears, and rather pointed at the top (see Fig. 3 steel plate). The flowers and plumes are exquisite, especially the new bouquets of moss-roses surrounded by exquisitely imitated moss, as velvety and fresh as the heart could desire. The berries and fruit are also excellent, particularly the grapes, black currants, sloes, etc.

FASHION.



ROBE DE CHAMBRE.

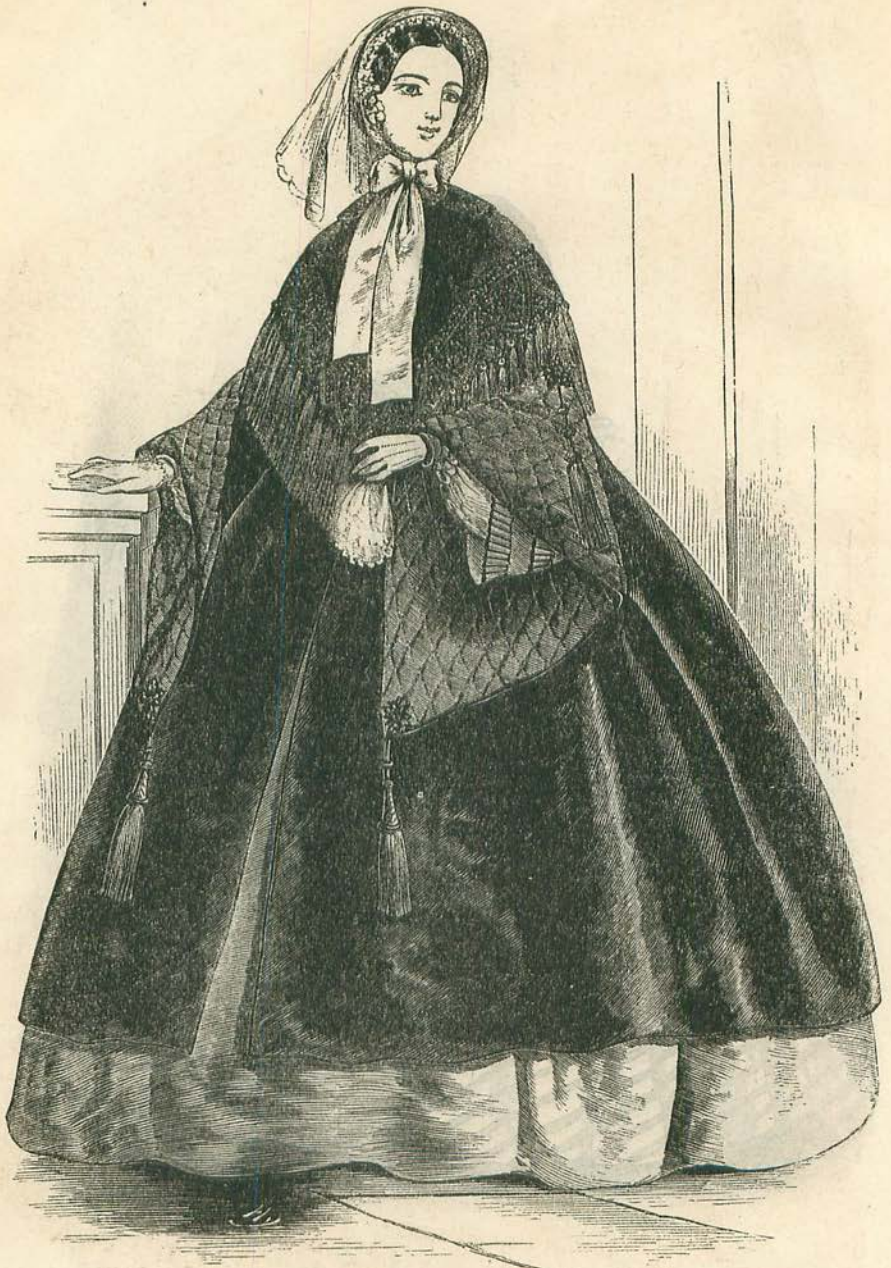
From a design furnished by A. D. LETSON, Esq., of the house of A. T. STEWART & Co., New York.

(See description, page 569.)



THE CORALINE.

This dress is of a rich striped silk, the body square and low. On the bottom of the skirt is a bias flounce, 10 inches deep, put on with very little fullness, and finished at the top by three rows of fluted ribbon.

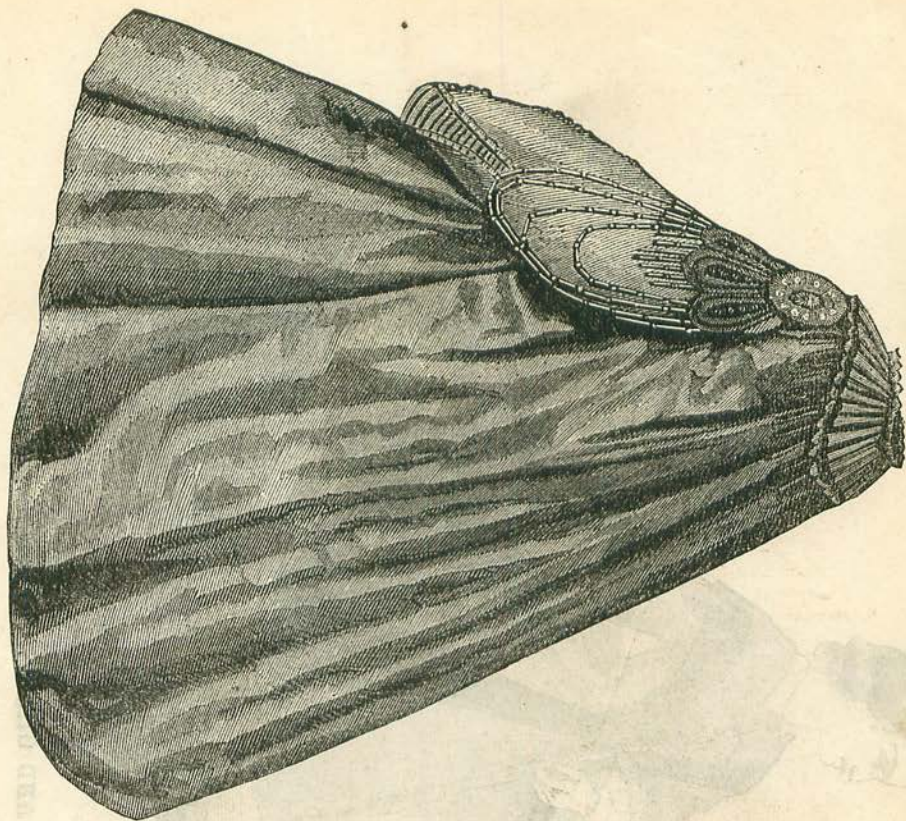


THE CASTILIAN.

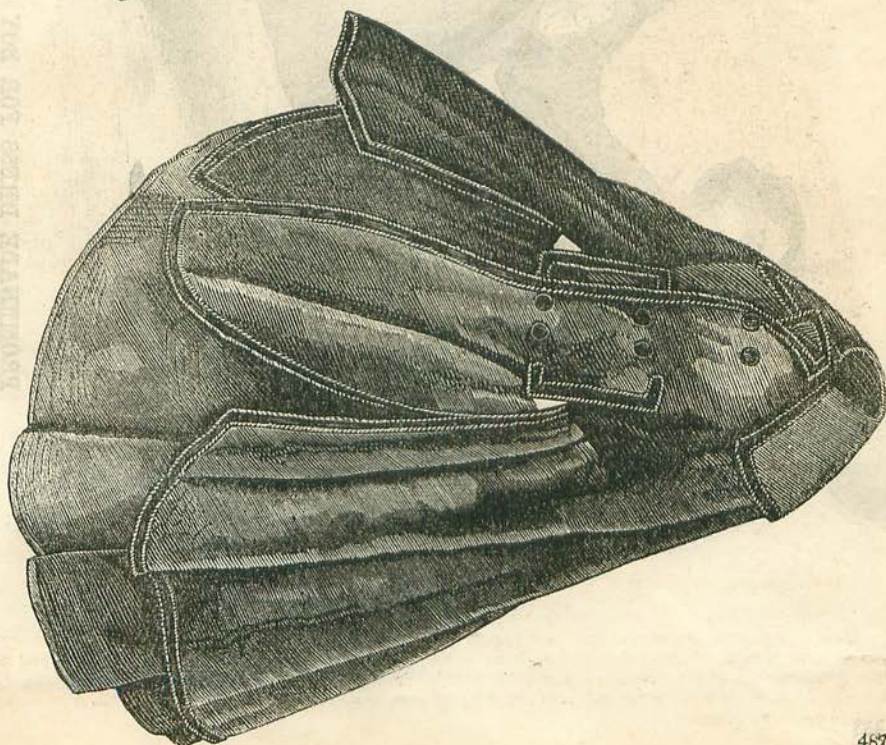
[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]

This sumptuous garment should have been called "The Belle of Castile." We have never issued a style that surpassed it in elegance, or which presented such a *distingué* effect. What with the gracefulness of its outline, the richness of the material—black velvet lined with black silk, fringed crochet embroideries and tassels, the *tout ensemble* is unsurpassed by any article of its kind which we have seen.

THE GARIBALDI.—(See description, page 569.)



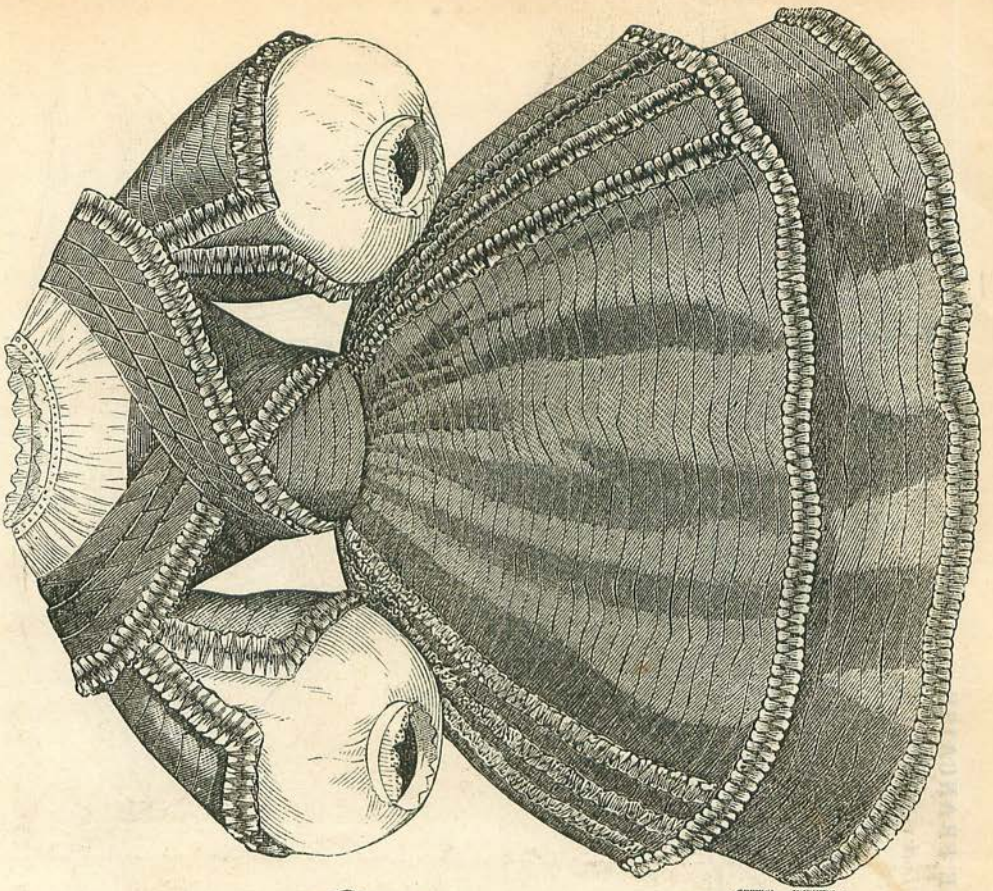
THE MONTRESSA.—(See description, page 569.)



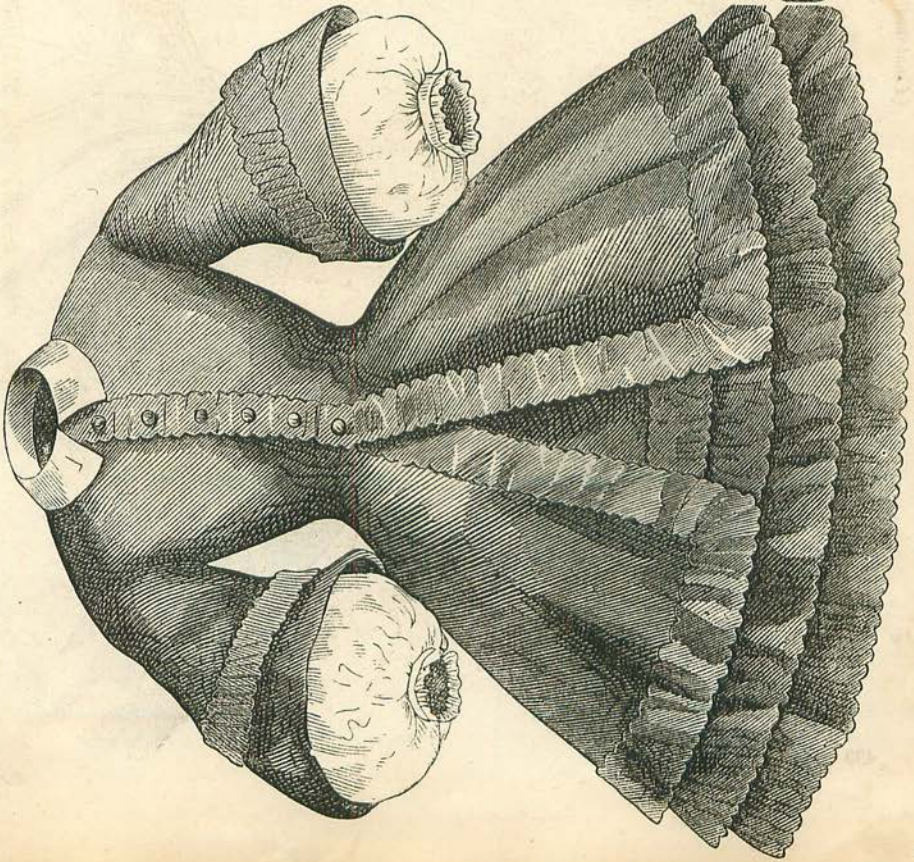


PROMENADE DRESS FOR BOY AND GIRL.—(See description, page 569.)

DINNER-DRESS FOR A YOUNG LADY.

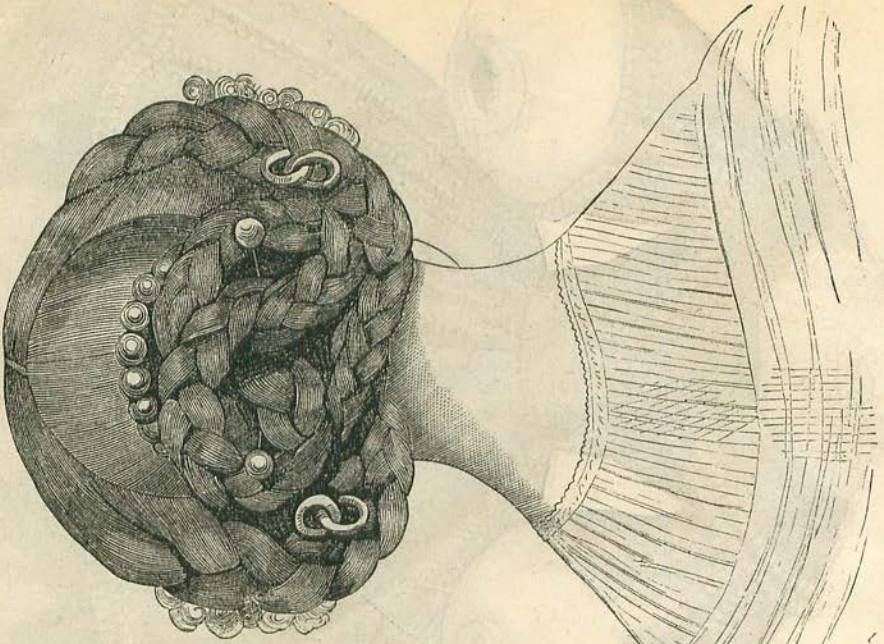


PROMENADE DRESS AND COAT OF THE SAME MATERIAL.



LA COIFFURE FRANÇAISE.

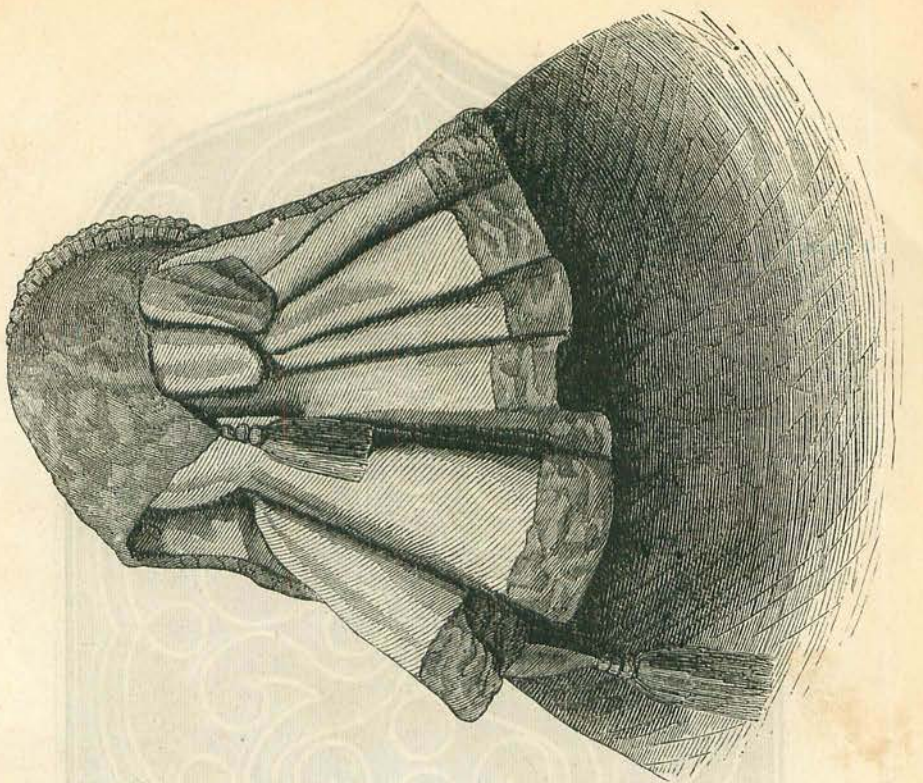
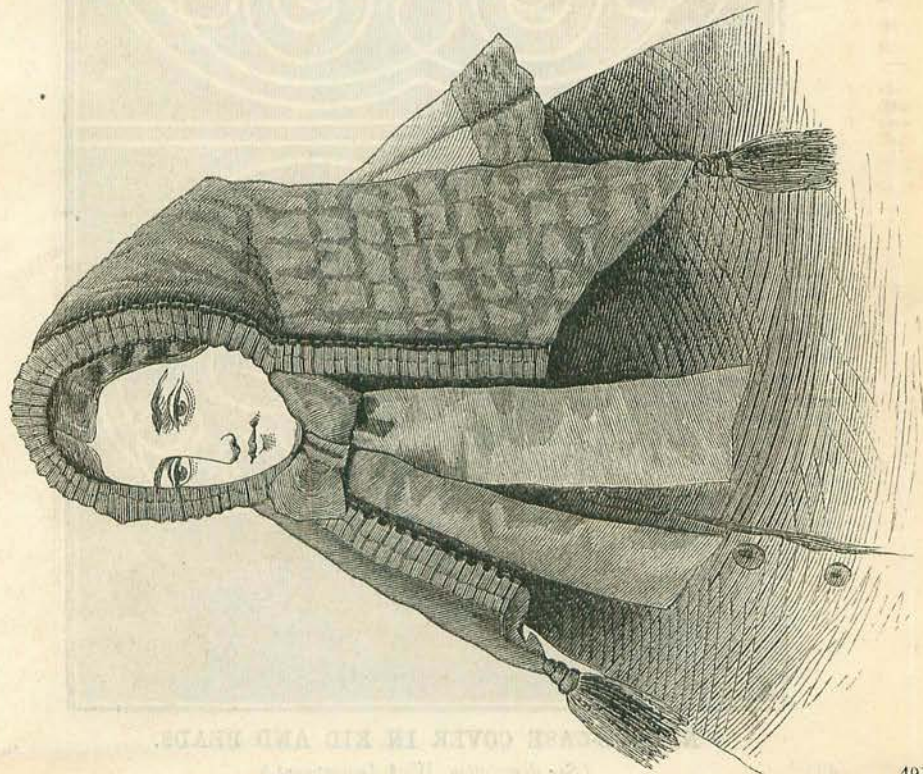
(Front and Back view.)



FRONTISPIECE DESSEINÉ PAR M. J. B. DE LAUNAY. DÉPOSÉ LE 10 MARS 1840. DÉPOSÉ LE 10 MARS 1840.

OPERA HOOD.—(See description, page 569.)

(Front and Back view.)



WASH COVER IN KID AND BRIDE.
(See description, page 569.)

NOVELTIES FOR DECEMBER.

Fig. 1.



Fig. 2.



Fig. 3.

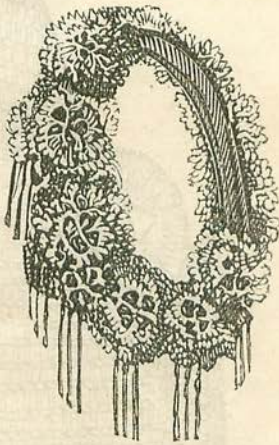


Fig. 4.



Fig. 1.—Headdress for dinner, or a reception. Barbes of ribbon and white lace, the lace barbe being made by uniting a wide edging; loops of groseille ribbon; rosettes of groseille velvet ribbon.

Fig. 2.—Charlotte Corday cap of lace and ribbon; the body of the cap spotted thulle; the borders blonde; pale gold-colored satin ribbon; a yellow rose, with wheat-ears, to the left.

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Fig. 3.—Evening headdress. A circular band of green velvet, on which are placed thick rosettes of black lace; jet drops fall from the lower portion of the wreath thus formed.

Fig. 4.—Band of fuchsia-colored velvet, edged on each side with black lace; a rosette of black lace at each end, with a gilt or jet pin knob in the centre.

FOR THE JUVENILES.

Fig. 1.



Fig. 3.



Fig. 2.



Fig. 4.

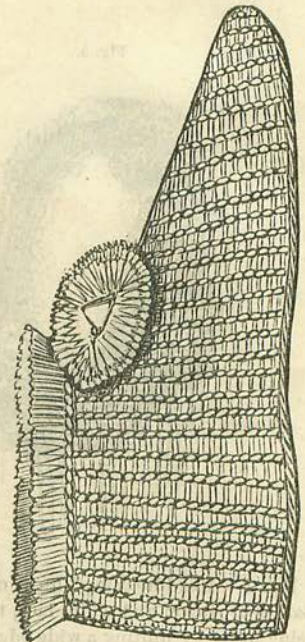


Fig. 1.—Coat for a boy of four or five years old; material of dark green poplin; trimming, black velvet braces and points; slides and buttons of steel.

Fig. 2.—Coat of dark gray reps, with black velvet buttons. These little habits are to be

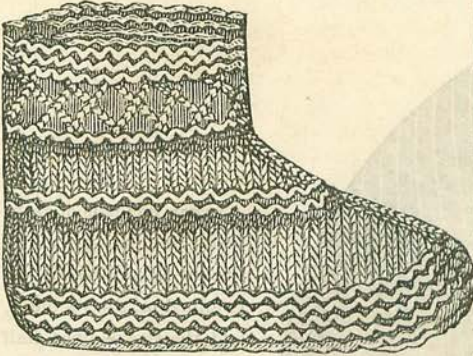
worn with knee breeches of the same material, or full cambric trowsers.

Fig. 3.—One of the best styles for little girls' bonnets, hats being the general wear. (See Chitchat.) It is of white satin, with satin ribbon fastened by knots of flowers.

Fig. 4.—Child's Polish shoe, with cork sole, to be worn over the ordinary shoe. The fringe and rosette give it a pretty finish.

Fig. 5.—Knitted baby's stocking, to be done

Fig. 5.



either in cotton or worsted; it is intended to be worn *without a shoe*.

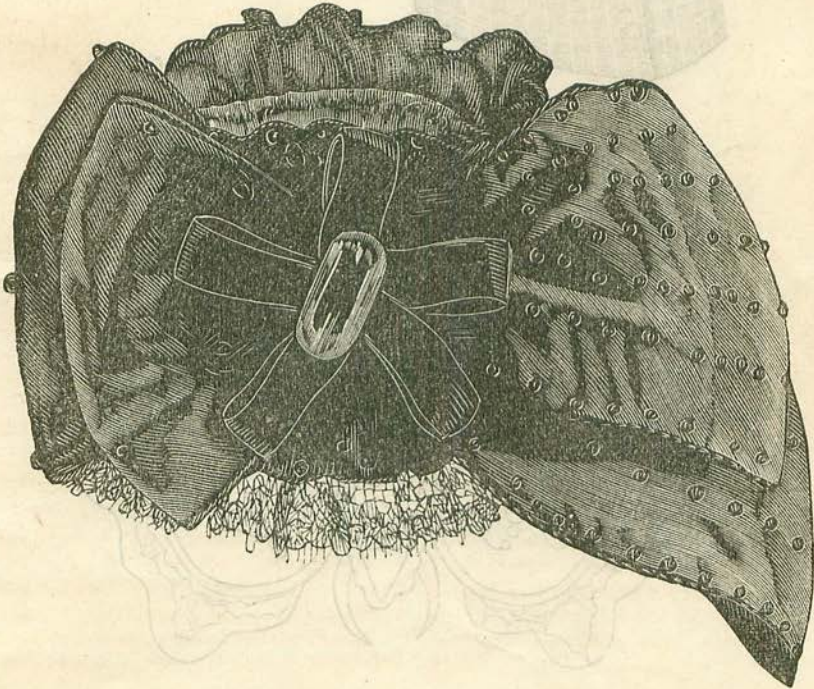
NEEDLE-CASE COVER, IN KID AND BEADS.

(See engraving, page 492.)

In working this little article, the first thing to

be done is to transfer the design on to the kid, at least that part of it which forms the double outline, the interior of which is merely filled in with beads, and does not require any further indication on the kid. This outline is then braided with fine gold thread, concealing as much as possible the stitches, leaving room between the two lines for the beads. Half of the pattern is then filled in with the smallest black beads which can be used, the remainder of it is filled in with the smallest gold beads; the two sorts of beads render the design more distinct, as well as the work more ornamental. The engraving indicates the two different portions of the pattern, which are filled in with the different beads. The smallness of the beads has a considerable influence on the appearance of the work when completed, as they ought to be arranged as closely together as possible, not allowing the least interval between them. When the ornamental part of the work is completed, the kid must be stretched tightly over a cardboard foundation, the interior lined with silk, and the cashmere leaves for the needles added, when this will be found an elegant little article.

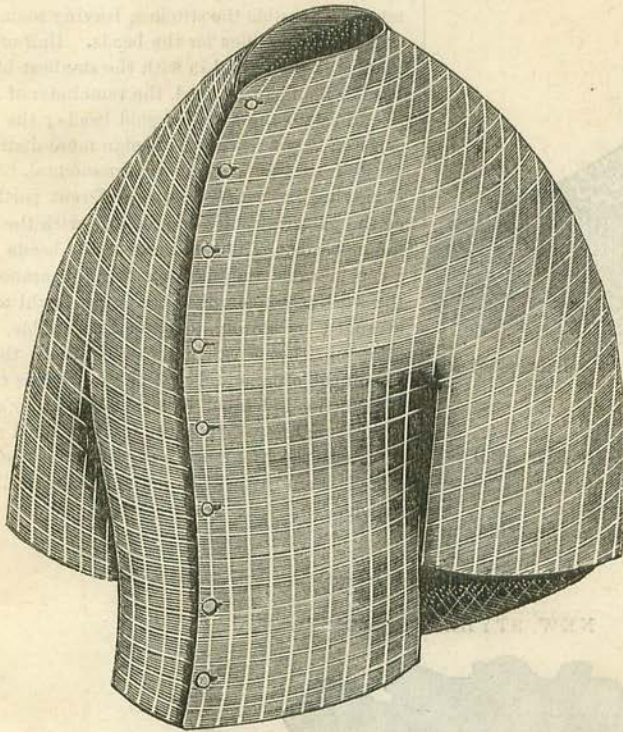
NEW STYLE OF WRISTLET.



HUG ME TIGHT.

A GARMENT TO BE WORN UNDER A CLOAK.

(See Diagram, opposite page.)



It can be made of cashmere, merino, or cloth, lined with quilted silk. It is joined on the shoulder, and the sleeve lined half way up with the same material as the outside. It is extremely comfortable, and much more convenient than a shawl or Sontag.

CORNER FOR A POCKET HANDKERCHIEF.

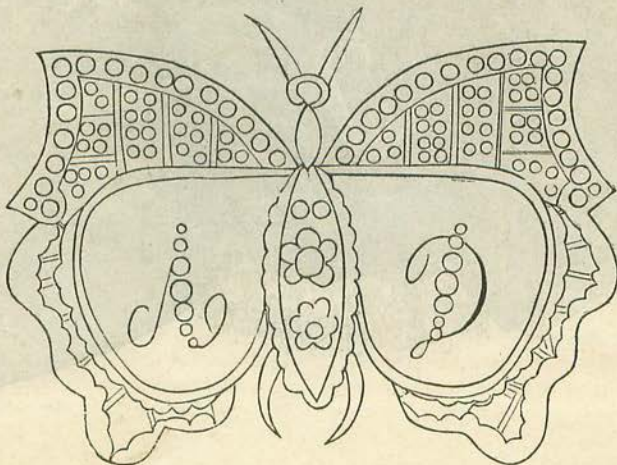
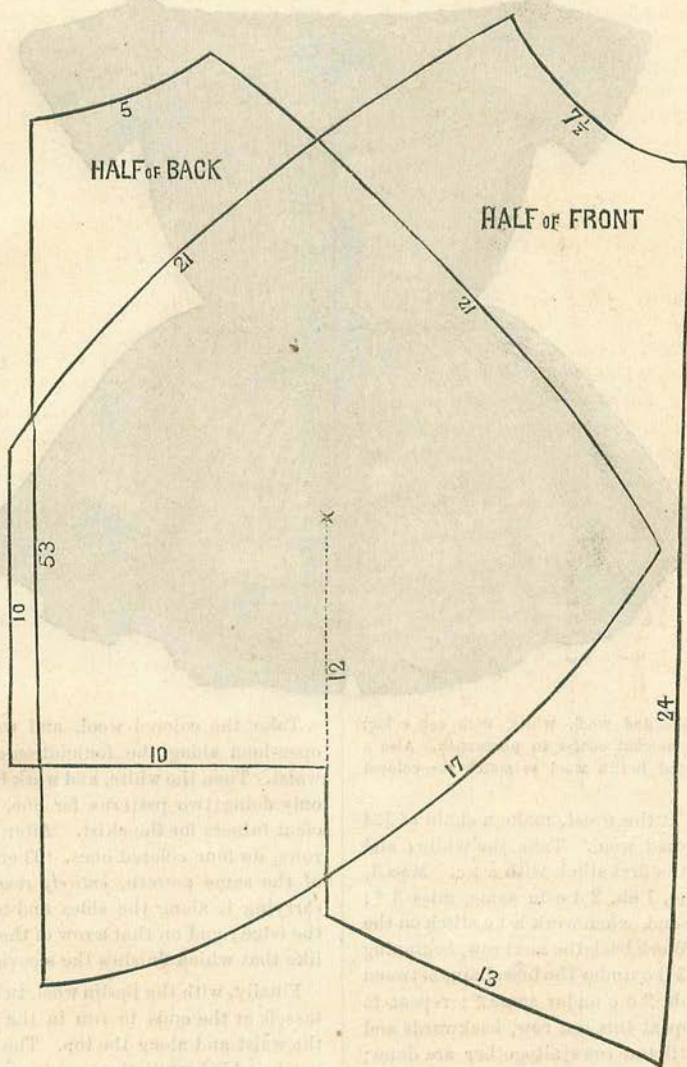
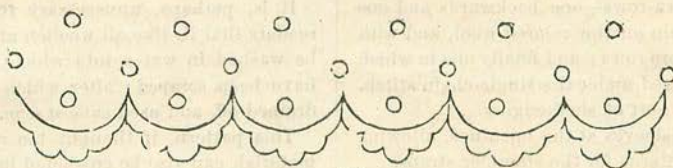


DIAGRAM OF HUG ME TIGHT.

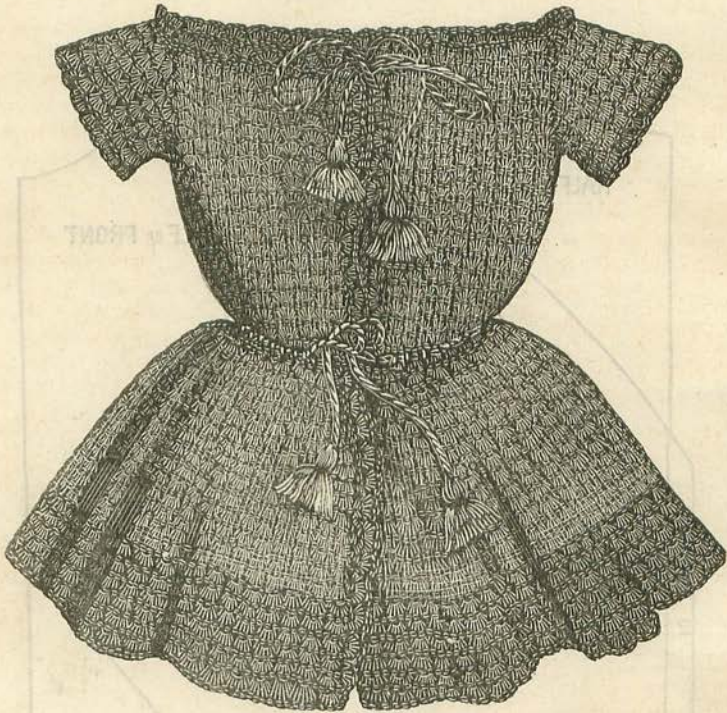
(See opposite page.)



EMBROIDERY.



CHILD'S APRON IN CROCHET.



Materials.—Shetland wool, white, with one color; and a hook somewhat coarse in proportion. Also a little eight-thread Berlin wool to match the colored Shetland.

BEGINNING at the waist, make a chain of 124 with the colored wool. Take the white; and fasten on at the first stitch with a t c. Miss 1, * 2 d c in one, 1 ch, 2 d c in same, miss 3 *; repeat to the end, when work a t c stitch on the last chain. Work back the next row, beginning with 3 ch, * 2 d c under the one chain, between the 4 d c, 1 ch, 2 d c under same *; repeat to the end. Repeat this last row, backwards and forwards, until ten rows altogether are done; then divide for the armholes, doing nine repetitions of the pattern, nine times for each back, and the remaining thirteen for the front.

Now work the sleeves, and sew them in. With the white wool make a chain of 52; and do two pattern-rows—one backwards and one forwards. Join on the colored wool, and with it do three more rows; and finally one in which 7 d c are worked under the single-chain stitch. This makes a sort of shell-edging.

Sew in the sleeves at the openings, allowing five entire patterns for the shoulder-straps.

Take the colored wool, and work a row of open-hem along the foundation-chain, at the waist. Then the white, and work like the body, only doing two patterns for one, to give sufficient fulness for the skirt. After fifteen white rows, do four colored ones. Then do one row of the same pattern, *entirely round the apron*, carrying it along the sides and top as well as the edge; and on that a row of the shell-border like that which finishes the sleeves.

Finally, with the Berlin wool, twist cords with tassels at the ends to run in the open-hem at the waist and along the top. The tassels must not be added until the cord is run through, as they ought to be large and handsome.

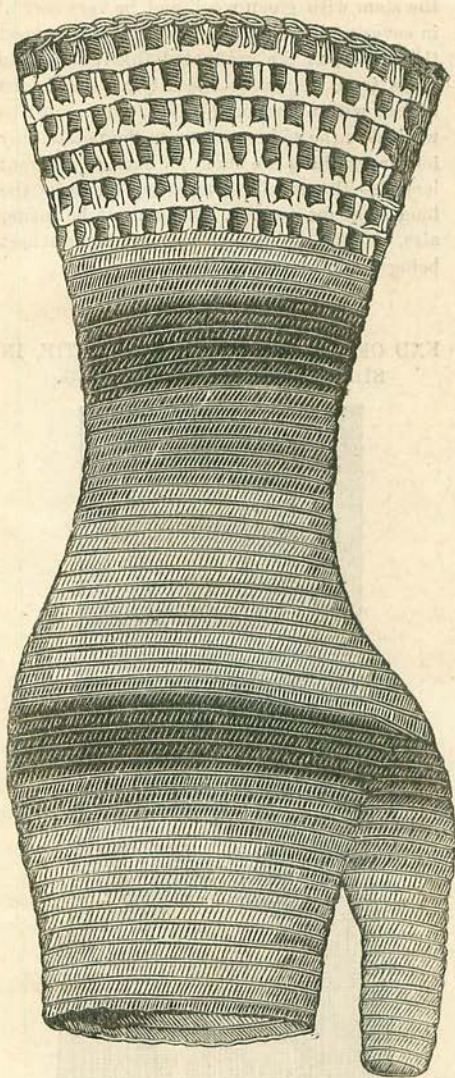
This is an extremely pretty article of dress for a little girl, and may be made in a great variety of colors.

It is, perhaps, unnecessary to remind our readers that it, like all woollen articles, should be washed in water into which raw potatoes have been scraped; after which the water is drained off, and used *without soap*.

This pattern, if thought too warm in this material, can also be crocheted in cotton.

GAUNTLET, IN CROCHET.

Materials.—Four shades of gray Berlin wool, four skeins of each shade, and four skeins of white wool; Penelope crochet, No. 2.



With lightest gray wool make a chain the width of the arm; work three rows in double

crochet. Commence with next shade, work three rows, and so on with each shade to the darkest, and then again to the lightest, decreasing twice in every other row, and always in the same stitch. Now form the thumb by making two stitches in one; increase in this stitch for twelve rows. Now leave the increased stitches unworked, make three chains, and work ten rows on the remaining stitches and on the three chains; finish the thumb by working ten rows on the stitches which were made by increasing, and the three chain stitches; decrease in every row in the centre, and more if found necessary. With white wool work six rows, 2 long, 2 chain, miss 2, round the top, making the long one stitch in advance of the long in former row.

WATCH-CASE IN CHENILLE.

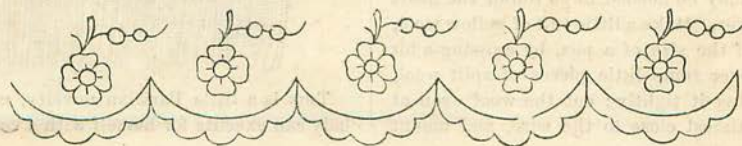
Materials.—Green chenille of different shades, wood-colored chenille, and cherry-colored chenille.

MAKE of stout iron wire the pocket and long stem of the case. Cover them neatly with the wood-colored chenille, and at the back of the pocket stitch in strongly a piece of cardboard, covered at the back with green silk, and lined with quilted white satin.

Make of fine wire the leaves and flowers, and cover the first with green, the second with cherry-colored chenille. Sew them to the pocket and stem in the order given in the engraving. Some of the flowers should have five petals, some only three. A brass hook, for the watch must be sewed firmly on the stem, about half way down.



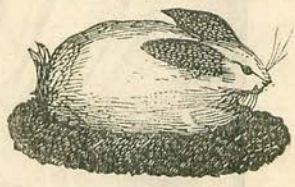
EMBROIDERY.



degree of trouble. It is formed of a small square of netting in crochet silk, commenced on one loop, enlarged until the width of the contrary corners is reached, and then diminished again to one. In this square the pattern given in our engraving is to be darned in the same sort of silk. The square is then to be let into the end of a ribbon, and a long silk fringe knotted into every loop. The square of netting may be made larger if desired, but its size must be carefully adapted to the width of the ribbon. These form very ornamental ends to the long waist-ribbons, and are equally in favor for the necktie. Sometimes the netting is of the same

color as the ribbon, and sometimes it forms a contrast, being darned with a silk of some brilliant shade, for the sake of effect, while the fringe may be of either color.

RABBIT PINCUSHION.



APRON FOR A SCHOOL GIRL.

IT CAN BE MADE OF SILK OR WASH-GOODS.

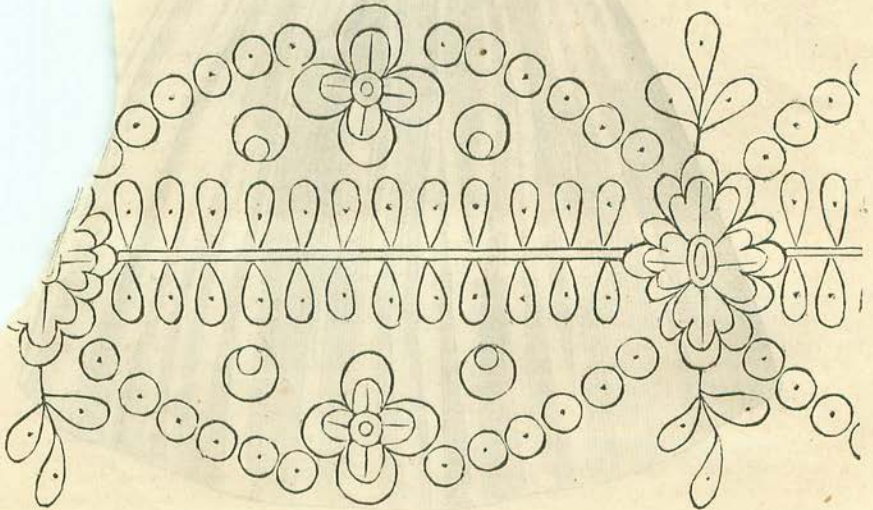


NEW STYLE OF DRAWERS.

TRIMMED WITH SMALL TUCKS AND INSERTING.



EMBROIDERY.



ILLUSTRATED GIFT-BOOKS, AND NEW JUVENILES.

It is a matter of some importance to know what pretty books are to be had, before the holiday presents are to be chosen. We name some of the prettiest, both costly and moderate in price.

"Moral Emblems" is the unassuming title of a most elegant and classic volume, overflowing with beauty, and quiet wit and humor.

"Folk Songs," published by Scribner, is a collection of choice modern ballads and fugitive verses, daintily illustrated by our best artists. The whole book, printing, illustrations, paper, binding, make it the handsomest gift-book ever done in this country.

"Tennyson's May Queen," in a volume by itself, about the size of the "Miller's Daughter," brought out last year.

"The Promises of our Lord," an illuminated volume, exquisitely painted, and richly bound.

Harper promises to have ready a gift-book for young ladies, extremely suitable for school rewards, holiday or birthday remembrances to young girls on the threshold of womanhood. It is called "Springs of Action," and is a series of talks with those who have begun to interest themselves in the formation of character; yet it is by no means dull; the clear sensible style and abundance of anecdotes prevent this, as well as the fine illustrations by Hoppin, Birket Foster, and others, which abound. It challenges outward comparison with less ephemeral holiday volumes, and is a mine of gentle counsel, admirable suggestions, and stimulating examples towards all that is best and noblest in woman. One of our most reliable American critics, who knew nothing of its authorship, has pronounced it "the best book for young ladies now before the public;" and instances Mrs. Chapure, Miss Beecher, and Mrs. Sigourney's letters as falling behind it in ease and elegance of expression, general interest, and value. It is by Mrs. C. H. B. Richards, the author of "Aspiration," "Sedgemoor," "How to Behave," etc. etc., and her best book thus far.

In Juveniles, the little ones are to be delighted with more Night Cap books; three of them: "Night Cap Letters 1 and 2," and a most charming volume of "Night Cap Fairy Tales," which we predict will be the favorite.

Miss McIntosh edits a pretty volume, "A Year with Maggie and Emmie."

Mayne Reid gives the boys "The White Chief; a Story of New Mexico."

Cousin Alice has a new volume of the proverbial series, "Where there's a Will, there's a Way;" illustrating what may be done by quiet courage, and how self-will hinders—in the story of Carrie Abbot and her Papa—on a long winter's journey among orange-groves and flocks of paroquets, and the wonders of a Southern out-of-door life. It is uniform with "No Such Word as Fail," "Out of Debt, out of Danger," etc. The designs by Augustus Hoppin are original, and in his best style.

AIDS TO A GOOD FIGURE.

PERHAPS ladies were never more indebted to a "making up" for their good figures as at the present day. One is reminded of this at Madame Demorest's *Magazin des Modes*, where one finds steel skirts in many different shapes and styles; French corsets so constructed that even Miss Slimmens, herself, could dispense with any further aid to the corsage; and a simple useful style of skirt supporters, which may be attached to any corset

by one or two buttons—a great comfort to those who suffer from the drag of a heavy Balmoral in the winter.

As to the present shape of "hoops," Madame Demorest finds that "the best people" prefer to choose them the trailing bell shape, without any approach to a bustle, and the circumference visibly wider at the bottom than the top; though she still has large orders from those dealers who say it is impossible to sell this shape to the uninitiated, who think a hoop is nothing without bustle and size all the way down. Their new style of skirt is greatly improved by the addition of a diamond-shaped standard, between each of the regular standards, doubling its strength, and making it one of the handsomest skirts in market, as well as the most durable we have ever tested.

In her peculiar business, Madame Demorest is unsurpassed; one is compelled to wonder at the delicacy and accuracy with which every possible style of trimming is reproduced in colored papers—even the brocaded figures upon the silks of the present styles—as to give a counterpart of the dress itself. So of mantles, even the elaborate Mexican wrap, and the Bedouin in all its varieties, every plait, tassel, seam, is given in the minutest detail. The *Magazin des Modes* must be invaluable to those who manufacture their own wardrobes, as well as to the dressmaker at a distance from town.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editor of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelops, hair-work, worsteds, children's wardrobes, mantillas, and mantelets, will be chosen with a view to economy, as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq.

No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

Instructions to be as minute as is possible, accompanied by a note of the height, complexion, and general style of the person, on which much depends in choice. Dress goods from Levy's or Evans & Co.'s; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from T. White & Co.'s; jewelry from Warden's or Caldwell's, Philadelphia.

When goods are ordered, the fashions that prevail here govern the purchase; therefore, no articles will be taken back. When the goods are sent, the transaction must be considered final.

DESCRIPTION OF STEEL FASHION-PLATE FOR DECEMBER.

BRIDES AND BRIDESMAIDS.

We give a view of the preparation for a most graceful and unusual festival—a triple wedding.

Fig. 1.—First bride—is dressed in a white reps silk, with triple skirt; a heavy satin cord stands out from the silk like a Bayadere stripe. Each skirt is looped with barbes of point Duchess, arranged as bows; the same

ornament fastens the collar and loops the sleeves. Rich undersleeves and veils of point Duchess. Wreath of jessamine and orange-buds, drooping to the right.

Fig. 2.—*Bridesmaid of first Bride*, in pale brown, one of the new and fashionable shades. The dress is of silk, trimmed with *plissés* of ribbon the same shade. Wreath of Marguerites and field grass in the hair.

Fig. 3. *Second Bride*.—Plain dress of white corded silk. The principal point in this figure is the novel arrangement of the veil, which is divided, a part falling over the back of the head, and the other portion attached to the wreath in front.

Fig. 4.—*Bridesmaid to second Bride*. Dress of sapphire blue silk, new shade. Hair in puffs, with a wreath of single blossoms of the wild rose, without foliage.

Fig. 5. *Third Bride*.—Dress of plain white silk, of rich texture. The trimming is alternately a *plissé* of the same and a row of rich lace; corsage and sleeves follow the same style. Fine wreath of orange-buds. Plain illusion veil.

Fig. 6.—*Bridesmaid for third Bride*. Dress of rose pink silk, the skirt trimmed by seven narrow puffs around the bottom; plain corsage, with point sleeves in a single puff; bertha and upper skirt of rich lace; parne of Cherokee roses, grass, and leaves.

Fig. 7.—The "friend of the family," in a rich blue dress (dew shade of Mazarine), with a light *sortie de bal* trimmed with swan's-down.

DESCRIPTION OF WOOD CUT LATEST FASHIONS.

(See engravings, pages 484, 487, 488, 491.)

SIRIAN ROBE DE CHAMBRE.

MATERIAL, cashmere of the finest quality, ground an India red, the favorite color in camel's hair shawls. Pattern—a border in green, gold, crimson, and blue, entirely resembling the robe, jacket, and sleeves; four of the same borders forming parallel stripes on the skirt. The front of the robe is carried up plain to the throat; the jacket may be made separate or attached, it is of the Zouave style, though more subdued in outline; sleeves, demi-long and wide. The best and newest style of the season. The charmingly coquetish morning cap has ribbons edged by lace, knotted under the chin.

This charming design was furnished to us by A. D. Letson, Esq., of the house of Messrs. A. T. Stewart & Co. of New York.

PROMENADE DRESS FOR BOY AND GIRL.

Boy's dress of gray poplin; upper skirt and open jacket trimmed by a narrow pattern of braid work; jacket loose at the waist; sleeves with a seam on the forearm and shoulder; vest of white *piqué*; collar and sleeves of white linen; crimson neck-tie.

Girl's dress of blue reps, with velvet applications of a darker shade of blue; these bretelle ornaments are open at the shoulder, and trimmed with a tassel. Loose flowing sleeves; front buttoned with velvet buttons from the throat to the hem. Full cambric sleeves, with linen cuffs; linen collar.

THE MONTRESSA CLOAK.

Of black cloth with a tablier front, and deep collar. The muff arrangement in the front of this garment is particularly noticeable. Trimming—a narrow cord of gold on each side of a plain black velvet band.

THE GARIBALDI WRAP.

In cloth or velvet; it is a shape which the French

manufacturers have tried to introduce extensively the present season; it is something of the old *bizete* form, and has an elaborate *epaulette* on the shoulder, of crochet and jet.

OPERA HOOD FOR WINTER.

The best Hood of the Season.

FRONT and back view. The body of the hood is in white cashmere; the fanchon in gold-colored or pink moire antique; the tassels, a corresponding color with gold; a band of moire antique surrounds the hood; the ends of the fanchon are quilted in diamonds; a rich *ruche* of ribbon in the border.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS, FOR DECEMBER.

THE subject of our plate naturally leads us to a few items on bridal costumes, although we have given them an unusually full illustration. We are told by the best authorities, that the attempt to introduce white velvet as a wedding-dress has entirely failed, as such an *outré* idea should have done. Heavy plain and reps silks have driven satin from its late general favor, and are once more dividing the honors; in fact, nothing can be more simple, maidenly, and suitable. If richness is required, it can be made up to any extent in the garniture of lace, as will be seen in our paragraph upon laces. White jessamine, white roses and buds, are always suitable with orange flowers; but when the wreath is simply a long cordon, or when the cordon crosses the brow, it is oftenest of buds. The round or coronal wreaths are growing in favor, and admit of larger flowers, but are not becoming to all faces.

Mr. Brodie's bridal cloaks, of white cashmere, lined with richly quilted satin, and of various styles and designs, are models of the wrap required at weddings in church, at this season of the year. In fact, few ladies in town, who go out much in public, can dispense with a *sortie de bal* at once warm, light, and festive in its style. Pink, maize, blue, rose, and scarlet cashmere are all used in their manufacture—but more generally white is preferred, with the trimmings and linings of one of their shades. The general use of gold in cords, tassels, and ornaments of all descriptions finds its appropriate place in evening dress, and wraps of this kind intended for the evening.

Speaking of garniture, we notice, among the cloaks recently displayed in Mr. Brodie's sales-room, a rich crochet and fringe trimming crossing the back of an elegant mantle in two deep festoons, as if bordering a pointed pelerine and cape, falling above, and at the line of the waist, but it is not attached at all—except at the shoulder—and is intended to lie thus easily, without the least awkward or unfinished effect. We notice it as a novelty of the season.

The richest velvet cloaks produced at this establishment are lined with black or violet satin, and quilted in diamonds scarcely an inch long. The square sleeves, looped back with an ornament, so as to display a fall of elegant guipure lace, and thus entirely change its shape, is a general favorite. There are symptoms of a return to shawl-shaped pelerines, to be trimmed with heavy passementerie or guipure. The selections of both these trimmings used by Mr. Brodie the present season are unsurpassed by any American manufacturer in richness and elegance.

But does not the fashion of mantles and cloaks affect the sale of shawls?

We asked the question in the shawl room of Arnold

& Co. when the purchases of the firm from the East India Company, London, were being displayed. Never have we seen a nicer display of these coveted treasures. To begin with the scarfs which are very moderate in price the present season. A neat scarlet scarf, for the neck only, at \$7; a Delhi scarf, for the shoulders, green, with richly wrought ends, at \$15. The Delhi scarfs and shawls are much the cheapest of the India shawls. The centre is precisely the same as in those known simply as camel's hair; the border is far less expensive, but this style is gaining in popularity, and is the only decided novelty the present season in scarfs. In square shawls, we saw some excellent styles, ranging from \$50 to \$250, ladylike and very desirable. In long shawls, the value rises from the last named price to \$1000 and \$1200; one at \$1200 was sold the day of the opening, and we saw three at \$1000 it would be difficult to select from. The border in these formed the shawl itself; the centre being a medallion scarcely larger than a pocket-handkerchief, and when folded only appearing on the left shoulder; in richness and freshness of coloring they out rivalled the French manufacturers of the latest date; though we were shown others sufficiently faded and cleaned to satisfy the sharpest amateur as to its genuineness. We acknowledge to a weakness for camel's hair shawls and for laces—which an experience of twelve years as the editress of this department has never satiated—and enjoyed examining a superb variety of laces, immediately afterwards, in the same establishment, which is celebrated in these two respects. Sets of *point d'Aiguille* and *point Alençon* from \$15 to \$125, and *point Duchesse* in the loveliest designs and combinations. The *Duchesse* is much softer than either of the others; in delicacy it resembles the Mechlin of our grandmothers, though it excels that in richness.

Nothing could exceed the beauty of a shawl in which the *Duchesse* and a flat point are combined—belonging to a set of flowers, bertha, and lace for sleeves—valued at \$1600; the shawl alone is complete at the present time, but one might well afford to defer a wedding-day, for the sake of the rest. The central bouquet of roses, with fine flowers and foliage, is unsurpassed in grouping and accuracy of finish; and frost-work could be the only comparison for the delicacy of the entire design. We doubt if the bride is yet betrothed who is to be made happy by their presentation; if so, another golden wedding must be in prospect.

At a private view of bonnets imported and manufactured by Mrs. Scofield, Broadway, we noted a pale green velvet hat; the front drawn, the curtain covered by a fall of blonde, deep and pointed in the middle. Under the brim there was *no cap*, but a plaiting of white ribbon edged with blonde. Moss rosebuds in clusters were the decoration of this hat.

A dress hat of velvet, the hue *rose des Alpes*, the very lightest shade of the fuchsia color so much talked of, which is a gressille tint after all. The front is of velvet, and the *flat crown piece*, between the two, is a drawn insertion of thulle, forming what is properly the crown. There is a rich plume to the left, with bells of the fuchsia, in the same tint as the velvet mixed with gold. Inside the brim, a light bonnet cap of thulle and blonde; in the centre a bow of white ribbon, from which a fold of the same velvet was carried down the left of the face, forming a little rosette on the temple, and from there passing between the ruches of the cap to the chin. Broad white ribbon strings; on the ends a rich knot of black lace embroidered, and apparently tied with a bow

and flowing ends of fuchsia-colored ribbon. These ribbons for strings are very popular. They come to match every tint of velvet, and the designs on the end are infinite. One of the richest, after those just described has a grape leaf and tendrils in gold and brown, on green ribbon.

Bridal hat of white velvet, with an insertion of thulle drawn with threads of gold between the brim and crown piece, which was covered by a thulle embroidered in knots. The ornaments were brides of velvet.

Every possible shade of velvet, cut and uncut, is to be found in bonnets the present season; for general service, the rich dark shades of blue, green, crimson, brown, etc., and above all black, enlivened by appropriate strings, trimmings, etc. in the interior, and velvet flowers or plumes, or a barbe of velvet, or velvet and black lace. The shade known as fuchsia is the only marked color, and of this the best people are already wearied, as they are of gilt ornaments, from its endless combination with black the past autumn. Gold-color and salmon are very effective as a relief, and still popular.

The fuchsia and gold cord, or lace, have still great favor in children's hats, which are almost entirely round. At Genin's, so long noted for its drawn and quilted bonnets for misses, these last are discarded entirely, though the same good taste and thoroughly good materials for which Mr. Genin's manufactures were always distinguished, are noticeable in the various felts, beavers, velvet, and corded silk hats which are to be found at the old well-known saloon in the St. Nicholas building.

For the hosiery, worsted goods, boots, children's shoes, etc. so well appreciated by the old customers of Genin's, we must turn the corner of Canal Street and Broadway, to the Bazaar, 303, where well-known faces preside over a neat and cheerful establishment. From Mr. Bowden of the shoe department, we learn that thick walking boots for ladies are universal this winter, and no one will be required by elegance or fashion to shiver along in thin soles. We have examined three or four styles of buttoned boots, and congress boots with heels and soles a half inch thick, lined with cloth, Canton flannel, or flannel, and costing from \$4.50 to \$6.50. Also an excellent kid-dressed walking-boot, with heel and double sole, lighter, and less expensive. Buttoned cloth gaiters (*not boots*), coming well above the ankle, are among Mr. Bowden's new styles for the winter season.

Here also we find the pretty Zouave worsted jacket for little girls, to be worn in the house, or under a loose sacque or cloak in the street. The display of new rigolettes, infant's caps, scarfs, etc. in worsted is excellent. The chief novelty in these goods is a crocheted worsted *round hat*, over a frame; we do not think it will be popular, as it takes away the warmth and elasticity which make knit or crochet articles of dress valuable. Mr. Myers' infants' and fanciful children's hats are in every possible variety. He has some charming hats for little girls, of the *new shape*, "the Shepherdess" and "Di Vernon's" having had their day. The present shape is an improvement upon the "Mushroom" of last year, the brim turning down like it, but being slightly full, it loses the stiffness that characterized that style. Bands of rich, bright velvet, with a rosette of velvet and black lace, and a centre of jet, gilt, cut steel, and a plume *de coque*, heron's plume, curled ostrich with a velvet stem, or the richer Bird of Paradise, turn back from this rosette to the right of the brim, drooping gracefully toward the shoulder.

FASHION.



Capens...

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