





LATEST FASHION.



Garnet-colored poplin dress, gored. Garnet silk, puffed *en tablier* up the front of the dress and corsage, and ornamented with black velvet ribbon and bows. Fancy tulle cap, trimmed with apple-green velvet. Muslin ruff, and green velvet neck-tie.



LATEST FASHION.



Dark green silk dress, trimmed with applications of black velvet, finished with narrow black velvet ribbon. Standing linen collar, with vesuve neck-tie. Cap trimmed with different shades of vesuve ribbons.



## LA MADRILENA.

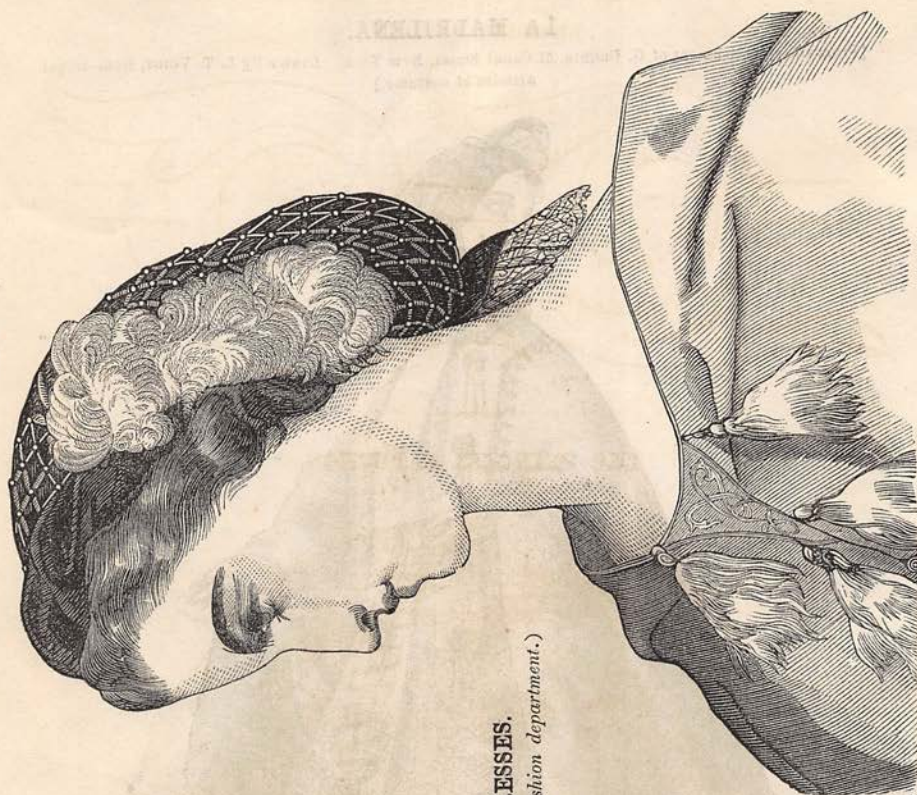
[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



We illustrate this month a style of pardessus which we regard as peculiarly becoming, comfortable, and convenient—one that from its beauty lays claim to become a lasting favorite. We believe that the style is so clearly depicted in the drawing that no verbal explanation will render it more intelligible. The cloak from which the above view is taken is of black cloth. The ornamentation may vary; that upon the one above was composed of *brandebourgs*.



Fig. 2.



**HEADRESSES.**

(See description, *Fashion department.*)

Fig. 1.





BRAIDING PATTERN.



THE PRINCESS CAPUCHON.



Made of white cashmere, braided with black velvet, and trimmed with cherry-colored ribbon.  
The tassel is of black lace.



NOVELTIES FOR JANUARY.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 5.

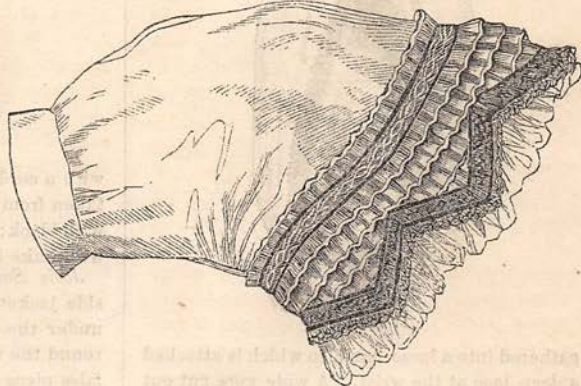


Fig. 4.





Fig. 1.—Fancy morning-cap, composed of tulle, lace, and mauve ribbon.

Fig. 2.—Honiton coiffure.

Fig. 3.—Fancy dinner-cap, made of white lace, and trimmed with cherry ribbon and flowers.

Fig. 4.—Fancy muslin undersleeve, trimmed with rose-colored ribbon and black velvet rosettes.

Fig. 5.—Fancy muslin undersleeve, trimmed with ribbons and velvet.

Fig. 6.

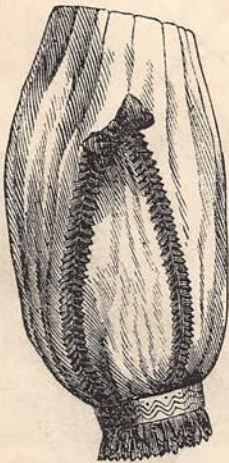


Fig. 6.—Fancy collar.

PATTERNS FROM MADAME DEMOREST'S  
ESTABLISHMENT,

No. 473 Broadway, New York.

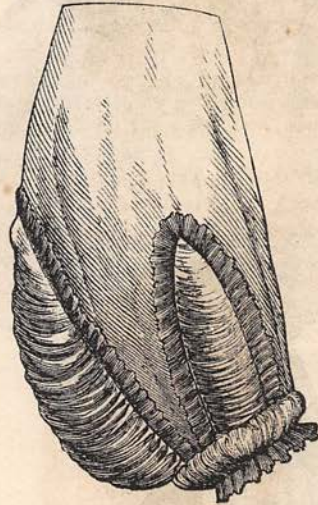
"Spanish" Sleeve.—An elegant sleeve in silk or grenadine. It is a small bishop in shape, the fulness laid in box-plaits at the top, and



gathered into a loose band, to which is attached a deep lace at the wrist. A wide gore cut out

on the front of the arm is trimmed round with a ruching of ribbon, and discloses the handsome lace under-sleeve.

The "Madrilena."—This elegant sleeve can be made up in a great variety of ways, and in any rich material. It is superb in velvet, with inserted puffings of satin. The sleeve itself is quite plain, the puffings supplying all the ful-



ness. The centre one extends in a point above the elbow, and each of the three is surrounded by a quilling of velvet or ribbon. The wrist is loose to slip over the hand, and is finished with a puffing of ribbon and quilling to match.

Freddie Dress.—This is a simple sack dress, with a seam at each side, and made back and front alike, except the addition of pockets in front, and is just put over the head and tied



with a cord about the waist. The drawing is taken from a fine striped Mohair dress, braided with black; two and a quarter yards of material will make it.

Josie Sack.—This is a pretty sack, with a side jacket, which extends only to the seam under the arm. The belt is carried entirely round the waist. The sleeve is narrow, and a false piece set on in folds; the whole garment



is trimmed with braid in a simple pattern. It is suitable for a boy five or six years old,



and requires three and a quarter yards of material.

"Oxford" Jacket.—This is a very handsome jacket for a young gentleman of from ten to fifteen years old. It may be made in black,



invisible green, or claret-colored-cloth, with black buttons. The vest should be white, with small jet buttons, and only just visible. White Oxford tie, embroidered in black.

*The Gention*.—This elegant hat, designed by Mr. Genin for stylish Misses of any age over



five, is as pretty as the northern flower from which it takes its name. It is made entirely

of velvet, with a lower brim, shaped something like the "Jovita," but with an upper plaited rim surrounding the crown, which imparts novelty and additional beauty to its appearance. The trimmings are composed exclusively of velvet, very gracefully arranged.

*The Russ Hat*.—This is one of Genin's stylish winter hats for a boy of ten or twelve years.



It is made of beaver, with a smooth crown and brim of fur, and ornamented with a velvet band. The combination is novel and *distingue*.

BOOK-MARKER,

TO BE WORKED ON PERFORATED CARD.





## A NEW STYLE FOR COLLAR AND CUFFS.

Fig. 1.

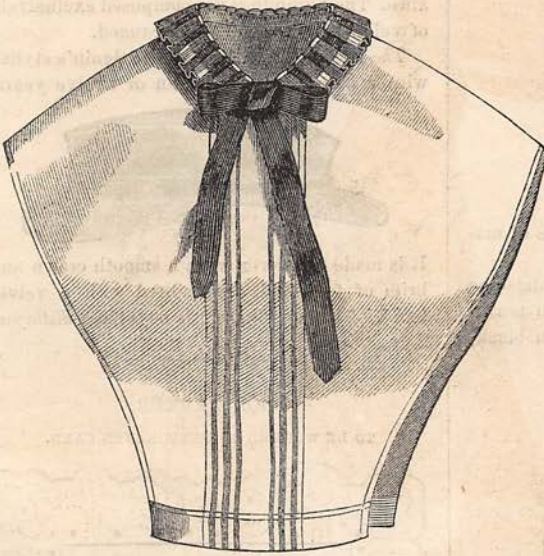


Fig. 2.



Fig. 3.

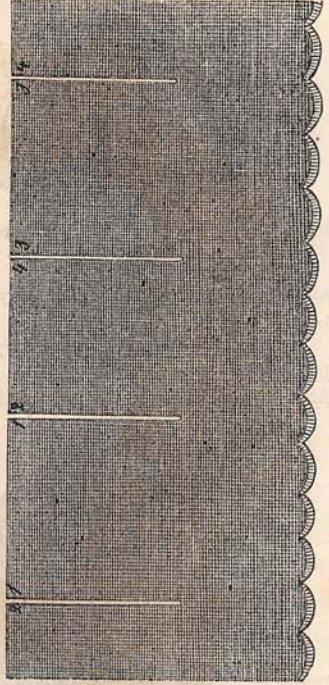
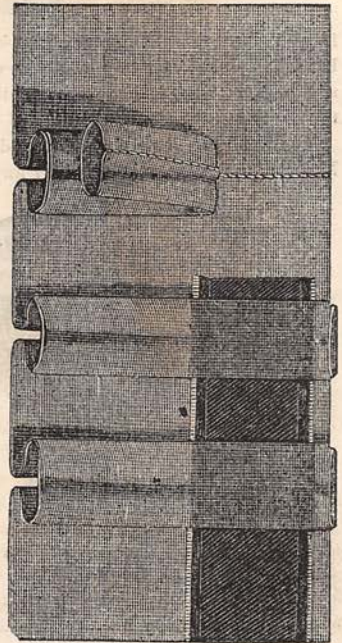


Fig. 4.

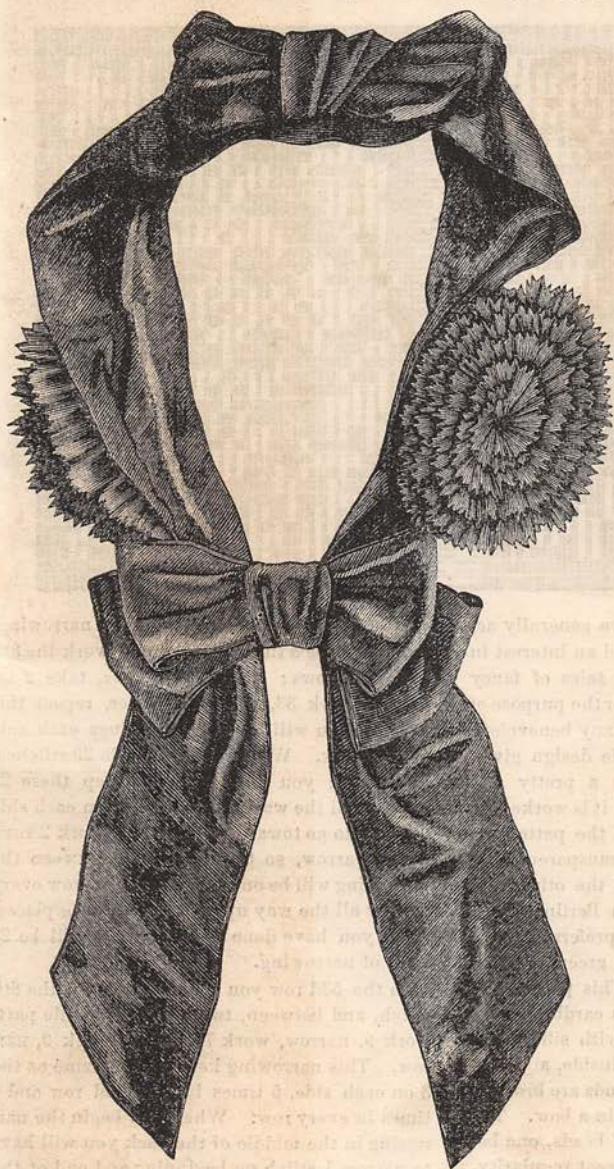


We give four engravings for the one subject. Fig. 3 is the band of muslin with the slits for the plaits marked. Fig. 4 shows how the plaits are formed and the ribbon run through.



THE ESMERALDA.

MADE OF BLACK AND VESUVE RIBBONS, SUITABLE FOR A BRUNETTE.



CROCHET FRINGE TRIMMING, FOR PIQUE BASQUES.

*Materials.*—Crochet cotton, No. 10, with a suitable hook.

Each piece intended for the trimming must be made separately; therefore make a chain long enough for, say, one sleeve.

2d row.—Single crochet. 3d.—Diamond open hem. 4th.—Single crochet.

5th. (Worked on the original chain).—\* 3 sc, 5 ch, miss 3, \* repeat to the end, which finish with 3 sc.

6th.—Worked on this. \* 1 sc, taking up the original chain and working over the centre of 3 sc; 3 sc under the chain of five, another with a picot, and 3 more plain, making 7 altogether, under the chain of five.\* Repeat to the end.

7th.—After this work on the 4th row. \* 5 sc, 9 ch, miss 6; \* repeat to the end, which finish with 5 sc.

8th.—\* 3 sc on centre 3 of 5; 2 ch, dc on 1st of 9 ch, 2 ch, miss 1, dc on next, 2 ch, miss 1, dc on next, 2 ch, miss 1, dc on next, 2 ch, miss 1, dc on last, 2 ch, \* repeat to the end.

9th.—Sc on centre of 3; 3 ch, dc over dc, and over every other dc, with 2 ch between, 3 ch after the last.

Wind some of the same cotton round a card two inches wide, and knot seven strands in each of the four centre holes of the shell.

CROSS STITCH KNITTING.

FOR A SOFA CUSHION.

Cast on 91 stitches.

1st row.—Knit 1, bring the wool forward, slip 1 the reverse way, pass the wool back, repeat.

2d.—Seam 2, \*, pass the wool back, slip 1, bring the wool forward, seam 1, repeat from \*.

Repeat these two rows alternately; knit 6 rows of black, 2 of violet, 2 of maize filoselle doubled, 2 of violet, 2 of maize, 2 violet, 6 of black, 2 of scarlet, 2 maize, 2 scarlet, 2 maize, 2 scarlet, 6 black, 2 green, 2 maize, 2 green, 2 maize, 2 green, 6 black, 2 blue, 2 maize, 2 blue, 2 maize, 2 blue. Repeat until the cushion is the size you wish it.

4 skeins of black double German wool, 2 skeins each of scarlet, violet, green, and blue, and 10 skeins of maize filoselle, are required.



Miss E. H. A.—No gentleman would ask such a question.

E. C. B.—Sent jewelry 3d.

Mrs. J. B. W.—Sent Alicant pattern 4th.

Mrs. A. E. B.—Sent pattern 4th.

Mrs. M. A. B.—Sent pattern 5th.

Mrs. C. W. C.—Sent lace undersleeves, etc., 8th.

W. M. of Chicago—Asks us to furnish "a plan for a block of city residences," etc. It will cost him no more than it will us to have such a plan designed; and as we are not aware that any other of our subscribers want such a plan, we must refer him to Mr. Hobbs, and will, with pleasure, see that Mr. Hobbs gets his letter.

M. G. E.—Gentlemen don't wear expensive jewelry; there is a class of men who do, but they are supposed generally to be of the fancy order.

Miss M. G.—Sent worsted 10th.

Mrs. L. M.—Sent hair ornaments 10th.

C. J.—Sent bonnet 10th.

Mrs. G. M.—Sent infant's wardrobe 10th.

Miss E. L.—Sent pattern of Red Riding Hood 10th.

R. M.—Sent Chemise Russe 10th.

Mrs. H. H. K.—Sent "Titan" 11th.

Miss S. N. N.—Sent Chemise Russe 11th.

Mrs. M. K.—Sent Mirandole 11th.

Miss R.—Learning to write is like learning to draw: you have only to take a good copy and try to imitate it. You will soon find your writing improved. Avoid flourishes.

E. H. R.—Sartain's and Graham's magazines have been dead for many years.

Mrs. J. L. E.—Sent cigar-case 12th.

Miss M. H.—Sent gloves, net, etc., 12th.

Mrs. J. B. F.—Sent crochet net 12th.

Miss S. M. D.—Sent kid gloves 12th.

Miss D. R.—We know of no remedy for freckles; and we advise you not to try any of the advertised nostrums.

Mrs. A. V. S.—Out of time—cannot attend to it.

Mrs. H. D.—Soap and water is the best remedy, well applied.

Anna, New York.—Seam, ribbed, purl, and turned stitch, are all terms having the same meaning. A seam stitch is made by bringing the cotton before the needle, and instead of putting the needle over the upper cotton it is put under.

Or, bring the cotton forward, and knit the part of the stitch which is next to you.

Mrs. W. S. T.—A mother's feelings should answer your question about mourning.

Miss E. R. N.—We shall probably commence paper flower making in our next number.

## 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.*

The Publisher of the Lady's Book has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the Lady's Book, the Fashion editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 61 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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 JANUARY.

*Fig. 1.*—Dress suitable for a bridesmaid. White silk under-dress, with over-dress of white *crêpe*, made with two skirts. The second skirt is quite long, and is finished with scallops bound with white silk, and is elegantly trimmed with puffs of the *crêpe* arranged in a linked Grecian pattern. The same design forms the bertha on the corsage, also trims the sleeves. The corsage is made with a deep point both behind and before. Etruscan ornaments and coiffure of cherries with foliage.

*Fig. 2.*—Dress of white reps, with five narrow flounces on the skirt, trimmed with violet velvet. Above this trimming are three black thread lace flounces. Corsage pointed both back and front, and trimmed with lace and violet velvet trimmings. Sash of violet velvet, embroidered and fringed. Coiffure of Parma violets.

*Fig. 3.*—White satin dress, trimmed elaborately with groselle velvet and black lace. Bertha and corset trimmed to match the skirt. Coiffure composed of white ostrich plumes and groselle velvet.

*Fig. 4.*—White *glacé* silk, with plain skirt; corsage trimmed with folds, and the sleeves one large puff. Breast knot of green velvet, with bullion tassels. Sash of green velvet, with pointed ends, finished with heavy bullion tassels. Coiffure of green velvet and Solferino flowers.

*Fig. 5.*—Dress suitable for a bridesmaid, composed of white muslin, with six gauffered flounces on the skirt. Bertha formed of three gauffered ruffles. Full body and puff sleeves. Pink sash, with heavy fringed ends tied behind. Coiffure of rose-buds, with foliage.

### HEADDRESSES.

(See description, page 18.)

*Fig. 1. The Coralio Headdress.*—This headdress is formed of a torsade of cerise velvet and a point lace barbe, with a large bow on the forehead, and white plumes on the right side.

*Fig. 2. The Eulalia.*—Net composed of gold cord caught with black velvet and gold buttons. Three white plumes are on the left side. Over the head is a roll of black velvet, which is finished on the right side by a large bow with ends trimmed with gold and lace.



## DAISY TRAVELLING WINTER HOOD.

(See plate printed in colors in front.)

*Materials* required to make one hood: An ounce and a half of single white Berlin wool; two ounces of a *very bright* shade of Alpine rose; half an ounce of single Partridge wool; six skeins of white sewing silk; half a yard of Alpine rose ribbon for the bow behind; a d'oyley frame, with brass pegs, twelve inches square, and one four inches wide and twelve inches long.

This pretty hood, which is so useful for travelling wear, or for putting on in coming out of a theatre or place of public amusement, is made in the same manner as the daisy d'oyleys which used to be so much in vogue.

The hood has a white and speckled head-piece, bordered all round with a bright rose-colored border, with strings of the same. The head-piece is not cut after it is removed from the pegs of the frame; but the border and strings have half of the wool cut in the same manner as the daisy mats, to give it a *fluffy*, soft appearance.

The wool is wound on a frame, and each square is secured by a cross-stitch in wool. The head-piece consists of a simple square, the wool being wound crosswise on the frame, from corner to corner, so that, when finished, the diamonds lie in the proper direction.

Four rows of white wool must be wound round every other peg, and over this three rows of white sewing silk; the other pegs require two rows of white wool and two of Partridge wool.

When all the wool is wound, the squares must be secured with white wool, threaded in a long netting-needle, slipping the wool on the wrong side to form a square underneath; or, to explain ourselves better, securing the squares the straight way of the frame.

When this square is completed the head-piece is finished, and the border must be commenced on the long, narrow frame.

The front border and strings are made in one piece; and, as the frame is not long enough, it must be accomplished by four separate windings. Take seven skeins of the rose-colored wool, fold each skein into five lengths, fasten each skein on to the pegs of the long side, winding the wool that is to be continued, round the opposite pegs, to keep it secure. To form the squares, loop two pieces of wool in and out the short way of the frame, and over that three pieces.

It will now be seen that the squares are formed, which must be secured with the same colored wool; and, when this portion of the work is completed, three of the threads cut on each side of the stitch, to form a little tuft, or daisy.

When removed from the frame, the border is finished by the loops on each side, which make a pretty edging to the strings. Three more lengths of border must be done in the same manner, until the wool is used up.

Half the quantity of border is sufficient for the hood behind. The border must now be sewn on in front, *holding in the cap* a little at the top, to give it a round appearance. After it is sewn on behind, a piece of plaited Partridge wool should be run in between the stitches on the wrong side, so that the hood may be drawn in to the required size.

In the colored illustration of this hood, our readers will see that the border is composed of *four* windings of wool only. The reason for this is that, if there had been seven rows shown, the character of the work would not have been so easily seen, on account of its minuteness.

## CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR JANUARY.

WHILE the month of January brings with it opportunities for using the elegant evening toilets, for which our ladies are famous the world over, it none the less brings mud and mire and stormy days. But notwithstanding mud and mire, business must be attended to and exercise taken in the open air. For these purposes, there is nothing so useful as the *Jupe Pompadour*; and we cannot recommend it too highly. It is very easily made: Two rows of rings are sewn at regular intervals on the inside of the skirt; through these rings pass cords, fastened to the bottom of the dress, which come out at the top of the skirt. By these cords the skirt can be drawn up in graceful folds to any height. With this *Jupe* should be worn the colored or Balmoral skirts, of which there is an endless variety. Some are elegantly braided and trimmed with velvet, others are of black material, with bands of scarlet cloth pinked on each edge and stitched on them. Again we see them alternately striped with black and white, with a deep Grecian design embroidered in black. Sometimes they are in brilliant colored merinos, with arabesques of black silk or cloth. They are also made of Poplin. But we object to these expensive styles, for a colored petticoat in our eyes, is only suitable for unpleasant weather, and should not, under any circumstances, take the place of a white one, with a handsome dress.

Dress skirts are now rarely seen perfectly plain. They are generally much ornamented, but in excellent taste. *Soutache* or braiding seems to be the order of the day. We have lately seen at Stewart's some very beautiful imported dresses of Empress cloth, braided or rather tamboured in a very deep and rich design. Other styles for misses, with *Sautés en barques* to match, were of blue, green, or brown reps with two rows of the Greek pattern woven on them in black velvet, the velvet about one-eighth of an inch in width, and the designs complete for the entire dress. The same style of robe was in the mourning department, black and purple velvet on black materials; also other rich designs on different materials.

At Mme. Pinchon's, Lord & Taylor's, and other establishments, were dresses with sack or Camailles to match, richly braided with fancy braids.

Dress skirts are worn of a moderate length on the street, but for a reception, visiting, or evening, they are made exceedingly long. Sleeves generally are of the coat style, and dresses are either made with jackets, many of them with box-plaits at the back, or else trimmed to give the appearance of a jacket in front. *The vest postillon, basquine lancier, and vest Impératrice* are all fashionable.

The taste for solid colors seems to prevail, and never were such greens, purples, modes, and garnets, as those of this season. Changeable silks are being introduced, and *moire antiques* and watered silks are much worn.

Merinos like the silks are of the most brilliant dyes this winter, and as they are a very pretty medium dress, and susceptible of much ornamentation, no wardrobe is considered complete without one. Indeed there seems to be a perfect rage for them, and as they hang in such soft graceful folds, we should prefer them rather than poplins for misses.

Mrs. Ellis, of 880 Broadway, contributes some very beautiful styles to our chronicle of fashions for this month. A very stylish dress was a wine-colored *moiré* trimmed at the edge of the skirt with a narrow plaited



founce. Above this plaiting were a series of semicircles or coquilles of black lace, in the centre of which were bands of black velvet. These coquilles, which were carried quite round the skirt, and ascended half way up the skirt on the left side, were headed by a narrow plaited founce corresponding with that on the edge of the skirt. The corsage was trimmed *en zouave*, and the trimming of lace and velvet was carried under the arms to the back, where it was finished with a bow and long ends. Another was of wine-colored silk, with chestnut leaves of velvet, caught in pairs with a jet ornament and carried round the skirt and up one side to the waist. Spanish corsage trimmed to match, and Spanish pocket.

Another dress, quite novel and in excellent taste, was a silver gray silk, ornamented round the bottom with a very deep band formed of black and violet ribbons, so arranged as to form checkers. On the corsage was a plastron of the same, and the sleeves with revers were trimmed to match.

Among the numerous merino dresses, was one of *rose de chine*, with velvet oak leaves, chain-stitched with white, running all round the skirt. Another of green, beautifully braided with thick white silk cord, a brown braided with gold color. A travelling dress of Humboldt purple, with Camail to match, both elegantly braided with fancy black braid.

Black alpacas are being made up with fluted ruffles, and trimmed with colored velvets and braids. Velvets are to be had narrow enough for braiding and so up to a finger in width of all colors; the black with white edge, however, seems to be preferred for everything. Plain black velvet ribbons come one-quarter of a yard wide. Black and white fancy braid is very stylish, and black mixed with tinsel we see used. Beads worked in with braiding add much to the effect. Short plaid silk scarfs are very much worn by misses, tied in a large bow under the chin. Camel-hair scarfs are worn in the same style. For in-doors, lace and muslin lappets or scarfs are now very generally worn round the neck, to the exclusion of collars. They are also tied in a large bow, and, when well tied, are very stylish. When made of lace, and arranged with taste, they are very becoming.

Handkerchiefs are worn very simply ornamented: some have five rows of small spots in black silk all round, and trimmed with a narrow ruffle, with similar black spots worked upon it. Others are chain-stitched, or braided in colors, with a medallion and initials on one side, the handkerchiefs being generally round. The more elegant are trimmed with insertions and flutings of Valenciennes.

Sashes are much worn, and as it is rather expensive to have them to match every dress, many are made of black silk, with either a *ruche* all round, or else braided and the ends fringed. The most elegant are of black thread lace, and add much to the style of a dress.

The accepted style of bonnet is very high, rather square on top, and straight, shallow sides. For misses the tabs are generally very small. The trimming is placed on top, and consists of plumes or fans, fold, or flutings of velvet.

We noticed at Miss McConnel's, of Clinton Place, New York, an exquisite bonnet of Humboldt purple velvet, with the whole of the front covered with the green blossoms of the American linden. We should remark, *en passant*, that the Humboldt purple has the peculiarity of looking well in the evening. Another of the same shade was trimmed with velvet flowers to match, and

black lace. We have not space to describe the many beautiful bonnets we saw at this establishment; but we were particularly attracted by a new veil styled *Loup de dentelle*. They are suitable for round hats as well as bonnets, and, we have been told, have been adopted by the Empress, and will be much patronized this winter. They are made in different sorts of lace, rather oval in shape, and held in their place by a black velvet, or ribbon of a similar color as the bonnet, which is run through a beading, and tied with bow and ends just over the mouth. The veil is then trimmed with a lace about two inches in width.

Brodie's cloaks are as usual very stylish and of great variety in shape and trimming. A number of the rich velvet cloaks are long sacks without trimming, except on the revers of the sleeve, on which there is a coquille of lace. Others are rounding, with several seams from the shoulders to the waist, causing them to hang very gracefully. They have armholes, but no sleeves, and are trimmed with jet passementerie running up in pyramids. Some have a large plait in the centre of the back, and are ornamented with rich crochet medallions, and fastened at the throat with crochet ornaments.

Ball cloaks are now being made of exceedingly rich and handsome material, and really form part of the evening toilet. Some are of white silk, bordered with bands of black and gold, others spotted with gold. New designs appear daily in the show-rooms. At Mme. Pinchon's we noticed a number of cloaks made of blue cloth, thick, soft, and velvety, richly braided or trimmed with passementerie. Others were darker, almost a blue black.

At other establishments we have seen sacks made up of army blue cloth, and trimmed with gilt braid and buttons; but these are entirely too *prononcé* for the street, and the style will not be adopted by ladies of good taste.

We were shown some very elegant dresses, just finished by Mme. Demorest, 473 Broadway. One was a Russian leather colored taffeta, the skirt trimmed with five bands of black velvet, edged on both sides with quilting of the same taffeta, and finished with black lace. The body was open and trimmed round over the shoulders with three rows of the velvet and plaiting, the centre band being the widest, which was also the case on the skirt. The bands ended in the girdle, which had broad, long ends, fastened without a bow.

An evening dress we admired for its novel and appropriate use of *crêpe* as the trimming. This was a mauve silk, trimmed with three rows of *crêpe* ruches in three shades, the inner one the darkest, and the outer one lighter than the dress. Low body, with Marie Antoinette fichu, trimmed to correspond, and terminating in long ends behind. Another silk of Mexican blue had three fluted *crêpe* founces, the same shade as the dress, and edged with black lace.

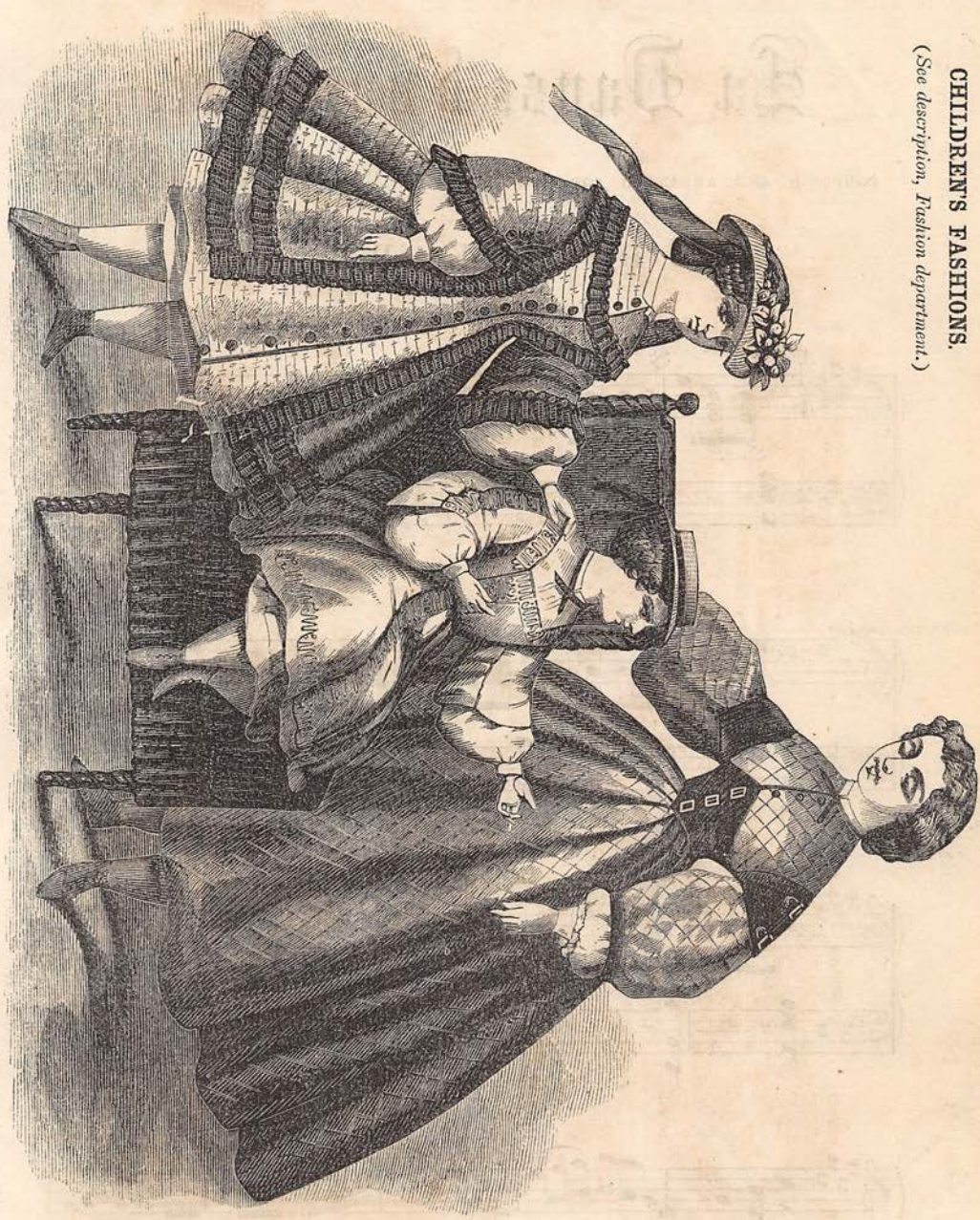
A very beautiful carriage dress was a fine poplin, in shaded tints of maize color and black, with five undulating black stripes. This dress had a hemmed founce of changeable silk, the same shade as the foundation color of the dress. Above this was an application of guipure four inches wide. The body was trimmed *en Zouave*, and the sleeve shaped at the elbow with trimmings of guipure lace and flutings.

One of the latest novelties is the Spanish pocket, a very pretty and dressy little affair. It is worn on the outside of the dress, and is very like a Zouave pouch. It is suitable both for ladies and misses, and, we think, will be a favorite this winter.

FASHION.



**CHILDREN'S FASHIONS.**  
(See description, Fashion department.)





LATEST FASHION.

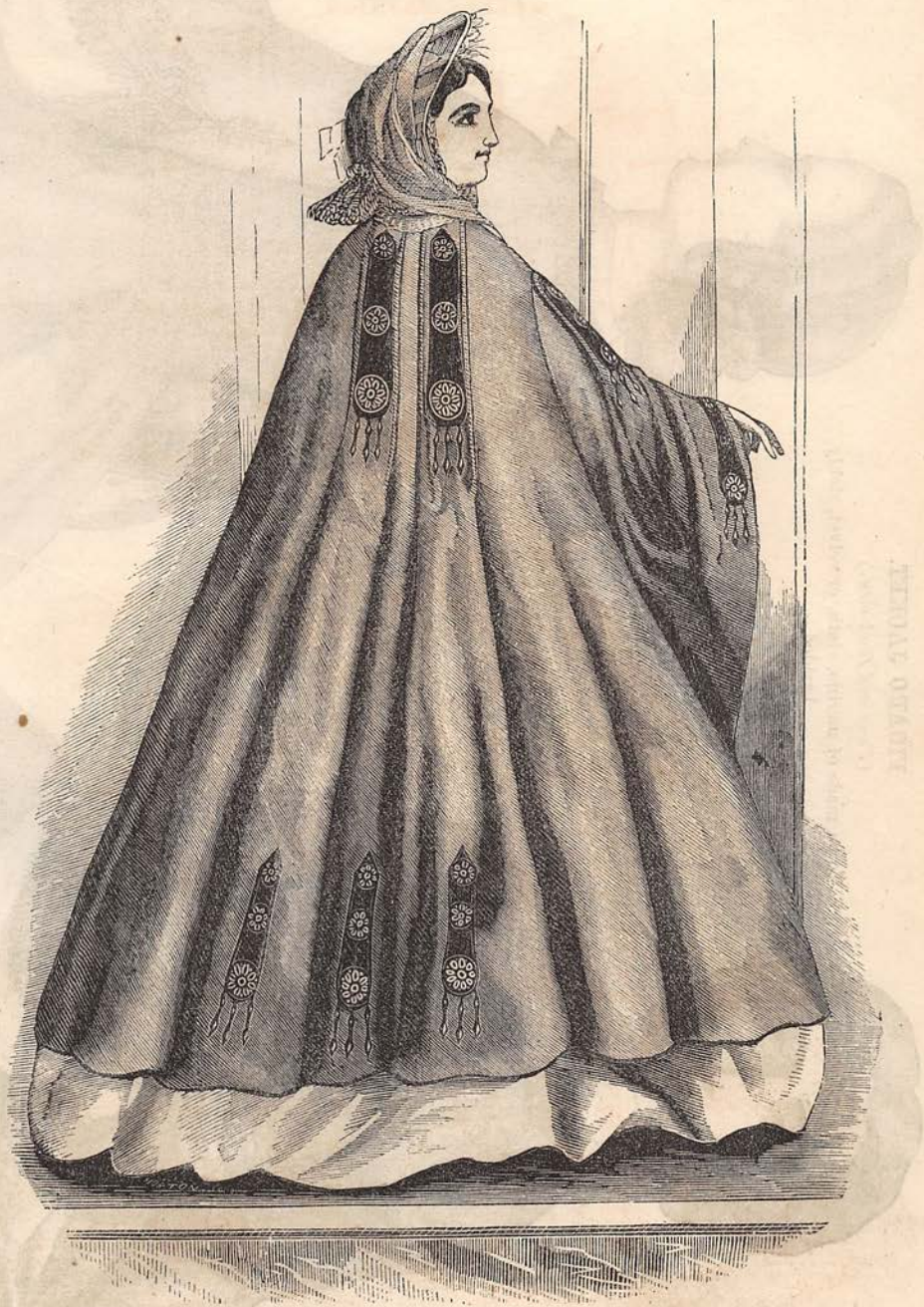


Dress of Parma violet silk, trimmed with ruffles of a lighter shade, also black velvet ribbon and braiding.



## THE BARCELONA.

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



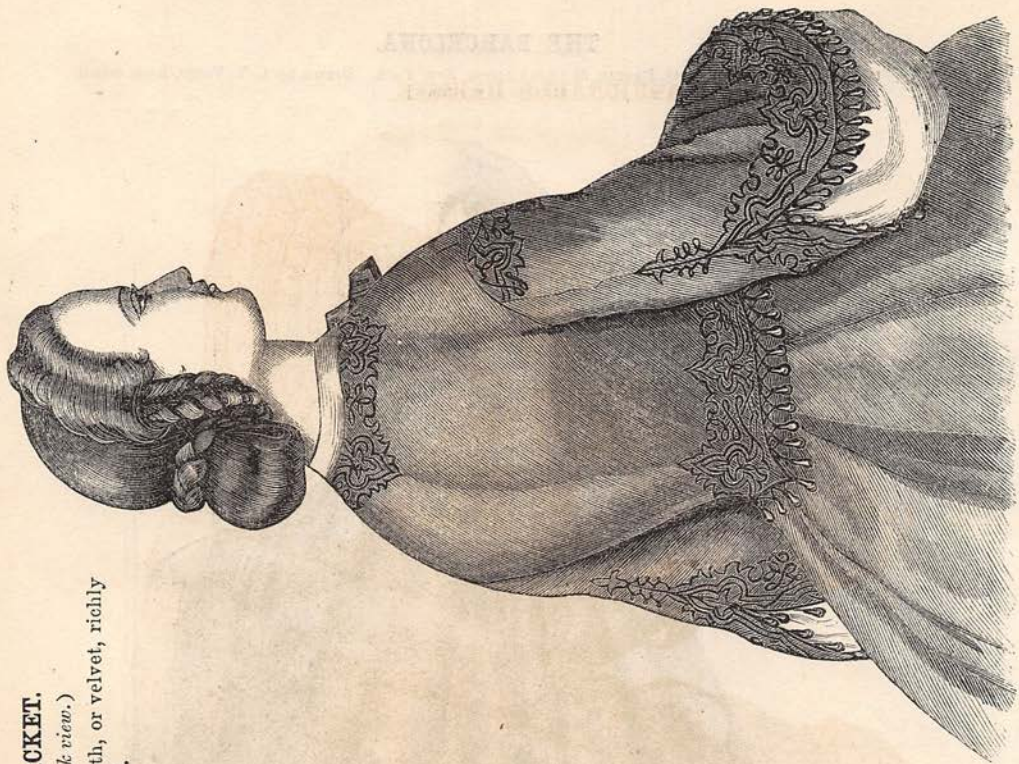
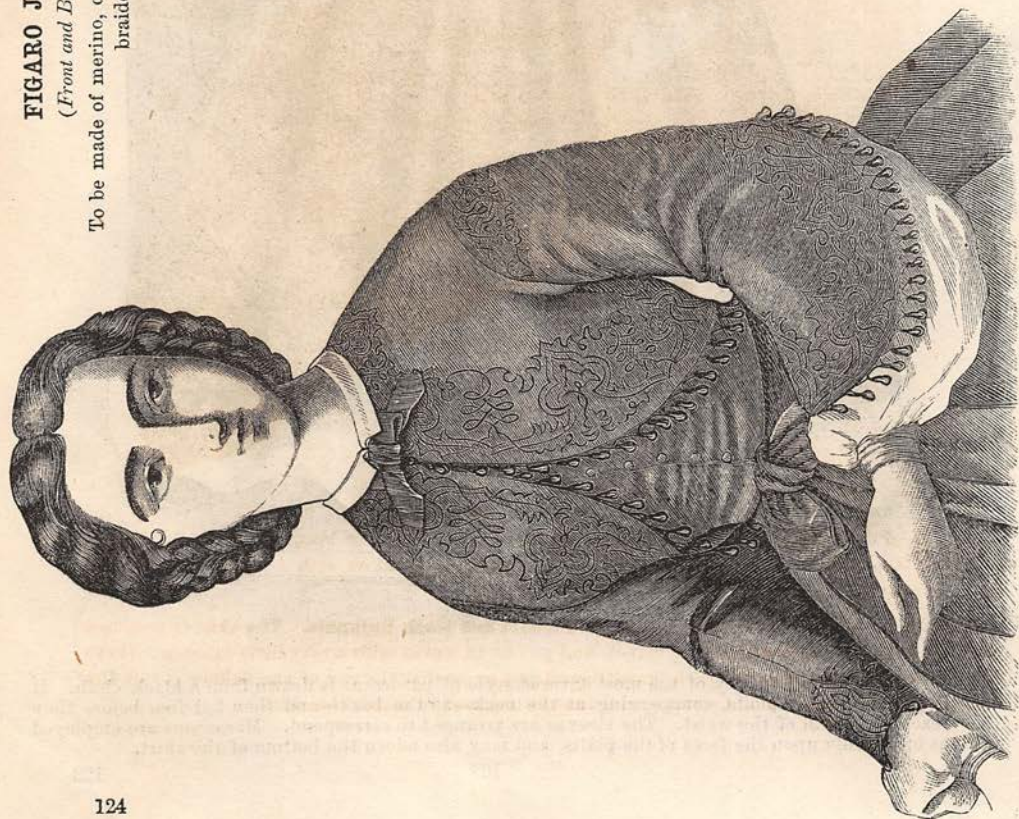
This beautiful variety of the most favored style of pardessus is drawn from a black cloth. It is laid in two flat plaits, commencing at the neck—at the back—and then fall free before they reach the depth of the waist. The sleeves are arranged to correspond. Macaroons are employed as ornaments upon the faces of the plaits, and may also adorn the bottom of the skirt.



**FIGARO JACKET.**

*(Front and Back view.)*

To be made of merino, cloth, or velvet, richly braided.





FASHIONABLE DRESSES.

Fig. 2



Fig. 1.

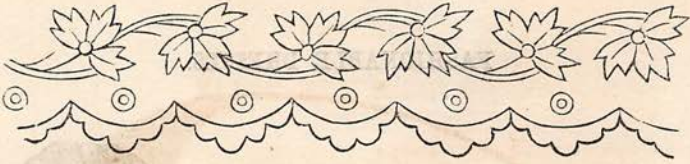


Fig. 1.—Purple reps dress. The skirt is trimmed in palms put on bias, and formed of *chicoré* ruches of black silk. Each palm is edged with guipure lace, put on with a little fulness. The sleeves are trimmed to match.

Fig. 2.—Dress for a young lady, made of Magenta and black Britannia. The skirt is trimmed with six flounces, edged with black velvet, and put on in waves with a very little fulness. These flounces are cut separately for each breadth, and put on so that the end of one flounce covers the beginning of the next. Plain corsage, and sleeves trimmed to match the skirt.



EMBROIDERY.



A NEW VELVET COIFFURE.

Fig. 1.



Fig. 1 represents this beautiful and simple headdress complete.  
Fig. 2 is the foundation of it.  
Fig. 3 shows how the velvet should be plaited, and by matching the numbers on Figs. 2 and 3, the coiffure will be arranged as in the complete plate.  
The diadem plait is of three strands of velvet.



Fig. 2.

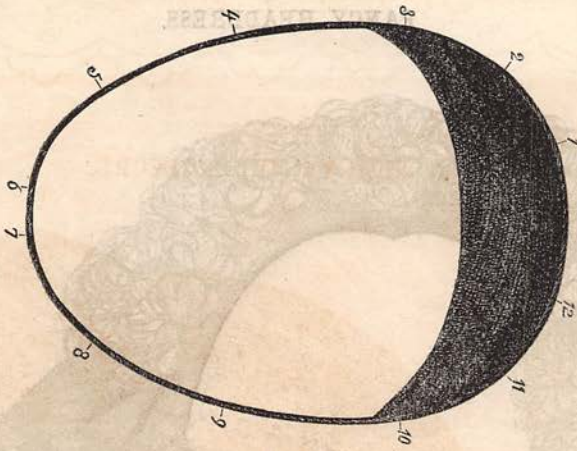
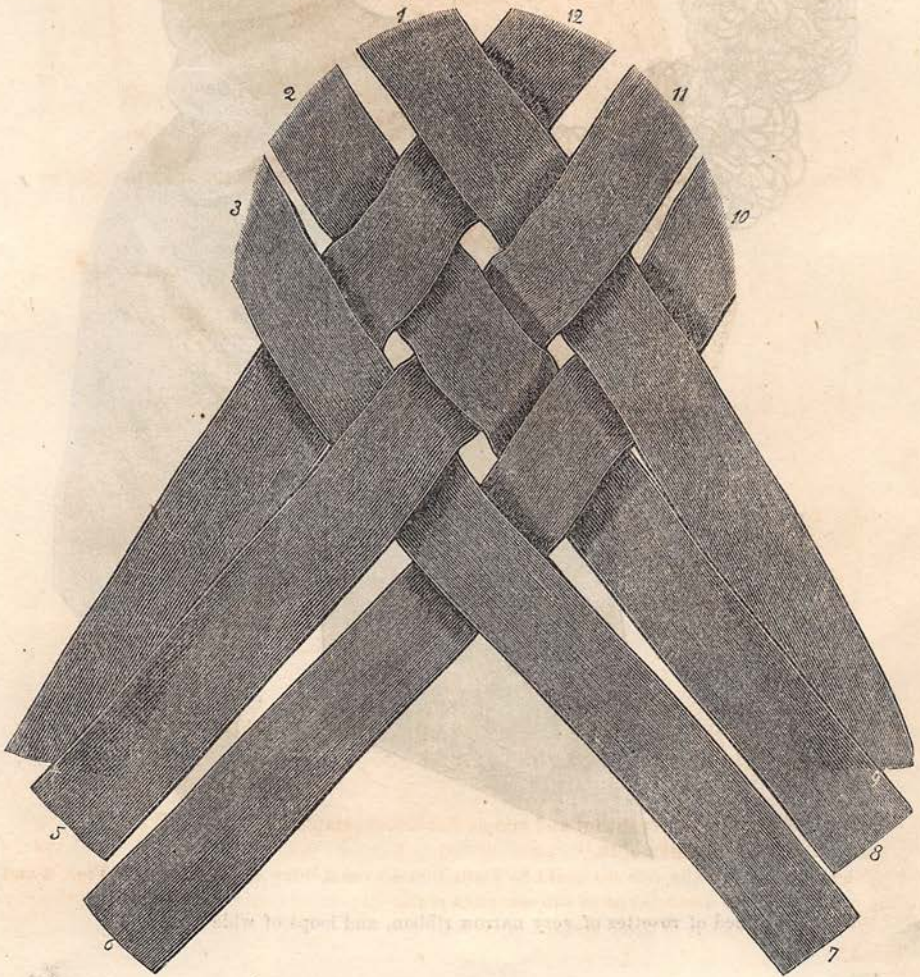


Fig. 3.





FANCY HEADDRESS.



Formed of rosettes of very narrow ribbon, and loops of wide ribbon.



NOVELTIES FOR FEBRUARY.

Fig. 1.

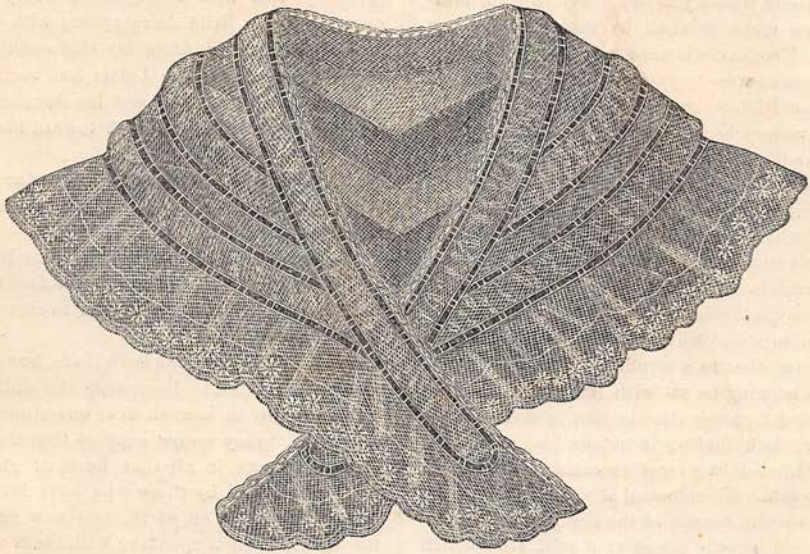


Fig. 2.



Fig. 3.



Fig. 1.—Fancy fichu, made of puffs of white net sewed on black, and a beading with black velvet run through between every puff, and finished with a deep blonde lace.

Fig. 2.—White muslin breakfast-cap, with azurline blue trimming.

Fig. 3.—Garibaldi costume for a little boy. A pretty style.



Fig. 4.



Fig. 5.

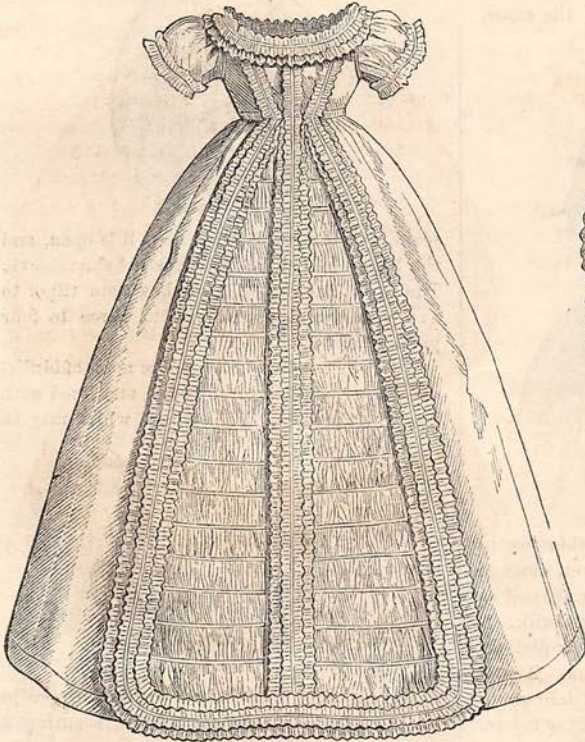


Fig. 6.

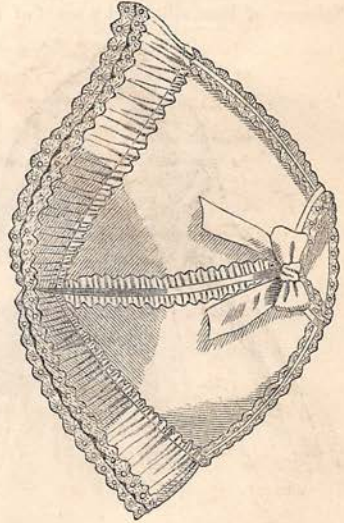


Fig. 4.—Night-dress for a young girl.

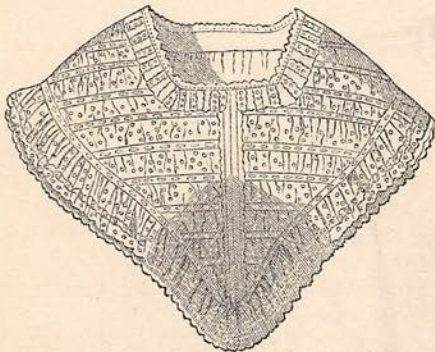
Fig. 5.—Christening robe.

Fig. 6.—White muslin pelerine, trimmed with worked ruffling.

Fig. 7.—Spencer cape, made of puffs of spotted white lace and



Fig. 7.



inserting. Under the narrow bands of inserting round the neck is run a violet ribbon.

PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,  
No. 473 Broadway, New York.

*Carriage Dress.*—Material of slate-colored silk, or fine mohair, trimmed with Humboldt blue glace or black, according to the taste of the wearer. Plain high body, with *Ceinture Suisse* of blue silk, and a scarf of the same,



terminating in a bow, and ends rather low in the neck; the body itself is, however, close at the neck. The sleeves are slightly shaped at the elbow, and trimmed with bands of silk.

*Mignon.*—A full bishop sleeve, box-plaited, and set on a plain cap, top and bottom. At the top the box plaits are trimmed and laid on to form a frill, with an epaulette cap falling below. The bottom is plaited to a plain band, over



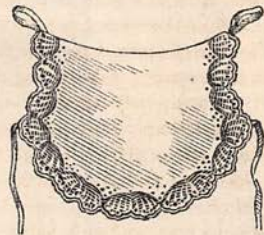
which a deep cuff is set; this cuff has a second row of trimming set on in points.

*Boy's Sack.*—A plain high neck sack, made of drab alpaca, and braided with crimson; it is confined at the waist by a pointed belt, braided to match. The sleeve has but one



seam, and that is at the back; it is open, and the band braided, but displays the shirt sleeve. The style is suitable for a boy from three to five years, and requires from three to four yards of material.

*Baby's Bib.*—May be quilted or made of bird's-eye diaper, worked on the edge, and lined with fine white muslin. The strings, which may be



observed hanging down, pass through the loops on the shoulders, and tie behind, securing it firmly in its place.



*Infant's Wrapper.*—Made of a delicate corn-colored cashmere, and lined with white flannel. The body is plaited in to a yoke. The trim-



ming is a broad band of blue wool de laine, stitched on. The skirt is long, and is intended for the comfort of an infant in cold weather.

#### LADY'S CARD-CASE, IN GOLD THREAD AND STEEL BEADS ON KID.

(See engraving, page 129.)

THE card-case is one of those articles so necessary for use that it can never be dispensed with, but must in reality be the companion in hand of every morning visit. The design we are now giving is arranged for working on kid, in an outline of gold thread, the interior parts being filled with the very smallest of the cut steel beads that can be procured. The end of the gold thread must be passed through to the back of the kid on commencing the outline of the pattern, and the same must be repeated on the return of the gold thread at its conclusion. The border round the edge is formed of a loop of the gold thread, having a single steel bead placed in its centre, carried round with as much regularity as possible. The color of the kid may be either bronze or gray, either of which contrasts well with the gold and steel color of the work. When the work has been completed it may be sent to the proper persons for making up; or if in the country, where doing this might be difficult, then the lady herself may stitch it over a cardboard shape, lining the inside with silk, carrying a row of fine steel beads round the edges, as closely as possible together, so as to cover the stitches; sewing up the side and one end in the same way, and only leaving one end open for receiving the cards. The cotton for this bead-work should be No. 40.

#### CROCHET MUFF.

(See engraving, page 129.)

BEFORE giving directions for the muff we will explain the stitches. For the fur stitch, pick up three stitches in one row, then three in the under row, then three in the first row, and so on to the end of the row, just as you would do Afghan stitch; you will have all the stitches on your needle. Then make a chain of three and pull it through one stitch, then a chain of three and pull it through the second stitch, and so continue; this makes the fur part of the muff.

In Gobelin stitch you make the first row of Afghan stitch; then after that you pick up between the stitches instead of taking up the stitch.

To widen, you pick up between the stitches, besides taking up the regular stitches.

#### DIRECTIONS FOR MUFF.

The muff consists of two pieces, an outside and lining.

Set up with No. 5 needle 49 stitches with white zephyr for the under part of the fur, and work 53 rows of Afghan stitch. In each stitch of white work one stitch of the fur (as we explained) with *chincé* worsted. For the pink lining of the muff set up 41 stitches, and work in single Gobelin stitch 60 rows with No. 4 needle.

A piece of muslin with wadding is placed between the lining and muff; they are sewed together, and on the ends the muff and lining are caught together with a row of plain crochet, then a row of open crochet or holes, through which are run cords and tassels.

#### NAME FOR MARKING.





# 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.

The Publisher of the Lady's Book has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the Lady's Book, the Fashion editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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 FEBRUARY.

*Fig. 1.*—Light tan-colored French poplin, braided with narrow black velvet, and trimmed with plaked ruffles of violet silk. The girdle is pointed in front, but at the back is merely a narrow band. Underskirt of fine cambric, trimmed with three rows of magic ruffling. Plain linen collar and cuffs, with shell and marquise pin and sleeve buttons. Back and side combs, studded with coral.

*Fig. 2.*—Lavender poplin dress, with black velvet figures. Black velvet buttons down the front of the dress. A quilting of alternate pieces of black and lavender silk is placed at the edge of the skirt, and forms a rich side trimming on either side of the dress. The corsage and sleeves are trimmed to match. Fluted ruff and thick undersleeves. White flush bonnet, trimmed with violet velvet, with inside trimming of scarlet geraniums.

*Fig. 3.*—Black alpaca dress, with two gaufered ruffles on the edge of the skirt. Corsage, with square jockey at the back and fan front, richly trimmed with blue velvet, and made with very deep points. Sleeves trimmed to match. White quilted bonnet, trimmed with blue velvet in the Marie Stuart style.

*Fig. 4.*—Visiting dress of green changeable silk, trimmed on the skirt with bands of green silk, stitched

on with white. Corsage with revers coat sleeves trimmed to match the skirt. Thick muslin set. Bonnet with white uncut velvet front, green velvet cap crown, *point applique* cape, and trimmed with Marabout feathers.

*Fig. 5.*—Dark cuir-colored alpaca, trimmed with narrow black silk flounces and braided medallions. Corsage made with very deep points, both back and front, and braided revers. The sleeves are trimmed to suit the skirt. Linen collar and cuffs. Coral back and side combs.

## CHILDREN'S FASHIONS.

(See engraving, page 119.)

*Fig. 1.*—Cuir-colored poplin dress, trimmed with quiltings of porcelain blue ribbon. White felt hat, trimmed with black velvet and gay flowers.

*Fig. 2.*—Dress of buff merino, braided with black. Plaited white gimp and black velvet neck-tie. Gray beaver maletot hat, with black velvet band and ends.

*Fig. 3.*—Azurine blue quilting silk dress, with black velvet point and steel buckles. Standing collar, with black neck-tie.

## CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR FEBRUARY.

We have already announced to our readers the colors and styles for mantles, dresses, and bonnets for the present season, and but few novelties have appeared lately.

It is evident that the tastes of our ladies incline towards simplicity for promenade toilet, subdued shades being decidedly *la mode*. But for carriage or evening costume, they are more extravagant than ever.

Among the most elegant silks of the season, is a rich green, with ostrich plumes in embossed velvet thrown gracefully over it. Others with a delicate silk embroidery resembling lace; others again with a pattern seemingly of velvet ribbon carelessly folded, yet forming a most beautiful design. On some of these elegant robes we see the Grecian border woven in black velvet, one half yard in width. All these expensive dresses have the same designs reduced for trimming the corsage, sleeves, and sashes.

The newest *moiré antiques* are studded with velvet spots or figures. Others are striped or figured with satin; but in our opinion, these figured ones do not compare in richness with the plain *moiré's* which, being so elegant of themselves, require but little trimming.

A new style of trimming is of leather, about three inches in width, with rows of steel or gilt knobs inserted at regular distances. The leather should either be a good match for the dress, or else a strong contrast.

Leather bows are also worn for the neck. Of the leather points, which are now to be had of almost all colors, we have spoken in a previous Chat.

The latest style of fringe is twisted cord, the lower part of each strand resembling a drop button. It is, as it were, a drop button continued up to a heading. We have seen this in three widths, the widest about four inches.

Deep chenille fringe is also worn. We saw lately on Broadway two costumes made alike, one blue, and the other violet reps. A band of velvet was around the bottom of the skirt. The wearers had talmas to match trimmed with a deep black velvet, and below it a black chenille fringe. There were cords and tassels around the neck, which hung down behind. These costumes were



stylish and pretty. Talmas and sacks, like the dress, are much worn, and generally trimmed with braiding, which is still in favor, and likely to be, as it is easy, pleasant work, and does not require the patience and skill of ordinary embroidery. Arabesque patterns, executed with very heavy mohair braid, are the most fashionable. We give in our fashion-plate some very pretty styles of braiding, intermixed with other trimmings. Another very effective trimming, which can be arranged in a variety of styles, is insertions of black lace sewed over white ribbon, the exact width of the lace. We have seen some dresses with quilted velvet sewed on to give the appearance of a corsage or point, also on the skirt to imitate a sash. This is very pretty, and, of course, more economical.

Many of the dresses are made with a swallow tail jockey at the back, and very deep points in front.

Another style of trimming is the crochet and jet ornaments, now made in so many different styles. We see them graduated for the fronts of dresses, pocket pieces, bretelles, sashes, bows, and pyramidal ornaments for each breadth; and for the centre of the back, reaching almost to the waist, also for the sleeves. Velvet buttons, mixed with mother-of-pearl, steel, gilt and jet, are very fashionable.

Braid, instead of being used as a binding for dresses, is now quilted and stitched in between the facings and the dress. It is decidedly prettier, and also a great protection to the dress. Embroidery is also now used on dresses, and the most elegant is steel beads in black velvet. This style is brilliantly effective, and, though expensive, will be much worn.

The newest merinoes and cashmeres are printed to imitate braiding, and, unless closely examined, the deception is complete. The designs are *en tablier* in pyramids on each breadth, or in cordons round the skirt.

There seems to be a tendency to shorten cloaks; and Brodie's "Spring Styles" will be quite short, though longer than the *Santé en barque*. We saw a very beautiful velvet talma with a deep bordering of feather trimming, which was very stylish. One of the newest designs we have seen was trimmed with ribbons stitched on in "true lover's knots," the flying ends also closely stitched down. A very large bow was in the centre of the back, and smaller ones all round the cloak. All cloak sleeves are now made with a seam from the elbow, and with a turned-up cuff. The collars are small, and, in some instances, stand up like a gentleman's shirt collar.

Narrow bands of sable, mink, and chinchilla form a beautiful bordering for the blue *drap de velours* mantles. They are also handsome for a promenade dress. Plush is much used both for bonnets and cloaks.

Children's coats and hats are frequently trimmed with fur, and for that purpose the Siberian squirrel is generally used. Half capes and small pointed collars are now taking the place of the large fur capes and talmas of last season. The collars are universally worn both by boys and girls. The squirrel lapped for large children, and the ermine for infants, are the favorite furs.

Muffs are about the same size—they may be a trifle larger. We have noticed some very fanciful ones. A white velvet, bordered with ermine on each end; another of white velvet, with a Grecian border in Magenta woven on each edge; still another white one, with a brilliant plaid running through the centre of the muff;

others of black velvet were studded with tiny spots in high colors.

The present furor is for muslin bows and scarfs, of which we spoke in our last Chat. The scarfs being more difficult to arrange, and not fitting the neck as neatly as a collar, the bows are generally preferred. We see large bows and small bows, wide bows and narrow bows, long bows and short bows, bows plain and bows highly ornamented. The styles are so varied we can give but a faint idea of them. In general the bows are plain, the ends only being ornamented. Some have straight ends, others pointed, and the trimmings are medallions, tucks, Valenciennes insertions, and lace; also braiding, chain stitching, and rows of black velvet. Some of the bands are straight pieces one yard and a quarter long and a little over a finger wide, with hemmed sides and trimmed ends. Others are double, the seam running down the centre, and graduated in width to the centre of the neck, and the ends pointed.

There is no great variety in headdresses. Detached bouquets of flowers, or bows of velvet, have taken the place of wreaths. The largest tuft is on the centre of the forehead, and the others must be arranged to suit the dressing of the hair. When tastefully arranged, this coiffure is much more successful than the formal wreath. Nets are now only worn for simple toilet, the invisible ones being the most desirable. Knots or bows of ribbon over the forehead or at the side of the head is the prettiest coiffure for a young lady.

The ornamental back and side combs which we have before noticed still continue very fashionable, and are more beautiful every day. The classical designs are in the best taste, most of them being of the Etruscan or Grecian styles. The hair should be arranged in a bow at the back and very low in the neck. The front can be either braided, rolled, or waved.

Tortoise shell is being worked in much more elaborate designs than formerly. The bow combs are very tasteful, and we see whole sets, consisting of combs, dress and sleeve-buttons, pins, earrings, and buckles to match, made of shell, onyx, marquisite, and enamel. The rage at present is for initials, and we see a delicate Grecian border in gilt or shell, with a large gilt initial in the centre; the same design is in marquisite (a fine steel) on onyx. The sleeve-buttons are all made as in Fig. 1 of our Fashion-plate, one large button, with the two small fastenings underneath. Initial buttons are made to order in ivory or colored bone; but the other styles are, we believe, all imported. The more expensive sets have the initials in diamonds; others have a black initial on a dead gold ground. We have seen a number of sets tastefully enamelled on copper, and set round with the finest of steel brilliants, which have the effect of diamonds.

Flowers are often imitated in the present style of jewelry, pansies, violets, and daisies being among the prettiest. Some of the pins are a single roseleaf, upon which a dewdrop is represented by a diamond. Onyx and pearl or onyx and marquisite combine beautifully. Fancy rings are also worn by ladies for the cravats worn with the standing collars.

For our skating friends there is a new crochet cap, a turban with pompon and knit feather, something new and pretty, and equally suitable for children. The handsomest skating skirt we have seen is of silk, quilted with white in arabesque design, and those, with the warm woven or knit Garibaldi shirts, make an exceedingly pretty costume.

FASHION.



SPRING DRESS.



Dress of silver gray pongee, with a trimming half a yard deep, composed of box-plaited ribbon of a darker shade, sewed on slanting. The corsage, sash, and sleeves are trimmed to match.



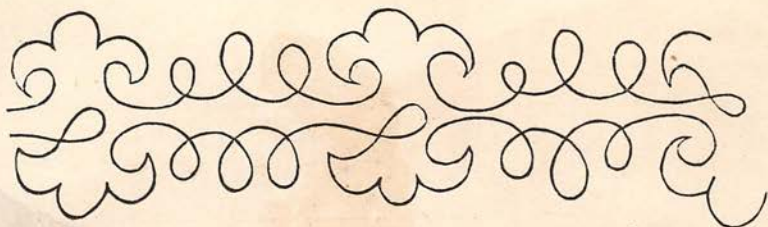
SPRING TRAVELLING COSTUME.



Dress of mode-color summer poplin, with two rows of box-plaited ribbon sewed in waves just above the hem or facing. Talma of the same material, and trimmed to match. Mode-color straw bonnet, trimmed with ribbon of the same color. The face trimming consists of blonde tabs and apple-green ribbon.



BRAIDING PATTERN.



SPRING TRAVELLING DRESS FOR A CHILD.



Dress of gray cashmere, braided with black velvet. Gray straw hat, trimmed with black velvet and a gray plume. Undressed kid gloves.



**FASHIONABLE DRESSES.**  
(See description, Fashion department.)

Fig. 1.

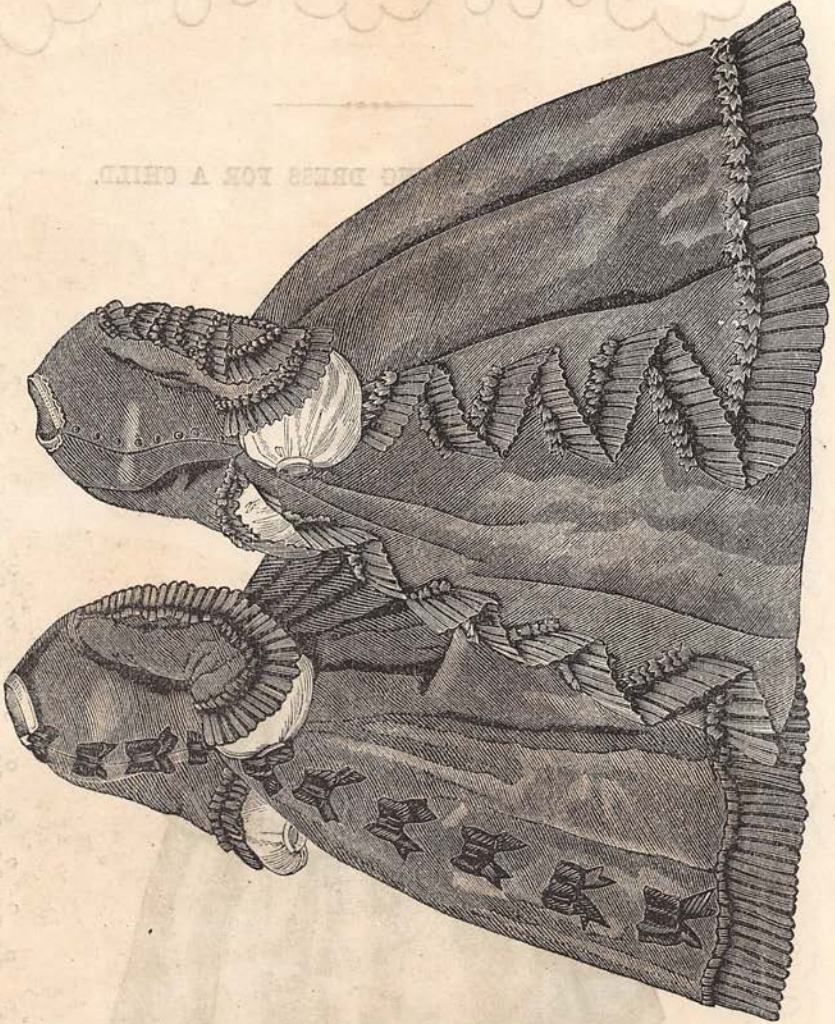


Fig. 2.



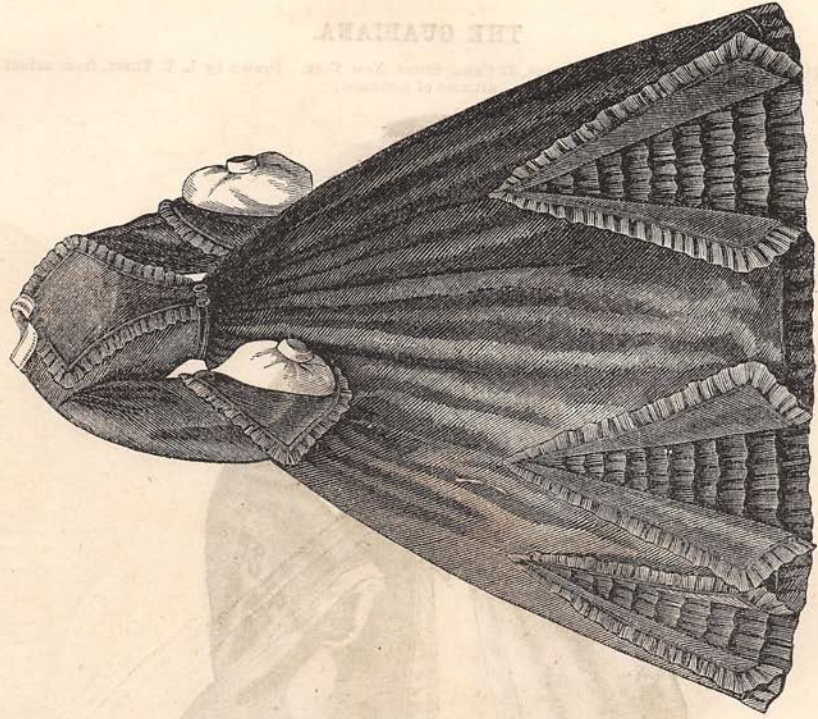


Fig. 4.



Fig. 3.

... for the effect is made in all shades of light white ...  
... that it is constructed with a side ...  
... in the same shade of color as the shell ... they are eminently ...  
... For a look of the dress ... a more ...



## THE GUADIANA.

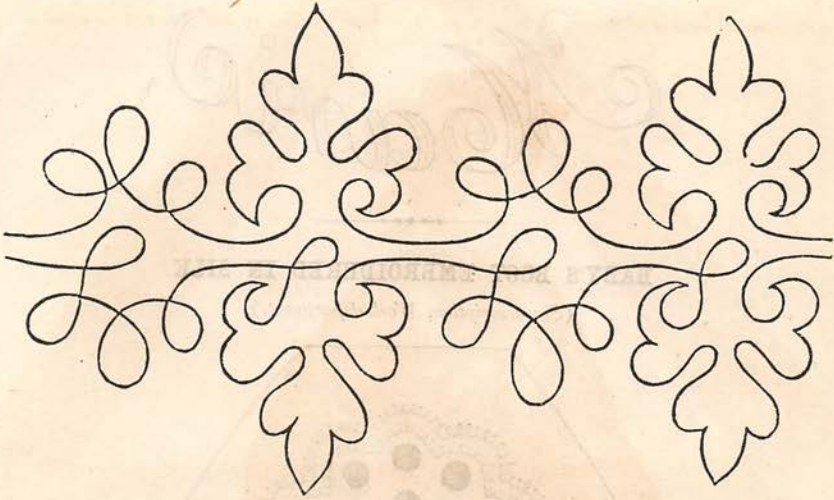
[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



This peculiarly neat and piquant toilet for the street is made in all shades of light cloth, adapted to the spring season. It will be observed that it is constructed with a *gilet*. The edges are trimmed with taffeta of the same shade of color as the cloth; they are variously ornamented with braid-work, buttons, etc. For a lady of fine figure, especially, a more becoming style could scarcely be devised.



BRAIDING PATTERN.



THE NINA HEADRESS.

(Front view.)



(Back view.)





NOVELTIES FOR MARCH.

Fig. 1.

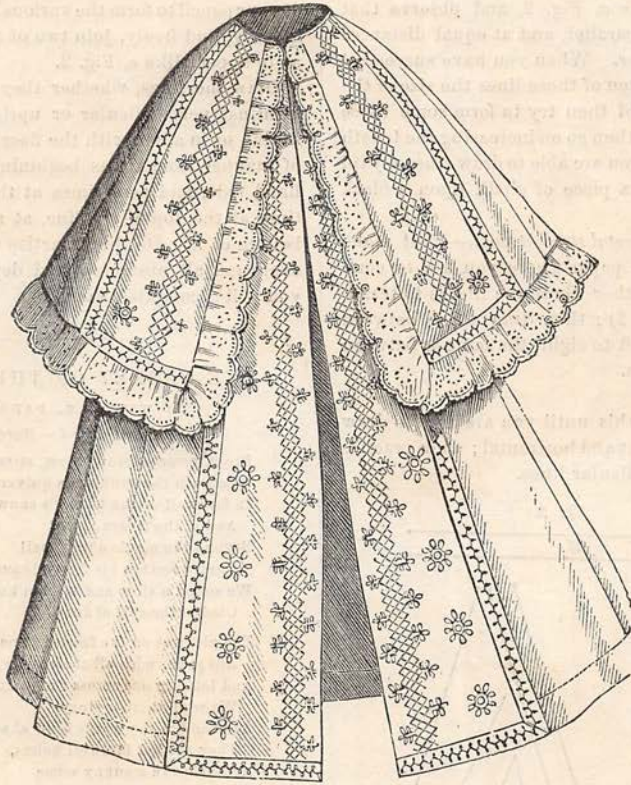


Fig. 1.—Infant's *piqué* cloak.

Fig. 2.—Coiffure composed of a gold net and

Fig. 2.



Fig. 3.—Fancy sleeve, suitable for any material.

a roll of lobelia blue velvet, twined with a gold cord and tassel.

Fig. 3.

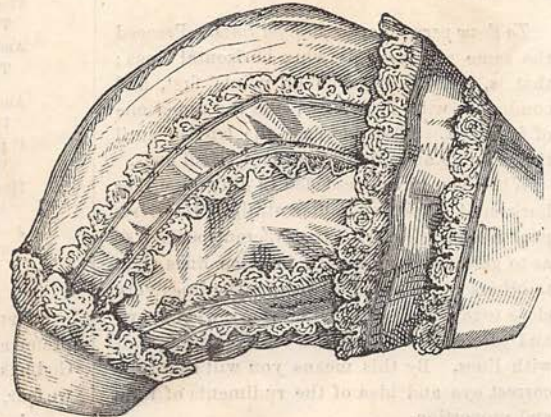


Fig. 4.—Sleeve suitable for both thick and thin materials.



Fig. 4.

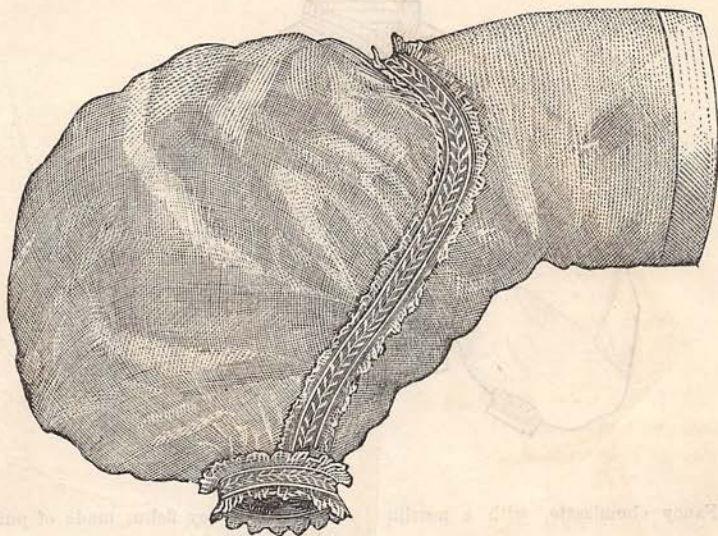


Fig. 5.—A plain night-cap.

Fig. 6.—Infant's bib, with collar.

Fig. 5.



Fig. 6.



Fig. 7.—Gray poplin coat, to be braided with black.

Fig. 7.





Fig. 8.



Fig. 8.—Fancy chemisette, with a muslin  
bow.

Fig. 9.—Fancy fichu, made of puffs of lace  
and inserting.

Fig. 9.

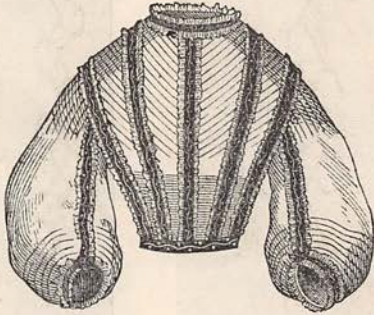




PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

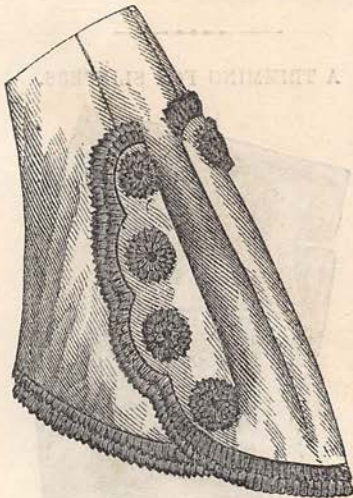
No. 473 Broadway, New York.

*Tucked Waist.*—This is one of the prettiest of the fashionable tucked waists. The tucks, which are very fine, are laid diagonally, and striped with bands of insertion, edged with lace, and with black velvet run through the centre. The sleeves are loose at the wrist, and



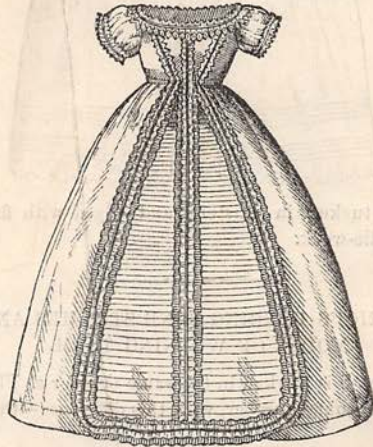
drawn up with bands of velvet insertion and lace to correspond. For a Garibaldi this waist may be made in gray or crimson cashmere, gathered at the shoulders, instead of tucked and striped with bands of black velvet, embroidered in the centre with white.

*Almena Sleeve.*—A very pretty flowing sleeve,



trimmed with quilling silk, lace, or any of the new styles of gimp, and medallions of the same. This sleeve cuts nicely from even the narrow silks, as the centre will take one width, and the side trimming prevents the appearance of being pieced.

*Baby's Tucked Dress.*—This pretty robe is elegant enough for a christening, and can be made at small expense by any mother who possesses a "tucker" to her sewing-machine. The tucked breadth should be gored, in order to iron well, and is surrounded by an open



needle-work insertion, through which a narrow ribbon is run, edged on each side with Valenciennes, put on full. This trimming extends up the front of the skirt, and finishes also the waist, neck, and short puffed sleeves. The waist should be tucked between the insertions to match the skirt.

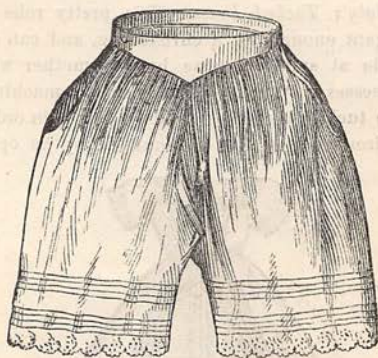
*Infant's Robe.*—Simply and neatly wrought in a fine pattern, around the bottom of the skirt only. The little waist is delicately tucked, and



defined below the bust with a band of insertion. The sleeves are composed of a full puff, edged with needle-work. Wide sash, tied with bow on the side.

*Child's Drawers.*—Made of linen or fine shirting, according to the season. The band is broad, and cut with a point in front, which fits better than the straight band. The bottoms





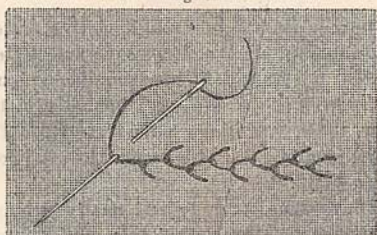
are tucked in clusters, and edged with fine needle-work.



#### VARIOUS HERRING-BONE STITCHES AND MODES OF WORKING THEM.

Fig. 5 is worked in the same manner as Fig. 2, February number, with this difference—that

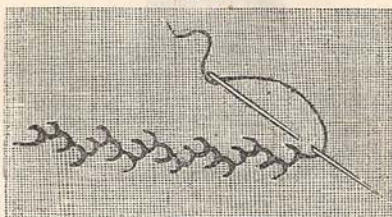
Fig. 5.



the needle is placed diagonally in the material instead of straight.

Fig. 6, consisting of little branches resembling coral, is one of the prettiest stitches when finished. It is worked in the same manner as Fig. 5, with a double branch instead of a single

Fig. 6.



one; the needle is inserted in a diagonal direction, and, on referring to the illustration, two dots will be found, showing the precise manner in which the needle should be inserted for the next branch.

Figs. 7 and 8, consisting of the Interlaced Coral Stitch, is the same combination of stitches

as in Figs. 3 and 4, February number. The needle is placed in a slanting direction, the double stitch forming a series of round holes connected by threads. Cotton No. 10 will be

Fig. 7.

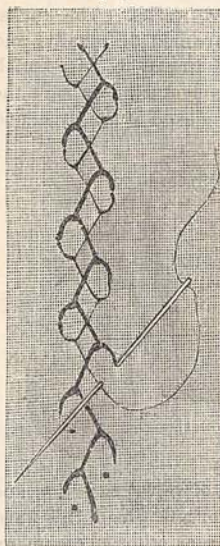


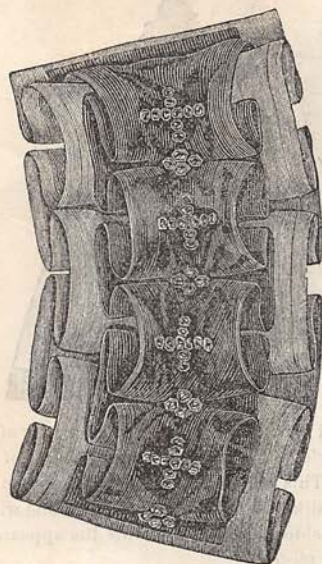
Fig. 8.



found a very suitable size for working all these stitches, unless the material to be ornamented is very fine, when, of course, a finer sized cotton must be selected.



#### A TRIMMING FOR SLIPPERS.





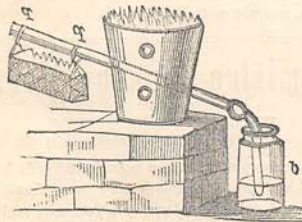
548. Put a small fragment of acetate or citrate, or any vegetable salt of potash, upon a slip of platinum foil; apply the heat of a spirit-lamp flame. The vegetable salt of potash, whatever it be, first grows somewhat liquid, and turns black; but finally, on the continued application of heat, it whitens—the white product being carbonate of potash, only differing from ordinary commercial carbonate of potash, termed pearlsh, in the circumstance of its being absolutely pure. Now, it may easily be conceived that if this salt of potash, which we have burned on a strip of platinum foil, had been burned within the structural tissue of a vegetable—still carbonate of potash would have resulted. Hence, commercial carbonate of potash is made by steeping the ashes of land plants in water, filtering and evaporating the solution. Perform the experiment on some wood ashes; demonstrate in the filtered liquid the existence of an alkali, by yellow turmeric paper, or reddened litmus paper; or a fixed alkali, by the permanence of the discoloration effected on the test papers; evaporate the solution to a very small bulk, in order to obtain the alkali in a concentrated state. Prove, by means of lime-water (458, 2), the existence of a carbonated alkali. Evaporate another portion to dryness; add an acid—say acetic; mark the effervescence, without any odor of burning sulphur; again demonstrative of the presence of a carbonate (419).

549. The first step in the generation of potash, and consequently potassium, is the production of a carbonate from the ashes of land plants. The next step is involved in an operation we have already many times conducted. It is as follows:—

550. To a hot solution of carbonate of potash add lime-water. Carbonate of lime falls; therefore, potash, minus carbonic acid, and dissolved in water—in other words, liquor potassæ—must remain. By this process, substituting cream of lime (419) for lime-water, is liquor potassæ made.

551. Evaporate liquor potassæ to dryness, and fuse the result, in a silver spoon, over a spirit-lamp flame; pure potash should be the result, but it will be always mixed with a little carbonate of potash, generated by the atmospheric carbonic acid. From this it may be separated by pure alcohol, which readily dissolves potash, but not its carbonate. Evaporate the alcoholic solution, and potash will remain.

552. From potash, which is a compound of potassium and oxygen, potassium may be separated by intensely heating potash, in contact with iron turnings, placed in an iron tube, as illustrated in the following diagram:—



The potash, in fragments, is put next the closed end of the tube, in the part *pp*: the iron turnings are put into that part of the tube which lies within the furnace. As soon as the turnings have become intensely heated, a wire support, containing ignited charcoal, is hung on beneath the portion of the tube marked *pp*, thus causing the potassium to melt, and to leak through the ignited

iron, which latter immediately robs the potash of its oxygen, and liberates potassium into the bottle of naphtha, *b*. Sodium is prepared in a manner precisely similar, from soda.

553. We will not conclude this part of our subject without going through the experiment of generating that which we believe to be the amalgam of ammonium. Put a globule of sodium into a large test tube of German glass; add an equal volume of mercury, and apply heat. Flame is developed, and the metals unite into an amalgam. Wait until the amalgam has grown cold, then add a concentrated solution of sal ammoniac in water, and agitate. The amalgam increases enormously in bulk, as though it had combined with a metal which it is presumed to have done, *i. e.* the metal ammonium. We cannot, however, obtain this metal, for, on separating the amalgam from its liquid, and exposing it to the air, ammonia is evolved and mercury alone remains.

554. Step by step we have now concluded that portion of our outline lessons which have reference to chemistry in the abstract. We shall next describe the use of the blowpipe, and an outline of the process of smelting, particularly in relation to silver and gold.

## 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.

The Publisher of the Lady's Book has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the Lady's Book, the Fashion editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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 MARCH.

Fig. 1.—Spring suit of gray alpaca. The skirt has a fluting of alpaca sewed in between the dress and facing,



The braiding can be done with black braid, or in braid two shades darker than the dress. Corsage plain, with a fluting down the front; belt, with fancy buckle. The talma is of the same material as the dress, and trimmed to match. White silk drawn bonnet, with soft crown, trimmed with plum-colored ribbons.

Fig. 2.—Green silk morning-robe, trimmed down the front with a white ribbon sewed on in a Grecian pattern, and covered with a black lace insertion. Corsage made with revers of white silk, edged with black lace. Sleeves trimmed to suit the corsage. Standing linen collar, with green neck-tie and plain chemisette. Fancy muslin cap, trimmed with green and white ribbons. The hair is dressed in one of the new styles. It is crimped, and the right side is rolled carelessly back, caught with fancy side combs, and falls quite low on the neck. The left side of the hair is dressed in a quantity of small frizzed curls.

Fig. 3.—Dress of gray summer poplin, with a band of blue silk quarter of a yard deep on the edge of the skirt. The band is richly braided with black braid. Corsage made in the Figaro style, with bands of blue silk braided, which finish at the back with two long ends, also braided. Fluted muslin ruff and blue neck-tie. The hair is rolled off the face, and dressed at the back in a bow, very low on the neck.

Fig. 4.—Dress of rich black silk, with a tablier front of purple *motré*, bordered on each side with a quilling of black ribbon and a black lace edge. The sleeves are made with an elbow, and trimmed with satin ribbon and lace. The coiffure is of black lace. The hair is rolled off the face on both sides, and is dressed in a bow at the back. On the left side only, a ringlet falls on the shoulder.

Fig. 5.—Child's dress of white poplin, trimmed with Magenta silk. Rice straw hat, trimmed with Magenta velvet.

Fig. 6.—Home-dress of dark *cuir*-colored alpaca, trimmed with braiding and black ribbon. A silk quilling is on the edge of the skirt, and is carried up the seam of each breadth for the distance of about half a yard. Black silk point, in front only, five inches deep, which finishes in a sash at the back. Zouave jacket, very short in front, and finishing in a jockey at the back. Fluted ruff and plaited shirt. White muslin cap, with a hanging crown, and trimmed with black lace. A coronet of white lace and flowers, also ribbon streamers at the back. The hair is rolled and dressed with steel side combs.

#### FASHIONABLE DRESSES.

(See engravings, pages 228, 229.)

Fig. 1.—Mode-colored poplin, with a mode silk flounce fourteen inches wide. Corsage pointed behind and before. Sleeves open from the elbow. Black velvet bows down the front of the dress.

Fig. 2.—*La Vallière* brown poplin dress, trimmed with a black pinked flounce, headed by a *chicoré* ruche. This flounce extends up the front in zigzags. The sleeves are trimmed to match the skirt.

Fig. 3.—Dress of dahlia-colored silk. The skirt is trimmed with eight or nine double *chicoré* ruches, made of black silk, extending to within a quarter of a yard of the bottom of the dress. These ruches are surrounded by two very narrow flounces like the dress. Low corsage, with Marie Antoinette fichu of the same material as the dress.

Fig. 4.—Dress of mode-colored reps, with revers on the skirt, trimmed round with quilled ribbon. The openings between the revers are filled in with narrow ruffles either of mode or black silk. A plaiting of reps is on the bottom of the skirt. The plastron of the body and the gauntlet on the sleeves are trimmed with a quilled ribbon.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR MARCH.

THE weather continues so cold that Spring Fashions are not yet thought of, and we must defer saying much about them until next month, when we hope to have reliable information respecting them.

Crinoline reigns triumphant, and, consequently, skirts are still worn very full. The back breadths are faced with a patent lining, a stiff material to be had of all colors, and which causes the dress to spread very gracefully. The newest hoops which we have seen are from Mme. Demorest's. They are gored, very wide at the bottom, tapering to the waist, so small, indeed, that the hoops fit closely to the figure. Many of the hoops are covered with a white or colored case, on which is buttoned a deep flounce, which may be changed to a white or colored one, as the weather may permit. By adopting this method, a lady may be always well *Jorponée*.

Among the latest toiles from Mme. Demorest's, whose styles are always marked by grace and originality, was a *cuir*-colored taffetas. The skirt of the robe was trimmed with a superb *passementerie* of lace and jet, sewed on in braids, and edged with a rich tassel-like fringe. The body was plain, finished with two points in front like a vest, and open nearly to the waist, showing the soft lace madonna, simply finished at the throat by a ruching of Valenciennes. A border of the *passementerie*, without the fringe, was laid flat around the back of the dress, and the same trimming extended down the back of the sleeve, which was shaped to the arm, but left slightly flowing so that an undersleeve was required.

Another dress less pretentious, but perhaps more elegant, was a very rich black silk. The skirt was trimmed with a narrow fluting, which was carried round the bottom and up the sides, in the tunic form, to the waist. In the space left between the trimmings were placed rosettes, edged with lace, and with steel centres. An edge of black guipure formed the heading to the fluted border. The body was trimmed with a fluting to imitate a jacket, which it did perfectly.

A novelty for morning costume consists of a black silk skirt, over which is worn a robe of plain colored taffetas, open in front, and shorter by six inches than the black skirt. A very fine box-plaited border surrounds the upper skirt, and by a series of shells, unites the two sides of the front.

At the same establishment, we learn that the spring trimmings will consist altogether of narrow borders round the bottom of the skirt, sometimes carried up the sides or front. They will be of flat gimps, braiding, guipure, quillings, or stamped velvets. Most of the waists will be made with a plaited or plain jockey at the back. For dinner or evening dress, silks will be made with peasant's waists, with guipures of puffed muslin or illusion fitting closely up to the throat, and with long puffed sleeves close at the wrist. Skirts will be set on with a large box-plait directly in front, and with large gathers at the back, box-plaits being used at the sides.



The large gathers have the effect of making the skirt fall more gracefully at the back.

Toilets, such as we have described, are very beautiful to look at; but unless worn over a well-made corset, lose much of their effect. The most elegant, and, at the same time, most comfortable corsets, are those made by Mme. Demorest. Quite a novelty in this line appeared in the London Exhibition. It was a corset thoroughly ventilated by innumerable eyelets, and we should think this an excellent invention; for, though absolutely an indispensable accessory to the toilet, they are exceedingly warm. We should think that stout persons would hail this novelty with delight.

The fashionable coiffures are now so elaborate that it is almost impossible for a lady to be *à la mode*, and not wear false hair. The repugnance which was formerly felt at wearing false hair no longer exists; and bows of hair, curls, and braids are purchased as a head-dress. To those who have but little hair, or are not skilful in the art of hair-dressing, or have but little time to devote to the toilet, we recommend the bows and chignons now in use, as they can be very readily pinned on without any trouble.

On page 593 of the June number, are three styles for dressing the hair, which are now the rage, and will be found both graceful and pretty. Some of the styles, however, are greatly exaggerated, and suited to but few persons. Full *crêpe* bandeaux, rolls of all descriptions and sizes, frized curls, etc. are much worn. We frequently see two or three rolls in front, the upper one very high on the head, and the back hair also arranged in three rolls, very low on the neck. Again we see puffs on top of the head, with bunches of flowers or ribbons directly behind them, also hair brushed over a cushion, and tufts of curls on top of the head, between the bandeaux or rolls. Pearl, gold, silver, and steel powders are exceedingly fashionable, and well suited to these elaborate styles. To some, powder is very becoming, though we do not particularly admire it, and think it will be but a transient fashion. The ordinary gold powder has a very poor effect; but when gold leaf is taken and cut exceedingly fine, and the head powdered with it, the effect is charming.

The coiffure *Maintenon* is one of the new styles. It is arranged with a touffet of short frized curls over the top of the head, double bandeaux on each side, sometimes a long ringlet behind the ear, and the back hair arranged in a bow or puffs.

Headresses are worn higher than ever in front. Bunches of ribbon or velvet, the size of two hands clasped together, are placed directly in front, and the larger they are, the handsomer they are considered. Others have a bunch of feathers or flowers over the forehead, and a scarf carried straight over the side of the head and from thence falls on the neck. Small wreaths are also worn on the side of the head.

For home wear, lace barbes are arranged with a loop, and end over the plait or roll at the side of the head, and carried over or below the back hair to the opposite side of the head, where they are pinned in a larger bow, and end just behind the ear. Black lace bows with stiff linings are also worn in front between the bandeaux, and when lined with white, are very effective.

We pass now to cloaks, which, at Brodie's, are mostly of the talma shape, of medium length, richly trimmed with braiding, *passementerie*, or lace. Some are confined on the shoulders by two wide folds retained by buttons. It is, however, too early for a great variety of

styles, except in opera cloaks, which are really beautiful. Besides the numerous white cloaks made in every variety of style, was one of a black and gold striped velvety material. It was of the sack shape, with a seam down the back, and the stripes meeting in points. The cloak was finished all round with a rich black and gold cord. The hood was lined with a gold-colored silk, and trimmed with handsome cord and tassels. The sleeves were large and turned up with gold-colored silk. Another *distingué* mantle was of white plush, striped with black. It was also of the sack shape, and trimmed with a bias band of scarlet plush, a quarter of a yard wide, bordered on each edge with a quilled scarlet ribbon. The collar was of scarlet; so also were the revers of the sleeves.

For theatre, concert, or opera, bournous, or sacks, with alternate stripes of white, and a bright color, either blue, scarlet, or Magenta, although not new, are quite fashionable. Some are trimmed with ruches of the two colors, sewed on in a pattern; others are bound or bordered with silk, velvet, or plush.

For a very elegant wrap, nothing can be more stylish than a lace shawl. Some have white centres, and are trimmed with three rows of lace, the centre one white, and the others black. A black lace shawl, lined with white silk, and trimmed with a deep white silk or chenille fringe, is very *distingué*.

Black lace sashes are very fashionable; the full set, that is, belt, bow, and long ends, can be bought for \$26. Bretelles sometimes come with the sets, and are very elegant.

Muslin scarfs and bows continue to be worn, also scarfs made of silk a quarter of a yard wide, with the ends ravelled to form a fringe. These scarfs are tied in one bow, and two ends reaching almost from shoulder to shoulder.

Children's dresses, instead of having a distinctive character as formerly, are now only their mammas in miniature. The skirts of their dresses are braided or trimmed with ruches and bands. The waists are zouaves or Garibaldies, or else low and cut square with tucked or embroidered muslin chemisettes to the throat.

Alpaca will be one of the fashionable spring materials, and a very pretty dress is of gray, mode, or steel-colored alpaca. The skirt is trimmed round the bottom with a very narrow ruffle of Magenta silk. The bodice is a zouave, trimmed with bands of the silk and chenille fringe. The sleeves are open to the elbow, and trimmed to correspond. A chemisette of white cashmere, embroidered or braided with Magenta, should be worn with the zouave on cold days, and can be replaced by one of white muslin, when the weather is warmer. This is a very pretty street costume, with the addition of a white muslin scarf, tied in a bow under the chin. The hat can be of gray straw, with a feather to match the trimming of the dress. Points and sashes are invariably worn by children.

The most fashionable wrap for little girls, after leaving off the thick winter sack, will be the Red Riding Hood. This is a talma of red cloth, flannel, or morino, pinked, bonned, or trimmed with a quilling. It has a round, drawn-up hood which can be pulled over the head. It is a very convenient wrap for a watering-place, where something of the kind is always needed towards evening. It is also very suitable for infants, and easily made.

Nothing new has yet appeared for children's hats; but, by next month, we think the styles will be determined.

FASHION.



SPRING DRESS.



Lavender silk dress, trimmed with narrow black silk ruffles.



RETTAY BRIDAL

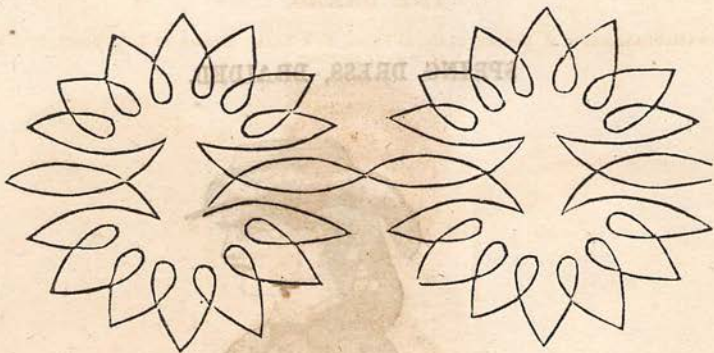
**SPRING DRESS, BRAIDED.**



Dress of steel-colored alpaca, braided with heavy mohair braid. We can furnish the full size patterns for this dress.



BRAIDING PATTERN.



SPRING DRESS FOR A YOUNG LADY.



The dress is of nankeen-colored alpaca, trimmed with quillings of purple ribbon and bands of black velvet, with frog buttons down the front. The style is quite new, the skirt being gored to form a point or corsage. The jacket is cut away very much in front, and forms a jockey at the back. Shirt and sleeves of French muslin, trimmed with crimped ruffles.



## THE DARRO.

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



A glance at our illustration explains the style of its construction. The material is a black silk, of the thickest and richest Lyons manufacture. A heavy cord marks each division of the gored seams up the back. The cuffs are bordered with a guipure edging, and the *brandebourgs* up the front, etc., are of the most superb pattern. Altogether its effect is admirable, and most ladylike.



NEW COIFFURES.

Fig. 1.

(Front and back view.)

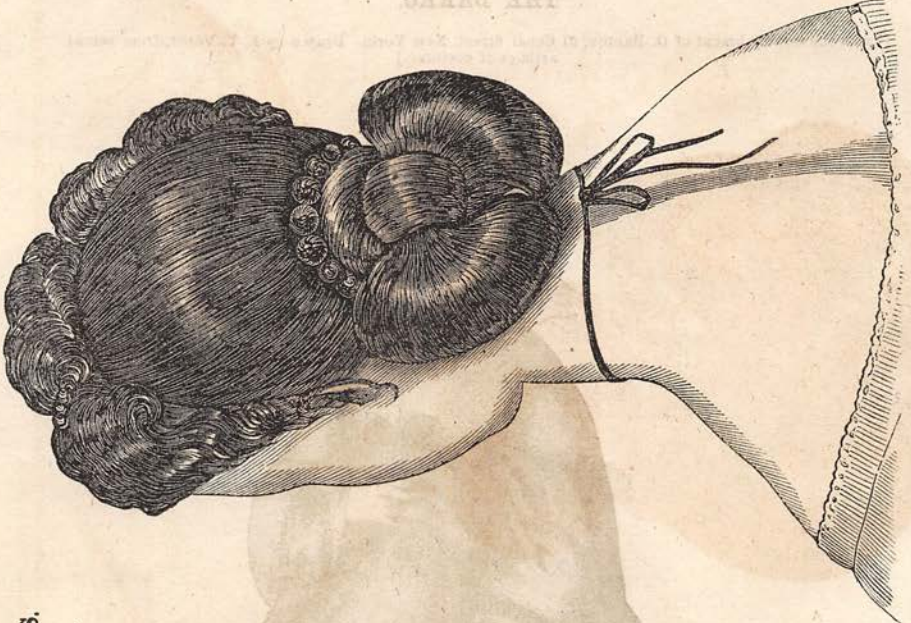


Fig. 1.—This figure has the hair crimped and rolled off the face over a cushion. The bow at the back can be arranged with the natural hair, or it can be made of a false braid. In the latter case, it is plinned on underneath the back hair, which should be tied and combed over the bow, twisted round and fastened with a fancy comb.



**NEW COIFFURES.**

Fig. 2.  
(Front and back view.)

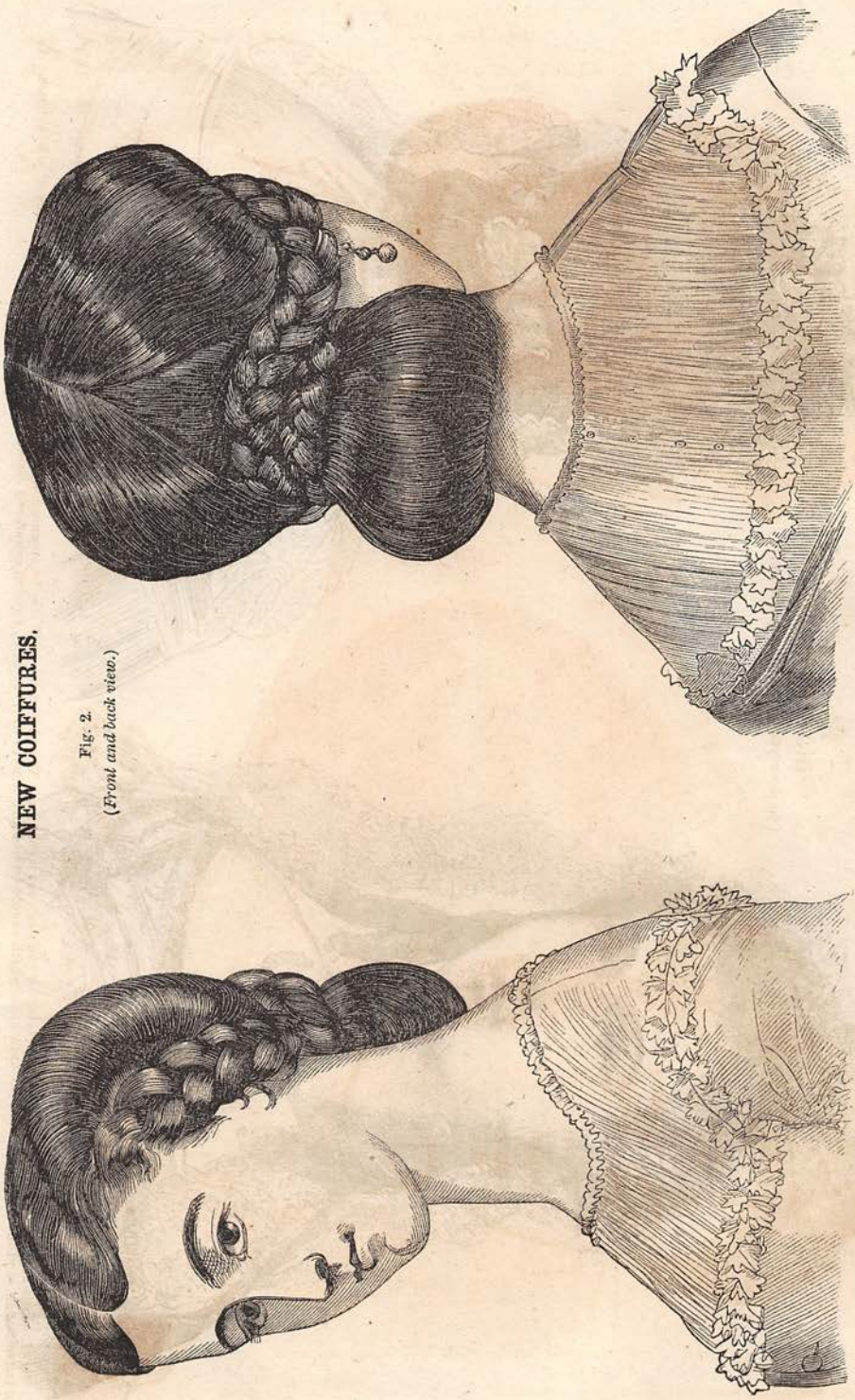


Fig. 2.—The front coiffure consists of a full roll and a plait of three strands. The fall at the back can be of false hair, pinned on, and the front plait twisted round it, which gives it perfectly natural appearance. When false hair is used for these styles of coiffure, they are arranged with but little trouble.



**COIFFURE MAINTENON.**

Figs. 1 and 2.

(Front and *back* view.)

(See description, *Russian department*.)





**TOUPET MAINTENON.**

Fig. 3.



**FANCY BOW,**



Made of hair, to be pinned on, or fastened with an ornamented comb, as shown in Fig. 1, June number, 1862, page 593.

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**COIFFURE.**



A very graceful style of coiffure for a young lady, suitable for the new side combs.



**BREAKFAST CAPS.**

(See description, *Fashion department.*)

Fig. 1

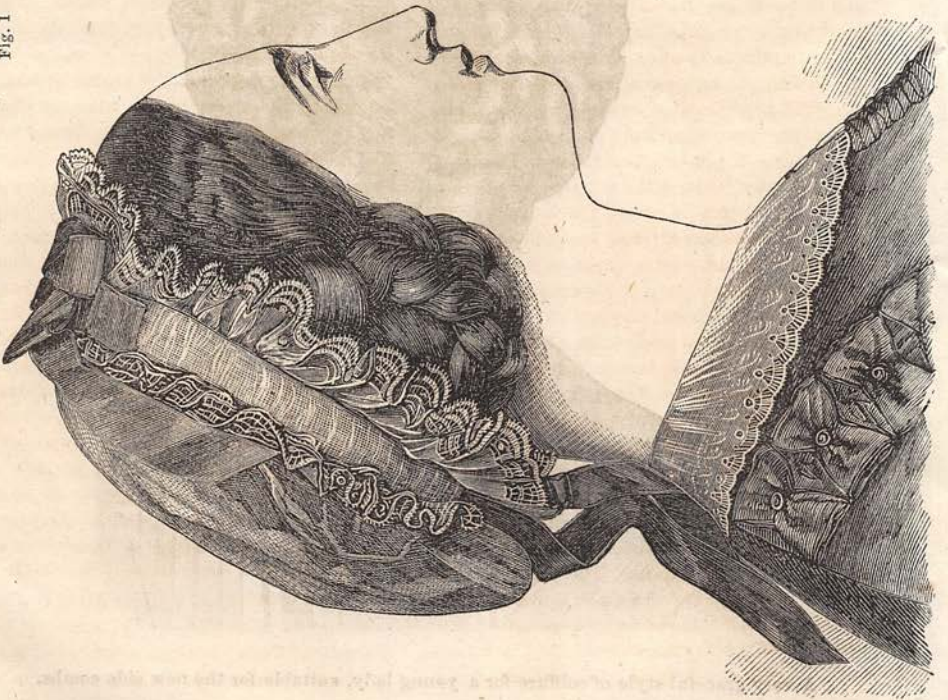
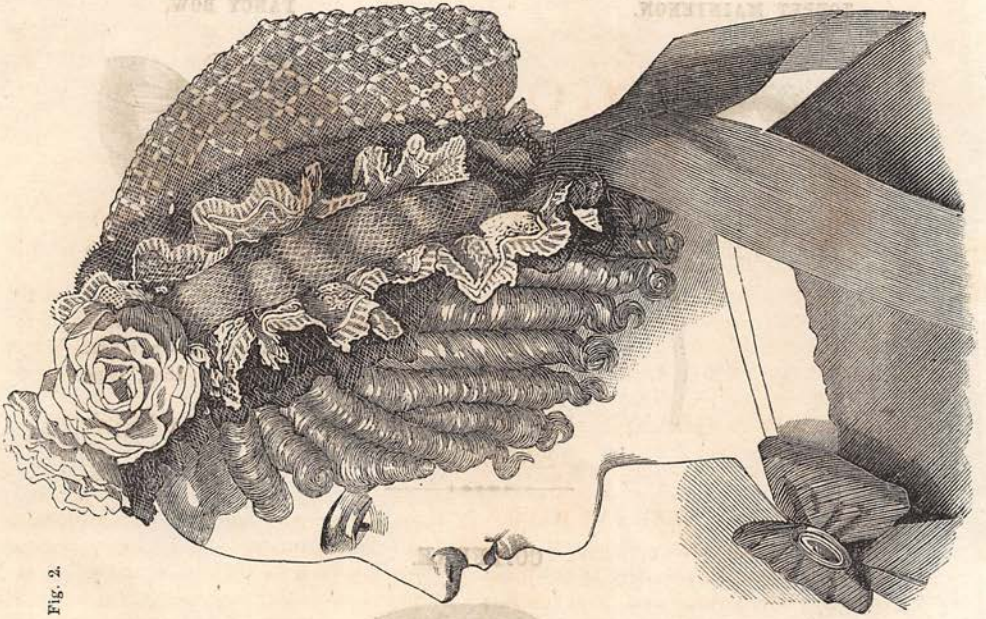


Fig. 2





NOVELTIES FOR APRIL.

Fig. 2.

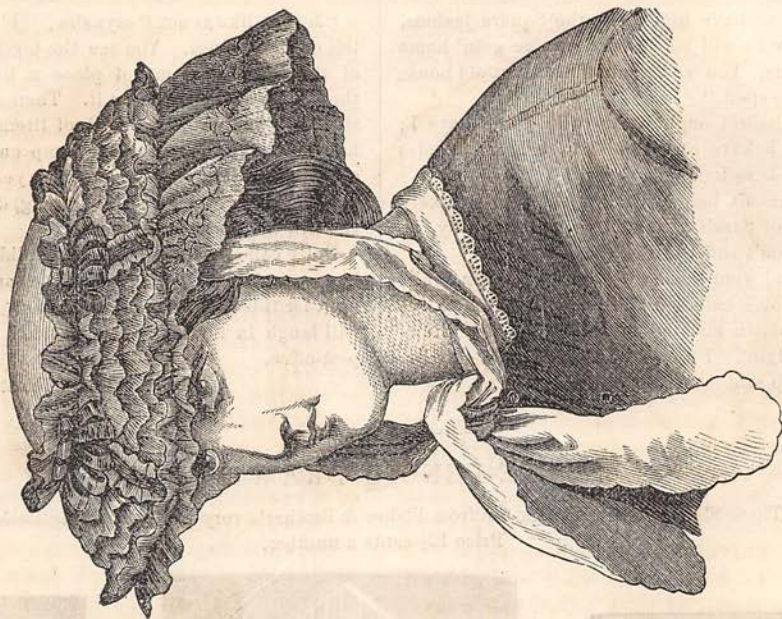


Fig. 2.—A garden hat, made of muslin, or barege and ribbons.

Fig. 1.

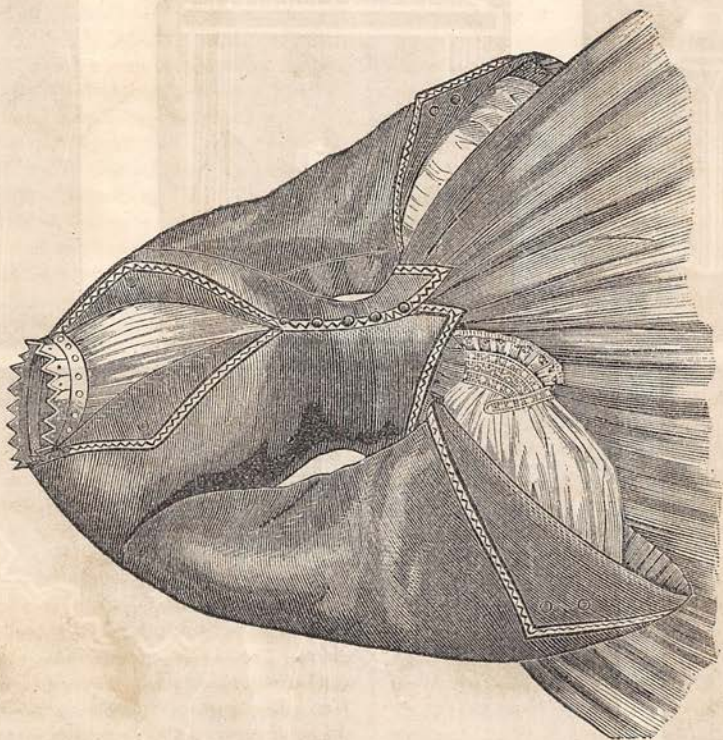


Fig. 1.—Home-dress of violet alpaca, trimmed with black and white braid. The corsage made with a platted jockey at the back. Fancy muslin chemi-sette and sleeves.



Fig. 3.



Fig. 3.—Fancy braided Zouave jacket.

Fig. 4.



Fig. 7.

Fig. 4.—Rich coiffure, made of a gold net, with a torsade of black velvet, and trimmed with bunches of gold leaves.

Fig. 5.



Fig. 5.—Apron for silk or cambric.

Fig. 6.



Fig. 6.—Fancy sleeve, suitable for silk or wool goods.



Fig. 7.—White silk casing bonnet, suitable for a child just walking.

PATTERNS FROM MADAME DEMOREST'S  
ESTABLISHMENT,

No. 473 Broadway, New York.

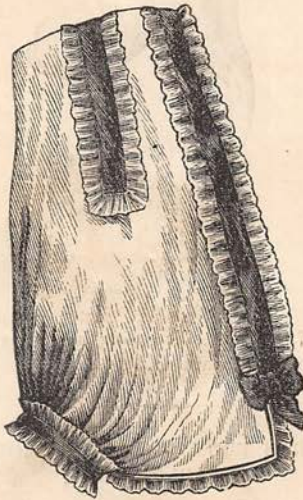
*The Demizette.*—This is a very stylish variation from the old-fashioned leg-of-mutton sleeve; five leaves forming the upper part, and terminating in flat bows below the elbow. The lower part of the sleeve is plain, and simply trimmed with five rows of narrow velvet, which extend to the wrist. When the material is silk or poplin, the decoration of the sleeve





should be black guipure lace, one inch in width, headed with narrow jet trimming.

*The Medallion Sleeve.*—This pretty and novel sleeve is plain at the top and gathered into a band at the wrist. Its name is taken from the trimming, which consists of medallions of ma-



terial, edged on both sides with black lace. One of these is placed on the front, and the other down the centre of the sleeve, terminating in a flat bow of silk or velvet.

*The Venetienne.*—This style is something after the model of the old pagoda. The lower part is gathered on to a plain band at the top, and over this are placed two deep caps, or *volants*. Each section of the sleeve is laid over in a fold



upon the front, the trimming consisting of a silk quilling, ornamented with bows of the same shade, placed on the upper edge.

*Misses' Cloak.*—The back of this design is a circle, but the front, as will be seen in the engraving, is cut narrow, so as not to meet at the



neck, and rounds off towards the back, so as to leave room for a sort of sack front; the arm-hole is under the circle, and is much warmer than the ordinary circle.

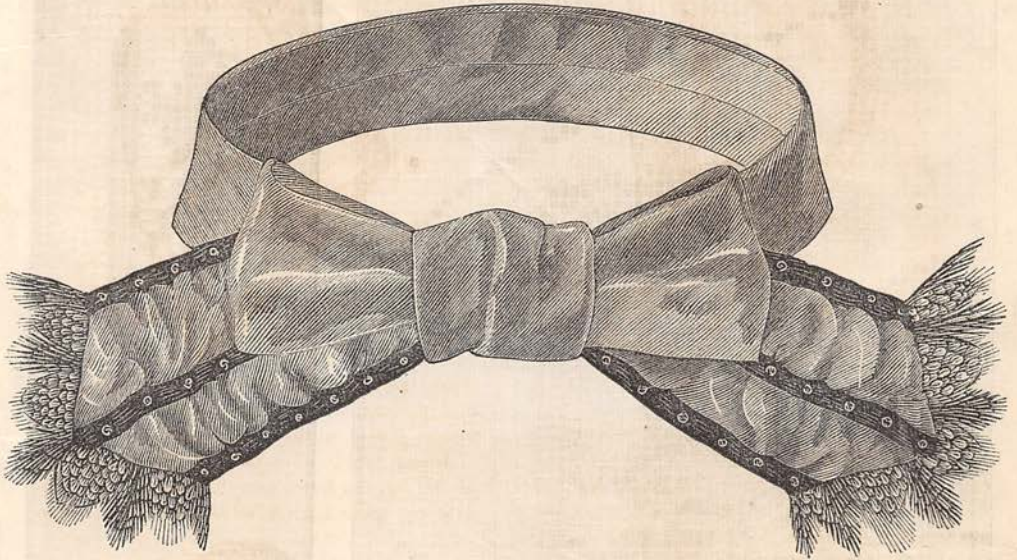
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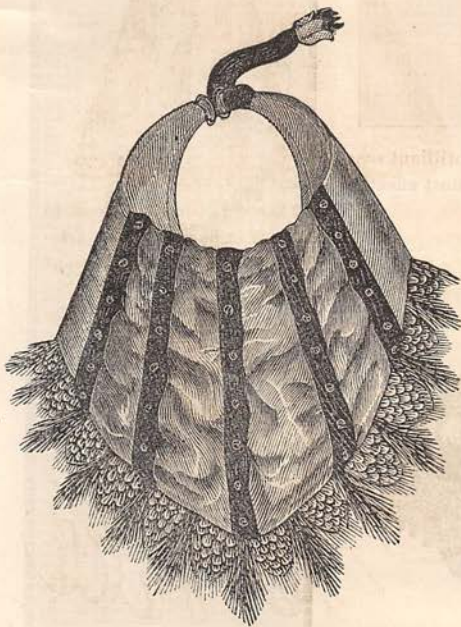


NECK-TIE,

OF SCARLET SILK, TRIMMED WITH BLACK VELVET, GOLD BEADS, AND BLACK LACE.



CUFF, MADE TO MATCH THE NECK-TIE.



ONE OF THE LATEST COIFFURES.



The hair is arranged in two puffs on one side, and the other in short frizzed curls.



recommend sowing in a frame and covering with sash; if a slight hot-bed can be made, it would be desirable; transplant the plants into the open border as soon as there is no more danger of frost.

## Chemistry for the Young.

### LESSON XXIII.

*Analysis by fire, or the dry way.—Use of the Blowpipe.—General Outline of Smelting and Assaying.*

#### MATERIALS AND APPARATUS REQUIRED.

BORAX; bone ashes; a blowpipe; a brass thimble; powdered silica; piece of oxidized (rusty) iron; piece of copper; a triangular file; spirit lamp; wax candle; platinum wire; a piece of charcoal.

555. It has been stated in a very early portion of our lessons that the first object to be aimed at in all cases of chemical analysis, is to obtain a solution, which solution is effected either by water, acids, or other fluid menstrua, or by means of fusion. The three former, constituting what is technically known as "the moist process," is by far the more correct—the better adapted for chemical analysis; and therefore, the one most usually had recourse to by chemists. Very slight consideration, however, will suffice to prove that the moist process is far too expensive, too delicate, too refined, for application on the large scale. The chemist may get iron, and lead, and copper out of liquids by precipitation; but fancy lead, and silver, and iron dissolved and precipitated by hundreds of thousands of tons! Hence the dry process is always, as a general rule, had recourse to on the large scale, whenever one of two processes might be theoretically employed. Nevertheless, the manufacture of platinum, on account of the great infusibility of this metal, is an exception to the rule; as also, in certain cases, is the extraction of gold.

556. However, the process of analysis in the dry way must not be neglected by the chemist. The branch of it relating to the use of the blowpipe is of almost universal importance, and furnace operations are useful as furnishing the counterparts, so to speak, of the products obtained on the large scale. If a mineral proprietor send a specimen of iron ore to be assayed, he does not want to know absolutely how much iron is there, but how much, by a smelting process, can be got out. Further information, instead of being advantageous, might actually mislead him. Enough, then, having been said to show the importance of this branch of chemistry, let us proceed to the subject of our lesson.

557. The objects of all analyses are either *qualitative* or *quantitative*. The latter is generally easy of attainment, when the former has been secured. Now, in this age, no chemist would give himself the trouble to set in action a furnace, however small and portable, for the mere purpose of qualitative investigation. Not only is furnace work troublesome, but one likes to see what is taking place. If a furnace could be rendered portable enough to be carried about, in the pocket, to be set in action at a moment's notice—requiring neither crucibles, tongs, coal, coke, nor charcoal—neither distributing sooty fumes, spoiling furniture, burning the fingers, blackening the face nor hiding the changes that occur within—then chemists might use a furnace more frequently. Chemists have such a furnace in a little instrument termed the blowpipe.

## 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.*

The Publisher of the *Lady's Book* has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the *Lady's Book*, the *Fashion* editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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 APRIL.

*Fig. 1.*—Black silk skirt, with a broad band of Imperial purple silk laid on, four inches from the edge of the skirt, and bordered on each side with three rows of the silk doubled and box-plaited. The waist is a purple silk jockey, trimmed with full ruchings of black silk. The jockey is square, and laid in plaits caught with buttons, and in front are points four inches long. The shawl is of white Thibet, braided with narrow black velvet, and highly ornamented with bead and silk embroidery. It is also trimmed with two rows of black guipure lace. The bonnet is of rice straw, with a curtain of *appliqué* lace over white silk, and ornamented with clusters of grapes with foliage. The hair is crimped and arranged very low on the neck.

*Fig. 2.*—Dress of Isley green gros d'Eccose silk. The edge of the skirt is trimmed with a plaiting of the silk, doubled and sewed in between the facing and the dress. Above this is a wavy trimming of the silk, box-plaited, and between the waves are fans formed also of the silk. The sack, which fits rather tight to the figure, is of gros Italiane, and very elegantly trimmed with jet and gimp passementerie. The collar is standing, and fastened with a gimp bow. White silk bonnet, trimmed with loops of Isley green ribbon and tufts of roses. The hair is crimped and brushed over a roller.

*Fig. 3.*—White and mauve *chineé* silk, made à l'Impératrice, and trimmed around the skirt and up the front



with three rows of mauve ribbon and two rows of mauve silk ruching. The sleeves and revers of the corsage are trimmed to match. Plaited chemisette and plain muslin sleeves; the collar and cuffs are edged with a narrow fluted ruffle. The hair is brushed off the face, and falls in curls behind the ear on one side only. The back hair is arranged in a large bow.

Fig. 4.—Dress of mode *cuir glacé* silk, trimmed with three graduated bands of black velvet, and between the bands are rows of black velvet cut in diamonds and stitched on. The tulle is of black gros grain silk, trimmed with three rows of thread lace, one row being continued up the front and round the neck. The bonnet is of black and white tulle, with a Vesuve crown. The cape, strings, and front binding are also of Vesuve silk or ribbon.

Fig. 5.—Dinner-dress of Napoleon gros de Suez, trimmed with a plaiting on the edge of the skirt. At intervals are linked rings of plaited silk, the lower one having a fan of the silk caught in it. The corsage is of white silk embroidered and trimmed with *applique* lace. The coiffure consists of a large blue velvet bow, edged with lace, placed over the top of the head, and loops and ends of blue velvet caught in with the puffs at the back of the head.

#### COIFFURE MAINTENON.

(See engravings, pages 334, 335.)

Figs. 1 and 2 are different views of the Coiffure Maintenon. The natural hair in front is braided smoothly back, *à la Chinoise*, the ends of the front hair terminating in two curls on each side. The back hair is divided in two bows, the hair being tied. The lower bow is first arranged, and with the remainder the upper bow is formed, and is secured in the centre, flowers concealing the fastening, or a chignon like Fig. 3, page 593, June number, 1862, can be pinned on, and the natural hair form only the upper bow. The front of the coiffure is composed of a band of frizzed curls, same as Fig. 3, and the rest of the coiffure is a pointed barbe and flowers.

#### BREAKFAST CAPS.

(See engravings, page 356.)

Fig. 1.—Breakfast-cap made of French muslin, and trimmed with violet ribbons.

Fig. 2.—This cap is arranged in the form of a net, trimmed all round with a double row of blonde, and two ribbon streamers behind. Three roses make a pretty bandeau to the front of the cap. Black or white net may be used for the purpose, and whatever colored ribbon best suits the complexion of the wearer.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR APRIL.

THE crocuses gleaming from the short emerald velvet turf of our lawns, with their delicate tints of mauve, white, and gold, are not more certain harbingers of spring, or, as it happens this season, more beautiful creations than the first fresh spring taffetas unfolded on Stewart's counters.

Quite as chaste as the crocuses are the tiny *chinté* patterns in delicate spring tints, on a plain mauve, stone, or cuir ground, or that indefinite, pinkish, purplish shade, the exact counterpart of our emblematic flower. Then again, and newer still, we have the same designs and colors on a *moiré* ground—*moiré chinté*, an entirely new combination. These are moderate in price, at \$2 a yard.

In plain silks, there are the Gros de Suez, d'Ecosse, d'Afrique, Gros Grain, and Gros Italienne of the most delicate new shades, some only suited to evening dress, such as fleur de pêche, jonquille, cœur de melon, the exact shade of the inside of a melon; fanvette, dahlia, ruby, and primrose, a rich creamy tint, suggestive of the cream gathered in Alderney dairies only; a new cuir, and purple, so light, as scarcely to be changed from white, until held up in folds, and then perfectly exquisite, the colors more delicate than any we have ever seen.

In silks suitable for street dress, we have droguet sans envers, or double-faced; the corduroy, one of the stand alone silks; the *rayé*, that is, striped down, *chintés*, cheeks of equal and unequal sizes, and silks simply corded in every available shade of brown, mode, purple, and other colors. We are often asked "are black silks worn this season?" Yes, always worn, very much for street dress, or as a useful home dress, also in costly dinner toilet, ranging from the soft, light apron silk, as ladies call it, from \$12 to the magnificent *moirés*, plain or with a superb figure pattern in satin, which has all the effect of velvet by gaslight; as, for instance, a wreath of foxgloves and foliage the natural size, surrounding the hem of the dress, and smaller bunches of the same flower repeated as a figure through the dress itself. These range from \$4 to \$5 the yard.

One of the newest styles of pattern silks, or robe dresses, is a tan d'or, embroidered in black to imitate a sash, which extends half way down the skirt, with heavily fringed ends. The embroidery is an exact imitation of guipure lace. The same design is repeated on the waist and sleeves in a narrower width. Conspicuous among the newest ideas is a large plaid, having the effect of brown, black, and Magenta ribbons, of the richest corded taffeta, four or five inches in width, and thrown across each other with careless weaving of outline. Large plaids are so old as to be *very new*, but they will only be in the richest materials as yet.

And now we have arrived at the superb brocades, rivalling, or outdoing those of our grandmothers. Delicate grounds of mode, with rich figures in white and a clear brown, usually a flower group, with abundant foliage, rather than the stiff bouquet of roses or pansies lately in vogue. Mauve grounds with rich deep purple and black standing in relief, deep blue with a tiny frost-work of silver powdering the surface, and many other combinations that mock the dulness of the pen.

But we must not pass in silence the rich *chintés* and *moirés* that, lovely as they are by the light of day, are richer still in the golden artificial light of the chandelier, by which alone they will be worn. The softest fleur de pêche, the most golden maize, the loveliest amber grounds, with vines and bunches of flowering plants trailed over them, breaking into bloom here and there, in colors that rival the pencil of nature, while bright tinted butterflies and humming-birds of the richest plumage hover over the bending blossoms. Then the robe pyramidale, of amber *moiré*, the pattern forming a festoon of the richest *chinté* flowers on each breadth. It is impossible to give the rich yet delicate effect of these wonders of the loom, or of a robe richer still, the Princess Alice, which is a heavy white taffetas, thickly sown with tiny rose-buds of velvet in the most natural hues, perfect buds, scattered leaves, and buds snapped from the stem.

We pass now to cotton goods. The time has been when such a transition would have been thought a step



from the sublime to the ridiculous. But every one knows that, at least as far as price is concerned, there is nothing ridiculous about cotton goods *now*.

We find ourselves first among the Percales, suitable for nursery wear, as well as for shirting. Some are quite original in design. For instance, a white ground with tiny watches of various colors scattered over it, another with pitchers arranged to form figures, others seemingly covered with small dots, but, upon examination, these dots are in some cases small Arabic figures, and in others letters. Others again have do-re-mi-fa arranged in diamond form. The more expensive Percales have the loveliest pearl, mode, and white grounds, with the daintiest figures imaginable. The Lowell calicoes must not be overlooked, for never have they been produced in such perfection as this year. In previous seasons they have been very nice, common, cheap goods, not remarkable for beauty. But this season they are equal to any English prints, and closely resemble small figured delaines. The grounds are of the most approved shades of stone, drab, mode, cuir, and pale green, covered with tiny figures in brilliant and good colors.

The thinner goods, such as lawns and organdies, though beautiful and delicate in design, differ very little from those of previous seasons. Among the new goods we find white grounds, with fine cross bars or stripes of black, and brilliant figures at intervals. Then there are clouded or *chînée* grounds, with rose-buds and geometrical figures; also large cross bars, three or four inches wide, with large flowers, such as passion-flowers, thrown carelessly over them; also fancy bars forming diamonds, with bouquets of roses and pansies; also large diamonds three inches wide, for instance, of a brown, the ground-work being gray *chînée*, and in the centre of each diamond a linked square of two shades of brown.

The Grecque figure prevails in all classes of goods, and is one of the prettiest designs.

For travelling wear, we have alpacas, valencias, poplins, toile de Saxe, and Orleans. These are in fine and large cross bars, stripes, *broché* figures, and Grecques. The colors are light cuir, Havanne, every possible shade of mode, buff, or Nankin (which last will be one of the most approved colors for whole suits), California brown, and other shades. The buff, if not plain, is generally figured or barred with purple or black, the latter the more effective. The newest material for travelling is the toile Nankin, a mixed cloth, unfigured, very serviceable, and generally of brown or gray color.

For children's wear we have the light valencias, poplins, and toile de Saxe, of mode or white grounds, figured or cross-bared with the most lovely colors, or plaided in the most beautiful spring combinations.

The next question most generally asked is, "How are dresses made up?" Our authority on that subject is Mrs. Ellis, of 880 Broadway. She is making a number of gored dresses, with jet frog buttons down the front; wrappers to imitate a vest and Zouave, trimmed with *broché* trimming; also for dinner or evening-dress, the universally worn Spanish jacket, very dressy and youthful, though nothing new; for if our readers will refer to the August plate, 1862 (Fig. 3), they will see a very good representation of it. Of course it is varied in style, some being made with deep points, and to lace both back and front; others with jockeys at the back, and epaulettes on the shoulders. We frequently see wide sashes with two loops falling from under the deep point at the back. The trimmings are generally quilled ribbon or silk, bugle trimming, also quillings or puffs of illusion.

These waists are made of every shade of silk and velvet, and will we think be the style for summer dresses. The under waists and long sleeves are generally of puffed illusion or muslin, sometimes separated by a beading, through which is run a black velvet. White silk is sometimes substituted for the illusion, when delicate health will not allow much exposure of the neck and arms.

A very pretty dress from Mrs. Ellis's establishment was a black silk, made with crescents of the silk trimmed with bugle trimming, arranged round the skirt and up the front, *en tunique*. The corsage was made with a jockey, and trimmed to match the skirt. Jockeys at the back and points four inches long in front, and elbow sleeves, and also the Pompadour, or square necked dresses will be worn. The skirts are exceedingly long, and cut with a train, that is, the breadths are even at the waist, but sloped very much at the lower end of the dress. Insertions of black lace over white silk, and true lovers' knots braided in ribbons, are among the prettiest styles. Dresses are also waved on the edge of the skirt, and trimmed with a narrow fluted braid. We also noticed that the dresses of this tasteful modiste were faced with a kind of leather (such as is used for embroidery), which must certainly be a very great protection to them. Another new idea is to have the sash fastened to the dress under the arms, and from thence it falls, and is tied carelessly in a knot half way down the skirt.

We spoke in our last Chat of powdered heads, and new styles of hair-dressing. The hair is still arranged very high, and headdresses are daily becoming more eccentric. For instance, coronets of velvet spotted over with scarabees, or beetles of a brownish red color, spotted with gold and emerald, producing a brilliant effect. A very stylish headdress was of white feathers, with a bow of Azurline blue velvet, on which a butterfly was beautifully poised.

We cannot close without saying a few words about the exquisite creations at Mme. Tilman's, 148 east Ninth Street, late 712 Broadway. Among the beautiful flowers, perfect gems of art, so perfect indeed that one bends down almost involuntarily to catch their fragrance, we see humming-birds, butterflies, and all kinds of brilliant winged insects lighting or seemingly flitting among the beautiful exotics. The birds and butterflies are of course perfect, being the real birds and insects preserved and mounted. The flowers are all arranged in the coronet form, some merely the coronet mounted on a wire, or band of velvet, others with a spray or tuft of flowers directly at the back; while another style which pleased us greatly, both for its simplicity and its exact representation of nature, had a spray and stem of the white locust, forming a coronet, and at the side was another spray of the same pattern falling gracefully over the neck.

Humming-birds and butterflies are also the novelties for bonnets, and we regret that our space will allow us to describe but one of the artistic Parisian bijoux from Mme. Tilman's establishment. This was of white crape, with illusion cape veiled with black lace. At one side was posed a tiny bird's-nest, with a humming-bird lighting upon it. This was partially concealed among feathery grasses. The inside trimming was in the form of a coronet, composed of a variety of mosses intermingled with pink roses. In other bonnets, the birds were arranged in the inside, and looked as if just darting into the lovely blossoms. We would gladly linger over these charming novelties, but space fails us, and we take our leave for this month.

FASHION.



SPRING AND EARLY SUMMER COSTUME, SUITABLE FOR VISITING.



Dress of green taffetas, with designs in white sprinkled over it. A row of black velvet, braided with white silk cord, is placed on the edge of the dress, and carried up one side. The velvet band is edged with black guipure lace. The body is made with revers, trimmed to match the skirt. Leghorn bonnet, trimmed with buff ribbons and field flowers.



THE BOUTACHE MODE  
SPRING AND EARLY SUMMER COSTUME.



Violet silk dress, trimmed with bands of black *moiré*, carried up the right side of the dress. The bands are edged with narrow guipure lace. Corslet of black *moiré*, which is merely a band at the back, and finishes with two long ends trimmed with guipure lace. Cap of spotted white lace, trimmed with two shades of green ribbon.



THE SOUTACHE ROBE.  
SPRING AND EARLY SUMMER COSTUME.



Presented for publication in the *Lady's Book* by Messrs. A. T. STEWART & Co., of New York.  
(See description, Fashion department.)



THE VEGA.

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



The above illustration will remind our fair friends of the modes which ruled some decade of years ago—this present style consisting of a long scarf form, with a flounce plaited upon it for a skirt. Two narrow frills, *en suite*, ornament the top and head the skirt. These are graced with a button at the upper portion of each facing plait, and the whole series are edged with narrow guipure lace. The tabs are circular, and flounced.

A more ample garment of the talma shape is a great beauty also. It is to say, a circular. At each shoulder one broad plait, and a very narrow one at either side is set on; then start from the apex of the shoulder, the points being arranged to form a  $\Lambda$  head, the tops of which are ornamented with brandebourgs, or drop tassels. The fronts and bottom are richly embroidered.



THE LATEST PARISIAN STYLES FOR HEADDRESSES, ETC.

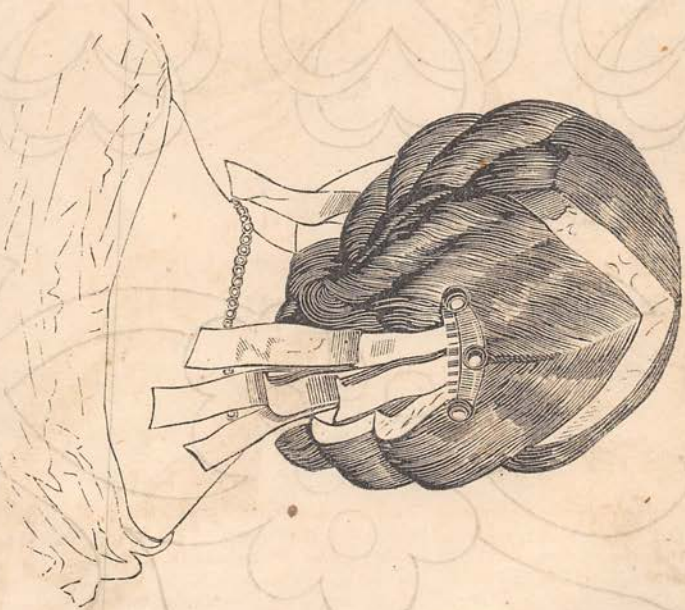
(See description, Fashion department.)





A NEW COIFFURE.

(Front and back view.)



The hair is parted very far back, almost to the neck, reserving but a small portion in which to catch the comb. The front hair is brushed off from the face and rolled forward over a fancy colored ribbon. A succession of rolls fall below this upper one, and are also carried to the back, where the fastenings are concealed by loops of ribbon which fall from the comb.



NOVELTIES FOR MAY.

Fig. 1.

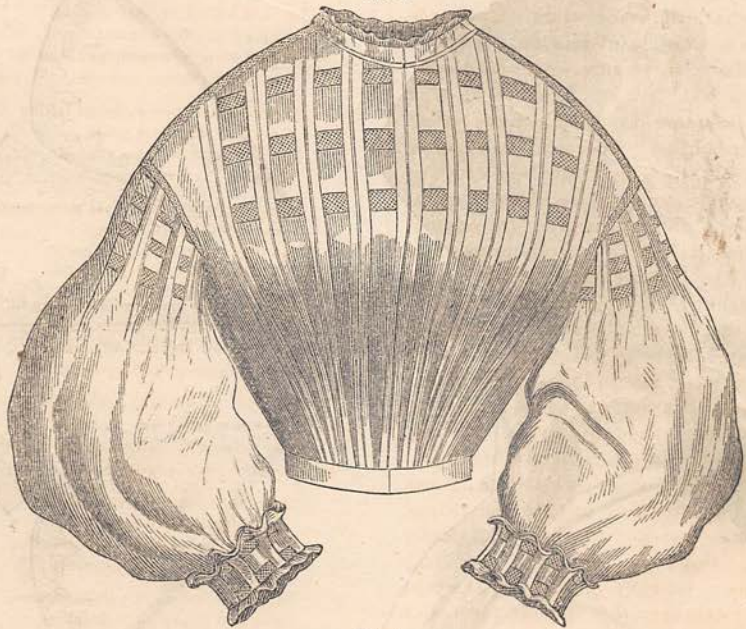


Fig. 2.





Fig. 3.



Fig. 4.

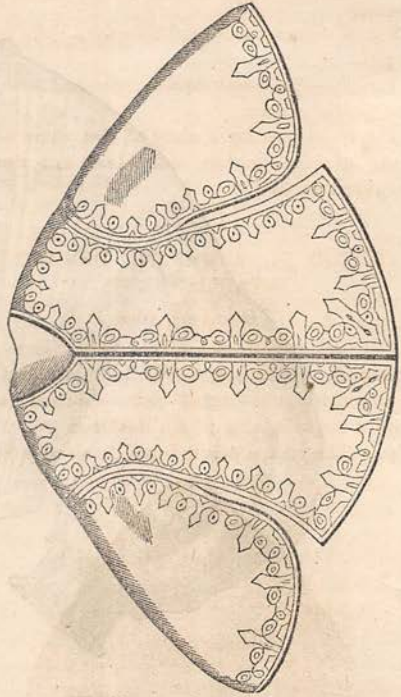


Fig. 5.



Fig. 6.



Fig. 1.—A fancy muslin spencer, with ribbon run between the plaits.

Fig. 2.—A new and pretty style for a summer dress. The scarf bretelle can be either of ribbon or silk, embroidered or braided. It is suitable both for thick and thin materials. With a white waist the effect is charming.

Fig. 3.—A bonnet shade, in England called an "Ugly," which we think a very appropriate title for it. It is, however, very convenient for travelling, and a great protection to the face, and for weak eyes very beneficial. Green or blue silk is the most appropriate material. The casings should be as represented in the



engraving. The screen can be caught to the bonnet by a spring, or tied with ribbon under the chin.

Fig. 4.—Fancy sack, suitable for a little boy or girl.

Fig. 6.—Black silk apron, trimmed with a box-plaited ribbon.

Fig. 5.—Dress for a child of five years old. Made of blue merino, and black and white shepherd's check.

PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

No. 473 Broadway, New York.

*The Military Jacket.*—This very becoming and stylish jacket closes over the vest, midway to the waist, rounding off to the side and back with a slight spring which descends over the hips. The vest is pointed and closes with but-



tons. The material may be in any solid color, the vest black, or contrasting. The decoration consists of a simple braided border, in an interlaced pattern. The sleeves terminate in a deeply pointed cuff, braided to match the body part of the jacket.



*Jerome Coat.*—This is a pretty sack coat, trimmed with velvet bands, so as to give something the appearance of a polka jacket. On

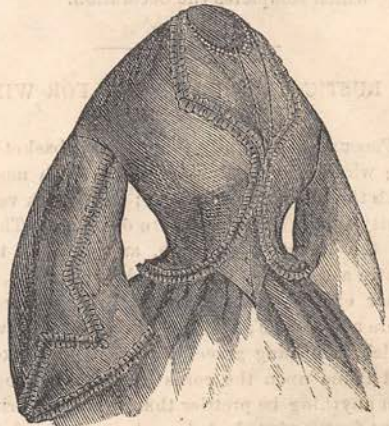
the right side, the curl of the velvet forms the pocket, from whence may be seen issuing, the folds of the handkerchief. Velvet in points, with buttons in the spaces between, constitutes the decoration of the skirt. The sleeves plain, loose, and trimmed with velvet, to match the waist.

*Greek Jacket.*—The upper part of this jacket buttons over a plain waist, and then rounds off from the front to the side seam under the arm,



where the jacket terminates. The trimming consists of a double quilling, with a narrow velvet run through the centre, and forms a bodice in front of the waist. This decoration is carried round to the back part of the waist, which terminates in a point. The sleeve is plain at the top, demi-flowing, and is decorated with the quilling in the form of the letter S.

*French Waist.*—This is an elegantly fitting



waist, high and plain, with a slight spring descending upon the hips, and deepening into



points at the back and front. The fastening consists of buttons and button-holes, and descends only to the line of the waist, from whence the points are cut away. The sleeve is demi-flowing, and rounded up on the back, where it is finished with bow and ends of ribbon.

*The Lady Alice Sleeve.*—This is an admirable style of sleeve for the small checked goods, so much in vogue for house wear. The fulness on the lower front of the sleeve is held by a quilling of silk, in a solid, contrasting color, a



narrow velvet, placed below the upper edge, forming a heading. The trimming crosses directly in front of the arm, and terminates in flat bows. At the top of the sleeve, the silk quilling is arranged in the form of a pointed cap, which completes the decoration.

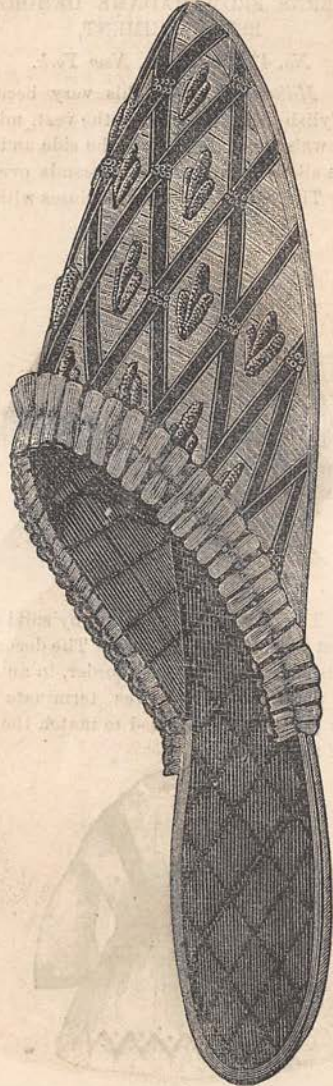
#### A RUSTIC HANGING BASKET FOR WINDOW OR PORCH.

PROCURE a fancifully-shaped wire basket at the wire-workers; line the inside with moss, with the green side outwards; it will look very pretty through the wide wire openings. Then fill the hollow with earth, and place in the centre a scarlet geranium, or dwarf fuchsia, or other elegant plant. It will live and grow there a long time; and so will the German ivy, which will hang gracefully over the basket, and twine upon the cords by which it hangs. Can anything be prettier than this as an ornament for the vine-shaded porch or window? So easily, too, is it made, that no one need be without one; but you must not forget to water

it every few days, and, once in a while, the whole basket had better be dipped in a pail of water, which will make the moss perfectly green and fresh.

#### FANCY SLIPPER, WITHOUT HEEL, FOR A LADY.

MADE of strands of straw sewed together, and crossed in diamond form with black velvet. In the centre of each diamond a figure is worked



with scarlet chenille. The slipper is lined and quilted with scarlet silk, and trimmed with a quilling of scarlet ribbon.



SPRING COSTUME FOR A BOY AND GIRL.

Fig. 1.



Fig. 1. *Spring costume for a Boy.*—The body is a Garibaldi, with a short skirt of the same material, which would be pretty of gray sum-

mer poplin. The dress skirt is trimmed with five rows of narrow black velvet or braid, and looped up on each side, in the Watteau style.

Fig. 2.



The underskirt is of black and white striped material, and edged with a Marie Louise blue

braid, quilled. The collar and cuffs of the dress are made of the striped black and white



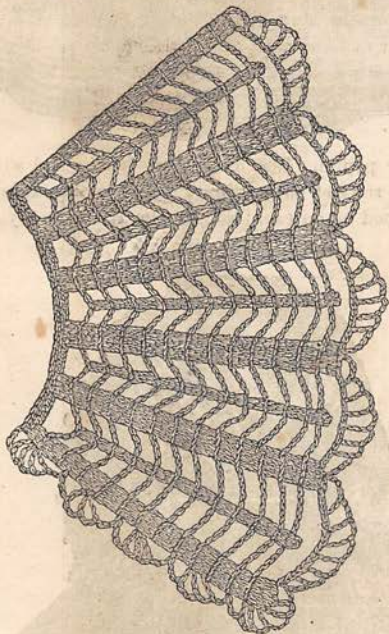
material, and edged with the quilted blue braid. Our cut represents both back and front of the same dress.

Fig. 2. *New Spring Costume for a little Girl.*—Skirt, low peasant's waist, sleeves, and sash of a silver gray alpaca. All the edges of the dress are cut in scallops, and bordered with a black and white braid. Underneath the scallops is sewed a plaited ruffle of blue silk, which has a charming effect. The high waist is of blue silk, finished at the throat with a silk ruching edged with black and white braid. The pockets are trimmed with blue silk and braid.

### CROCHET COLLAR.

*Material.*—Cotton No. 36.

FOR this pretty and easy collar make a chain of 360 stitches, and work into these 2 rows of dc. The thread is cut off at the end of each row. *3d row.*—\* 5 long in the first 5 stitches



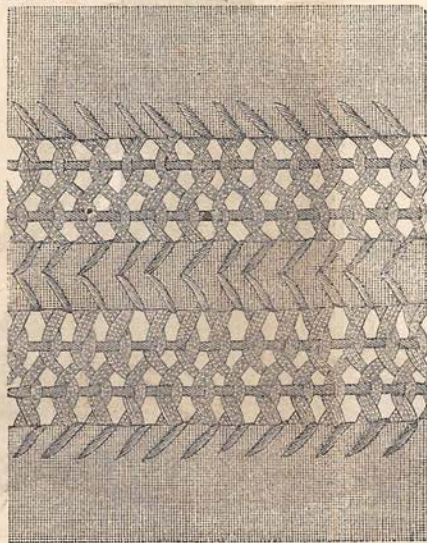
of the previous row, 7 chain, miss 5, repeat from \* to the end of the row, arranging the stitches that there may be 5 long at the end as at the beginning, cut the cotton off, and commence the *4th row*: \* 5 long, 3 chain, 2 long in the middle of the 7 chain of the previous row, 3 chain, repeat from \* to the end. *5th.*—\* 5 long, 3 chain, 2 long on the 2 long of the previous row, 3 chain, repeat from \* to the end of the row. *6th.*—\* 5 long, 4 chain, 2 long, 4

chain, repeat from \* to the end. The *7th* and *8th rows* are worked the same as the *6th*. *9th.*—\* 5 long, 5 chain, 2 long, 5 chain, repeat from \* to the end. The *10th* and *11th rows* are worked like the *9th*. *12th.*—\* 5 long, 6 chain, 2 long, 6 chain, repeat from \*. The *13th* and *14th rows* are the same as the *12th*. *15th.*—\* 5 double long in the 5 long of the previous row, 5 chain, 1 dc. on to the first of the two long in the previous row, 4 chain, 1 dc. on the second long stitch, 5 chain, repeat from \* to the end. *16th.*—\* 5 long, 15 chain, repeat from \* to the end. The *17th* is commenced at the narrow end of the collar, close on the two rows of dc. The cotton is fastened on, and the little scallops plainly seen in the engraving are made. They consist of three long stitches, each separated by 3 chain, and all worked into one of the edge stitches. After the *3d* long crochet 3 chain, miss 1 or 2 stitches, so that the border does not stretch, and make 1 dc. When the small square side of the collar is trimmed in this way, crochet 6 long into the chain forming each scallop at the edge; these stitches must be separated each by 3 chain, and the 4 middle ones must be double long stitches. When the other side of the collar is reached, it must be edged with the small scallops.

### PETTICOAT INSERTION.

IN DRAWN LINEN, ORNAMENTED WITH SCARLET.

*Materials.*—Some good linen, rather coarse, some scarlet crewel.



THESE insertions are intended for ornamenting petticoats or children's frocks, and are

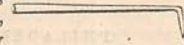


Mrs. A. F.—The same complaint that Lady Macbeth made: Her hands were so red! We know of nothing that will whiten your hands.

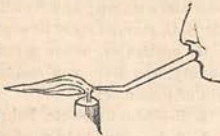
## Chemistry for the Young.

### LESSON XXIII.—(continued.)

558 The blowpipe consists in a tube, usually of metal, large at one extremity, opening to a small orifice at the other, and bent towards that extremity at right angles on itself. By means of it, the flame of a candle or lamp may be deflected from its upward course, and bent laterally, thus—



559. The proper use of the blowpipe can only be learned by practice. Just as easy would it be to teach swimming by writing a book on swimming, as by a parallel method to teach the use of the blowpipe. This proper use consists in acquiring the power of breathing and blowing at one and the same time—a compound operation which seems so impossible that it has passed into the Spanish proverb—“*Ne se puede sorber y soplar a uno y mismo tiempo.*” Nevertheless, this can be done, and must be done before the blowpipe is worth anything in the hands of a chemist, although, strange to say, artisans who use the blowpipe in their avocations—gold-chain makers and gas-fitters, for instance—never acquire this art. The consequence is that, after a short exertion, they suffer from the attempt to maintain long blasts without stopping to breathe, and they are obliged to use the blaze of a torch, when the flame of a common tallow dip candle should have sufficed. This operation of maintaining a continuous blast of air is effected by first inflating the cheeks, then gently contracting them, and thus forcing air, in a very gentle current, held between the lips, or pressed like the mouthpiece of a trumpet (we prefer the latter) externally. It is evident that the degree of facility with which a continuous blast of air may be continued, must greatly depend on the orifice of the small nozzle or jet of the blowpipe. All delicate blowpipes are supplied with two or three movable jets of different sizes; but the bore of the largest should be scarcely adequate to admit a small hog's bristle. We do not recommend the young chemists who study from this book to purchase a high-priced blowpipe. Let them procure an instrument of the commonest description. When procured, let each individual consider at what distance his power of vision is most acute, and cut the blowpipe accordingly. This being done, the mouth part should be made hot, and whilst in this condition smeared with sealing wax in order to protect the lips from the brass of the tube. High-priced blowpipes have silver mouth-pieces and platinum jets. Next, tightly wind some stout waxed thread around the angular bend of the blowpipe, some little distance on towards the jet. The use of this contrivance will become evident by and by.



560. Having described the blowpipe, I must now mention that the source of flame to be employed in conjunction with it, may be (1) that of a candle, wax by preference; and for purposes of analysis, this is best of all; (2 and 3) gas, and the spirit-lamp, both of which, on

account of the readiness with which they may be used, are of frequent extemporaneous application for the purpose of glass-blowing and glass-bending, although, in this respect, greatly inferior to (4) a lamp having a large wick supplied with oil, or, still better, tallow. This kind of lamp is used by artisans who work in barometers and thermometers, and the accompanying blowpipe is worked by double bellows. Such an apparatus is unnecessary to all young chemists, and the greater number of old ones.

## Fashions.

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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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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 MAY.

Fig. 1.—Green changeable silk dress, barred with a darker shade of green. The dress is somewhat of the Empress style, the corsage and skirt being in one. The skirt is trimmed with a broad Grecque formed of black velvet, with a white edge. The same design, reduced, is on the corsage. The sleeves are rather small, and slashed up to the elbow, being caught together at the edge with a fancy sleeve button. The white sleeve is very full, sufficiently loose to slip the hand through, and finished with a very full muslin ruching. The collar is of embroidered muslin. Buff *gants de Suède* with three buttons at the wrist. Shawl-shaped mantle of black silk, richly embroidered, and trimmed with a fan of deep lace. The hair is slightly *crepe*, and is arranged in loops at the back.

Fig. 2.—Morning suit of violet *piqué*, braided *en tunique*, with a fancy black braid. Graduated black and



white buttons are up the front of the dress. The wrap is of the shawl shape, bound with black braid, and braided to suit the skirt, the design forming a large corner piece in the point. Fancy summer capuchon, made like two half handkerchiefs fitted to the neck at the back. One half is brought over the head and arranged in the Marie Stuart style; the other part falls over the shoulders. It is made of black net, bordered with Vesuve ribbon and edged with thread lace.

Fig. 3.—Walking suit of gray mohair lustre, braided with black; the sack being also trimmed with narrow black velvet and drop buttons. White straw garden hat trimmed with fancy feathers. Hair rolled, and arranged very low on the neck.

Fig. 4.—A golden tan Pongee dress, trimmed with one small flounce, headed by a ruching. Down each side of the skirt and on the front of the corsage are graduated gimp bows. The mantle is of the scarf shape, and of the same material as the dress. It is trimmed with one ruffle, worked in buttonhole stitch, and headed by a ruching. White straw bonnet, trimmed with green, and coronet trimming of pink roses with foliage.

Fig. 5.—A very stylish morning costume for a water-lag-place. It is made of white alpaca, with one box-plated flounce bound with black on the edge of the skirt. Above the flounce is a lace-like embroidery, and three rows of black velvet. A short sack cut to the figure, but not fitting closely, is worn over a white muslin waist. The hat is of Leghorn, with rather high crown and straight brim drooping slightly both back and front, trimmed with a black lace scarf and black and scarlet feather. The hair is rolled from the face, and arranged in a chignon at the back.

#### THE SOUTACHE ROBE.

(See engraving, page 422.)

THIS robe is of mode-color alpaca, with a bordering of brown made on the dress, and printed to imitate a very rich braiding. It is one of the newest and prettiest of the Spring styles. The bow at the neck can be of silk or white muslin. Fancy muslin cap, with Islay green ribbon bow over the forehead.

#### HEADRESSES, ETC.

(See engravings, page 424.)

Fig. 1.—A coiffure for the back of the head. It is formed of very rich and wide black ribbon, with moss-roses, buds, and foliage.

Fig. 2.—A coiffure in the coronet style. It can be made of any color to suit the complexion of the wearer. We would suggest, as very stylish, the roll and front puffed loops to be of a rich garnet ribbon, with gold ornament and short white plumes.

Fig. 3.—A ball coiffure, composed of green ribbon and a large tuft of roses, with foliage.

Fig. 4.—One of the newest ball coiffures. Branches of wood twined together, with a large tuft of Narcissus blossoms, with long, graceful leaves, forming a coronet. A smaller tuft of flowers rests on the neck at the back.

Fig. 5.—Coiffure for full ball dress. A scarlet peony forming the coronet, and at the sides sprigs of ivy, oak-leaves, and gold acorns on branches of wood.

Fig. 6.—A wreath formed of white lilies, violet hyacinths, and Vesuve ribbons, twined gracefully round the wood branches. This is also in the coronet style, and being of moderate height it is exceedingly pretty and becoming.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR MAY.

ALTHOUGH some time has elapsed since the wedding of Tom Thumb and the little Warren amused the town, we think a description of a dress designed and made for her at Mme. Demorest's may be acceptable to many of our readers.

It was of a golden maize-colored silk, the skirt cut *en traine*, and ornamented with designs, intended to be emblematical of our own country, England, Ireland, Scotland, France, Germany, and Italy. The decorations were formed of very narrow pipings of white satin, softened by rich *point appliqué* lace. The design in front was an ear of corn, the grains in seed pearls, for America. On the right, a rose encircled with buds and leaves for England; on the left, laurel for France; Germany was represented by acorns, with leaves; Italy, by grapes; Ireland, by shamrocks; and Scotland, by the thistle. This rich drapery was caught up at the left to display the petticoat of white silk, with its blonde puffings and diamond-shaped crossings of strung Roman pearls. The corsage was low, with short sleeves, very tastefully trimmed with satin pipings and point lace. But even this elegant robe was not so fascinating to us as the dainty little corset of white satin, elaborately stitched and embroidered, moulded to fit the perfect little figure it was destined to inclose. Its proportions strongly reminded us of doll-dressing days in the nursery. We must not forget to mention the hoop, also a model in its way, and so closely woven that, though perfect in proportion to the tiny figure of the wearer, it contained fifty-two hoops, covered with white silk. The binding and facings were of white satin to match the corset. We venture to say that these contributions of Mme. Demorest to the *trousseau* of Mrs. Thumb have never been excelled. While on the subject of hoops, we must not neglect the new style called *Quaker skirt*. This is much smaller than the usual hoop, tapering most gracefully from the base to the top. It is especially suited to light summer, and airy ball dresses. Heavier dresses, being very long and ample, require a large hoop with a decided spring to give them a graceful appearance.

We select from the many beautiful articles in Mme. Demorest's salons, the following: A rich mauve *notre* dress, ornamented on the corsage and sleeves with guipure applications, laid upon the material in elegant and varied patterns, which is quite a relief from the ordinary lace with one straight edge. Another was a jacket of white silk, bordered with a piping of cerise silk, covered with a tiny guipure edge. On each side of the corsage was a true lover's knot, formed of guipure, lined with cerise silk, closely stitched down. The sleeves were ornamented to correspond. Another attractive garment was an opera cloak of white cloth, bound with pink silk. It was a circle, bias at the back, with seam down the centre. The front was caught up very gracefully, and thrown over the left shoulder like a Spanish cloak, where it fell in soft graceful folds. We consider this one of the most stylish garments of the season, and one that will be very suitable for street wear, made of drab or cuir-colored cloths. We noticed that most of the white bodies at Mme. Demorest's were tucked in bunches, which is a slight, but very pretty change from last season. We may remark, *en passant*, that both thick and thin muslins can be purchased striped, to imitate tucks in all their different styles, which, of course, will be a great saving of trouble to the *blanchisseuse*.

As mothers are becoming anxious about the little folks'



hats, we are now able to gratify them, having paid a recent visit to Mr. Genin's establishment on Broadway. We found a most excellent variety, both in shape and style, the colors being entirely new. For instance, a dark cuir-colored straw, and a mixture of the most brilliant purple with black and white, besides every possible combination of black and white. For boys, there is the Harrow cap, of a cuir-color, a turban with closely fitting brim, and a vizor, with a binding of a rich blue straw. Others are trimmed with bindings of fancy leather, and bound with velvet the exact shade of the leather. The Berwick is another pretty style, with straight and taper crown, brim very wide and heavily rolled at the sides, and slightly rolled in front. This style is suitable for boys from two to four. Then the Eton, for boys from four to seven, generally of a mixed straw, with sailor brim an inch and a half wide, and the crown a complete round. This style has a dark blue ribbon tied at the side, and fastened with a straw knot. The same style, slightly modified, will be worn by older boys, the difference being that the crown is straight, and rounding only on top. One of the most artistic hats is a Leghorn with double brim, the brim turning from the under part to the outside, reaching the crown, where the straw is fluted, and forms the sole trimming of the hat. Conspicuous among the straw and hair ornaments for children's hats are bees, flies, butterfly bows, bugles, cornets, and other devices.

For little girls, there is the Dartford hat. This is one of the prettiest styles. It has a high taper crown, drooping slightly both back and front, bound with velvet and a piping of velvet, the same width as the binding, laid on the brim. It is trimmed with two bands of velvet round the crown, and a tuft of field flowers directly in front. The trimmings will be flowers, and scarfs of silk with fringed ends.

The riding-hats are of the Spanish styles, very high pointed crowns, with brims rolled at the sides. They are made of every variety of straw, and are very stylish.

We have but few decided novelties to record. One, however, is a monstrosity in the shape of a pocket handkerchief. It is of grass cloth, the color of brown wrapping-paper, ornamented by a single row of hem-stitch, and a narrow border of either blue or red.

Black lace leaves are among the newest things. These are used for ornamenting white muslin jackets, dresses, and opera cloaks. The effect is striking and beautiful. We have seen some pretty grenadine veils, with borders formed of pin stripes. For instance, a light mode-color veil, with a border of black stripes, is very effective. For morning collars, we have the Byron style; that is, a standing collar at the back, and the ends turned down in front. These are worn by both sexes. Another style, called the Alexandra collar, has the Prince of Wales feather stitched on them with colored cotton.

*Piqués* will be very fashionable, and the colored ones more varied in design and color than in former years. The designs being the same as on the muslins, large *grecques*, stars, pin dots, and other styles. We use the future tense respecting *piqués*, for though we are told it is Spring, it is difficult to believe it, and nothing thinner than summer poplins; India silks, mohair lustres, queen's cloth, alpaca, and such goods, can yet be worn.

Many of the dress sleeves are made quite small at the wrist, barely admitting a small undersleeve. Dresses of all kinds are being trimmed with flutings, which are to be had ready fluted in taretane, ribbon and silk, and any material can be quilled at a trifling expense.

Perfect scaffoldings of hair are now built on the head—roll upon roll—puff upon puff. Some of the styles are extremely odd; not the least odd, is that, for which are used two rats, two mice, a cat, and a cataract. Lest, however, we should be the means of some pussy being cut off by a premature death from the circle of which she is the ornament, we hasten to explain. The rats are the long frizzets of curled hair for the side rolls; the mice are the smaller ones above them; the cat is for the roll laid over the top of the head; and the cataract is for the chignon at the back of the head—which is sometimes called waterfall, cataract, and *jet d'eau*.

Little girls are wearing their hair in short frizzed curls, and, in some instances, we have seen very long hair floating down the back only slightly *crepé*. This, however, is not a pretty style, and we would not advise its adoption.

For coiffures, the humming-bird alone disputes with the butterfly the favor of fashion. These ornaments were introduced by the Empress of the French, and bring fabulous prices, many of them being made of precious stones, or of enamel worked with gold. They are worn by young ladies as well as matrons; the humming birds, being the natural bird of the rarest plumage, frequently set with diamond eyes.

At a recent ball the dress of the Empress was hooked up with diamond butterflies. The coiffure was composed of tufts of violets, from which a brilliant diamond butterfly seemed ready to spring into the air. The natural butterfly is however a coveted headdress, and as it is extremely fragile, it is rather an expensive fashion. They, as well as humming birds, are frequently mounted on barbes, with charming effect. One of the prettiest ball dresses we have seen, was a mass of little puffings over which were scattered butterflies of every hue and shade. The mania extends still further. We see them in the florist's windows hovering over plants, baskets of flowers, and choice hand bouquets. The last novelty however is this; every variety of humming bird and butterfly is gotten up on *cartes* of the *carte de visite* size for albums.

Mrs. Ellis, of 880 Broadway, is making up with her usual good taste, a number of very *recherché* walking suits. A very attractive one is an ashes of roses. Spring poplin, with very deep braiding in black above the hem. A talma of the same has a narrower braiding above the binding, and on the shoulders it is braided to represent a guipure round cape, the same as worn on the velvet cloaks this winter. The effect is beautiful. Another is a buff mohair lustre, braided in large palms round the skirt, with a talma of the same braided with smaller palms of the same style.

Brodie is making up Rotundes, sacks, and circles of every shade of steel, mode, and cuir. Most of them are braided in very striking patters, some with merely a braided epaulet, while others are elegantly trimmed with gimp and jet ornaments. The silk wraps are generally trimmed with rich lace, oftentimes laid over white silk or satin, which gives a very *distingué* appearance. There is a great variety of out door garments, and the choice is left to the individual taste of the wearer.

We see but little alteration in the shape of bonnets. They are quite high, very shallow at the sides, and a gradual slope from the crown to the front. Gray straws are very fashionable, also silk bonnets closely shirred, sometimes with puffs between. In our next we will give more definite information respecting bonnets.



LATEST STYLE.



Presented to Godey's Lady's Book for publication by Messrs. A. T. STEWART & Co., of New York.

(See description, Fashion department.)



LATEST STYLE.

2



*Presented to Godey's Lady's Book for publication by Messrs. A. T. STEWART & Co., of New York.*

*(See description, Fashion department.)*



LATEST STYLE.

3



*Presented to Godey's Lady's Book for publication by Messrs. A. T. STEWART & Co., of New York.*

*(See description, Fashion department.)*



THE LATEST

LATEST STYLE.



Presented to Godey's Lady's Book for publication by Messrs. A. T. STEWART & Co., of New York.

(See description, Fashion department.)



## THE LEONESE.

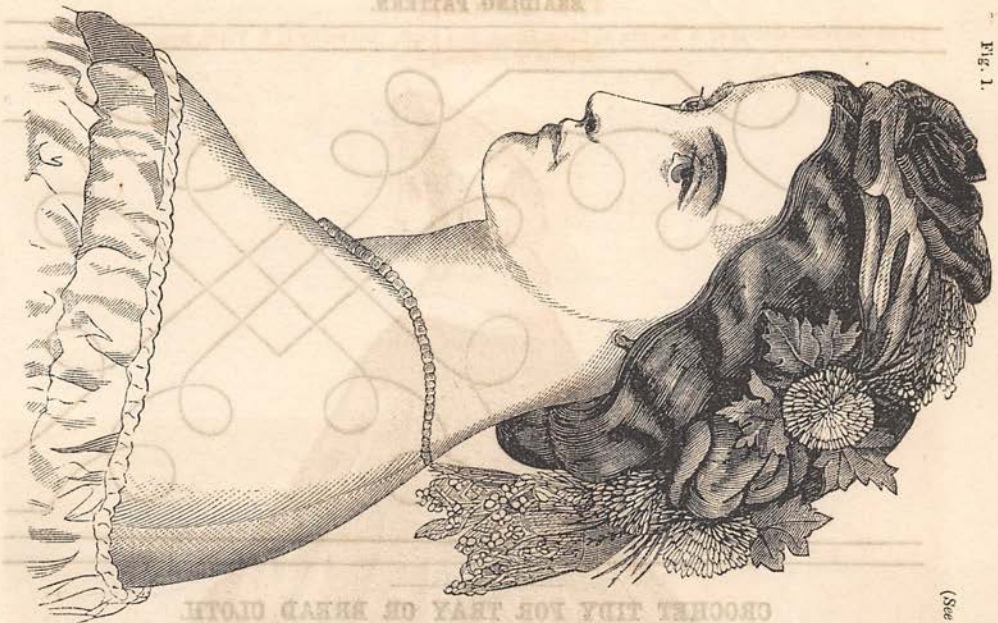
[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



We feel a special pride in the style of this mantilla. In explanation of the few points which may be required we should state that the reversed plaits which form its entire extent are confined *close* from the neck to the waist (which is marked by a beautiful *macaron* set on the face of each plait there—with pendants); from these the plaits fall free to the bottom of the garment. The neck and the lower edge are adorned with rich falls of black guipure lace. It is unnecessary to state that it is black taffetas.



Fig. 1.



**NEW COIFFURES.**

(See description, Fashion department.)

Fig. 2.





# NOVELTIES FOR JUNE.

CHRISTENING DRESS, CAPS, COIFFURES, CHILDREN'S DRESSES, ETC.

Fig. 1.

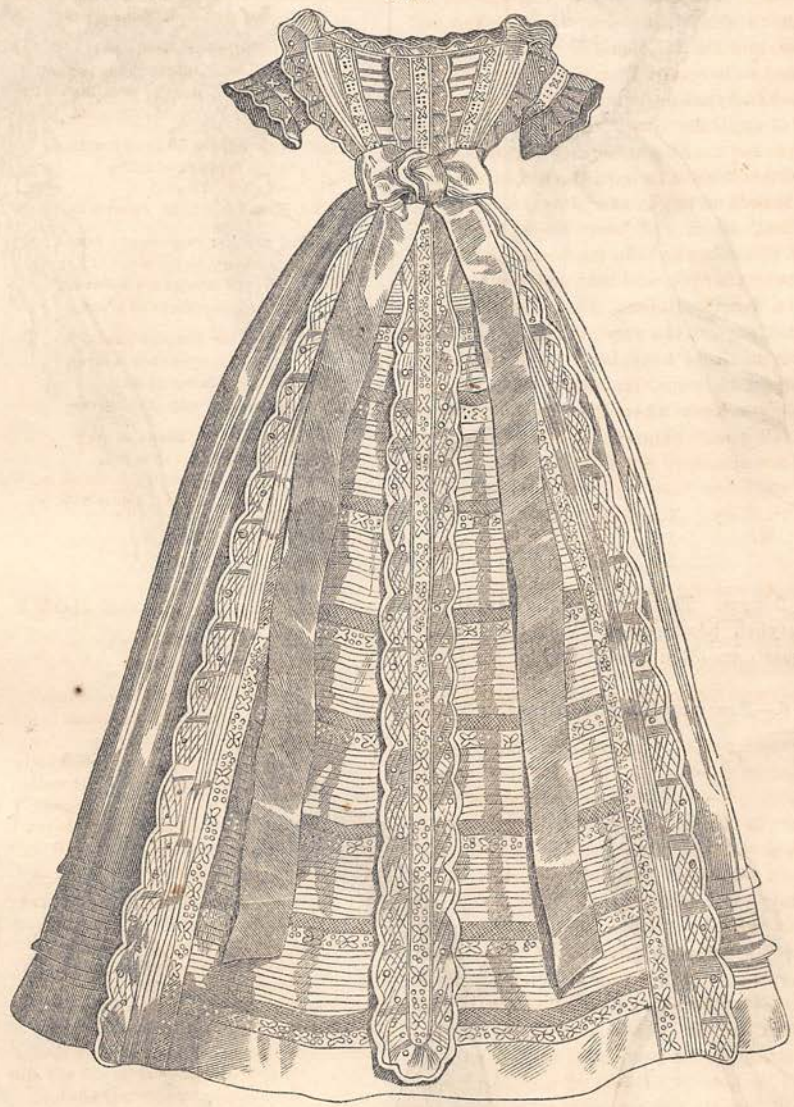


Fig. 1.—A very rich christening dress, with tablier front formed of tucks and embroidery.

Fig. 2.—Breakfast-cap made of white muslin, with a full worked muslin border, and trimmed with violet ribbons. The strings are of muslin, with bars of violet ribbon sewed on them.

Fig. 3.—Fancy breakfast-cap, made of muslin, and trimmed with a full lace border. The

fanchon is also trimmed with lace. The bows are of black velvet.

Fig. 4.—Coiffure of the latest style.

Fig. 5.—Fancy coiffure, formed of a scarf of black lace and bouquets of flowers. The large tuft of flowers is placed over the forehead, and the scarf is laid rather on the side of the head, and finished very low on the neck with a small



Fig. 2.



Fig. 4.



tuft of flowers. This is one of the newest and most stylish headdresses. Velvet and cashmere scarfs are often substituted for the black lace.

Fig. 6.—Fancy muslin undersleeve.

Fig. 3.



Fig. 5.

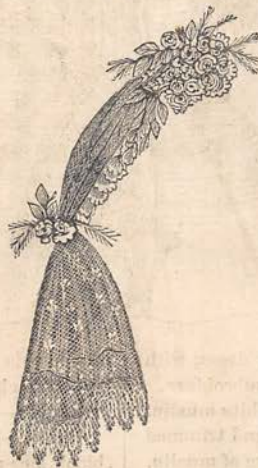


Fig. 6.



Fig. 7.—A white *piqué* dress, braided with black.

Fig. 8.—White muslin dress, trimmed with tucks and inserting.



Fig. 7.

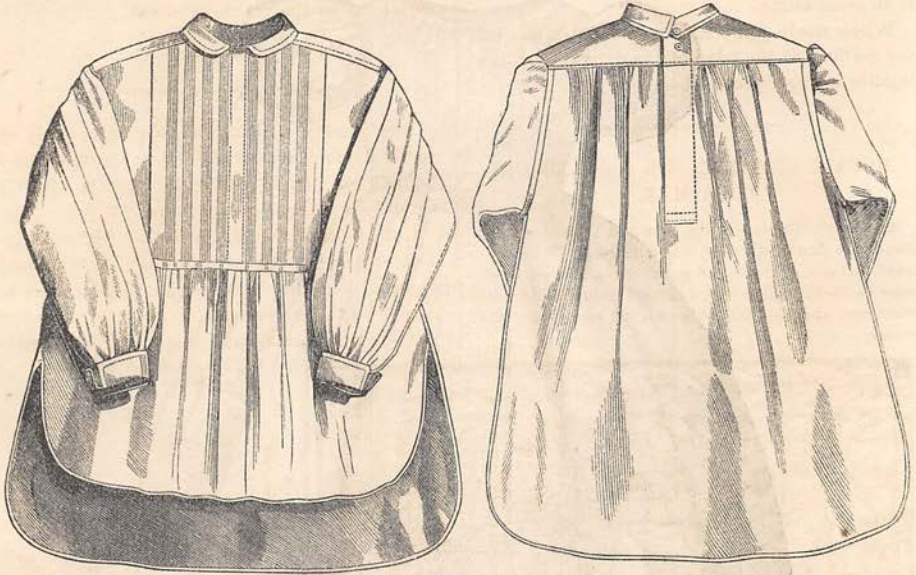


Fig. 8.

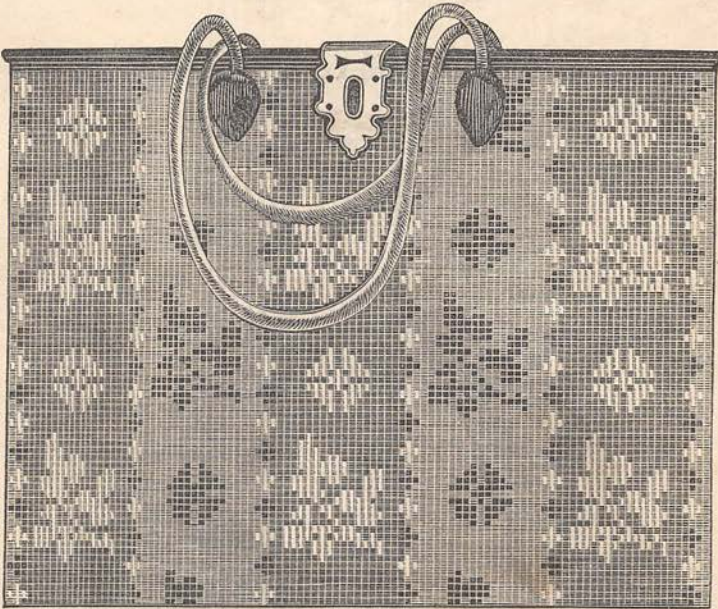




## FRONT AND BACK VIEW OF SHIRT FOR A BOY.



## CARRIAGE-BAG, IN CANVAS WORK.



*Materials.*—Chalk-white and black beads, No. 2; scarlet and emerald-green wool, Penelope canvas; and, if to be made up at home, a frame, with leather top and handles; also one and a half yards emerald cord.

THE entire pattern of this bag is done in beads, the ground being filled in with wool, in

stripes. From the manner in which it is engraved, the design may be copied from it on the canvas; the squares representing beads on stitches, as the case may be. The stripes are alternately of scarlet with a pattern in black beads, and of green with white. They should



## Chemistry for the Young.

### LESSON XXIII.—(Continued.)

561. Take a wax or composition candle. Having trimmed it to an even and moderately short wick, try to produce a flame made up of two cones, the apex of the internal one being represented by (a), of the external one by (b). Possibly, the whole of the original flame may not be driven laterally



into the horizontal cones. This matters little, provided the cones themselves be of the right quality, the outside one being little more in color than a faint halo, the inside one terminating at (a) in a sharp blue point. This point (a) is the hottest part of a blowpipe flame, which, when projected a little downward into a depression excavated on the side of a piece of charcoal, produces a most powerful mimic furnace, in which little pieces of silver can be melted with great facility—nay even copper and iron, by a dextrous experimenter.

562. The flame, when employed for analytical purposes, should not be ragged, noisy, and uneven, but clear, tranquil, and well-defined. Occasionally a noisy, roaring, and uneven flame is employed in glass-blowing operations, but never for the purposes of analysis. It is made by removing the jet of the blowpipe some distance from the flame, and blowing rather strongly. Its appearance is like the representation subjoined.



563. Hold a small needle by the eye by means of a pair of forceps, and fuse it from the point backward—as far as you can—by continuously directing upon it the conical tip (a). If this operation causes the slightest fatigue, it is a sign of your not yet having acquired the art. When mastered, breathing may be maintained with the greatest facility.

564. Hold a small piece of English flint-glass (a variety which contains oxide of lead) in the blowpipe flame at (a). Remark how black the tube becomes, and how this blackness is within the substance of the glass, not externally; it depends on the removal of oxygen from oxide of lead, metallic lead being left behind. Now heat this blackened glass in the flame at (b), or between (a) and (b); after a time the blackness becomes removed, metallic lead being reconverted into oxide. Hence, remember generally, that the external cone adds oxygen to substances; the internal one takes it away from them. This is very important.

565. Scoop out a depression about the size of a pea in the side of a piece of charcoal; into it put a bit of metallic lead the size of a grain of wheat. Direct sharply down upon it the outside cone of the blowpipe flame; observe how the lead is rapidly converted into a yellow oxide, which diffuses itself over the charcoal in concentric rings. This appearance is indicative of lead; nothing but lead being capable of imparting it. Remark, too, that the oxide of lead melts before the subliming into a vapor—consequently if we were to place in contact with it a spongy body, not affected by the lead, the fused oxide would be all absorbed.

566. Take a piece of silver about the size of a pin's head; treat it precisely as the lead was treated in the last instance, except that it must be fused at the point (a). When once fused it may be retained in fusion at

the point (b). Observe that the silver remains quite bright, not generating any oxide, as the lead did.

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### DESCRIPTION OF STEEL FASHION-PLATE FOR JUNE.

*Fig. 1.*—Dress of white grenadine, with scarf mantle to match. The dress and scarf are trimmed with a fluting of green silk, and the sash is of graduated green silk, with heavily fringed ends. The hat is of white chip, trimmed with a long white ostrich feather and a short green one.

*Fig. 2.*—White silk dress, with double skirt. The upper skirt is slashed at intervals to the depth of half a yard. The ends are folded over and caught by a black lace bow. The sleeves are trimmed in the same style. The corsage is plain, and pointed both back and front. A black lace scarf is pointed at the back to form a berth, crosses in front and is tied at the back, where it falls in long streamers. Straw hat, edged with black lace, and trimmed with black velvet and a black feather.

*Fig. 3.*—A purple grenadine robe dress, with scarf, made over purple silk. The corsage is made with a jockey at the back, and revers in front. The mantle is trimmed with two rows of rich lace. White chip bonnet, trimmed with green ribbon and a white feather.

*Fig. 4.*—Little boy's dress of white *piqué*, richly braided above the hem and up the front in the tunic style.



Fig. 5.—Dress of cuir-colored alpaca, with Zouave of the same, trimmed with braid and drop buttons. The skirt is gored to form a corslet in front. Leghorn hat, trimmed with flowers and grass.

Fig. 6.—Dress of thin blue Mozambique, barred with black, and trimmed with a fluting of blue ribbon sewed in waves just above the hem. The corsage is low and square, and worn with a muslin guipure.

#### NEW SPRING DRESSES.

From A. T. Stewart's Establishment, corner of Broadway and Tenth St. New York.

(See engravings, pages 510, 511, 512, 513.)

Fig. 1.—A pearl-colored percale dress, stamped in tunic form to imitate rich embroidery in black. The design, reduced, is on the Zouave and sleeves. The hat is of fine white straw, trimmed with pearl-color and black feathers, and black velvet ribbon.

Fig. 2.—A dress of cuir-colored wool taffetas, barred with black, and a rich design woven as a bordering on the skirt. The design is also woven on the Zouave and sleeves. White Leghorn hat, trimmed with black velvet, loops of white ribbon, and a single white feather.

Fig. 3.—Another pretty robe dress, with sack to match, very suitable for travelling. This style of dress is to be had in percales of neutral tints, and in wool goods, such as taffetas and alpacas.

Fig. 4.—Organdy robe, a white ground, with tiny red figures. The odd design on the flounces is of scarlet and black, the effect of which is charming in the original.

#### NEW COIFFURES.

(See engravings, page 515.)

Fig. 1.—This coiffure is composed of puffed ribbon and bows mounted on a wire, with flowers at the side and a lace barbe looped behind and fastened with ornamental pins. The color of the ribbon should correspond with the dress with which it is worn, or should form a decided contrast.

Fig. 2.—The hair is dressed with three rolls on each side of the face. The wreath is made very full in front, and has a gold cord and tassel trimmed in with it. It gradually diminishes in size towards the back, small buds forming pendants behind.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR JUNE.

THERE is a charming little French tale, which fascinated our childish imagination, in which a band of young girls were to choose and wear a wreath of their favorite flower, and a prize was to be given to the one who had made the loveliest selection. The prize was won by the lily of the valley, twined as a garland, with a few dark green forest leaves. We recalled this story of our childhood while standing a few days since among the delicate creations of Madame Tilman's opening spring *parterre*. Our eyes rested on a bridal wreath, consisting of a coronet of pure white Narcissus with their golden centres, surrounded by orange-buds and lilies of the valley. A cordon of orange buds surrounded the veil, caught together at the side by a rich blossom of Narcissus, and terminating in two floating sprays of lilies of the valley, trailing over the shoulder. The wreath was mounted with Mme. Tilman's own peculiar grace; no arbitrary arrangement, but studied to suit the style of the bride for whom it was destined. The wreath was part of a bridal garniture, which com-

prised a garland for the skirt, and a bouquet to be worn quite to the left, rather than the centre of the corsage.

A pretty novelty appeared, in the wreaths intended for the six bridesmaids. They were each of the simplest flowers, lightly mounted with grass in bloom, and each wreath a different flower. Buttercups, wild roses, the downy white tops of the dandelions, with blades of grass spangled with dew, violets, and Guelder roses, made up this novel and charming set of decorations for one of the most fashionable weddings that the daily prints have chronicled this "season of flowers."

Of Mme. Tilman's bonnets, we may say that in shape as well as style, they are entirely different from those of any other house. The general effect as to shape is as though the front of the brim drooped beneath the rich trimming of lace, *crêpe*, and flowers which is placed upon it. The charm of simplicity as well as novelty and richness, belonged to all that came under our review. We mention a few of them. One was of white *crin*, with a garniture on the brim, of rich French moss, on which a butterfly was most gracefully posed. The inside trimming was of the moss and clusters of rose-buds; the cap was of pink *crêpe*, laid in folds. Another of white *crêpe* had a cordon of violets of three shades, bordering the front, and drooping over the forehead, forming a complete Marie Stuart.

Nor must we pass the most stylish of all, made so by the straw edging of its black velvet bands, the delicacy of its trailing lace ornaments, ending in a cluster of black ox-heart cherries and shining ivy leaves.

For a general guidance, we might say that lace, rich plain ribbon of delicate shades, or black combined with high colors, *crêpe*, a profusion of lovely flowers and butterflies, are the materials chiefly used in the decoration of summer straws.

We are also indebted to the same lady, whose address is 148 east Ninth Street, New York, for some new styles of round hats. The Francis I., looped up at the right by bands of black velvet, edged with straw, and decorated with field flowers and grass, drooping like a plume at the back of the hat, is decidedly the most *piquant*. The Andalusians, high sloping crowns trimmed with feathers, flowers, lace scarfs, and humming-birds, will also be very popular. A novelty to us, though long known in Paris, has just been introduced for the opera. It is a round hat of illusion, the crown laid in folds, and the brim a mass of puffings. A silk scarf is tied at the back of the hat, and a cluster of moss rose-buds, among which nestles a charming crested humming-bird, is placed directly in front.

In this connection, we would commend the tasteful selection of Mr. Myers, 303 Canal Street (Reynold's Bazaar), for children. He has introduced the humming-birds, of which we have before spoken, among the pretty flowers with which the hats are ornamented. He has also an excellent array of natural ostrich plumes, more serviceable than pure white ones for little people. The styles are varied and becoming, and the combinations tasteful.

We have been busily engaged in gleanings all the information we could respecting new dresses. Fancy is always creating a thousand novelties or new and charming arrangements of old materials.

Fluted ruffles are much in favor for every kind of material. It is true, ruffles are old, but what trimming is more becoming? and the present season they are arranged with other trimmings, which greatly increases their style.



Alpaca of all shades is universally adopted, made with wraps of the same, most of them being talmas, though one of our distinguished *modestes* is making only short tight-fitting sacks for the robes *en suite*.

Strolling through the salons of Mme. Penchon, of Bleecker Street, we saw the richest and most extravagant assortment of dresses we have yet beheld. At no previous season do we recollect having seen such a collection of elegant dresses, not of expensive materials, but so elaborately trimmed that, for *barèges* and grenadines, prices ranged from \$50 to \$100.

For elegant full dress, suitable for matrons, were rich black silks, trimmed in every variety of style with white silk, in bands or flounces, covered by black French lace, price \$200. The skirts and sleeves alone of the dresses were made, the waist being arranged to suit the purchaser. The sleeves were all shaped from the elbow, and trimmed to correspond with the skirt.

A cuir-colored *barège*, figured with black, was trimmed with one fluted ruffle four inches deep; and heading this was a band of rich French lace of a new style, bordered on each edge like a *barbe*. Another dress of the same color was somewhat similar, only heavy bands of the lace three inches wide, bordered on each side with a fluting of the material down each side.

Many of the dresses were trimmed with silk, cut out in various devices, and stitched on; for instance, rings of silk or velvet linked, scrolls, triangles, and other styles. A buff alpaca was cut in deep scallops, and trimmed with six rows of black and white braid; from under this came a fluted ruffle, which formed the edge of the skirt. The dresses were all faced half a yard deep with a white corded material.

A black ground Foulard, figured with colors, was trimmed with linked rings of various-colored silks, forming a charming bordering. This robe was made postillion waist, with the swallow-tailed jockey at the back. Zouaves are rather shorter than last season, just reaching the waist. The gray and cuir alpacas were either trimmed with silk, or braid of the same shade, or else with black velvet. We noticed a gray, with a plain upright Grecian of black velvet, through which ran a straight band of velvet, and at the distance of every half yard, the pattern formed a pyramid.

Bands of narrow ribbon, graduated from the sides of each breadth to the centre, formed a very pretty trimming. We must not omit a charming dress, suitable for a young lady. This was of white *barège*, spotted with tiny blue dots. On the edge of the skirt was a fluted ruffle, simply hemmed, then bands of blue ribbon, sewed on bias, and just reaching a second ruffle. Then another bordering of ribbons, sewed on the reverse way, and above this was another fluted ruffle, extending up the front *en tunique*. The space between the tunic ruffles in front being filled in with ribbons, pointed in the centre.

The wraps were very full talmas, bias at the back, with a seam down the centre. Many of the black ones being trimmed with velvet and steel buttons, chenille fringe, lace, and flutings. Those of the same material as the dress were trimmed to correspond. *Barèges* and grenadines are also made with scraps of the same.

The styles this season are so various that we can but touch on them, feeling that the pen is feeble, and the artist's pencil can best describe some of them. We, therefore, refer our readers to our wood-cuts for some of Stewart's new robes, hoping in our next number to give still others.

Braiding is still in vogue, and for that purpose, we have the tiniest of all velvets in all colors, which braid charmingly.

Most of the new robes are stamped to imitate braiding; some *en tablier*, others as a bordering round the skirt. Delicate percales of neutral tints of this style form charming morning robes, and, *en passant*, we may remark, that all the morning robes have the skirts closed.

Wool taffetas, alpacas, and other goods are to be had in this robe style, also *barèges*; but in the latter, the pattern is varied, having rich leaves and palms thrown carelessly though the graceful braiding pattern. Other *barèges* are chain-stitched in various designs, and have shawls embroidered to match.

The Foulards this year are particularly rich, resembling heavy silks, both in style and price. They are bordered the same as the other goods, but the designs are richer and more artistic. Then there are the beautiful twisted silk grenadines, white grounds, with the daintiest little colored sprigs, or black grounds, figured with the most gorgeous colors.

Among the pretty little accessories to the toilet are the colored cravats, or scarfs for ladies, made of a netted silk, double and finished with tassels. These are carelessly knotted round the throat, or passed under the collar.

The Religious sleeve is now the rage. It is an under-sleeve with a deep wristband, about five inches deep, turned down, and sufficiently large to pass the hand through easily. In some cases the ends are rounded, and in others the cuff is sewed to the edge. Collars are larger, made with deep points in front. This style is called the Shakespeare, the cuffs to correspond are very deep, and fastened with four gold buttons. We have noticed linen cuffs made with a very deep point on top, others straight on top, with long, pointed ends.

The display of parasols this season is very good. The most elegant being of *moiré*, trimmed with marabout feathers, or lace, or else lively shades of mauve, pink, or green taffetas, with Brussels or *point appliqué* coverings. More simple styles are dotted with pearl, jet, or steel beads, or have a fanciful bordering formed of beads. Others are of a light, or white silk, lined with colors, and chain-stitched in a pattern of the same color as the lining. In these the handles are either ivory or gilt, but in the more expensive styles, the handles are perfect gems of art, being richly carved out of coral or pearl.

Here perhaps we ought to stop; but when once we begin to gossip with our readers, we find it difficult to leave off. And we cannot help a passing allusion (although it belongs more appropriately to another part of our Chat) to what is probably the most superb dress, which will be seen during this year, at least in the great world of fashion on either side of the water. We speak of the Brussels lace dress which was one of the bridal gifts to "Denmark's fair daughter." It was, indeed, a royal gift, worthy of the royal donor, the King of the Belgians. The designs of the lace, we are informed, are splendid groups of roses, fuchsias, forget-me-nots, etc. The ground work is filled in with small English crowns, with the initial letter of the Princess Alexandra embroidered beneath them. In portions of the composition the style of the Fifteenth Century is revived, and houses in an oval frame and a bird defending its nest of eggs from the attack of a serpent, are represented in a style which is half Chinese.

FASHION.

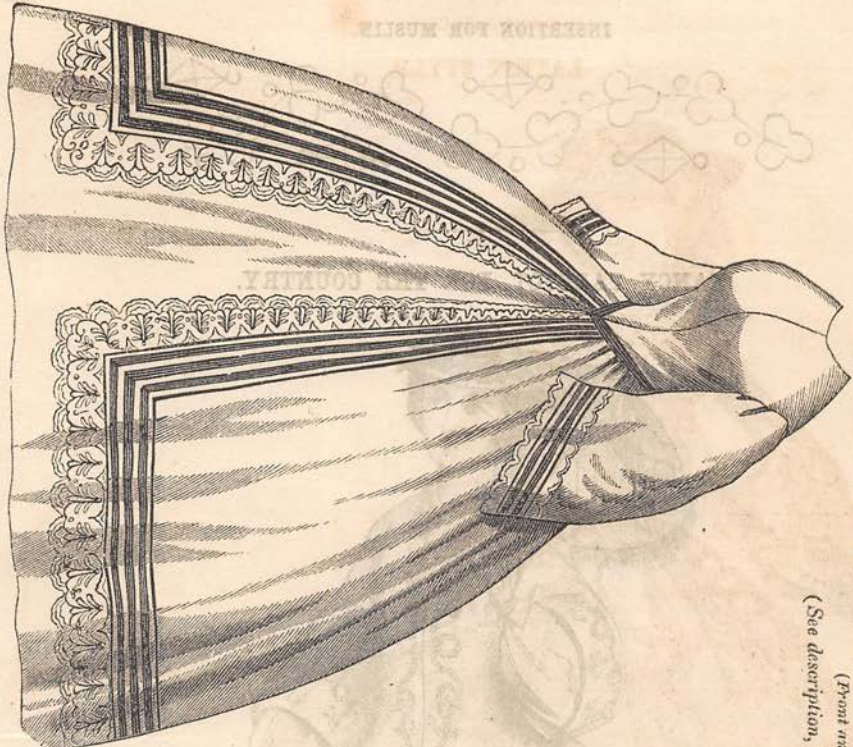


## LATEST STYLE.



Dress of white grenadine, with bouquets of gay flowers thrown over it. A fluted flounce of sea-green silk is on the edge of the skirt. The tablier and corsage trimmings are also of green silk. White straw hat, trimmed with a black lace scarf and a bunch of wild flowers.





Presented to Godey's Lady's Book, for publication by Messrs. A. T. STEVART & Co. of New York.

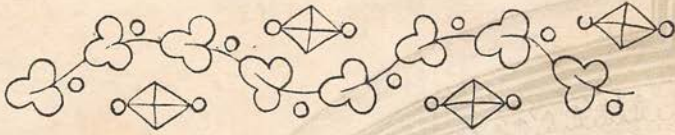
**ORGANDIE DRESS.**

(See description, Fashion department.)  
(Front and Back views.)





INSERTION FOR MUSLIN.



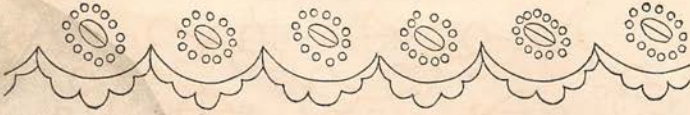
FANCY PALETOT, FOR THE COUNTRY.



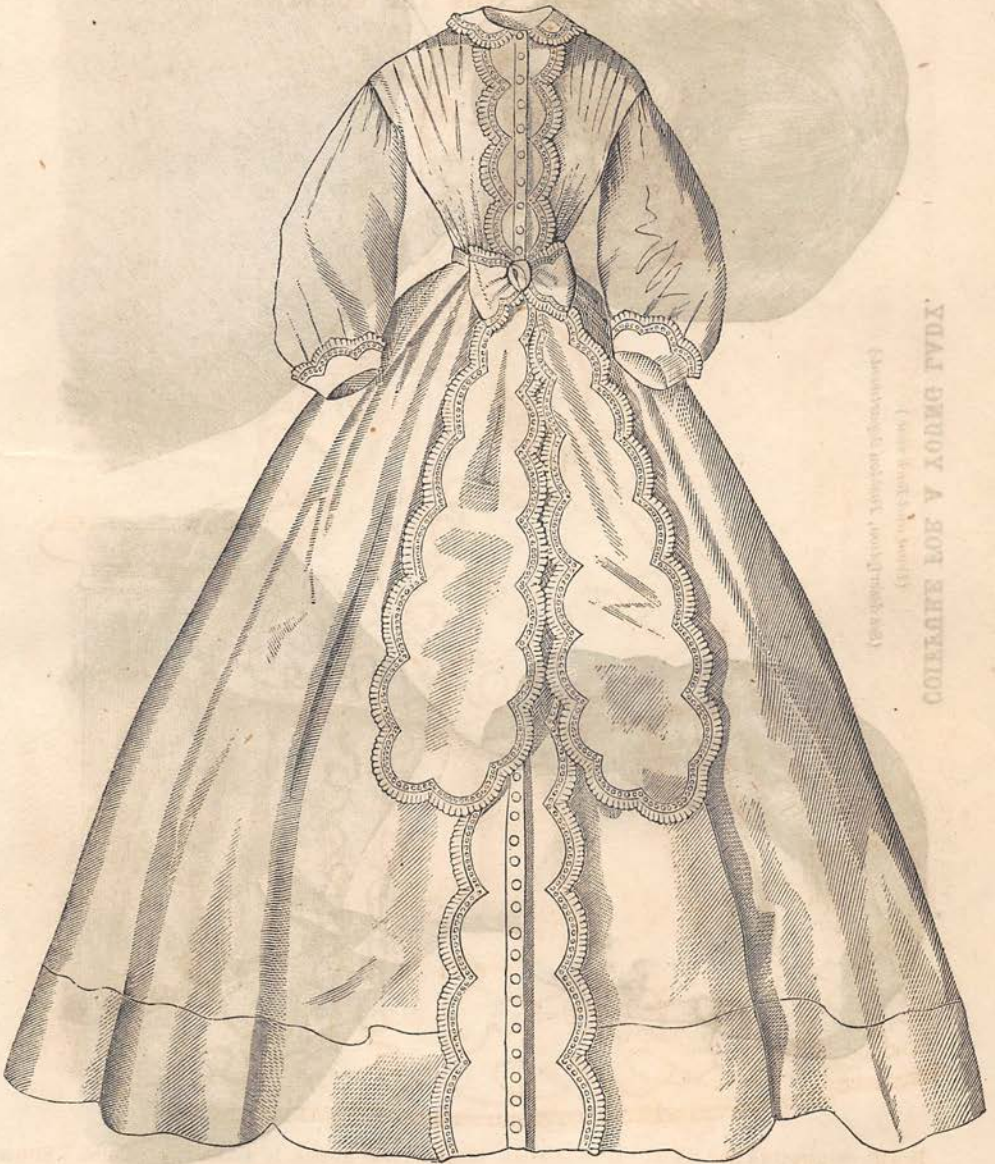
It will require two and a half yards of cloth, or five yards of silk to make this paletot. Either mohair or silk braid can be used for the braiding. The two braids which form the cable should be worked at the same time, so that they may be turned over and under alternately each link. The outline only of the anchors should be braided, the inner part being formed of velvet or cloth.



EMBROIDERY.



MORNING ROBE.



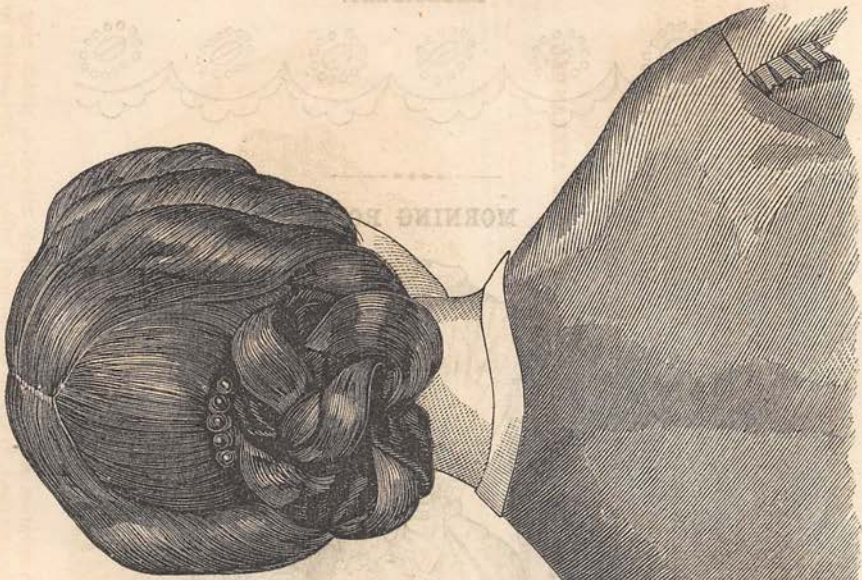
Copyright, 1880, by J. & W. Young & Co. (New York, N. Y.)  
COLLEGE LOE V. YOUNG PVDA

Trimmed down the front with a graduated piece, scalloped on each edge, and finished with a row of insertion and magic ruffling, neatly fluted. The sleeves and sash are trimmed in the same style.



**COIFFURE FOR A YOUNG LADY.**

*(Front and Back view.)*  
*(See description, Fashion department.)*



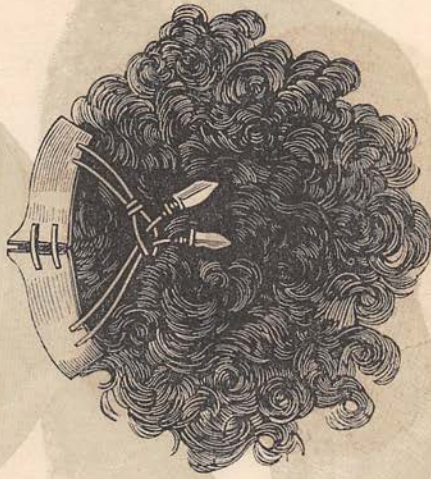
Trimmed down the front with a graduated pleat scalloped on each edge and finished with a row of insertion and made cutting neatly fitted. The sleeves and cash are trimmed in the same style.



## COIFFURE ALEXANDRA.

The hair is cut short in the front, and curled, the little curls being arranged over frizettes to give the coiffure the shape indicated in the illustration. The rest of the hair is parted down the centre, tied on each side behind the ear, and then arranged in as many curls as it is possible so to do. Single roses and leaves are dotted here and there among the curls in front, and an ornamental comb, with a flower on each side, finishes the headdress behind.

COMB WITH HAIR ATTACHED, FOR COIFFURE ALEXANDRA.



This small illustration shows the comb with hair attached, which may be purchased, ready arranged, to match the natural hair. This has merely to be stuck in the small knot behind, and the back of the hair is dressed in less than a minute.





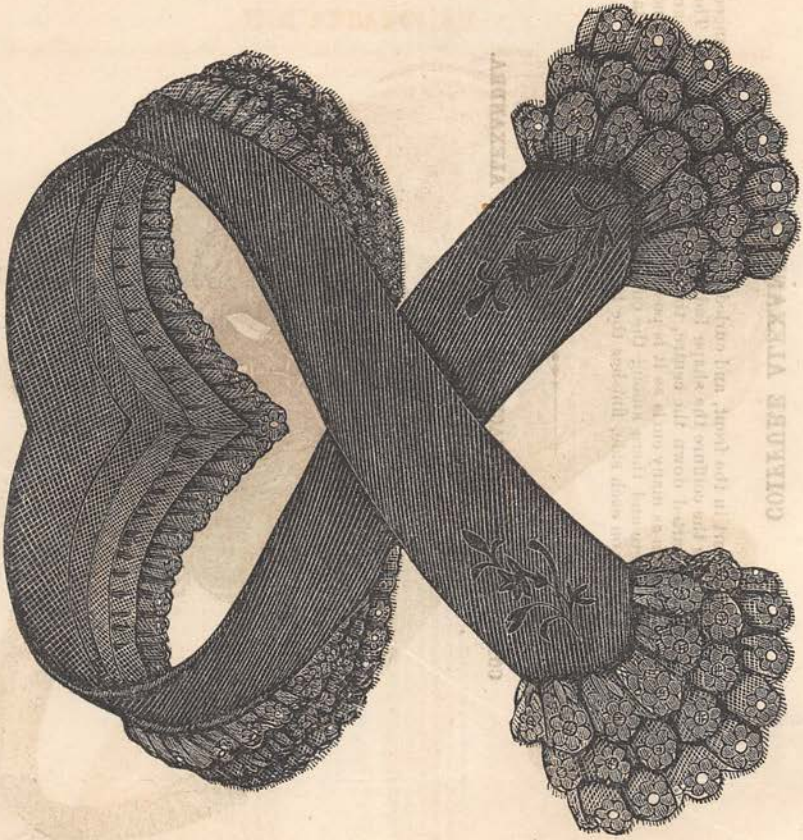
**HEADRESS.**

(See description, Fashion department.)



**THE MARIA THERESA CRAVAT.**

(See description, Fashion department.)





FANCY COIFFURES.—(See description, Fashion department.)

Fig. 1.



Fig. 2.





### THE ANDALUSIAN.

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



Among the pardessus of the season we think none surpass the beauty of this charming variety; the *gilet* gives a dash of piquancy that adds greatly to its attraction. The stuff of which it is made is taffeta, with drop buttons falling from macarons, and adorned with the universally popular braid-wrought embroidery.



# NOVELTIES FOR JULY.

LATEST STYLE OF HEADDRESSES, MANTLE, CAPS, ETC.

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.



Fig. 6.



Fig. 7.



Figs. 1 and 2 are the back and front views of the same coiffure. The hair is *crêpe*, rolled, and dressed with feathers and flowers.

Fig. 3.—Marie Antoinette coiffure.

Fig. 4.—Very simple coiffure for a young lady.

Fig. 5.—Coiffure arranged in looped bands in front and a waterfall at the back.

Fig. 6.—Hair dressed in front with a succession of puffs and a ringlet behind each ear. A coronet tuft of flowers is placed between the puffs, and the hair is dressed in a double bow at the back.

Fig. 7.—The hair is in a double roll in front, with a curl falling behind each ear. The back



Fig. 8.



Fig. 8.—Summer mantle, made of white *barège*, and trimmed with bands of very narrow black velvet.

Fig. 9.



back hair is tightly rolled and formed in a scroll, and kept in place by two fancy pins.

Fig. 10.



Fig. 9.—Fancy dinner-cap, made of figured illusion, *point appliqué* lace, and violet ribbons.



Fig. 10.—Apron for a little girl from five to seven years of age.

Fig. 11.



Fig. 11.—Night-dress for a young child.

Fig. 12.

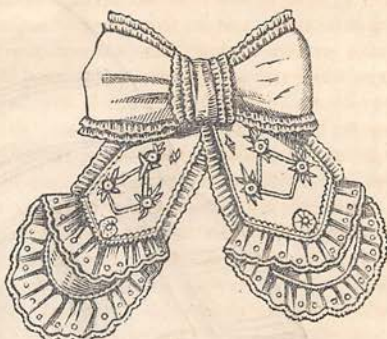


Fig. 12.—White muslin bow, trimmed with fluted ruffles.

### LITTLE GIRL'S CROCHET UNDER PETTICOAT.



*Materials.*—Half pound of white double Berlin wool; half ounce of scarlet ditto; a long crochet needle.

A NICE warm petticoat of this description is indeed a comfortable garment for little girls to wear *under* their crinolines, over the usual flannel petticoat, and mothers will do well to employ their leisure time in making a little article like this for their children, to protect, in a slight degree, their little legs from exposure to cold. The stitch that it may be done

in may be left, to a certain extent, to the taste of the worker; but we will give the full description of the petticoat from which our illustration was made, which was very pretty and comfortable-looking. For a child from six to seven years of age, the garment should be one and a half yards wide and thirteen inches long. The ground-work is in *Gobelin* stitch, and the borders, of which there are three, are in *Wave* stitch. Descriptions of these two stitches have



wedding-ring a ring given to her by a single young man, "an acquaintance of three years' standing," we should consider it not only "very improper," but positively disreputable.

S. A.—You should receive good advice in a meeker and more amiable spirit. You asked, and we gave our opinion.

## Chemistry for the Young.

### LESSON XXIII.—(Continued.)

567. Add now to the silver a piece of lead about thrice its own dimensions; fuse both together. This silver we will now proceed to extract from the lead, by a process actually followed in practice, and termed *cupellation*. We shall, however, vary a few of the details, the better to suit our purpose.

568. Put into a clear fire—a bone. Burn it to perfect whiteness, and powder the result. Damp it with a little water, ram it very hard into a common brass thimble, smooth the surface level with the thimble's



edge, then let it become perfectly dry in an oven, or other hot place; when perfectly dry, scoop out a small cavity on the surface, and fix the thimble tightly into a hole cut in a slip of wood, which may serve for a handle.

569. Put the alloy of lead and silver into the cavity thus formed, and direct down upon it the hottest part of the blowpipe flame.

570. For this experiment, a spirit-lamp flame probably will be superior to any other. After having continued the fusion for ten or fifteen minutes, all the lead will have become converted into oxide, and the fused oxide will be absorbed into the bone earth, as a sponge. In practice this operation is conducted on a little crucible formed of bone earth, and termed a *cupel*; the latter being heated in a little oven called a *muffle*, furnished with slits in its side to admit the passage of a current of atmospheric air. This muffle is let into the side of a furnace.



571. Had the alloy been one of silver, lead and gold, then the silver and gold would have remained unoxidized and combined. Had it been one of silver, lead, gold and platinum, still only the lead would have been removed. Therefore, silver, gold, and platinum are termed noble metals. Not only is fused lead oxide absorbed by bone earth, but in being absorbed is able to carry small portions of other oxides with it. Hence the operation of cupelling is had recourse to generally for separating the noble metals from the ignoble metals. The noble metals can only be separated from each other by the moist process.

572. In order to apply the process of cupellation, the substance operated on must be in the condition of alloy; that is to say, in the condition of one calcigenous metal united with one or more others. Thus, for instance, common argentiferous galena or sulphuret of lead and silver is not in a condition proper for being cupelled, until all the sulphur has been driven off by the process technically called *roasting*, which consists in exposing the substance to the combined influence of heat and atmospheric air for a considerable period.

## 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.*

The Publisher of the Lady's Book has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the Lady's Book, the Fashion editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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.*—Dress of white grenadine *barège*, spotted with purple. One deep fluted flounce is on the edge of the skirt. Over this is a narrow fluted ruffle and a rose quilling of purple silk. The corsage is low, in order that it may be worn with a lace, or muslin guimpe. It is made high in the neck by a fichu of the grenadine *barège*, trimmed to match the skirt. The sleeves are made with a cap, which forms a short sleeve if desired. The long sleeves reach nearly to the elbow, and are finished with one deep fluted ruffle. The sash is of broad purple ribbon. The hat is of Leghorn, caught up on the right side, and drooping very low at the back. The trimming is a wreath of myrtle with blossoms.

*Fig. 2.*—Mauve grenadine dress, trimmed with two bands of white silk covered by French lace. The corsage is low, and trimmed with a band of lace. A pointed fichu, crossing slightly in front, is trimmed with a fluted ruffle and insertions of black lace over white silk. Straw hat, edged with a fall of black lace, and trimmed with a lace scarf and a tuft of deep red roses.

*Fig. 3.*—Boy's costume of buff *piqué*, braided with black. The skirt is laid in heavy box plaits, and a braided sash is fastened at the left side. The waist is a Zouave, worn over a very full white Garibaldi shirt.

*Fig. 4.*—Dress of white *barège*, trimmed with five narrow bias ruffles, edged with black velvet and black



lace. The corsage is plain, and trimmed to correspond with the skirt. A short pelerine of the *barège* crosses in front, and forms a sash at the back. The coiffure is one of the most approved styles.

*Fig. 5.*—Dress of striped pine-apple fibre, made with fluted ruffles on the edge of the skirt, and up the front in the tablier style. The scarf is of the same material as the dress, and perfectly plain. The hair is arranged in *crêpé* bands in front, and caught up in a waterfall at the back.

*Fig. 6.*—Misses dress, of a very thin pink Mozambique. The skirt is trimmed with four ruffles bound with silk. The corsage is square, and worn with a guimpe. A wide sash of pink ribbon is tied at the back.

#### ORGANDIE DRESS.

From A. T. Stewart's Establishment, corner of Broadway and Tenth St., New York.

(See engravings, page 17.)

BACK and front view of an organdie dress. It is a clear white ground, dotted with purple. The bands bordering the skirt, and extending up the front, are of purple, and the design below the bands is to represent black lace, which it does admirably. The sash is also of organdie, stamped with the same design which ornaments the skirt.

#### COIFFURE FOR A YOUNG LADY.

(See engravings, page 20.)

THE front hair is in three heavy curls, arranged to look like rolls, and kept in place by small combs. The back hair is tied very low on the neck, and the comb stuck in. The hair being made very smooth, has a fancy colored ribbon trimmed loosely round it, and then looped up to the right and left as represented in our plate.

#### HEADRESS.

(See engraving, page 22.)

HAIR turned off the face, and both back and front arranged very loosely over frizettes. The wreath is composed of large pink roses, with their buds and foliage, also fancy grasses.

#### THE MARIA THERESA CRAVAT.

(See engraving, page 22.)

SILK or velvet may be used for this cravat. The ends are embroidered in silk and beads, which should be worked before the cravat is lined. It measures thirty-one inches from end to end, and each end at the widest part is four and three-quarter inches, which is folded in to the width of two inches. The ends are trimmed with three rows of lace, as well as round the neck. In the trimming round the neck a piece of net should be cut, which should be trimmed with lace before it is attached to the cravat. Four yards of lace are required for trimming.

#### FANCY COIFFURES.

(See engraving, page 23.)

*Fig. 1.*—A fancy coiffure, made of ruby velvet, gold cord, and a white plume. The small cut refers to the coiffure without the plume. This is one of the most desirable styles.

*Fig. 2.*—Butterfly coiffure, suitable for a young lady. It is for the back of the head, and made of black velvet and gold cord.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR JULY.

WE think we cannot chat this month upon a more interesting subject than riding habits.

Riding, we are glad to see, has increased in favor all over the land. A fine horse is at all times a pleasant sight; but the finest horse never looks so well in our eyes, as when he proudly bears a fair lady, with her flowing skirt. The Empress of the French, besides being the most beautiful woman, is the most admirable rider in her dominions. She sets the fashion for all the world. If it be to her influence that we owe the fashion of riding on horseback, she has rendered our ladies an excellent service.

Fashion has changed very little, in the way of riding habits. All seem to agree that it is rather a conspicuous position for a lady, and consequently her dress should be plain, at least in the city. At a fashionable watering-place, fancy may be allowed more liberty.

The main points are, that the habit should fit well, and the skirt be long and ample. But bear in mind, dear readers, that there is such a thing as a "*juste milieu*." If the skirt be too long the fair lady's life is in danger, and if it be too wide the horse will be covered with a mountain of dress. The only rule we can give is, that the skirt must be just long and wide enough to hang gracefully.

Few under skirts should be worn. One is ample. Indeed, skirts are generally ignored, and pantaloons, the color of the habit, are now donned.

Though a cloth habit may be found uncomfortably warm on starting, still it is so difficult to provide for both heat and cold, that, as a sanitary precaution, we would advise a rather thick habit. For the city, we admire a dark habit, say black, blue, green, or gray, made with a deep jockey at the back, buttoned in front up to the throat, with tight, or elbow sleeves almost tight. With this should be worn linen collar and cuffs. The Byron is a pretty style. The tie can be of white muslin, or of bright ribbon, either of which, however, must be without streamers to fly about. The hair should be done up closely in a net. The invisible is the best style.

In New York, the steeple hat is much worn, and when the lady is short, and has a well shaped head, it is becoming. But the steeple hat, besides being very warm, does not soften or conceal defects, and we would rather substitute for it the Andalusian, Francis 1st, Henry 3d, or some other fancy style, to be found at Genin's on Broadway. The best style of veil is the Loup or Mask veil, which we described in our January Chat.

At the watering-places we see habits of every variety. There are alpacas and merinos of every shade, trimmed fancifully with silk, velvet, and braid; also gray, buff, white *piqués* made up in the most varied styles.

With these fancy costumes, of course the hat should correspond. The most stylish of the season is of white felt, with rather high crown, and trimmed with a black lace scarf tied at the back. The contrast between the white felt and black lace is striking and beautiful.

A handsome whip and well fitting gauntlets complete the equipment of our equestrienne, and so we leave her.

Mme. Demorest has just brought out some entirely new styles for thin dresses. One dress, the Walewski, named after the countess of that name, has three bands of silk or ribbon, sewed on in points, or herring-bone. The lower band extends from the edge of the skirt to the top of hem, the under part of the hem being cut out



between the points, which gives a light and novel effect. The same trimming extends up the front and trims the waist and sleeves. A scarf mantle of new and graceful form accompanies this dress. The *Sonorita*—called so, we suppose, from its Spanish appearance—has three ruffles, headed by thick ruchings of silk and caught up in festoons by black lace rosettes. The same style of trimming is on the front of the skirt, the corsage, and sleeves.

Skirts are still plaited, the prettiest style being one large and three small plaits.

The newest body has a jockey half a yard deep, formed of three box plaits, each plait being pointed at the end.

For misses, Mme. Demorest is tucking the skirts, and binding each tuck (which is only one inch wide) with a tiny ribbon or velvet.

Nor have the juveniles been forgotten. From the host of pretty things, we select two for description. One, a dress for a little boy, consists of a white *piqué* skirt elegantly braided, and laid in heavy box plaits. To this is attached shoulder braces, connected both back and front by three bands, all beautifully braided. This is worn over a tucked white waist or shirt.

For a little girl, there is a dress open on each side of the skirt, and the space filled in with an elegantly tucked and braided side stripe. The dress skirt being trimmed all round and up the sides with a fluted ribbon. The corsage is merely side bodies and shoulder straps, sloped down to the waist both back and front, and trimmed with a ruching. This is worn over a muslin waist or *gütmpe*. The name of this waist is not taken, as some suppose, from the *Sally Gamp* of Dickens' story. There are many other beautiful styles, which we have not space to describe.

We think mothers could not do better than to visit this establishment, where every article of clothing for infant, child, miss, or lady can be had in paper, the exact counterpart of the original. To amateur dress-makers, these patterns are of valuable assistance, and there is no excuse for them if they do not have pretty sleeves, when there are so many pretty and, at the same time, simple patterns to be had.

Trimmings for dresses are now of so varied a character, that it is almost impossible to enumerate them. Among them, however, are elegant gimp sets, made expressly for each dress, chenille fringes from two inches to one-half yard in width, and lastly, leather trimmings. This seems at first blush a harsh material for a trimming. When we first saw the plain bands, studded with gilt and steel knobs, it was so much in the trunk style that we were ready to consign leather to oblivion. We have lately, however, had reason to change our opinion respecting leather trimming, since we have seen them on some recently imported French mantles. The leather is pressed to resemble elegant gimps and gimp ornaments. Buttons are also ornamented to match, and the contrast between the leather and the black silk is charming. We can positively say that leather is the prettiest trimming of the season. Not only does it assert its claim to novelty, but also to elegance. Cuir-colored silk is also much used in the trimming of mantles, and with good effect.

The weather has now become so warm that light mantles entirely supersede the silk ones. At Brodie's besides the usual variety of lace of every style, shape, and price, are the pretty white *barège* wraps, always fashionable, of which one never tires, and so cool and

pretty for summer. There are talmas, without arm-holes, trimmed with deep ruffles headed by ruchings, velvets, or braids, and finished at the neck by a very all ruching of the *barège*. Then the gracefully scarf shape, trimmed also with fluted ruffles and ruchings.

A *pardessus* of lace, with an application of ribbon, covered with lace, makes a light and pretty wrap. Grenadines and *barège Anglais* are also made up in the most graceful forms, and will be found a most convenient wrap for the summer season.

Aprons are being introduced for home wear, made generally of black silk, or *moiré*, trimmed with black velvet, black and white braid, fluted ruffles, steel buttons, or leather trimming. In the August number we shall give two very good illustrations of this pretty little article of dress.

The revival of hair powder has not been a success, though to some faces the *white* powder is decidedly becoming. But rest content there, dear ladies, and do not venture on the violet, blue, or green powders you see in the *coiffeurs'* windows. This, however, may be a useless precaution, for we think few of our belles would willingly appear with purple or blue heads. Red, in our eyes, would be decidedly preferable.

Velvet necklaces are among the pretty novelties. They are a yard and a quarter long, and half an inch wide, and are ornamented with pendants, which surround the throat, the velvet being tied in a bow behind.

The white clerical looking tie is still worn.

Sashes made of black foundation lace, and covered with rows of lace and ribbon, and ornamented with beads, are very fashionable, also very expensive, when purchased, though they may be made very prettily at home at a trifling expense.

Not only are children wearing the little Red Riding-hoods, but Mrs. Ellis is also making them up for young ladies. They are trimmed in various ways, some with swan's-down, which is rapidly gaining favor.

Another pretty wrap, to be made of scarlet material, is a very full circle, with pointed hood. The end of the circle, which is finished with a tassel, should be thrown over the left shoulder. When a lady has sufficient style to wear this gracefully, it is a most charming drapery. But few, we are sorry to say, can do it.

Mrs. Ellis is making up some new styles of bodies; some of them with square jockeys and square ends in front. In others, the jockeys and ends are rounded. The thin waists are made without a shoulder seam. The Pompadour or square waist has been revived, and is much in favor.

Some of the prettiest braided dresses we have seen are from this establishment. One was an *ashes of roses* alpaca, braided very richly both on the body and skirt with a brown serpentine braid. The sleeves were a novelty. They were buttoned from the shoulder to the wrist, and when closed, made a plain, but pretty sleeve; but when unbuttoned part of the way, and the white sleeve pulled through, it was quite a dressy affair. A talma, richly braided, accompanied this dress. Linked rings of ribbon, silk, or velvet, arranged in different ways on the skirt, is one of the newest styles.

The most simple styles, suitable for misses, are three fluted ruffles, separated by three tucks or bands of ribbon, or else three tiny ruffles just at the edge of the dress.

No two dresses are made alike, and it is impossible for us to describe all the fanciful creations we have seen from the work-room of Mrs. Ellis. FASHION.



LATEST STYLE.



Presented to Godey's Lady's Book for publication by Messrs. A. T. STEWART & Co., of New York.



LATEST STYLE.



Presented to Godey's Lady's Book for publication by Messrs. A. T. STEWART & Co., of New York.



**SUMMER WRAP.**



Made of white worsted lace, lined with violet silk. Chip bonnet, with violet velvet cape, and trimmed with white feathers.



SPANISH MANTILLA

SUMMER TALMA.



Made of white worsted lace, lined with lavender silk. Rice straw bonnet, trimmed with white lace and lavender-colored feathers.



# SPANISH MANTILLA.

(Front view.)



This is in fact a fichu, with long ends tied at the back. A capuchon is attached to cover the head, over which is a half handkerchief, bordered with a full black lace ruching, having a bunch



SPANISH MANTILLA.

(Back view.)



of carnations on the right side. The mantle is made of figured black lace, and trimmed with rows of black velvet, and a handsome thread lace.



## THE TOLEDO.

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



This style, equally adapted to silks, in which it is charming, represents here a light summer fabric, suited to the heats of August. It is a mantilla shape, with fluted trimming.

We scarcely need observe that at this season the several styles of laces are emphatically "the mode." Among them the black lama lace shawls, single or double, are immense favorites.



LATEST PARISIAN STYLES OF HEADRESSES, ETC.

(See description, Fashion department.)

1



2



3



4



5



6





## NOVELTIES FOR AUGUST.

CHEMISETTE, WAIST, SLEEVES, CAP, COIFFURE, ETC.

Fig. 1.

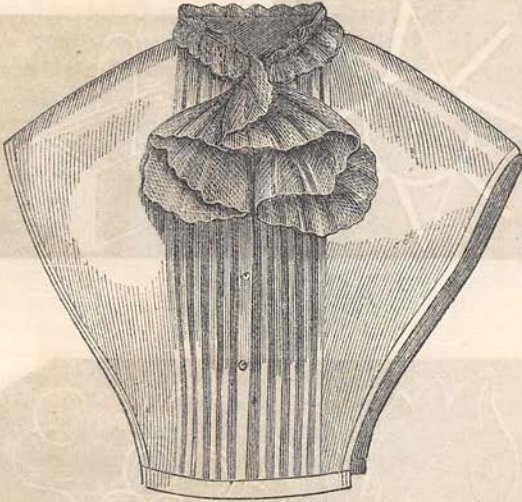


Fig. 3.



Fig. 2.



Fig. 4.

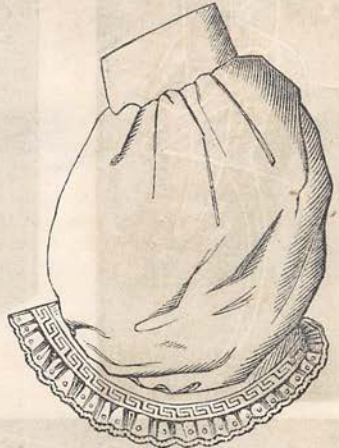


Fig. 1.—New style of chemisette, trimmed with deep lace.

Fig. 2.—Waist made of black lace; the upper part plain, and the lower part trimmed with puffs of the lace, with black velvet between. The sleeves are trimmed to match.

Fig. 3.—Fancy muslin undersleeve, trimmed with a ruffle.

Fig. 4.—New style of muslin undersleeve open to the elbow, and trimmed with a handsome ruffle.

Fig. 5.—Full suit for a little boy, suitable for any material.

Fig. 6.—An infant's cap, formed of embroidery, and trimmed with Valenciennes lace and a very large cherry velvet rosette.



Fig. 5.



Fig. 7.



Fig. 7.—Coiffure composed of lavender velvet and black lace, and highly ornamented with roses and fancy grasses.

PATTERNS FROM MADAME DEMOREST'S  
ESTABLISHMENT,

No. 473 Broadway, New York.

*Burnside Habit.*—A new riding-habit, the jacket closely resembling a gentleman's cut-away coat; the skirt of the jacket is quite short; the sleeve, the plain tight-fitting coat style, with a turned-back cuff. This habit is

Fig. 6.

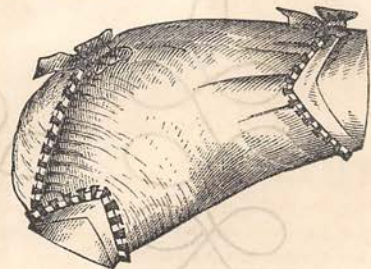


very pretty made in either blue or green cloth, the collar and cuffs being velvet, and when worn with the new buff or white vest, with a small neck-tie and puffed linen under-shirt,



with a small standing collar, is as stylish and perfect a costume as our lady equestrians can adopt.

The buttons may be either gold or velvet, to match the collar.



*The Leonora Sleeve.*—This sleeve is closed at the wrist, but cut open nearly up to the elbow,



so as to show the white undersleeve. It is shaped like the small bishop, only longer. It is then cut up at the back about half way, gathered on each side, and a trimming of ruffles, or ribbon laid on, finished with a bow at the top of the opening. The sleeve is also gathered at the seam, inside the arm; it has a cap cut in two points, trimmed like the opening at the back of the sleeve, and finished with a bow, and a small turned-back cuff, cut and trimmed like the cap.

*Misses' Street Sack.*—This pattern is sack shape, with a seam in the back. The front has a seam or small gore taken out, beginning at



the arm-size, and runs about half the length of the sack. This seam fits it slightly, and gives a better outline than when the usual fulness is

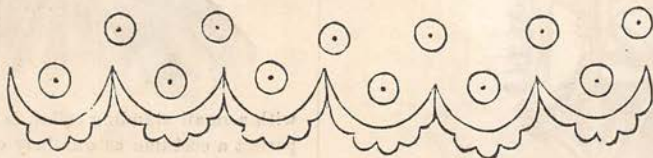
left in; requiring two and a half yards for a child of thirteen years.

*The Clerical Tie.*—This is one of the numerous variations of the popular tie, called "Clerical." It is made without a bow, merely two wide ends with a catch across, in which the

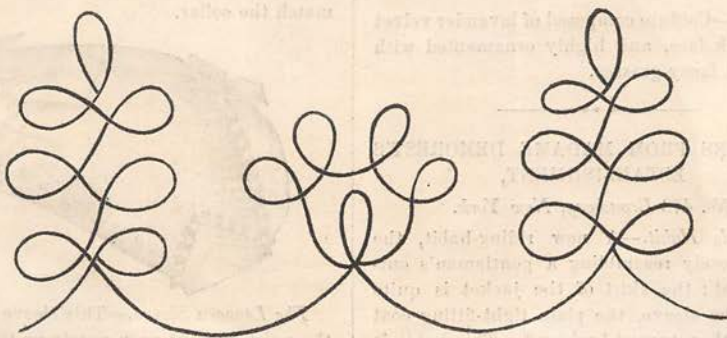


brooch is placed. It is composed of very fine muslin or bishop lawn edged, and trimmed with rows of Valenciennes lace; between each row of lace the muslin is delicately embroidered. The "Clerical" is also very pretty edged with lace, and having a handsome medallion in each end. Another kind, much worn, is made of fine muslin with large bows, the ends simply tucked, or tucked and insertion let in. Any of these styles are elegant and becoming, especially to a fair complexion. This tie is well suited to light silks and other fabrics.

EMBROIDERY.



BRAIDING PATTERN.





LATEST STYLES OF APRONS.

Fig. 1.



Fig. 1. *The Medori Apron.*—This apron has a small girdle bound with black velvet, with a white edge. Two rows of black and white

velvet are laid round the apron and the sash is heavily fringed.

Fig. 2. *The Alezandra.*—This apron is made

Fig. 2.





of black silk and trimmed with narrow pinked ruffles. A white braid is laid through the centre of the ruffle on the front of the apron, and the buttons are black, with white centres.

—♦♦♦—

### GENTLEMAN'S KNICKERBOCKER STOCKING—KNITTING.

*Materials.*—6 ounces of coarse Scotch yarn, gray or brown; 5 knitting needles, No. 16, Bell Gauge. This will make a very strong and thick stocking, but if wished finer, fingering yarn may be used instead.



THERE are but few articles which a lady has it in her power to work which prove really serviceable to a gentleman. For long pedestrian excursions, the Knickerbocker possesses great advantages over the ordinary long trousers; and as the time has now come for summer excursions,

we trust that the following simple directions will prove useful to those ladies who wish to provide the travellers with Knickerbocker stockings.

Commence on the top of the leg, cast on 31 stitches on each of four needles, in all 124 stitches. Keep the fifth needle to make it round.

*1st round.*—Knit 2 and purl 2 alternately; repeat all round. Work 41 rounds more the same.

*43d round.*—Purl the first stitch, knit the rest plain. Work 140 rounds plain, but purling the 1st stitch of every alternate round, which is to be continued to the end of the heel to form the seam; then to decrease the leg.

*184th round.*—Knit 1, knit 2 together, knit the rest plain to the last 2 stitches, then knit 1, slip 1, turn the slipped stitch over the knitted one, which will make the decrease stitches correspond with the other side of the seam.

Knit 4 rounds plain, still purling the seam stitch.

Repeat the last 5 rounds 18 times more, when it will be reduced to 86 stitches.

Knit 82 rounds plain as before.

Then to shape the heel, purl 1, knit 22, turn back so as to work on the last stitches; and for the

*1st row.*—Slip 1, purl 44, turn back.

*2d.*—Slip 1, knit 21, purl the seam, knit 22, turn back; these 45 stitches should all be on one needle, and the remaining 41 stitches are to be kept on two of the needles until required for the front. Repeat these 2 rows 29 times more.

*61st.*—Slip 1, purl the rest.

*62d.*—Slip 1, knit 19, knit 2 together, purl 1, slip 1, knit 1, turn over, knit 20.

Repeat the last 2 rows 3 times more, working one stitch less each time before decreasing; then slip 1, purl 18. Place the two needles together, so as to double the work, and with the 3d needle slip 1, then knit a stitch off each pin together, turn the slipped stitch over, knit a stitch off each pin together again, turn the 1st stitch over, and repeat until these stitches are cast off.

**THE INSTEP.**—Commence at the last stitch of the 41 left on the needle, and with the 3d needle raise 36 stitches from the selvage of the rows at the right side of the heel. Take another needle and raise 36 stitches from the left side of the selvage; and for the

*1st round.*—Knit the 41 stitches on the two needles, then on the stitches which were raised purl 1, knit 70, purl 1.



2d.—All plain.  
 3d.—Knit 41, purl 1, slip 1, knit 1, turn over, knit 66, knit 2 together, purl 1.

Repeat the last 2 rounds 13 times more, knitting 2 stitches less at the 66 stitches each time. Then work 63 rounds plain, purling the 2 seam stitches every alternate round.

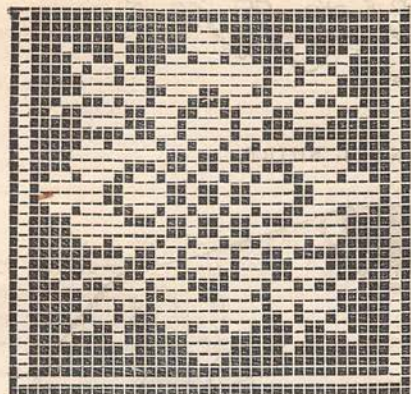
93d.—Knit 2 together, knit 37, slip 1, knit 1, turn over, purl 1, knit 2 together, knit 38, slip 1, knit 1, turn over, purl 1.

94th. All plain.

Repeat these 2 rounds 12 times more, knitting 2 stitches less between each of the decreases; then double the remaining stitches and cast them off the same as at the heel.

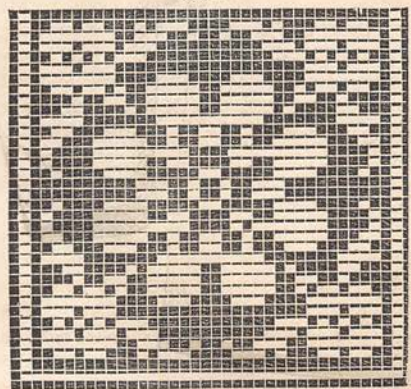
PATTERNS FOR NETTING OR CROCHET.

Fig. 1.



Figs. 1 and 2.—Serviettes suitable for fruit-baskets or small trays. Their effect will be

Fig. 2.



considerably improved if they are edged round with a broad net fringe.

A NEW MODE OF PAINTING IN OIL.

BY A CONTRIBUTOR.

Procure a stretcher the size of the engraving, allowing only so much of the margin to remain as will bring the frame to the edge of the picture when it is done. Procure also the finest and whitest canton flannel, and nail it to the stretcher with small tacks, closely and evenly, and as tight as possible, leaving the nap side up. Dissolve a few cents' worth white glue, when dissolved, put it into boiling water, and stir continually for a few moments. Have ready some clear starch, nicely prepared in cold water, and stir into the boiling glue. Take a flat bristle brush, and apply the preparation to the canton flannel evenly, moving the brush the way the nap lies, smoothly, until every part of the flannel is saturated. Lay the lithograph on a clean white cloth (after wetting it thoroughly in clean water), and lay another clean cloth upon it to absorb the superfluous moisture. Then let two persons take hold of the engraving, one person at each end, and lay it carefully and exactly, right side up, the wrong side next to the nap of the flannel. Take a soft clean cloth, and, commencing in the middle of the picture, rub lightly all over, until it is perfectly smooth, free from blisters and air-bubbles. Then with the brush, which must be fine and smooth, go over the picture with the same preparation, and set it away to dry.

After it is perfectly dry, give it one more coat, being cautious to have it perfectly dry at first. Allow not the least lump or roughness to exist in the glue. When the last coat is perfectly dry, commence to paint on the side prepared with the glue in the same manner as if it was a sketch drawn for oil painting by an artist, observing the lights and shades as they are found in the lithograph. Proceed in the same manner as in the oil painting, putting on as many coats as are desired (though two will generally be found sufficient), glazing, scumbling, and being especially careful and delicate in blending the tints. There will be no real necessity for so much labor: but each artist can follow his own plan. When the engraving is painted, let it dry perfectly before varnishing, which must be done with pure mastic varnish, laid on quite thin, or, if thick, diluted with spirits of turpentine.

The advantage in this style of painting is the saving of time and labor in sketching, also in the number of coats required. Landscapes are formed very nice in this way, and defy the

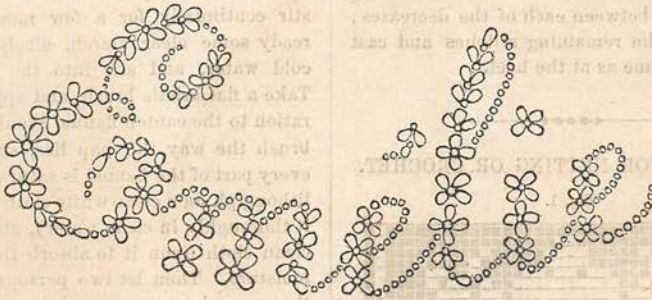


closest observer to discover that they are engravings. If well mounted and properly prepared, they will last as long as any other paintings. Let the frame touch the edge of the engraving, covering the margin, and receiving the stretcher also, as in oil painting.

The preparation of glue must be applied when moderately warm; not a lump, however

small, must be allowed either on the flannel or on the engraving. The colors can be chosen according to taste. Use the best tube oil paint and best brushes, a palette and knife. Thin a little with poppy oil, if necessary. Very small white objects need not be painted at all—the varnishing will give the effect. Commence painting at the top, and go from left to right.

NAME FOR MARKING.



GENTLEMAN'S FLANNEL SHIRT.



A new pattern, which will be found very convenient.



G. R. T.—The gentleman's family should, most certainly, be the *first* to call upon the lady who has accepted him as her husband. As the gentleman is generally supposed to woo the lady, the first advances, even in the most trifling matter, should be made by him and those belonging to him. We are rather surprised at the question.

S. L.—We cannot publish "the prices of patterns and everything we furnish." It would fill one number of the Book. Send a stamp with your inquiry, and the Fashion editor will answer.

Miss B. H.—We can't help it. It is no business of ours. Apply to the publishers of the work.

Miss R. M. O.—To our thinking, the very best mode of cooking a good potato is to boil it in its jacket and roast it before the fire.

## Chemistry for the Young.

### LESSON XXIII.—(Continued.)

573. Take an open glass tube, slightly bent at the end, thus—in the spirit-lamp flame, and drop into the bend a fragment of argentiferous galena, sulphuret of lead and silver. Expose the fragment to the heat of a spirit-lamp flame, holding the long bend of the tube highest, and remark the odor of sulphurous acid evolved from the long bend of the tube. This operation will give an idea of the process of roasting—had recourse to for the purpose of driving off sulphur and arsenic. It will also impress upon the mind a ready means of ascertaining, in the dry way, the presence of sulphur in the mineral containing it. This process of smelling through a tube, by the way, is a very excellent means of recognizing an odor, and frequently had recourse to by chemists. Had our object been that of merely roasting away sulphur, in the form of sulphurous acid gas, the process might have been more conveniently performed by means of an iron spoon and an open fire-place. Remember that the process of roasting is that by which sulphur is universally dissipated from minerals on the large scale, and in the dry way. Perhaps the student may like to know how sulphur-containing minerals are dealt with in the moist way. Either the sulphuret may be acted on by dilute and warm nitric acid, when the metal or metals (except tin, antimony, and bismuth) will be dissolved, leaving the sulphur, *as sulphur*, in which state it may be collected, dried, and weighed; or the mineral may be boiled with concentrated fuming nitric acid, until all the sulphur has been converted into sulphuric acid, at the expense of the nitric acid, from which it removes oxygen (302). Supposing the sulphuret acted upon to be *argentiferous galena*, the former method is preferable, because the sulphuric acid generated by the latter method, instead of remaining dissolved, in a condition to be precipitated by a barytic salt, as sulphate of baryta, and the amount of original sulphur calculated from the amount of resulting sulphuric acid; instead of this, the sulphuric acid, so soon as formed, would combine with oxide of lead, and be precipitated as sulphate of oxide of lead—a very insoluble salt. Nevertheless, this scheme of analysis also yields very accurate results, but it involves more calculations than the other.

574. *The Use of Fluxes.*—The term flux is derived

from *flu*, I flow; and is employed by chemists to indicate any substance which, being heated with another substance, increases the fusibility of the latter. For instance, when we exposed to a red heat the mixture of powdered flint (silica) and carbonate of soda, the carbonate acted as a flux. Without it, the silica would not have fused, even by the greatest heat of a blacksmith's forge; with it, fusion was accomplished most readily. The whole theory of smelting turns on the proper selection of a flux, which, for adoption on the large scale, must be not only efficacious but cheap. In the laboratory, where operations are prosecuted on a small scale, and the expense of fluxes is no object, we have a large choice of substances from which the metallurgist is debarred. In furnace operations, the only use of a flux is to impart fluidity; but when employed in connection with the blowpipe, fluxes are made to convey much information. We have already seen that glass is colored of various tints by means of different metals; thus, by gold it is tinged ruby red; by arsenic, iron, green (bottle-glass); and tin, opaque white, etc. Suppose, then, we, in the course of our blowpipe experiments on an unknown mineral, should succeed, by fusing it with a flux, in producing a glass whose color is referable to that corresponding with some known metal, is it not clear we should derive important information? The chief fluxes employed by chemists are: (1) carbonate of soda, (2) borax, (3) microcosmic salt (a phosphate of soda and ammonia), (4) nitre.

## 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.*

The Publisher of the Lady's Book has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the Lady's Book, the Fashion editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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.*—White French muslin dress, trimmed with six rows of muslin quilling. The corsage is low, and over it is worn a Marie Antoinette fichu, laid in plaits, and trimmed with flutings and worked ruffling. The fichu ties at the back, and has long embroidered ends, also trimmed with a quilling of muslin. The sleeves are puffed, and just wide enough to pass the hand through. The hair is *crêpé*, and arranged in a waterfall at the back.

*Fig. 2.*—A pink grenadine dress, trimmed with box-plaited ruffles of pink silk. The little corsage is of the same material as the dress, and worn over a white muslin *guimpe*.

*Fig. 3.*—Purple grenadine skirt, with black velvet girdle and bretelles. The *guimpe* is of French muslin, tucked and trimmed with quillings.

*Fig. 4.*—Ashes of roses silk, trimmed with rows of black lace, headed by bands of Magenta velvet. The corsage is made with a fancy bertha, and trimmed in the fan shape. The hair is *crêpé*, and parted at the left side, and arranged very low on the neck with a black lace barbe.

*Fig. 5.*—Lilac silk dinner-dress. The skirt is edged with a fluted flounce, headed by a rose quilling. It is trimmed *en coquilles*, formed of black velvet and white lace. This trimming is carried up to the waist, on the left side only. The corsage is trimmed with lace and velvet sewed on in the jacket form, and finishes at the back in long sash ends. The hat is of Leghorn, bound with black velvet, and trimmed with a scarlet and black feather.

*Fig. 6.*—Cuir-colored Paris grenadine, figured with black, and trimmed with five rows of box-plaited green silk. The corsage is low, and over it is worn a fancy fichu, with long sleeves, trimmed with green ribbon. Fine straw hat, trimmed with green ribbons and a fall of black lace.

## LATEST STYLE OF DRESSES.

From A. T. Stewart's Establishment, corner of Broadway and Tenth St., New York.

(See engravings, pages 118, 119.)

## FOULARD ROBE.

This novel robe is of foulard silk. It has the appearance of a skirt of mauve silk, with an over dress open in front, and rather short, showing the mauve in the front and on the edge of the skirt. The overdress is a white ground figured with black, and edged all round with a bordering resembling a rich black lace. The corsage is in the Pompadour style, trimmed with mauve ribbons.

## GRENADINE DRESS.

This dress, one of the most elegant designs of the season, has a white ground powdered with pansies of the natural colors and light leaves. The bordering at the edge of the skirt is a deep sea-green, headed by bands of black resembling velvet. The corsage is in the Pompadour style, with rich muslin *guimpe* and sleeves.

## HEADRESSES, ETC.

(See engravings, page 125.)

*Fig. 1.*—Coiffure of black velvet and black lace, with a coronet of roses, on which is a small humming-bird.

*Fig. 2.*—Coiffure formed of black lace and black ribbon, flowers, and a cluster of cherries.

*Fig. 3.*—Headdress of scarlet velvet, edged with black lace, having a coronet of flowers and loops of velvet mingled with lace.

*Fig. 4.*—Black velvet coiffure, with gold ornaments and scarlet flowers.

*Fig. 5.*—A thick roll of brown velvet, with heavy coronet of roses and light flowers.

*Fig. 6.*—A very stylish coiffure composed of Magenta velvet and gold ornaments, with a tuft of white flowers on the left side.

## CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR AUGUST.

WHEN sultry August comes, and the Dog Star rages, nothing brings us to town but our duty to our readers. We come for a few days to visit the modistes, to see what their fruitful fancy has produced, or where, in some moment of inspiration, they have "snatched a grace beyond the reach of art." And we must say we never cease wondering at the fertility of their invention.

Age cannot wither it, nor custom stale  
Its infinite variety.

We allude more particularly this month to decorations. Instead of the usual braid binding, on the edge of the dress, a bourrelet, or thick roll stuffed with wadding, is now substituted. When a dress is too thin for the bourrelet, it is edged with a braid, which is manufactured ready fluted, and the effect is very pretty.

All kinds of braid trimmings are much worn, sewed on in endless variety of design. We noticed that on the travelling dresses at Mme. Demorest's, the braid was doubled and stitched on in different styles, and had the appearance of a silk piping.

Leather trimmings increase in favor, and, for a black dress, we know of no prettier ornament than the leather gimps and buttons so straw like in appearance. They are used on bonnets as well as on dresses and wraps.

Flounced or tucked organdies are bound with cambrie of a contrasting color. This has much the effect of ribbon, and has the advantage of washing. The very expensive muslins are generally trimmed with ribbon, the same as a grenadine.

Skirts are faced with grass cloth, or enamelled leather, which is now to be had in light colors.

There is nothing particularly new, either in the shape of bonnets or dresses, with the exception of the corsage, made with four points in front, and three behind.

Jockey waists with square ends in front, Pompadour waists, and sleeves *à la Conil* (that is, quite small, and made with an elbow), are the most desirable styles for all kinds of goods.

Alpacas, camlets, India silks, and mohairs are now merely used as travelling dresses, or for the seaside. Gossamer fabrics are now almost exclusively seen. Among the prettiest are the corded cambries and organdies of the finest texture, printed in the most beautiful designs. For instance, a plain colored, or self-colored ground, as it is termed, with a black lace tunic, or else the skirt half covered with ends of sashes, seemingly of black lace, extending from the waist. All these lace delusions are effective, beautiful, and in great variety of design.

The grenadines and *barèges*, we have previously described, and they are of every imaginable shade of *cuir*, which is suitable for both old and young, and contrasts so well with all bright colors.



The ornithological taste has extended to thin tissues. We see lovely white fabrics with peacocks in their rich plumage, and on a lovely *clair* ground, are black swallows darting hither and thither.

For morning, nothing is prettier than the printed percales and *piqués*, and so excellent are the braiding imitations on them, that few persons now go to the expense and labor of braiding their dresses.

For thin, or silk dresses, the braiding *appliqué* is very fashionable. Vines and designs are cut out of velvet or silk, laid upon the dress, and finished with a braid. Another style is for the design to be in lace, and the material cut from underneath. This is quite novel. The *appliqué* is generally of a darker shade than the dress, or of a contrasting color.

*Pongees* are much worn for the entire suit, including bonnet and parasol. For the latter, as well as sun umbrellas, it is particularly fashionable.

In Paris the ladies are wearing wraps of the same color as the dress, though frequently of a darker shade and of a different material.

While on the subject of dresses, we must call attention to the admirable dress shields just brought out by Mme. Demorest. They are of a new material, perfectly impervious to moisture, and resemble a creamy white muslin. They are also very thin, and have not the disagreeable odor of India-rubber. Bibs and dress protectors are also made of this material for infants, which will be found exceedingly nice and convenient. We think this a great invention, and particularly call the attention of mothers to it.

A new material for wraps has lately appeared in Paris. It is called *Yak*, and is a white worsted lace, lined with a colored silk. We give two illustrations of these wraps in the present number.

Though the *collet*, or talma, seems to take the lead, we think it a very warm wrap, and decidedly prefer the little scarf mantles at Brodie's. They are to be had with pointed, round, or square ends. Another style fits the shoulders like a *berthe*, fastens in front, and falls in scarf ends. We saw at this establishment a mohair shawl, a very excellent imitation of guipure lace.

At the watering-places there seems to be a perfect furor for the scarlet cloaks, so gypsy-like in appearance.

Seated, a few afternoons since, in a shady corner of a broad piazza, we watched the crowd as it passed by. There came up the road an equipage all aflame, with one of these brilliant garments thrown over the shoulders of a lady, seated on the box. And who is the little body coming yonder? Surely that is little Red Riding-hood herself. We are not a wolf, and yet we devour her—with kisses.

*Barège*, and grenadine shawls, are of all styles, plaids, checks, stripes, and plain. Then there are the made shawls, trimmed with flutings, or else a ribbon of a contrasting color, laid on plain and crossing at the corners, the shawl being folded to show two borders.

In fans, there is also a great variety. First, the elegant bridal fan, of point lace, with mother of pearl sticks richly carved. Then the lovely silks and moires, with real lace decorations. Less expensive silk fans are also to be had in endless variety. We see also the pretty little round straws, interlaced with ribbons and velvet. Also the useful companion the linen fan, to be had in white, black, brown, and gray—watered, spangled, plain, and feather shaped. The prettiest style is the folding round fan, though the ordinary shape is

much used. A great variety of leather belts have appeared, ornamented with velvet or morocco of different colors, and gilt or steel knobs. We do not like them for ladies, but think they would make a very pretty addition to a little boy's costume.

For the little folks we have nothing very new. What is worn by grown up people is made in miniature for the little ones.

Tulle and tarletane, being light, airy materials, are the most suitable for summer ball dresses for young ladies. The newest styles are trimmed with swan's down. Loops of down imbedded in puffs, have a very charming effect.

Some of the newest tarletanes are worked with silk, chenille, or velvet, in imitation of branches of coral, which are very effective and pretty.

The prettiest coiffure for this dress, is *La Gitana*, which particularly attracted our attention at Mme. Tilman's, of 148 East Ninth Street, New York. It was the most fascinating combination of gleaming scarlet verbenas, enamelled leaves, grass, and scarlet ribbon bordered with black, falling in long graceful pendants. Imagine a rich brunette complexion and sparkling black eyes, beneath this fanciful coquetry.

Another model of grace and elegance was the postillion hat, of white chip, very peculiar in shape, and trimmed with bands of cherry velvet, and cherry and white feathers. This was the most stylish and expensive hat of the season.

Mme. Tilman's flower creations are perfect rivals of nature. Many of them are orchids mixed with grasses and variegated leaves. In all the flowers, nature is most closely followed, the stems being velvety, prickly, or thorny, to suit their respective flower. Many of our readers are probably not aware, that at this house flowers are arranged to suit the taste of the purchaser. Either for the inside or outside of a bonnet in wreaths or dress garnitures. Full bridal parures are furnished and the veil is so arranged on the wreath, that the assistance of a coiffeur is not required. Think of that, ye fair ones, who like to have the latest styles and live at a distance from our large cities.

From a number of dresses just finished at the establishment of Mme. Demorest, we selected the following as being particularly elegant and becoming: An organdie dress for a young lady. The skirt was made full with a very deep hem, above which was a cluster of tucks about an inch wide, then a tuck half the width of the hem, and another cluster of small tucks, the trimming continued and graduated half way up the skirt. The waist was composed of small tucks with a band of insertion between each cluster and filled into a band at the waist. The sleeves were made to correspond with the waist, and gathered into a loose band at the wrist where it finished with a ruffle of Valenciennes. The sash of clusters of tucks and insertion edged with Valenciennes was to be worn on the left side.

A very *distingué* dinner dress was of mauve silk with an overskirt of French muslin, open on the left side nearly to the waist, and trimmed all round with a quilling of mauve ribbon. The open space at the side was joined by interlaced mauve ribbons. The corsage was of white muslin puffed to the throat, and the sleeves a mass of puffings; over this was a Spanish waist of mauve silk. The *tout ensemble* was exquisite, and it was decidedly one of the most stylish dresses of the season.





**LATEST STYLE OF RIDING-DRESS.**

*(Front view.)*

*(See description, Fashion department.)*





LATEST STYLE OF RIDING-DRESS.

(Back view.)

(See description, Fashion department.)



## DINNER-DRESS.



Pearl-colored silk. The skirt is trimmed with five very narrow ruffles of Magenta silk. The corsage is made with a very deep point in front, and trimmed in the fan style, with Magenta silk ruffles. A narrow ruffle is sewed on the waist of the corsage, and is finished up the back with two bows and long streamers. The hair is rolled, but taken very little off the face, and is dressed in a bow at the back. The headdress is of Magenta velvet.



## DINNER-DRESS.



Ashes of roses silk, with a deep flounce of black lace on the skirt. The flounce is headed by a band of the silk edged with narrow black lace, and caught at intervals by black velvet bows, thus forming puffs. The sleeves and corsage are trimmed to match. The headdress is of scarlet and black velvet. The hair is arranged very low on the neck in a bow.



WINTER DRESS

MORNING ROBE.



Shirt and jacket of gray piqué, braided with black.



THE CASTILIAN.

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



This beautiful garment for the present month is made in black silk, with a magnificent ornamental braiding in silk cord and black beads, and with lace frills upon the body and sleeves. For the coming season, they will be made in the same fashion of black velvets, and also some will preserve the main features, but have flowing sleeves instead of those in the illustration.



NAME FOR MARKING.

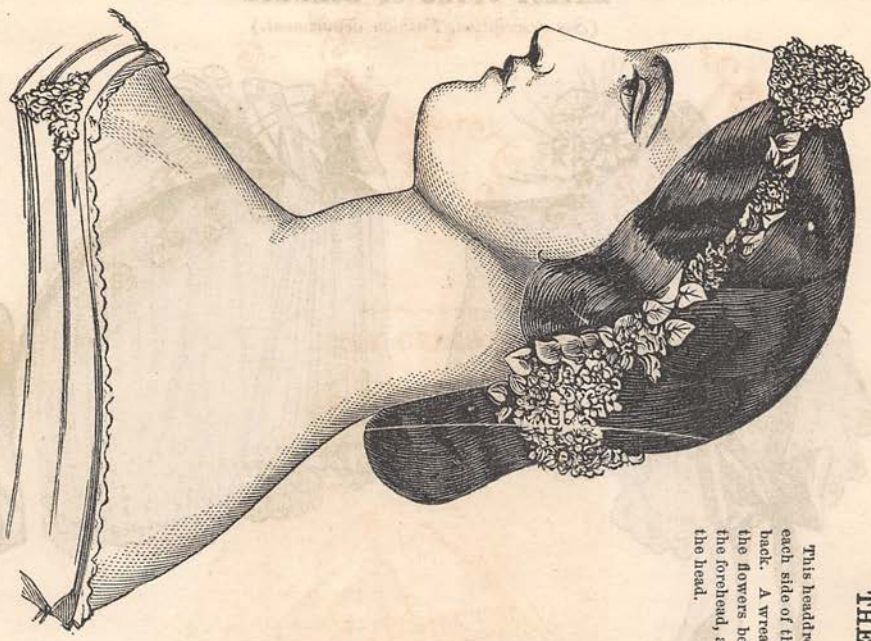


GORED MORNING ROBE.



Made of white muslin, trimmed with graduated ruffling, which is carried up every half breadth for about three-quarters of a yard. The small pelerine and sleeves are trimmed to match. White muslin cap, trimmed with black velvet and amber ribbons.

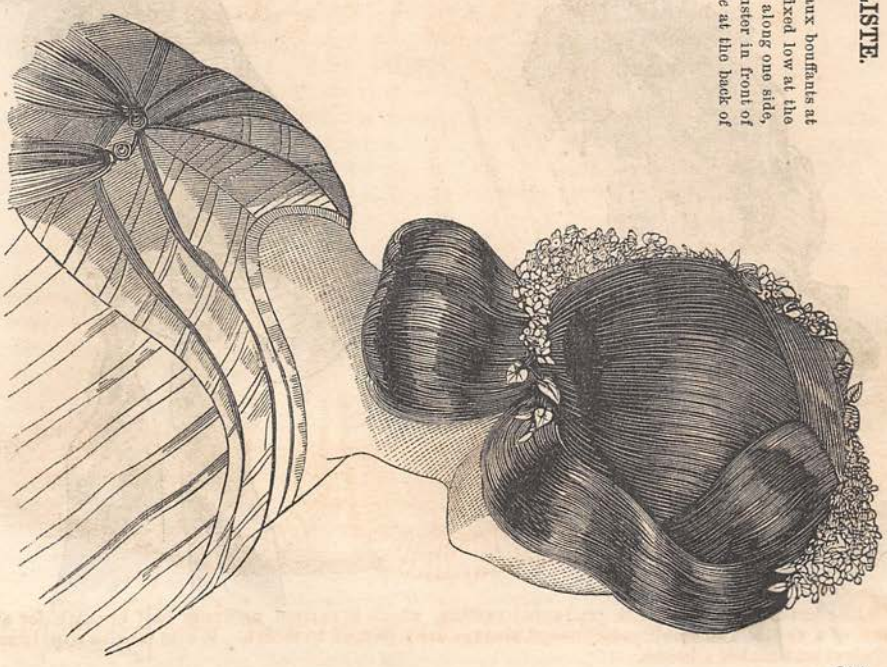




### THE COIFFURE CALISTE.

(Front and Back view.)

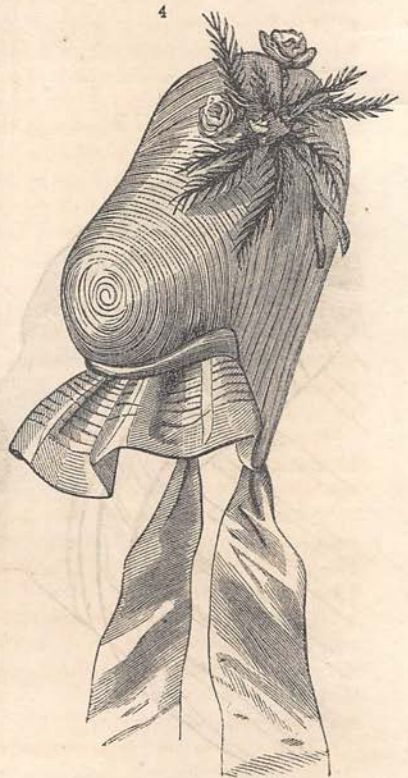
This headdress is composed of handsome bouffants at each side of the head, and a full bow fixed low at the back. A wreath of red verbenas passes along one side, the flowers being disposed in a full cluster in front of the forehead, and forming a *cache-pajotte* at the back of the head.





# LATEST STYLE OF BONNETS.

(See description, Fashion department.)



THE COMPLETE GAZETTE



# NOVELTIES FOR SEPTEMBER.

BONNETS, COIFFURES, CAPS, CHEMISETTE, ETC.

Fig. 1.



Fig. 2.

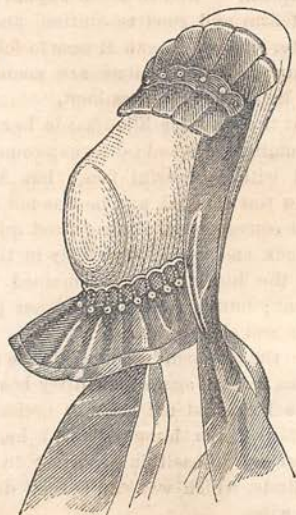


Fig. 3.



Fig. 4.



Fig. 1.—A white silk drawn bonnet, with sea-green velvet curtain, over which is a fall of blonde lace. The trimming consists of green

velvet, green feathers, and blonde lace. Carnation pinks of different shades form the inside trimming of the bonnet.



Fig. 2.—White chip bonnet, with a curtain of black velvet bound with scarlet, and headed with a box-plaiting of scarlet. The loops of velvet on the top of the bonnet are of a bright scarlet. The band fastening under the loop is of black velvet, and is carried down to form the strings. The inside trimming is of scarlet velvet and black lace.

Fig. 3.—White silk bonnet, with a full covering of crape. The trimming consists of violets, blonde lace, and violet ribbons.

Fig. 4.—White chip bonnet, trimmed with violet velvet and black lace, and a fancy straw ornament. The inside trimming is of pink roses and white blonde.

Fig. 5.

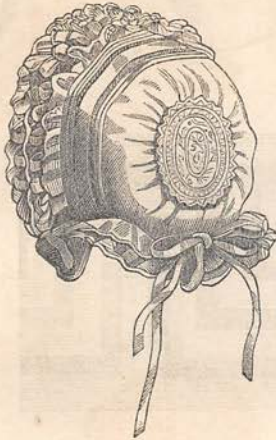


Fig. 5 is an infant's cap, made of embroidered muslin, and trimmed with white ribbons.

Fig. 6.

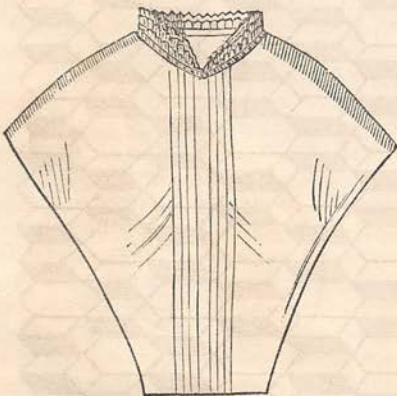


Fig. 6.—Chemisette with standing ruff—a favorite style for Zouave jackets. A small

cord and tassel is worn with them round the neck.

Fig. 7.—Coiffure, made of black illusion, cherry velvet ribbon, and cherry flowers. Suit-

Fig. 7.



able for a young married lady for dinner or evening dress.

Fig. 8.



Fig. 8.—The waterfall style of coiffure.

Fig. 9.—Child's white *piqué* sack, braided with black.

Fig. 10.—Garibaldi suit, made of Magenta merino, trimmed with black velvet.



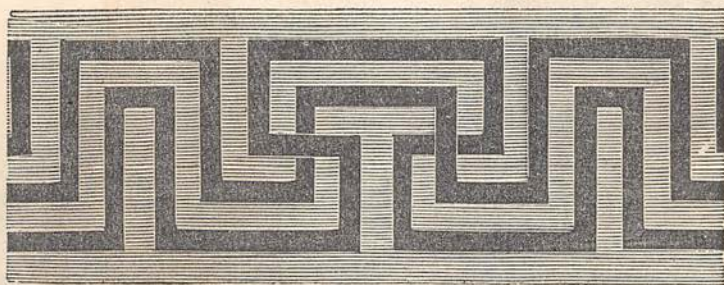
Fig. 9.



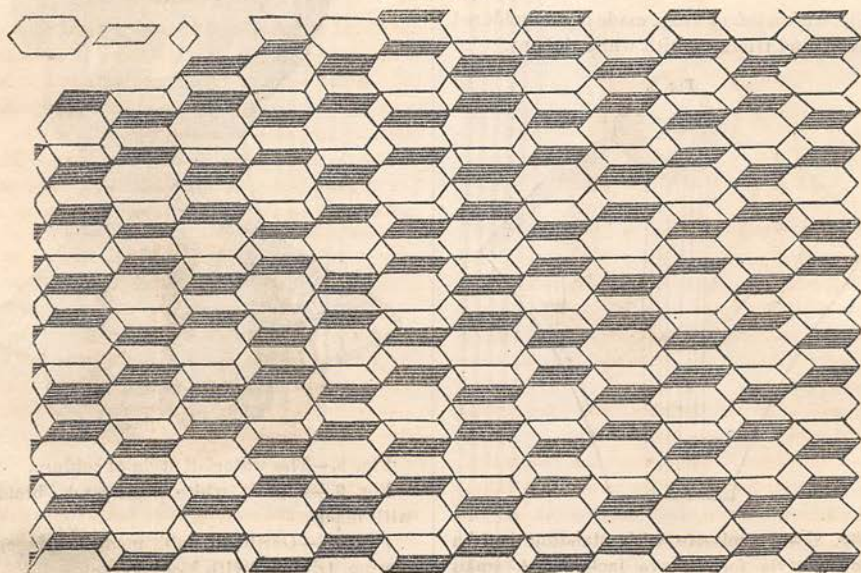
Fig. 10.



BRADING PATTERN.



PATCHWORK.

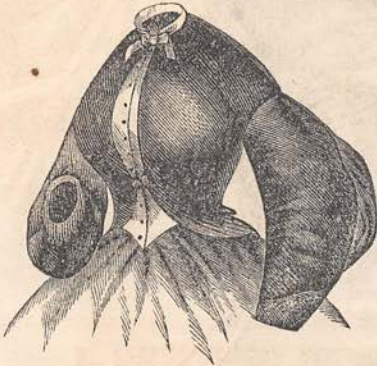




PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

No. 473 Broadway, New York.

*The Central Park Jacket.*—A very graceful combination of the jacket and vest, the jacket part consisting of a short polka, which rounds up to the vest in front, deepens to a point behind, and is laid in flat plaits at the back, surmounted by square pocket lappets. The sleeve



is a variation from the plain coat sleeve, formed by the insertion of a full gore at the back. The trimmings consist of a narrow quilling, headed by a pretty border done in braid. The vest is fastened down the front with flat steel, jet, or gilt buttons, according to the material of which the habit is composed. Gray, *à la militaire*, is in favor this season, or dark United States blue.

*Undersleeve.*—A plain sleeve gathered into a

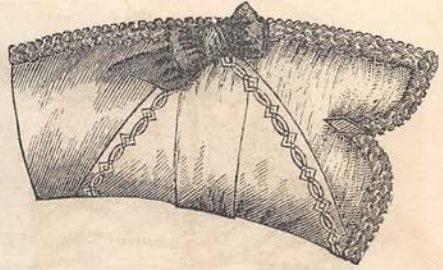


cuff, which is cut pointed, and the points turned back, as in the Byron collar.

*Empress Sleeve.*—This sleeve has two seams, and the upper half is cut longer than the other, and gathered about half the length of the sleeve. The centre of the upper half is caught up slightly with a band. There is also a side

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cap cut nearly a half square, the longest side set in with the seam inside the arm, and the



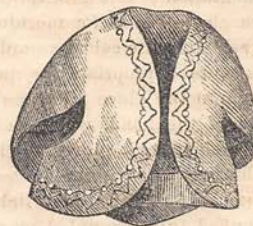
point reaches to the seam at the back of the arm, where it is fastened by a bow.

*Clotilde Sleeve.*—This is a plain flowing sleeve, and is caught up at each side in plaits, about half way from the seam to the outside or centre of the sleeve. The plaits are fastened by or-



namental buttons, and the edge finished with a handsome jet gimp. The band is attached only at the seam, inside of the arm and at the back of the sleeve. This exhibits the puffed laced undersleeve to advantage.

*Child's Combination Jacket and Cape.*—This pretty little waist, a combination of cape and jacket, will be very much worn this season, in



silk, dimity, or any pretty light material, in place of the sack so long worn as an extra cover for the neck, when low dresses are worn, or when additional warmth is needed.



## GLOVE TRIMMING.



An ornamentation of this description may be used to trim gloves either for morning or evening wear, selecting the colors accordingly. It certainly is more appropriate for an evening toilet, but where the glove is somewhat short on the back of the hand, which is very frequently the case in dark gloves, a glove trimming like this would not be at all objectionable. It is composed, for white and light-colored gloves, of puffed tulle, mounted on a piece of elastic large enough to fit the wrist comfortably, and finished off in the centre with a thick wreath of very tiny ribbon bows, with two ends of wider ribbon to make a pretty finish to them.

This wreath of bows should be made up on a piece of ribbon or stiff net *before* it is mounted on the wristlet, as it can be so much more easily arranged when off the elastic. For dark gloves the net should be black, and the ribbon should match the color of the kid.

## GENTLEMAN'S BRACES IN CROCHET SILK.

*Materials.*—Black, red, and two shades of gray crochet silk; some fine white cord.

The pattern is worked in double crochet over fine cord. Each row is fastened off, and a



Remark now with what extreme facility the whole coheres into a glass; but the glass is transparent and colorless. Do not fail to observe during this operation the evolution of bubbles from the fused mixture. The bubbles are of carbonic acid, liberated from the carbonate of soda by means of the silica, or silicic acid, which takes its place. Also, do not fail to observe the yellow tinge imparted to the blowpipe flame, in consequence of the presence of soda-salts (borax and carbonate of soda). Our glass is colorless; and remember that only calcigenous metals, as a rule, are able to color glass. At present, we have none of these in our bead.

577. Fuse the bead in its platinum loop, and, when fused, dip it into a few particles of iron rust; then melt all together in the hottest or reducing portion of the blowpipe flame. Remark that no longer have we a colorless but a colored glass; and the color very much resembles that of which the so called *black bottles* are made. Try now the effect of the external or oxidizing flame, and observe how the former blackish-green tinge verges toward yellow and red, owing to the formation of red or peroxide (rust). Repeat the latter portion of the experiment, with the addition of a very minute bit of nitre to the bead, and remark the increase of redness or peroxidation. Iron is the only metal which behaves in this way; and by these characteristics may it always be known.

578. Strike the loop with a hammer, break the glass, and make in the empty loop a bead of melted borax. The bead is colorless. Dip it when hot into just one small particle of copper (got by filing or scraping a penny, for example). Heat the mixture in the oxidizing or outside cone, and observe the blue tinge. Now heat it in the inner flame, and observe how the blue tends towards red. The change, however, may be more readily effected by adding to the cupreous bead the minutest portion of tin-foil. This appearance is characteristic of copper.

579. Repeat the experiment with some compound of manganese, say black oxide, which is the most common ore of the metal. In the outer flame, a violet tinge results; in the inner flame, the bead becomes colorless, especially if tin, as in the last experiment, be added.

580. Gold, although it yield such an exquisite ruby color to glass, cannot be got, at least practically, to yield the same color in blowpipe operations. The chief blowpipe information derivable for this metal consists in obtaining it on charcoal in a metallic state; a similar remark applies to silver.

581. Take a little red lead (oxide of lead); mix it with borax and powdered charcoal, and a little tallow oil, or spermaceti from the candle; apply the reducing flame, and observe the metallic lead.

582. We shall conclude these few remarks on analysis by the dry or igneous way, by sketching out the process by which an ore of gold, silver, iron, copper, and silica—the usual constituents of gold quartz—may be worked. Premising, however, that hitherto the process of amalgamation has been more generally followed in the obtaining of gold than the process of smelting.

583. Into a Wedgewood mortar—or still better, one of agate, if you have one—put a few grains of silica, *i. e.*, powdered flint, add about three square inches of gold leaf, a spangle of copper and of iron, and about one square inch of silver leaf; rub all well together. Now we may suppose this mixture to be auriferous quartz in powder, and the problem given of removing the silver and gold. How are we to do it? Firstly, the process

of amalgamation will answer, and possibly it may be the best. Suppose, however, we have no mercury, nor can obtain any. Suppose the moist plan, for some reason, ineligible—how are we to get out the silver and gold? In the first place, it is evident, we must reduce the compound by fusion to a liquid state: we must use a flux. What shall it be? Why, supposing expense to be no object, we have already proved that carbonate of soda, or still better, a mixture of this with borax, is an admirable flux for silica. Another consideration now arises—the precious metals being in exceedingly small quantity, will, when fused, be difficult to collect; hence, they must be diluted. Lead is an excellent diluent for gold and silver; combining with these metals, when all are fused in contact, no less readily than quicksilver in the cold. Shall we use metallic lead for this purpose? We might, but red lead (oxide of lead) evidently admits of more ready incorporation, and the lead which it yields is pure; we will use red lead, therefore. But to our flux we must now add charcoal to assist in the removal of oxygen from red lead. Therefore, our mixture will be composed of gold, silver, iron, copper, silica, and lead, and charcoal; to which we will add oil or tallow, sufficient to make the whole coherent, and proceed as directed before. The resulting metallic globule, which will be more or less perfect according as you are more or less expert, will contain the whole of the metals, in combination with lead. From the mixture, all, except gold and silver, are separable by cupellation, and gold and silver must be separated by the moist processes already enumerated.

584. In concluding these remarks, we will add that the quantities, and the nature of the fluxes used, are a matter of judgment. As to quantity, the "rule of thumb," as it is vulgarly called, is alone brought into requisition. To use the blowpipe well requires great tact and experience; but the portability, the almost universal applicability, the power of this elegant little instrument, fully recompense the chemist for the time he must expend in order to become an adept at its use.

## Fashions.

### NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editress 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.*

The Publisher of the *Lady's Book* has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the *Lady's Book*, the *Fashion* editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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.

##### BALL PLATE.

*Fig. 1.*—White *crêpe* dress, over white silk, with six waved puffings on the edge of the skirt, separated by thick ruchings of pink silk. Down each breadth of the skirt is a graduated piece of white silk trimmed with pink silk ruchings, sewed on in waves, with sprays of roses caught between the waves. The corsage is plain, with a long point both back and front, and trimmed with roses and pink ruchings. The hair is rolled and heavily braided. The coiffure is of tufts of roses caught on to branches of the wood twined to form the wreath.

*Fig. 2.*—Pearl-colored silk dress, trimmed with one deep flounce laid in very heavy box plaits, with three rows of black trimming lace passing over them. The corsage is straight round the waist, and finished by a black lace sash fastened at the back by loops and long ends. The corsage is in folds, in the *Sevigné* style, and trimmed with black lace. The coiffure is composed of tufts of ivy, with berries.

*Fig. 3.*—Plain white *glacé* silk dress, with corsage pointed both back and front. The bretelles cross at the back, and are finished with long streamers, the same as in front. They are of pink silk, richly embroidered and trimmed with a narrow fluted pink ribbon. The edge of the skirt is cut in shallow waves, and finished with a quilting of pink silk. Linked rings ornament the skirt at the distance of every half yard. The coiffure is of pink velvet and ostrich feathers.

*Fig. 4.*—White silk dress, with five narrow flounces pinked on the edge. The cloak is of crimson velvet, elegantly embroidered and trimmed with black. The coiffure is of cherries, with their foliage.

*Fig. 5.*—Light amber-colored satin dress, finished at the edge of the skirt by a narrow black lace flounce, and having cordons of black lace leaves down each breadth. The coiffure and mantle are in one, being the Spanish *capuchon*. It is trimmed with a black and white lace ruching in the coronet style, and tufts of carnations at the side. The ends can fall in the mantilla style, as represented in our plate, or they can be carried to the back and fall as a black lace sash.

#### LATEST STYLE OF RIDING-DRESSES.

(See engravings, pages 208, 209.)

We present our readers with two views of a novel and stylish riding habit. It is made of black cloth, trimmed with a fluted worsted braid and large gilt buttons. The sleeves are close, and made with a gauntlet cuff. The habit is made with revers, and very short in the waist, in order to show the white cashmere vest trimmed with a fluting of the same. A black velvet belt encircles the waist, and is fastened in front by a large gilt buckle. The cravat is of scarlet velvet, worn over

a standing linen collar. The hat is of black felt, trimmed with a black feather and a scarlet bow. The hair is caught up in an invisible net, the exact shade of the hair.

#### LATEST STYLE OF BONNETS.

(See engravings, page 216.)

*Fig. 1.*—Fancy cuir-colored hat, made of eactus braid. It is trimmed with black velvet and field flowers, and has a very deep fall of black lace over the brim.

*Fig. 2.*—Fancy hat of white chip, bound with black velvet and trimmed with velvet, plaid ribbon, and a black feather. This hat also has a deep fall of black lace.

*Fig. 3.*—A lavender silk drawn bonnet, with black lace fall over the curtain. The bonnet is of the Marie Stuart shape, and has a fall of black lace drooping over the front. The trimming, both inside and out, consists of black velvet and Magenta roses.

*Fig. 4.*—Cuir-colored diamond chip bonnet, with a silk cape of the exact shade. The outside trimming is of cuir-colored flowers, of a darker shade than the bonnet. Inside are pink roses, black velvet, and blonde lace.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR SEPTEMBER.

Our readers must not expect to find in our present Chat any very great novelties, as we are in the dead season of invention. Too late for summer and too early for fall fashions. It is impossible for us to predict with much accuracy what fashions will be adopted or rejected, as the public, and especially the feminine public, is so very capricious.

In our last number we spoke of the Yak lace, as a novelty lately introduced in Paris. The oddity of the name excited our curiosity. As we have been enlightened as to its origin, we share our knowledge with our readers, supposing that they feel as curious on the subject as ourselves.

The lace is made from the heavy fringes of hair taken from the sides of the Yak, or Grunting Ox of Thibet; so called from the peculiar noise it makes, which is said to be like the grunt of a pig. The white bushy tail of the Yak is in great request, we are told, for various purposes, and forms quite an extensive article of commerce. Dyed red it is formed into those curious tufts which decorate the caps of the Chinese, and is used in India as a fly flapper, under the name of *Chourie*.

We have seen mantles made of this lace in the principal shops of New York and Philadelphia. Though a woollen lace, it resembles Chantilly, and is most beautifully fine. We think these mantles, though quite expensive, promise to be a favorite wrap.

White cashmere shawls and talmas, richly trimmed with guipure lace, and ornamented with leaves, palms, and medallions of lace, are among the richest styles to be found at our French modistes.

Many black silk wraps are ornamented with large metal buttons, but we prefer those trimmed with black buttons and chenille fringe.

Scarlet and blue cloaks continue the rage, and will be fashionable throughout the fall. Some of the prettiest we have seen were from the establishment of Brodie, of Canal Street. The very elegant ones are of a fine scarlet cloth, with hoods lined with a quilted white silk or satin. For children, however, we think flannel quite as pretty and much less expensive.



Another pretty fall wrap is a checked black and white circle, with scarlet lined hood and trimmings of scarlet.

Uniformity of color is one of the principal characteristics of a fashionable toilet at the present day. In Paris, ladies adopt one color for bonnet, mantle, dress, gloves, boots, and parasol. Frequently, also, the petticoat is of the same color.

As the dress for the street is generally looped up, it is necessary that the *jupon* should be prettily ornamented. Buff, nankeen, gray, and violet are some of the favorite colors, and jean and reps favorite materials, both it is said washing well. With us the black and white striped petticoats, with a brilliant bordering, are very fashionable for travelling and ordinary wear.

Our correspondent tells us that, in Paris, white petticoats are only worn with thin dresses. In this country it is different, for no matter how elegant the material or decorations of a colored skirt, it is not considered suitable for a nice dress. The newest white skirts are braided with a black worsted braid. There is a deep hem round the edge, and above it the braiding design is carried up in pyramidal designs. Another style is to have a narrow ruffle on the edge of the skirt, trimmed and sewed on with a black braid. The ruffle should be fluted, and the effect is very pretty.

Very little fulness is worn round the hips. Crinoline is worn small, and both dress skirts and petticoats should be slightly gored.

A new skirt, christened the "Princess of Wales," is made plain in front like an apron; a flounce, which commences at the sides, is filled on round the back, and a second flounce, quite on the edge, forms a train, and holds out the dress. This is said to be an excellent contrivance and already adopted by the Empress.

A new style for silk dresses is to have the front breadth of a different color. For instance, a white silk crossed with black threads, has a front breadth of sea-green silk, sloped in the tablier style, and edged with flutings of woollen lace and ribbons. Instead of the corsage buttoning up in the usual style, the latest mode is to button it from the right side to the left shoulder. This is novel and pretty.

Princess cloth may be noticed among the new fabrics of the fall season, which will undoubtedly be regarded with favor. The original color is silver gray, a favorite shade with the Princess Alexandra. It is, however, made in all the new and fashionable colors.

A very beautiful dress of this material was made recently by Mme. Demorest, of 473 Broadway, whose distinguished taste we have occasion so often to mention. The color of the material was the very lightest gray. The skirt was made *en traine*, and trimmed with bands of velvet set on in a waved border, several inches from the bottom, and extending up in a sort of pyramidal fashion upon each breadth. The velvet bands were one half inch wide, and edged with a narrow guipure lace. A trimming to match extended up the high body, which was deeply pointed in front. At the back was a small basque, formed of three pointed straps of velvet, the centre one being longer than the others; these were held together by buttons, and had a very pretty effect. The sleeves were *à la Condé*, and trimmed to suit the corsage.

Another rich robe of silver *motré*, dotted with black, was cut in small scallops all round the bottom of the skirt, and trimmed with a fluting of velvet. A sash, embroidered with jet beads, was tied at the side. The corsage was scalloped down the front, and left suffi-

ciently open to allow the white muslin, or lace chemisette, to be visible underneath. Down the front of the skirt, and on the corsage, were graduated fans of the material, tied with a black velvet ribbon in bows and ends.

A novelty brought out by Mme. Demorest is the bonnet protector; a covering made of a new waterproof material. It is very convenient for travelling, as a protector against either dust or rain.

Suits for travelling are still made of elastic or Spanish linen, a new material this season and very serviceable.

Alpaca will be worn throughout the fall, as it is a pretty serviceable material, and susceptible of much ornamentation.

As some of our readers doubtless are economically inclined, we will describe two dresses which have lately come under our notice. One was a violet silk, rather short in the skirt, and being slightly spotted in the front breadth. The skirt was cut off three inches from the edge, and muslin inserted to make it the proper length. Over this was a band of black silk, with the edges cut in turrets, and finished with a black velvet with a white edge. A tablier of black silk half a yard wide at the bottom, gradually sloped up to the waist, and enlarged again to the shoulders. This was also cut in turrets, and edged with the velvet. The sleeves were of the coat form, and trimmed with epaulettes and cuffs.

Another dress was of black silk, with three flounces on a very narrow skirt. Pointed pieces of black alpaca were inserted between each breadth. The wide flounces were cut into narrow ones, which were fluted, and arranged in pyramids upon the pieces of alpaca. One narrow flounce edged the skirt all round, and each flounce was headed by a band of cuir-colored braid. Thus two quite stylish dresses were made out of comparatively worthless ones.

Swiss bodies are still worn, but the greatest novelty is the Hussar sash, which describes a point in front, and a sort of basque at the back. It is made of two colors, and the seams are studded with small round silver, steel, or gilt buttons.

Hair cloth is now woven of different widths and colors, intended especially for the facing of dresses.

A new style of net has been introduced. It is made of hair the exact shade of the wearer's. It is netted over a fine mesh, which makes it almost invisible and very durable.

Elaborate coiffures still continue fashionable; the principal styles being short frizzed curls, *crêpe bandeaux*, and rolls. Many have adopted the Princess Alexandra style of hair dressing. The hair is carried off the temple *à l'Impératrice*, with two long ringlets behind the ear, which fall on the neck. This is a simple and pretty style. Another arrangement is to erect three *rouleaux* of hair, one above the other, at each side of the head; to place bows or flowers in the centre, between the *rouleaux*, and then to arrange bows of hair and ringlets to fall low at the back. Black lace barbes, trimmed with birds or flowers, are very much worn, and when well arranged, form a charming coiffure.

Plaid or Tartan ribbons are coming in fashion, and will be much employed both for the trimming of dresses and bonnets this fall.

The change in fashions is nearly always very gradual, and this month it is not very decided. In another month we shall have fairly entered on the autumn, and we shall be able to announce more positively in what mould of fashion the *grande monde* will be cast.

FASHION.



REDBRITTONS & CO. LTD.  
OCTOBER WALKING SUIT.



Dress of dark cuir-colored silk, with a fan trimming of black silk on the edge of the skirt. The wrap is of black gros grains silk, made to fit the figure, and with coat sleeve. It is richly braided with narrow black velvet. The bonnet is of cuir-colored silk, trimmed with black velvet and feathers; the inside trimming is pink roses.



OCTOBER WRAP.



Dress of violet poplin, trimmed with black velvet and crochet trimming. The wrap is of black cloth, caught up in the Spanish style on the left shoulder, with a very elegant crochet ornament. The bonnet is of violet velvet, trimmed with mauve and violet ribbons, and flowers.



## THE CORDOVAN.

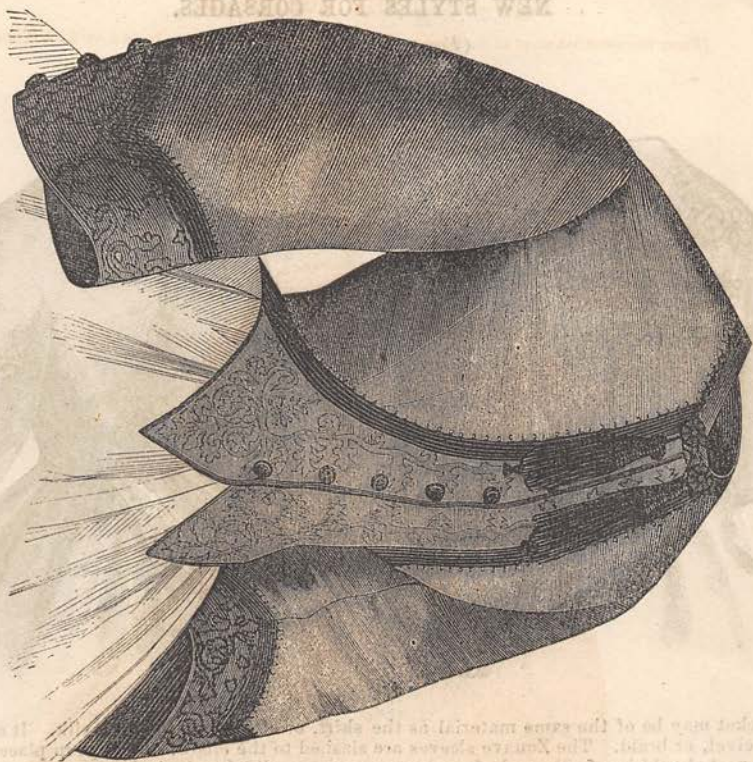
[From the establishment of G. BRODIE, 51 Canal Street, New York. Drawn by L. T. VOIGT, from actual articles of costume.]



We know no more beautiful style, especially for a lady of fine figure, than that depicted above, made, as the subject from which our picture is taken, in velvet of the finest description, and elaborately braided. The same mode is made in cloths, in which it appears to great advantage, and, of course, with much less cost. Fitting so accurately, it displays the *tournure* most beautifully.



**LONGMEAU JACKET.**  
*(Front and Back views.)*



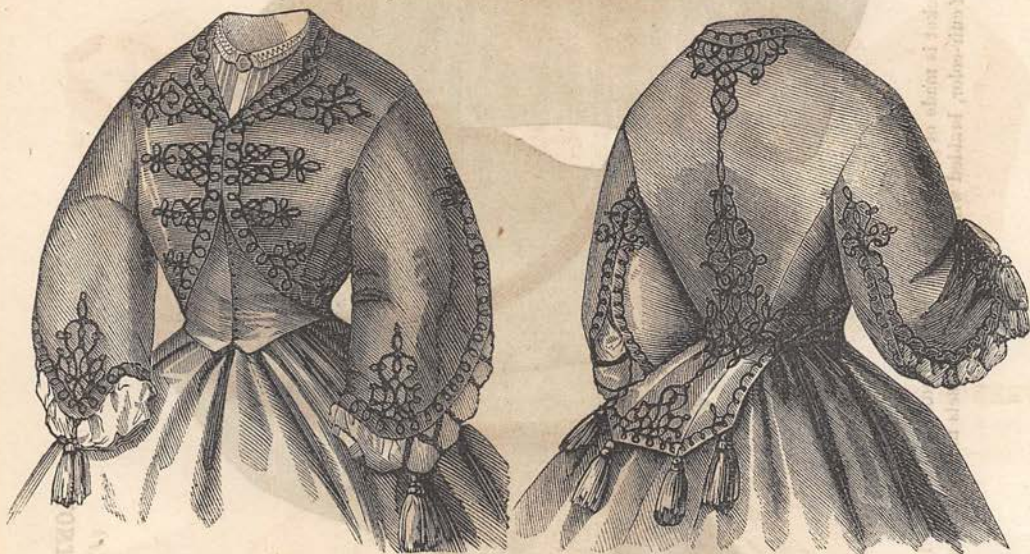
The jacket is made of gros grains black silk, bound and trimmed with cuir-colored braid. The vest is of cuir-color silk, braided with black. The cuffs are also of cuir-color, braided with black. The tassels may be either of black or cuir-color, as taste may dictate.



## NEW STYLES FOR CORSAGES.

(Front and Back views.)

### MOUSQUETAIRE BODY.



This jacket may be of the same material as the skirt, or else of a rich black silk. It can be braided with cord, velvet, or braid. The Zouave sleeves are slashed to the elbow, and kept in place by a lacing of cords. The vest should be of silk, and of a color to contrast well with the jacket.

### THE DAGMAR JACKET.



This jacket is made either of lace or muslin, and worn over a Garibaldi waist of some bright colored silk. Our engraving represents a jacket woven in shape, but the same style can be very easily made up, and will be quite as pretty.



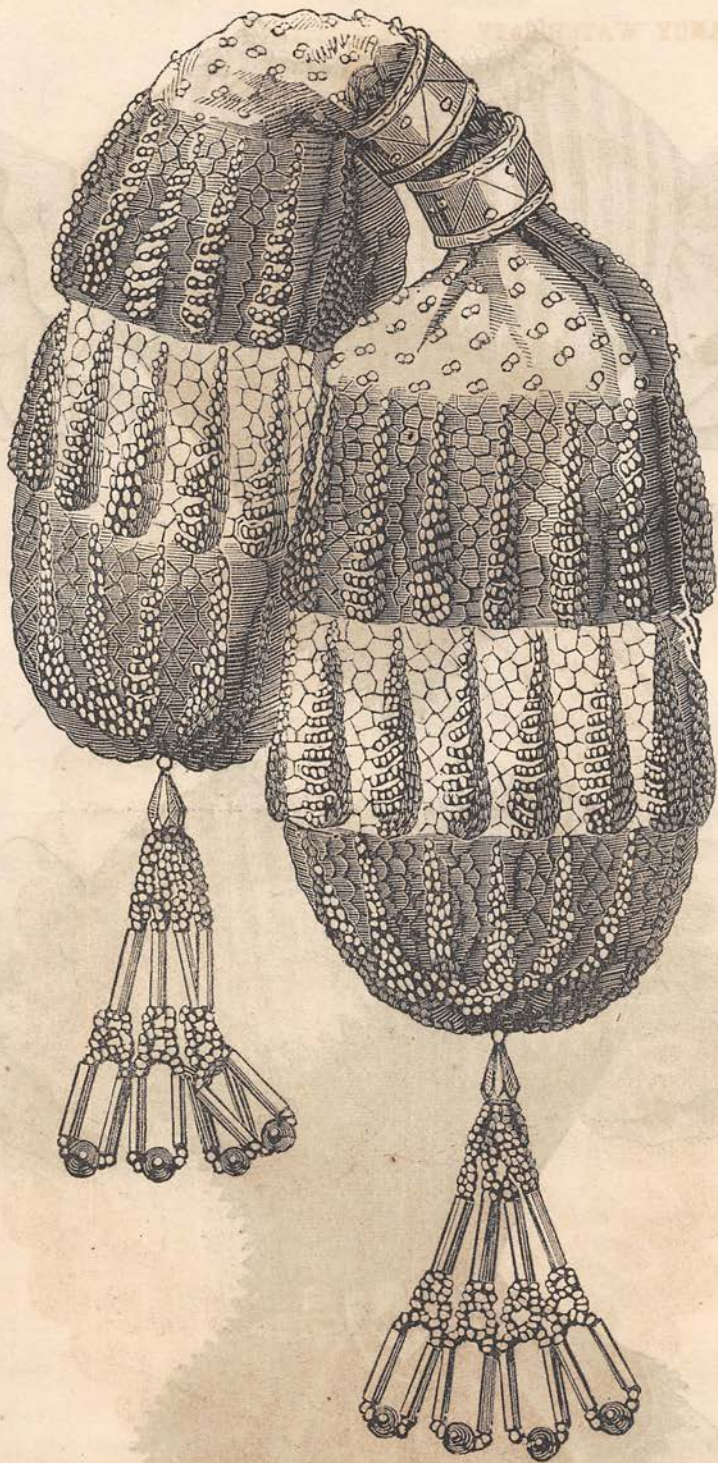
**FRENCH CORSAGE.**

*(See Fashion department.)*

*(Front and Back view.)*







LADY'S PURSE.

(See description, Work department.)

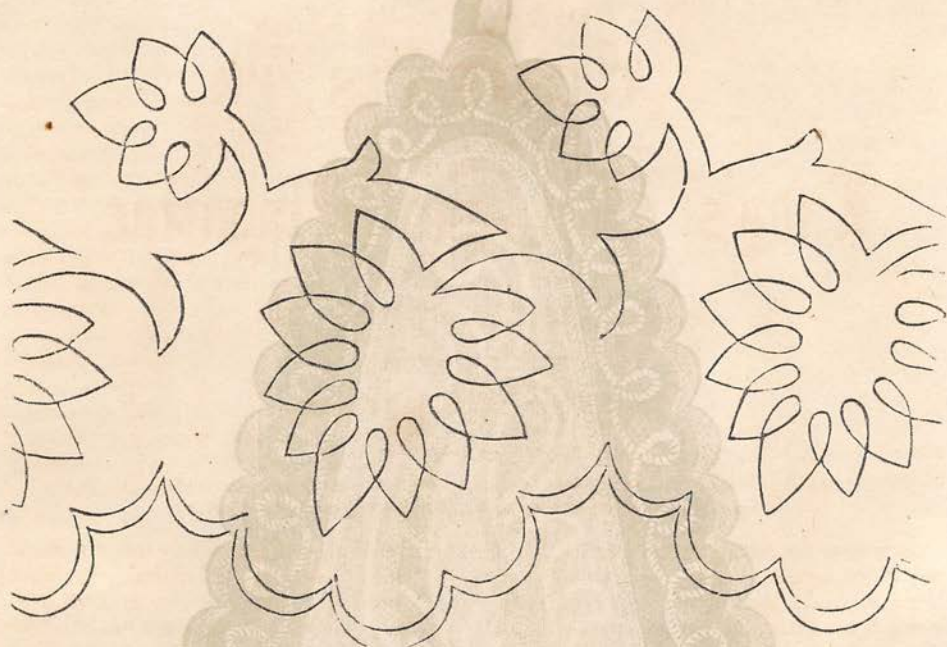


FANCY WATCH-CASE.



This case is made of scarlet cloth, with applications of black velvet. It is richly braided and chain-stitched with gold-colored silk, and ornamented with jet and gold beads.





FANCY APRON, WITH POINTED GIRDLE.



Made of cuir-colored silk, richly trimmed with different widths of fluted black velvet and black wootton lace.



## NOVELTIES FOR OCTOBER.

RIDING JACKET, CAP, CHEMISSETTE, HEADDRESS, ETC.

Fig. 1.

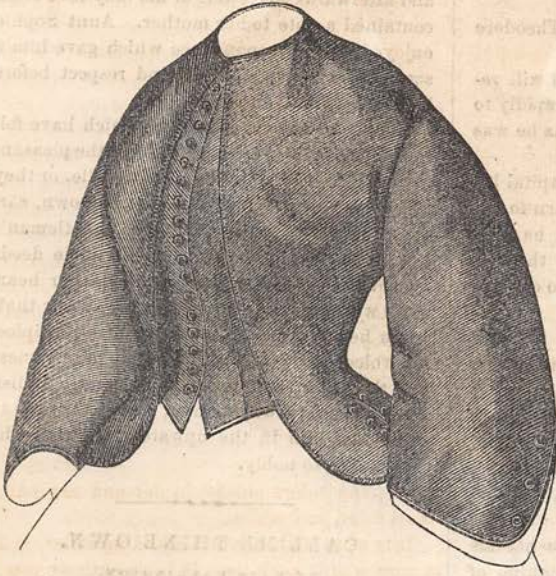


Fig. 1.—Riding jacket, made of cloth or alpaca. The vest can be of the same material as the jacket, or of *piqué*.

Fig. 2.

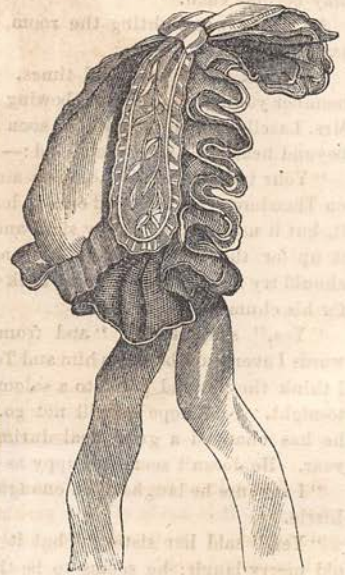


Fig. 2.—French cap, made of embroidered muslin, and trimmed with mauve ribbons. One of the latest styles.

Fig. 3.

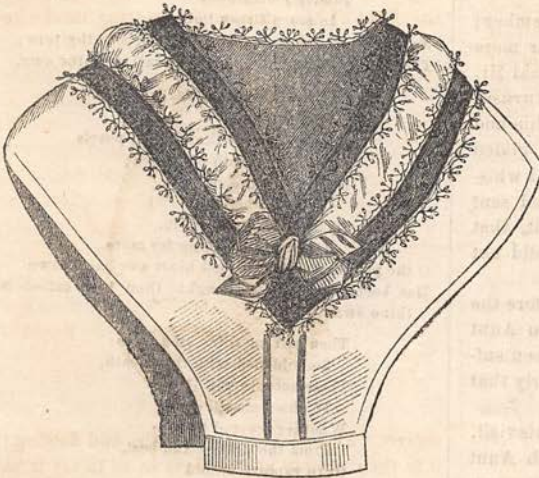


Fig. 3 is a fancy chemisette, trimmed with braided silk and lace.

Fig. 4.



Fig. 4.—Headdress, composed of lace and rose sublime ribbon.



Fig. 5.

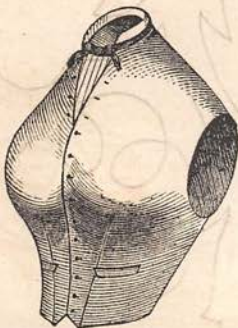


Fig. 5 is a dress for a child from three to five years old. It is made of blue cashmere, with applications of white merino, braided with black mohair braid.

PATTERNS FROM MADAME DEMOREST'S ESTABLISHMENT,

No. 473 Broadway, New York.

*Ladies' Vest.*—A new and very becoming addition to the wardrobe this season is the vest. It is intended to be worn under an open jacket, and is made to fit the form closely round the waist; it is fastened with flat gold buttons to



within four inches of the top, where it is left open sufficiently to show a handsome chemise. The material used is fine cloth or cassi-

mere; the colors chiefly in demand are buff, fawn color, and white.

It is worn with a small standing collar, and a narrow silk neck-tie. It is so entirely new, elegant, and attractive, that it will form one of the chief features of the season.

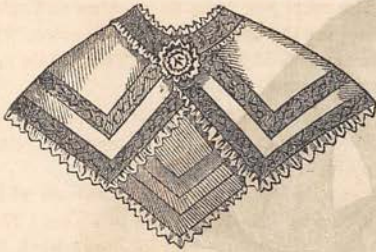
*Lavinia Sleeve.*—Half flowing sleeve, plaited with a large double box plait on the shoulder, and trimmed with a cuff cut in points, and edged with plaited ribbon, the cuff carried up the front of the arm to the setting in of the



sleeve. This sleeve is cut plain and flowing; it is then plaited at the seam so as to set it to the form of the arm, and the bottom of the sleeve drawn into a narrow band the size of the cuff, which is set on plain.



*Lace Cape.*—A simple and becoming little cape to be worn with a low-necked dress. It is made of double illusion or figured net, and



trimmed with two rows of velvet, or ribbon; the cape finished on the edge with a pretty lace.

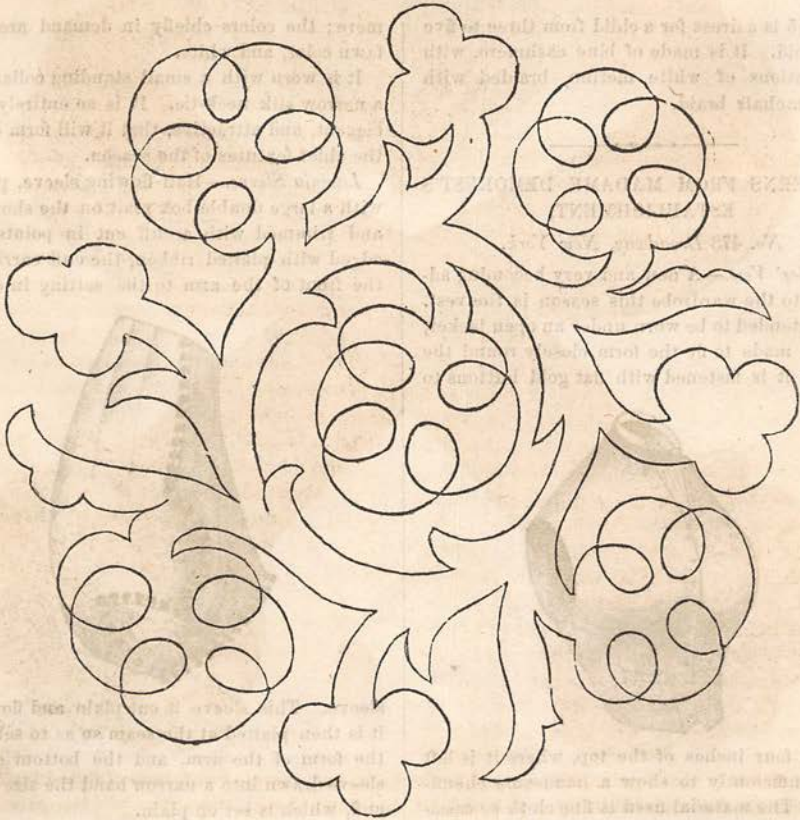
*The Givaldine.*—This cloak is a very pretty garment for a young lady of ten or twelve years. It resembles a circular with pelerine, but is not quite so full, being cut with seams just behind the shoulders, to set it closer to

the figure; the pelerine is braided with an elaborate and effective pattern, and forms a



graceful and becoming finish to the cloak; the armholes are also trimmed with a pretty braid pattern.

BRAIDED TOP OF PINCUSHION.





LADY'S PURSE.

(See engraving, page 304.)

*Materials.*—Two skeins of bright blue; two skeins of white fine purse silk; two bunches of gold, and two of steel beads, No. 4; one pair of knitting-pins, No. 18.

With blue silk and steel beads cast on forty-eight stitches, work four plain rows, then commence the pattern thus:—

1st row.—Make 1, purl 2 together, \*, pass down 14 beads, keep them under the thumb, make 1, purl 2 together, make 1, purl 2 together; repeat from \*.

2d.—The return row to be worked in the same stitch, but without beads.

3d.—As the first, only pass down 13 beads instead of 14. Every row the same with 1 bead less, until only 2 beads remain; then work the

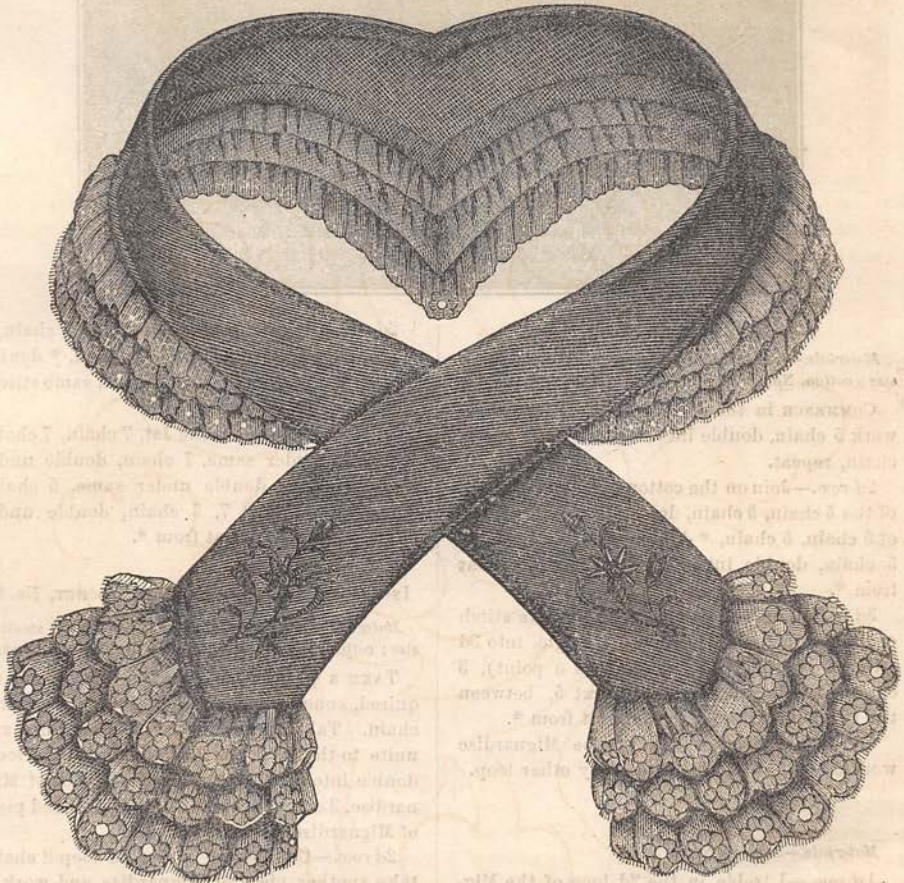
return row, and join on the white silk and gold beads. \*, pass down 14 beads, make 1, purl 2 together, make 1, purl 2 together; repeat from \*. The other row same as the blue and steel; then repeat the blue and steel once more. This forms one end of the purse. The middle may be worked thus:—

With white and gold beads make 1, purl 2 together, pass down 2 beads; repeat; return row plain.

Repeat these two rows four times in white, four times in blue, four times in white. Then commence the other end in blue; work the same as before, only commence with 2, and increase to 14 beads.

Sew up one-third at each end, and trim with mixed gold and steel tassels.

CRAVATE MARIE THERESE.



This cravat is of sea-green silk, shaped to the neck, and trimmed with rows of fluted black lace. The ends are embroidered in black silk and jet, and finished with three rows of fluted lace.

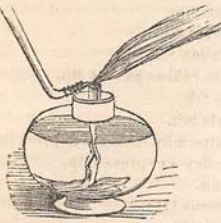


# Chemistry for the Young.

## LESSON XXIII.—(Concluded.)

585. *The blowpipe, as used in glass-working.*—For this purpose, the best flame is that furnished by an oil or tallow lamp; but the spirit-lamp is more convenient, and answers the greater number of useful purposes.

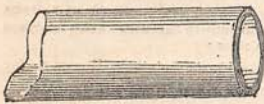
586. The operator will now require free play of both his hands; hence the blowpipe must no longer be held in a horizontal, but in a vertical plane, its bend resting on the ridge of a spirit-lamp collar, thus. And now will be evident the use of winding cord around the blowpipe at one end. Were the cord not there the blowpipe would slip. Some persons use a kind



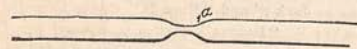
of fork in order to support the blowpipe and prevent its slipping. Such a contrivance is a positive disadvantage, preventing those little adjustments of the instrument made intuitively, and which are so desirable. It is not desired that the blowpipe should be fixed, but lightly, delicately balanced.

587. *Golden rules in glass-blowing.*—Never work on a dirty tube; never abruptly thrust a tube into, nor remove a tube from the blowpipe flame; never hold a tube motionless in the flame, but rotate it constantly; never attempt to blow a bulb whilst the tube is in the flame; and never, on any consideration, throw down a tube because you chance to have touched it in a hot part; rather burn your fingers than break your apparatus; a slight scorching of the finger-ends is rather an advantage than otherwise, producing a certain thickening of skin, which enables an operator to touch hot things with comparative impunity.

588. Take a piece of English flint-glass, about the following diameter and thickness; apply the outside part of a spirit-lamp blowpipe flame in the middle, balancing the tube



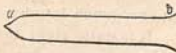
between the two bends, and continually rotating. Then pull, still under rotation, and generate a small tube between the two large pieces; to whatever length extended it would always be a tube. Apply a small jet at the point *a*, and revolve the two pieces in opposite



directions, by which means the capillary tube will be closed. Continue applying a

very fine jet at the point *a*, until the glass point recedes to *a* in diagram the second. To get rid of the fresh bead *a* is not easy for a beginner. Not a bad plan consists in dextrously snapping it off by means of a pair of scissors. The operation just concluded

of closing a tube is one of the most common in glass-working. If you can succeed in expanding the open end and forming a rim *b*, you are a clever glass-worker.



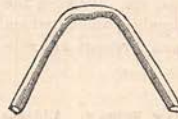
It is by no means easy, but may be effected at two or three operations by the sweeping motion of a wet slip of wood, thus—

Wet wood and cold metals can be brought into contact with fused pasty glass with impunity, but not in contact with hot solidified glasses.



589. The tube not finished is a test-tube; perhaps you would like to make its end flat. This is most easy. Bring it to the pasty state, and press it quickly on a metal plane—say the blade of a knife. Perhaps you would like to form an inverted end, such as we see in the so-called pint and quart bottles. This is most easy. Bring the end to a pasty condition, and apply suction by the lips. Lastly, a bulb may be required; for which purpose fuse not only the end, but also a portion of the side; then remove the tube, and blow rapidly yet gradually, otherwise the bulb will expand to an undesirable size, or it will be scarcely thicker than a soap-bubble.

590. The next point in glass-working consists in learning how to bend a tube. Tyros at the operation generally effect a bend of this kind, a result which depends on two or three circumstances, such as the too limited extent of tube softened, and the too rapid application of bending force, and, more than all, on



the omission of pressure, applied before the bending operation. This pressure consists in forcing gently each extremity of the tube inwards on the fused middle, by which means the fused portion becomes thickened. This pressure should not only be applied before the bending is commenced, but even during that process; and remember that a good bend can seldom be effected at one heating. The operation must be frequently repeated.

## 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.

The Publisher of the Lady's Book has no interest in this department, and knows nothing of the transactions; and whether the person sending the order is or is not a subscriber to the Lady's Book, the Fashion editor does not know.

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 Evans & Co.'s; mourning goods from Besson & Son; cloaks, mantillas, or talmas, from Brodie's, 51 Canal Street, New York; bonnets from the most celebrated establishments; jewelry from Wriggins & Warden, 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 a light golden cuir-colored silk. The skirt is edged with a box-plaited ruffle, and above it is a row of black guipure lace. Rows of guipure insertion are arranged *en tablier* up the front of the skirt, and in bands and pointed devices round the skirt. The corsage is made with points in front, and a square jockey at the back. The sleeves are cut with an elbow; and both sleeves and corsage richly trimmed with guipure insertion. A narrow fluted ruff is round the neck of the dress, fastened in front by a clerical bow. The hair is arranged over a roller in front, and ornamented with a scarlet velvet bow.

*Fig. 2.*—Dinner-dress of Irish poplin. The skirt is trimmed with narrow ruffles of pinked silk, the exact shade of the dress. These ruffles are about three-quarters of a yard long, and arranged slanting on the skirt; each ruffle is headed by a fancy trimming formed of narrow black velvet, and finished off at the top by a bow of narrow velvet. The corsage is low, and made with a bertha, trimmed to match the skirt. The guimpe and sleeves are of embroidered French muslin, finished with muslin ruffs. The hair is rolled in front, and arranged in a waterfall at the back, tied with a blue ribbon. A broad plait encircles the hood and fastens beneath the waterfall.

*Fig. 3.*—Child's dress of white *piqué*, embroidered in white and red, and trimmed with a box-plaited trimming of scarlet worsted braid. The dress is low, and with short sleeves. The guimpes is of fine French muslin.

*Fig. 4.*—Dress of black alpaca, trimmed with crimson velvet cut in leaves, and arranged as a bordering above the hem of the skirt and round the jacket. The sleeves are cut with an elbow, and trimmed with velvet and drop buttons to match the waist. The hair is parted on one side, and arranged in a braid at the back.

*Fig. 5.*—Dinner dress of lavender silk, with a narrow fluting on the edge of the skirt. The overskirt is of a rich black silk, cut in deep points, trimmed with thread lace, and headed by a narrow bugle trimming. The corsage is made in one piece, although it has the appearance of a black jacket over a lavender silk waist. It is trimmed with black lace, which forms a jockey at the back. The hair is dressed in rolls and puffs, and ornamented with flowers.

*Fig. 6.*—Visiting dress of a rich green silk. The skirt is cut a half yard short, deeply pointed, and trimmed with narrow velvet. Under this skirt is fastened a deep flounce, set on with a little fulness, and very elegantly braided with black velvet. The corsage, sleeves, and sash are braided to match.

*Fig. 7.*—Dress of Marguerite colored poplin, trimmed with a thick silk cord of the same shade as the dress. The corsage is novel, and made to represent a jacket. It is trimmed with narrow cord and buttons. The hair is arranged over a roller in front, and falls in a chignon or waterfall at the back.

#### FRENCH CORSAGE.

(See engravings, page 303.)

This corsage is made with a moderate point in front and deep jockey at the back. The material is black silk trimmed with guipure lace. It is worn over a fine tucked French muslin waist, with short puffed sleeves.

#### CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR OCTOBER.

WITH this month the display of fall novelties commences, and the fashionable world is again plunged in the ever-important subject of dress. Our stores are opening a multitude of charming tissues, and our milliners and dressmakers are again racking their brains to devise pretty novelties for the fall.

Bonnets have not yet undergone any change in shape. The Marie Stuart still prevails; and most of the trimmings are arranged to droop over the face. Few dress bonnets have appeared; most of the bonnets yet seen are straws, tastefully trimmed with feathers and velvet. Black and maize, black and coral, and black and a rich blue, are the favorite combinations. The new color, called *Blé de Turquie*, a rich shade of yellow, contrasts charmingly with black. Branches of pine, with small cones, are now substituted for the grasses and grains worn during the summer. A novelty is the Bohemian straw, which is dyed of a bright yellow, and when trimmed with ribbon to match, mingled with black lace and buttereups, is exceedingly stylish.

The dressmakers are in despair for a new style of bodice; but, alas! it has not yet appeared. All they can do is to change the style, by the different arrangement of trimming. The Postilion bodice with its swallow tail basque, with two points or square ends in front, the vest style, the corsage with three points at the back, and four in front, are all being made, though far from novel.

Double skirts and tunics will be worn. This last is somewhat novel. The upper skirt and body are in one, the same as an Empress dress. The skirt is quite long at the back, and slopes very suddenly to the front. This style of dress is generally trimmed with chenille fringe, which is one of the richest trimmings of the season. Silk fringes of all kinds and widths will be very much worn. Feather fringe is very beautiful, also the Thibet fringe—a most elegant soft kind of fur, very light and graceful. It is about three inches long, and mounted on a hooding of white silk braid.

Dresses are made very high in the throat, and in order to make the collar set well a small straight band is sewed round the neck of the dress.

Skirts are mostly cut *en traine*; that is, the back breadths are cut very long, and sloped at the bottom to suit the side and front breadths. This gives the skirt a graceful sweep, and is decidedly prettier than lengthening from the upper part of the skirt.

We cannot help remarking, *en passant*, on the shape of crinoline. It is worn now perfectly flat on the hips, and all the fulness thrown at the back. For outdoor wear, the skirt should have a small train, and for evening a large train; but always without any fulness on the hips.

Silks have come out this season of particularly rich quality. Gros grains are the favorites, and black continues more in vogue than ever. Black silks are being made up with contrasting colors, such as the different shades of Russia leather, hazel, gray, maize, blue, and



white. This style of dress is, in our opinion, the richest and most *distingué* a lady can wear. Plaids of all sizes, and of the richest colors, with *moirés* and *chenées*, are among the new goods.

The rage for fluted trimming still continues; and to those who object to it on account of its losing its folds from dampness, we would suggest that Mme. Demorest has obviated this difficulty by an ingenious little contrivance. We believe it is by the insertion of a very delicate wire, which keeps the trimming perfectly in shape. An extremely thick cord, matching the dress in color, is frequently placed above the braid; sometimes perfectly straight round the skirt, and sometimes twisted or arranged in a fanciful design on each breadth.

From the tasteful hands of Mme. Demorest, we have already seen some very good and effective styles which possess both the charm of novelty and elegance. The first was a promenading costume. The material Alexandria cloth of the darkest shade of mode color, made in a suit, consisting of a dress and casaque. The casaque, or basquine, was shaped to the figure, but not closely, and rounded off from the front, deepening behind until it reached two-thirds the length of the skirt. The trimming was leather-colored velvet, put on in pointed straps, finished on each edge with a quilting of mode-colored silk. The suit was trimmed to match, and even the bonnet, boots, and gloves intended to wear with it were of the same colors, which contrasted charmingly, and formed a very quiet but *recherché* promenading dress.

These uniform costumes, of which we spoke in our last Chat, will be much adopted during the fall and winter. It is a pretty style, but of which one tires soon, unless a person has a variety of suits, and then it is exceedingly expensive. In some cases square shawls of the same material as the dress, and trimmed to match, are substituted for the Talma, or casaque; but they do not seem to be greatly in demand, and never for young ladies.

Another dress was a very rich black gros grains silk, ornamented in quite a novel manner. The decorations consisted of diamond-shaped blocks of black velvet embroidered in the centre in a light leafy design, with silk and jet, surrounded with guipure lace. These were united to form a border round the bottom of the skirt, and also ornamented the waist and sleeves.

A robe of very light gray taffetas, superb in quality, was ornamented with a narrow festooned volant, which deepened in the centre of each festoon, and was fastened at each point by a flat bow of ribbon without ends. The volant was edged with narrow guipure. The bodies were in all cases plain and very high; the sleeves nearly tight, and shaped to the arm.

A pretty design among the fall sleeve patterns was a puff, or a frill, set into the back of the sleeve, reaching several inches above, and terminating several inches below the elbow.

There is nothing new in the form of headdresses. The two most popular styles are the coronet and the spray of flowers at the side of the head. All flowers are now mounted on gutta percha, which gives the appearance of natural stems, and makes them more pliable than the old-fashioned wire mountings. Bows of ribbon, velvet, and lace are frequently substituted for the spray of flowers. This style, we may say, is universal, and adopted both by young and married ladies.

Many of our belles are weaving natural flowers among their tresses. It is a Spanish fashion, and very beautiful. Still natural blossoms are so frail that, unless constantly renewed, but few will retain their freshness

during an evening. We think, therefore, we prefer the imitations of nature, as they can scarcely be detected from the originals, and are decidedly more economical.

We learn from our Paris correspondent that a noted French artificial florist has introduced small oranges into bridal wreaths, to overcome the heavy effect of the orange blossoms and buds only; green, it is said, not being admissible in bridal wreaths. We have as yet seen nothing of the kind; therefore, cannot recommend them. Indeed we do not like the idea at all. We think nothing can be prettier than orange blossoms with their rich glossy green leaves mingled with sprays of the pure and graceful lily of the valley. Green must necessarily be introduced into a bridal wreath to relieve the white; otherwise it is exceedingly tame. Daisies are being substituted in Paris for the lilies; but we consider pendant flowers the more graceful. The back hair is generally arranged in a waterfall, frequently tied with a bright ribbon or velvet. Bunches of braids are also caught up in the same style.

For married ladies the Marie Stuart cap is being revived, and is generally a becoming coiffure.

A novelty in the way of a sash has just been introduced for a muslin dress. A belt is worn round the waist, and then a long scarf of muslin is knotted and fastened at the back. The sash is scalloped all round, and the ends are slashed with three rows of slits, each about one inch and a half long, and one finger apart. Through these slits velvet or ribbon is run; and the ends of the ribbon, instead of being fastened under the scarf at the edge, are cut in fish-tails, and stand out. The first row of slits, or slashes, slant from right to left; the second row from left to right, and the third and last row the same as the first. This is really very pretty and effective.

The other style of sash is either fastened on the left shoulder and tied midway down the skirt under the right arm, or else encircles the waist, and is tied midway down the skirt at the back.

Wraps are now a matter of no small perplexity. There exists such a variety of styles, that it is difficult to know what to select. The ever-fashionable India shawl, one of the most graceful and convenient wraps, now appears on all the promenades. In no one article is there such a variety of quality and style. They are to be had at Stewart's of all prices, from the convenient little wrap of \$50 to the marvel at \$2000.

Blue cloth mantles are very much worn by misses and children. They are generally trimmed with black or white.

We will note a few of the numerous styles for black silk mantles. There is the loose *paletot*, trimmed all round with a double ruching; the outer one black, and the inner one scarlet or blue silk. These are principally worn by young girls. Then there are casaques, which reach to the knee in front, and much longer in proportion at the back. They should be cut to follow and define the outlines of the figure, without fitting it too closely. They are trimmed in a variety of ways; but one of the prettiest is to have small loops of black and white velvet, about one inch wide arranged round the neck, down the outside of the sleeve, and all round the skirt.

Talmas and circles are also much worn, trimmed with laces, gimps, feather trimming, chenille fringe, ruches of cuir-colored silk, and stamped leather trimming.

Cloth wraps are also made up in a variety of new styles. Among the most effective are the Spanish, which are caught up in graceful folds, and fastened on the shoulder.

FASHION.



FASHION

FROM THE CELEBRATED ESTABLISHMENT OF MISS

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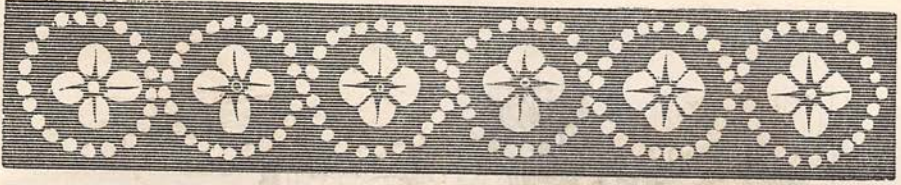
MESSRS. A. T. STEWART & CO., OF NEW YORK.

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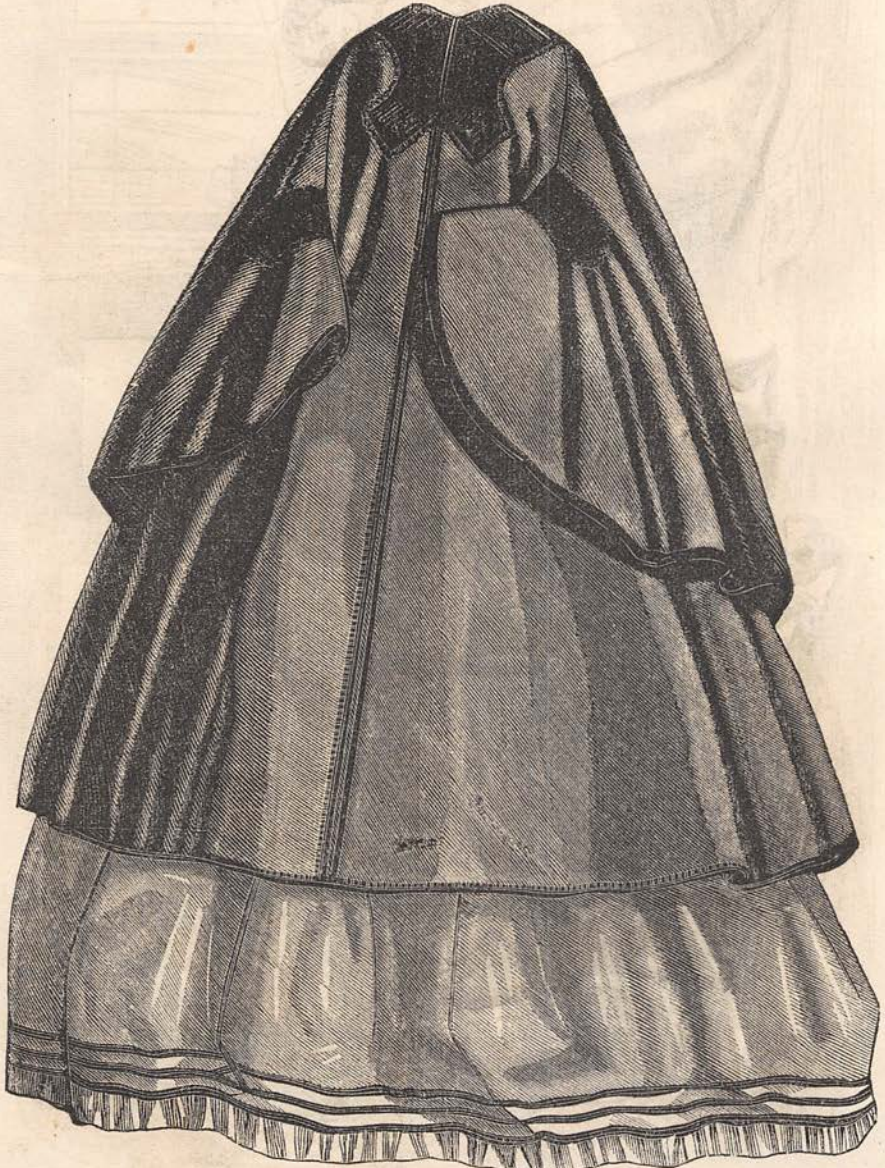


INSERTION FOR SKIRTS.



THE POMPEIAN CLOAK.

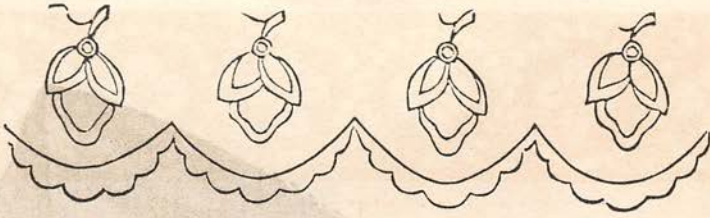
(Front view.)



This comfortable wrap is made of black cloth, and trimmed with blas black velvet and a heavy crochet ornament at the back. The cape forms the sleeves, leaving the front plain, and giving it the appearance of a sack.



EMBROIDERY.



THE POMPELAN CLOAK.

(Back view.)





**THE MASETTO WRAP.**



This *recherché* wrap is made of black cloth, and trimmed with leather trimming and chenille fringe. This is a pretty style for a mantle like the dress.



THE BALMERINO. A front view of the jacket, showing the buttons and the velvet trim.

**THE BALMERINO.**



This is one of the prettiest styles of winter walking sack. It is made of a dark blue velvet cloth, and trimmed with black silk, and set on in box plaits, and black velvet buttons.



THE OLEAVES CLOAK.



This cloak is made of black velvet, and trimmed with a very heavy crochet passementerie and twisted silk fringe.

THE EVYRELLS



THE PESOTA



This fancy sacque is very suitable for a Miss. It is made of a dark cuir-colored cloth, trimmed with a fancy velvet and silk passementerie.

THE DAKOTA

THE DAKOTA



## THE DARRO.

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



The brilliant colors in which pardessus are now so popular afford the opportunity to have the ornaments with which they are decorated strikingly conspicuous. The circular illustrates one which can be made in any color desired—crimson, blue, white, black, etc. etc., at the choice of the wearer. For carriage, or festive occasions, especially the latter, when in *white* cloths, with the *fleur de lis* in light blue velvet *appliqué*, with silver braid, or in royal purple and gold embroidery, the effect is peculiarly elegant. For street wear, the same pattern is made in black or quiet colored cloths, with black velvet *appliqué*, and braided, for those who do not desire such gay colors in garments.



EMBROIDERY.



HENRY IV. COSTUME.

EMITROD VIX SHUO GHA BEZIM HALLOP



A petticoat of white satin, bordered with gold and scarlet embroidery. The dress is of maroon velvet, richly trimmed with gold, and lined with gold-colored satin. The tight sleeves are of white satin, trimmed with gold. The coiffure is formed of emeralds.



BRAIDING PATTERN.



POLISH DRESS AND LOUIS XIV. COSTUME.

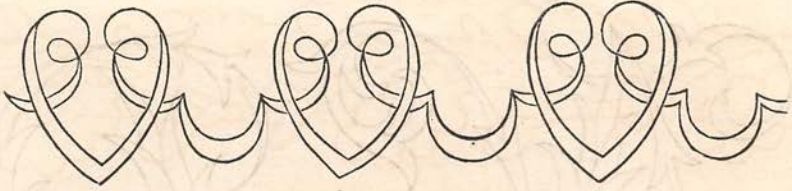


The Polish dress consists of an underskirt of green bordered with scarlet. The corsage and short sleeves are of green, and the long sleeves scarlet. The upper skirt and point are of purple, edged with swan's-down. The sash is of scarlet, feather at the side.

The Louis XIVth costume consists of a petticoat of white satin, with a lace founce on the edge of the skirt. The overdress is a very rich pink satin, trimmed with roses and quillings of silk. The hair is powdered, and dressed with a small wreath on the left side of the head.



BRAIDING PATTERN.



A ROMAN GIRL.

A GREEK GIRL.



*A Roman Girl.*—The lower skirt is of salmon-colored silk, with two bands of black velvet edging it. The corsage and upper skirt is of purple lined with mauve. The skirt being turned back in front shows the light lining. The apron and fichu are of worked muslin. The coiffure is of white muslin, ornamented with loops of purple and salmon ribbon.

*A Greek Girl.*—The lower skirt is of scarlet material, edged with gold. The upper skirt of a pale amber color, confined at the waist by a gold belt. The small velvet corsage is of green or black velvet, bordered with gold; it is worn over a full white muslin waist, with long square flowing sleeves. The scarf is of scarlet cashmere. The coiffure is composed of gold chains and beads.



NOVELTIES FOR NOVEMBER.

HEADRESSES, BONNETS, CHILDREN'S DRESSES, SACK, WRAP, ETC.

Fig. 1.



Fig. 1.—Coiffure for a ball. The hair is dressed with plaits and rolls. A tuft of field-flowers is arranged as a coronet, and a spray of flowers is arranged with the back hair.

Fig. 2.



Fig. 4.—The Alexandra ringlets, as worn by the Princess of Wales.

Fig. 4.

Fig. 2.—The hair is arranged in a knot on top of the head, and falls at the sides and back in heavy rolls, through which are twined branches of flowers.

Fig. 3.



Fig. 3.—New style of waterfall, looped up in the centre by a braid.



Fig. 5.—Dress for a little girl from two to



Fig. 5.



four years old, of blue cashmere, braided with white silk braid. The corsage is made low and square, and intended to wear with a white muslin guimpe. The points round the waist are bound with white braid, and trimmed with white buttons.

Fig. 6.—Fall dress for a girl of ten years. The material is a Solferino poplin, bordered on the skirt with a black band, with a scalloped edge bound with velvet, and a white silk button on each scallop. The plastron on the corsage, the cuffs, and sash, are all of black, and

Fig. 6.



trimmed to suit the skirt. The corsage is half low, and worn over a white plaited muslin guimpe.

Fig. 7.



Fig. 7.—Fancy apron for a little girl. It is of thin white muslin, trimmed with puffings, through which bright colored ribbons are run.



Fig. 10.

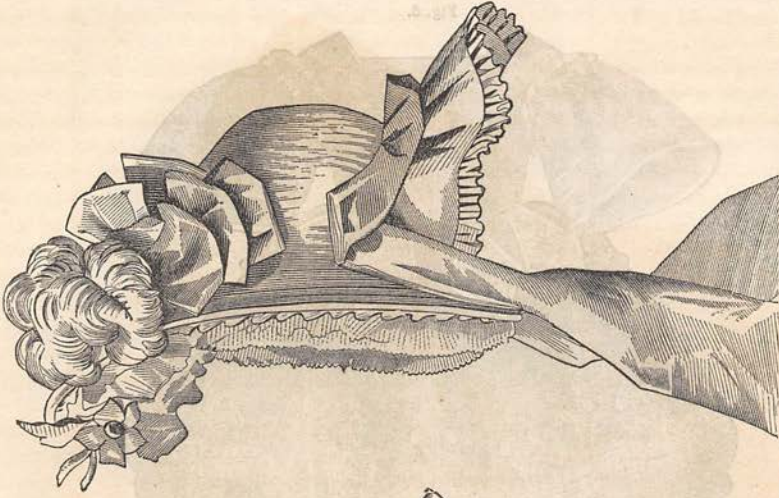


Fig. 9.

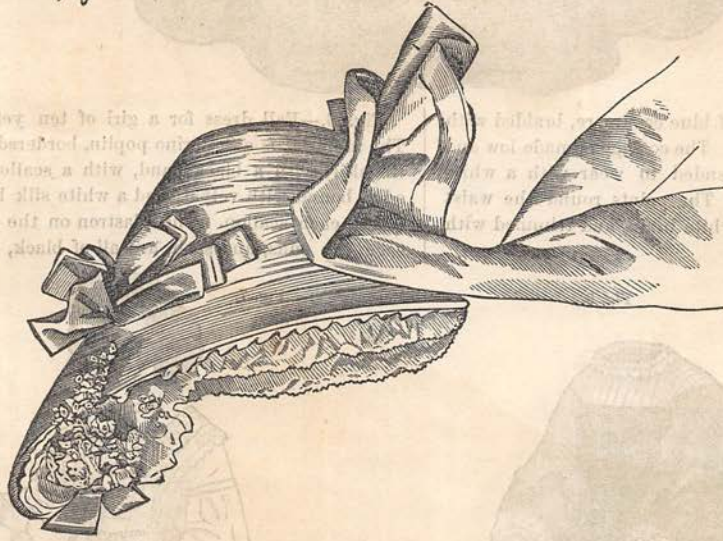


Fig. 8.

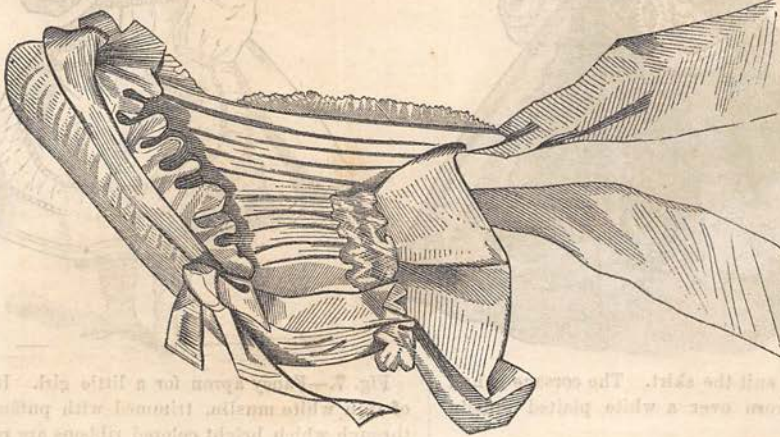


Fig. 8.—A bonnet of smoke gray uncut velvet, trimmed on the left side with a plaiting of bias scarlet velvet, which forms the inside trimming, and extends over on the outside of the bonnet to the crown, where it is finished with a bow and ends. A plaiting of scarlet velvet heads the cape, and the strings are of scarlet velvet.

Fig. 9.—Maure velvet bonnet, trimmed with purple ribbon, as represented in our plate. The inside trimming is composed of loops of mauve and purple ribbon, and pink roses and buds.



Fig. 12.

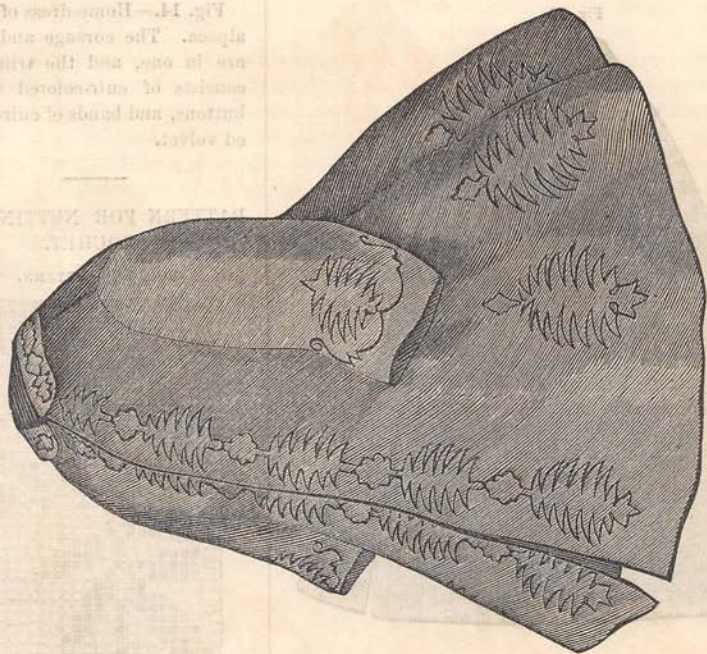


Fig. 11.

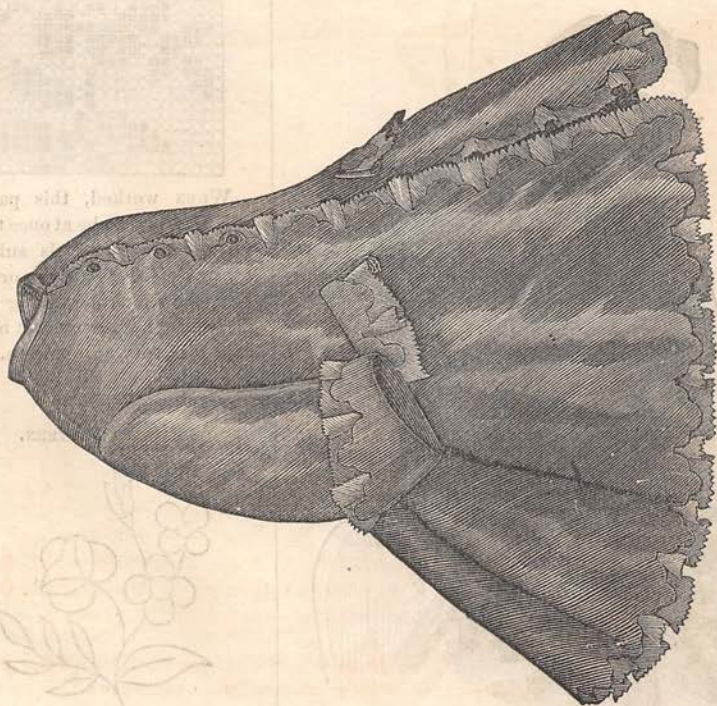


Fig. 10.—Bonnet of a dark shade of cuir-colored velvet, trimmed with a lighter shade of ribbon and feathers. The inside trimming is of azurline blue velvet and white flowers.  
 Fig. 11.—Paletot for a little girl. This is made of black or dark gray cloth, scalloped all round. A plaiting of pinked scarlet cloth is stitched on the inside of the coat, and forms the trimming both for the edge and front of the coat and the sleeves.  
 Fig. 12.—Fall wrap for a little girl. It is made of cuir-colored cloth, braided with black.  
 Fig. 13.—Fall sack for a little boy. This sack is made of gray cloth, braided with black velvet.



Fig. 13.



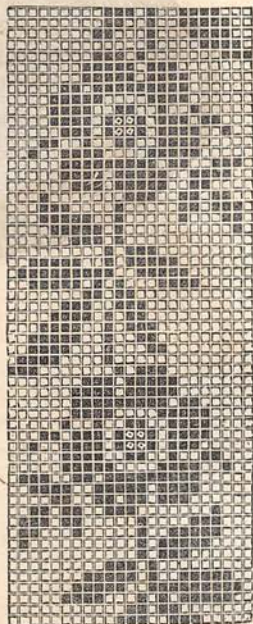
Fig. 14.



Fig. 14.—Home-dress of black alpaca. The corsage and skirt are in one, and the trimming consists of cuir-colored velvet buttons, and bands of cuir-colored velvet.

PATTERN FOR NETTING OR CROCHET.

BORDER PATTERN.



WHEN worked, this pattern will be found to be at once tasteful and showy. It is suitable for any piece of crochet or netting for which bordering may be required. For crochet night-caps it is very appropriate.

BRAIDING PATTERN.





HUNTING GLOVES.

THEY are to be knit with steel needles, and, as the plate shows, the right-hand glove has no tips to the fingers.

Set up 76 stitches. Knit 2 stitches right, and two wrong all the way round; continue to do so until you have 60 rows. Half of this knitting is to be turned over to form the double cuff. After the 60 rows, knit 2 rows right and 2 rows wrong, 2 rows right, 2 rows wrong, 2 rows right; then begin the glove. It is like the fingers: knit 1 right, 1 wrong; but the stitches must be twisted as you take them up to knit. Work now 3 rows of 1 stitch right, and 1 wrong.



4th row.—Widen 1 stitch, knit 3 stitches, widen 1, knit the rest of the row without widening. Knit 2 rows, widen again at the same places; but this time you have 5 stitches to knit between the widenings.

Widen at the same places 8 times. Knit 2 rows between each of the first 4 widenings; then knit three rows between each of the rest. This widening forms the beginning of the thumb. Now knit the thumb itself. Take up the 25 stitches which are between the widening stitches. Divide on two needles, and cast 8 stitches on a third needle. Knit 3 rows, narrow 1, stitch on beginning and end of the 8 stitches you have set up. Knit 3 rows, narrow the same way. Knit 2 rows, narrow 1 stitch on

the end of the 8. Knit 17 rows, without narrowing, bind off.

Now work on again where you left the mitten, pick up the 8 stitches you set up on the thumb, and knit 4 rows, narrow 1 stitch on beginning and end of the 8 stitches; then knit 22 rows, without either widening or narrowing. Now divide the stitches for the four fingers, and begin to put all the stitches on two needles. Take another needle, knit off 10 stitches; take another needle, set up 12 stitches. Knit 10 stitches off from the second needle of the mitten, which you have not taken off yet. Knit these 32 stitches in a rounding. 1st row.—Narrow on beginning and end of the 12 stitches. 2d.—Narrow 1 stitch only on the end of the 12

stitches. 3d.—Narrow on beginning and end of the 12 stitches. Knit 25 stitches. You have now 25 rows; then bind off. On the middle finger take the 12 stitches up first which you set up on the first finger. Knit 10 stitches off the first needle, the same as on the other fingers. Take another needle, set up 12 stitches; take another, knit off 10 stitches on the opposite side from it, and knit in a rounding (there are 44 stitches), narrow the first 4 rows on each side of the 12 stitches on beginning and end. Narrow 4 in each row; in 4 rows 16 stitches. This leaves you 28 stitches on the finger. Knit 30 rows without narrowing, and bind off the third finger.

Take up the 12 stitches you set up for middle



finger. Knit 10 off, set up 10, knit 10 off from the other needle. You have 42 stitches in this rounding; 4 first rows narrow on beginning and end of the 10th and 12th stitches. You will have 26 stitches left. Knit 23 rows, bind off.

For the little finger, pick up the 10 stitches you set up on third finger. Knit off the rest of the stitches you have on the other two needles, and narrow the first 3 rows on beginning and end of the ten stitches. Knit 19 rows, and bind off.

The left glove is knit in the same way, only the fingers must be longer, and have tips. On thumb of right hand you have 17 rows knit after the rounding.

On left hand knit 30 rows, then narrow off 6 times in 1 row. Knit 2 rows over, and end off the same as in a stocking. First finger, knit 36 rows, narrow off. Middle finger, knit 40 rows, narrow off. On third finger, knit 34 rows, narrow off. Little finger, knit 26 rows, narrow off. On the back of the hand work 3 rows of cross stitch in fancy colored zephyr.

### RUSTIC ORNAMENTS.

#### HANGING VASE.

PROCURE an earthen flower-pot five or six inches deep, that is not glazed on the outside. Just below the brim (with a shoemaker's awl, or something similar) make two holes exactly

opposite each other, that it may hang level. Find the length of cord requisite for its suspension, and fasten the ends into the holes by passing them through from the outside, and making a firm knot at the ends. It should be a strong scarlet worsted cord.

Spread upon the pot a thick layer of putty, and fasten the cones to it by pressing them into it. If there is a hole in the centre of the bottom, stop it up with the putty. Put a large pitch pine cone in the centre of the bottom and a row of acorns, or small cones around it. Put a row of large acorns around the top of the pot, with the points up; then a row of cups below them: another row in the same way at the bottom of the pot, but with the points downward. Now between these, half-way down the side, put round a row of large acorns, laying the point of each on the cup of the last acorn, and each side of these put a row of pine scales, laying the outside of them on the putty. These will form quite a wreath around the vase. Cover the remainder of the flower-pot with small acorns, cones, and scales. Give it two coats, or one very thick coat of furniture varnish.

When suspended in a window, with a myrtle or some other trailing plant growing in it, this vase makes quite a pleasing ornament, attracting the notice of passers-by as well as of those within doors.

#### EMBROIDERY.







SPANISH OPERA HOOD.



EMBROIDERY.



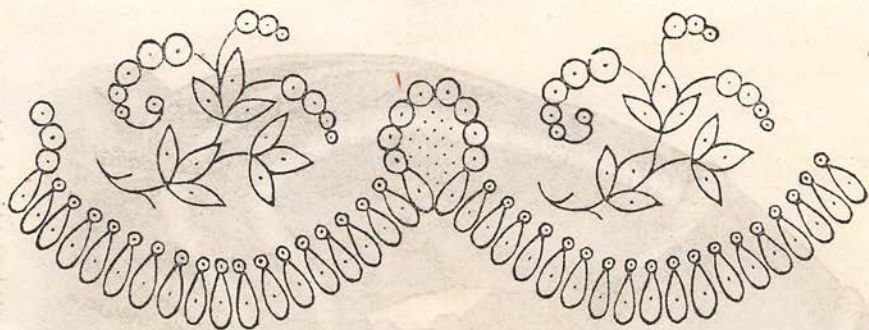
DRESS FOR A MISS.



Made of Waterloo blue poplin, and trimmed, *en tablier*, with bands of black velvet, with a narrow braiding pattern between.



EMBROIDERY.



DRESS FOR A LITTLE GIRL OF TEN YEARS.



The material is steel-colored merino, with a bordering quarter of a yard deep, of a brilliant Solferino merino. The joining is concealed by a wide black braid, and a narrow braiding pattern is on each side of both. The yoke, cuffs, and sash are all of Solferino merino braided with black.



THE POLISH JACKET.

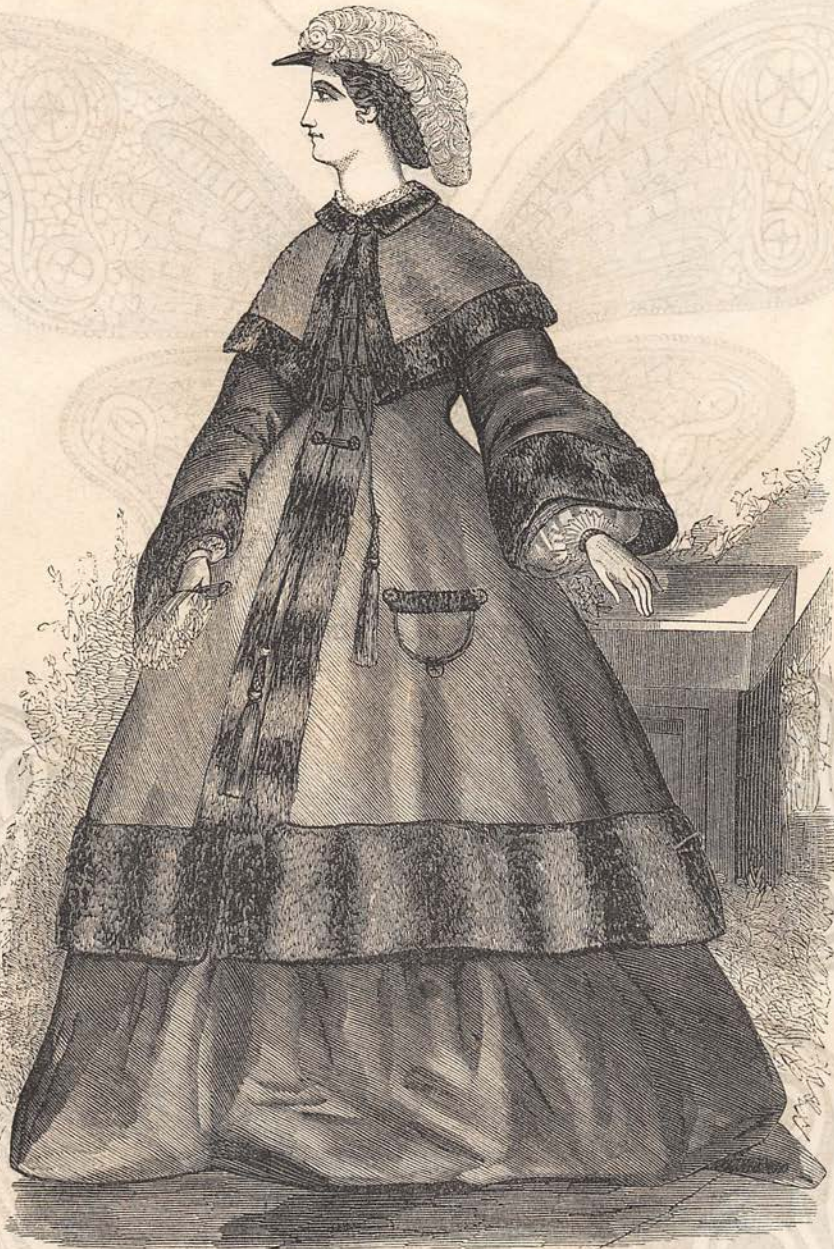


This stylish costume may be made of any material. We would, however, suggest black silk as a pretty contrast to the swans-down with which it is trimmed. It is merely a pointed waist, trimmed with down. A braided band trimmed with swans-down is then laid on to form the jacket and girdle, giving the lower part of the waist the appearance of a vest.



THE CALPE.

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



This truly serviceable garment is one that for winter weather will prove a *ne plus ultra* style, while the beauty of the materials commends it to the eye of taste. The cloth from which our drawing is taken is called chinchilla. This cannot be represented in an engraving. It presents a fur-like appearance, and is well adapted to the fur trimming, which is of the chinchilla itself, although other furs may be employed with equal effect. For sleighing, or skating, this pardessus will probably become a great favorite.



NOVELTIES FOR DECEMBER.

SACQUE, DINNER DRESSES, WAIST, ETC.

Fig. 1.

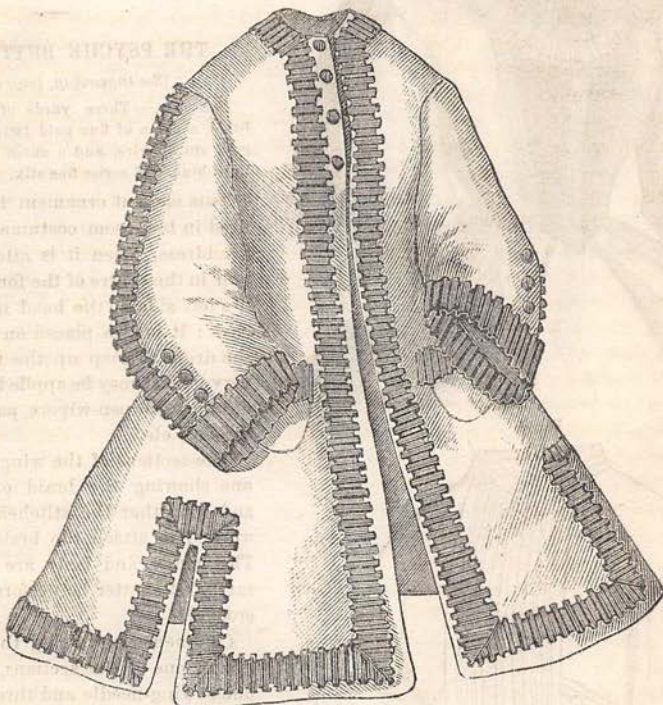


Fig. 1.—Fall or winter sacque. This style of wrap is very pretty for misses. It can be made of silk, or of any kind of cloth. It is trimmed with a ruching of velvet, silk, or cloth, either of the same shade as the material or darker. The latter has the more stylish appearance.

Fig. 2.



Fig. 2.—Dinner-dress of cuir-colored silk, made square both back and front, and trimmed with bands of black velvet, edged on each side with quillings of cuir-colored ribbon. Tassels of black chenille are placed both on the back and front of the corsage, as well as on the sleeves.

Fig. 3.—Dinner-dress of mauve silk, with a pelerine and plastron of black guipure, edged with a ribbon quilling. The sleeves are open from the elbow, and caught together by bands.

Fig. 4.—A new style of white muslin waist. The front has the appearance of a Garibaldi shirt, and the back is trimmed



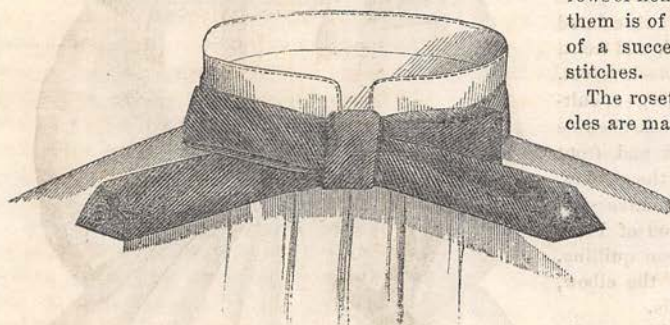
Fig. 3.



Fig. 4.



Fig. 5.



to resemble a jacket. The cuffs are composed of tucks, fluted ruffling, and fancy buttons.

Fig. 5.—Amazon collar, made of white linen, with one row of stitching on the edge. The tie is of black silk, doubled, with the ends embroidered in the new color called *Blé de Turquie*.

### THE PSYCHE BUTTERFLY.

(See engraving, page 510.)

*Materials.*—Three yards of narrow gold braid, a skein of fine gold twine, one yard of gold spiral wire, and a skein each of white, light blue, and cerise fine silk.

This elegant ornament is now much used in ball-room costume, either as a headdress, when it is attached to the hair in the centre of the forehead, or on the left side of the head nearly at the back; it is also placed on the skirt of the dress to loop up the tunic or drapery, and it may be applied to a variety of articles, as pen-wipers, paper weights, screens, etc.

The sections of the wings are given, one showing the braid outline only, and the other the stitches, which are worked to attach the braids together. The wings and body are made separately, the latter being formed of plain crochet.

Commence by tracing the braid outline of one of the sections, and with a fine sewing-needle and thread tack the gold braid on the outline. These stitches should be taken across the braid, and not through it; then, with the blue silk and a sewing-needle, begin at the narrow part of the wing, and run the silk across the braids, darning it in and out of them eight or ten times; then work up the braids, joining them with rows of hem-stitch. The network above them is of the cerise silk, and formed of a succession of open button-hole stitches.

The rosettes in the centre of the circles are made of white silk, and to form them see the braid pattern in the preceding direction; the space between the two straight lines at the edge should be filled with blue silk.

When the work is finished, sew the gold wire round the edge of the braid, using the cerise silk, and at each side leave about two inches of



the wire to form the legs. Commence now on the body.

**THE BODY.**—Work with the gold twine and Penelope crochet needle, No. 3. Commence with 4 chain stitches, and work a single stitch in the first chain to make it round.

Work 2 plain stitches in each of the 4 stitches, then 2 plain both in one stitch, and 3 plain in successive stitches, 8 times; it will now be 16 stitches round. Work 80 plain; stuff the work with a little piece of wool. Decrease by taking two stitches together and working them as one stitch; then 5 plain, and decrease again, 8 times; and for the head, work 2 stitches in 1, 5 times; then 6 plain; and for the antennæ, take 3 inches of the gold wire, and, leaving half of it in front, place it along the last round, and work it under for 3 plain stitches. Leave the other end in the front, work 4 plain, then 4 single, take 2 together 5 times, miss 1, and 1 single, 3 times; then 3 chain, miss 1, and 2 single on it; 3 chain again, miss 1, and 2 single on it, 1 single on the head, and fasten off. Sew two beads above the antennæ for the eyes; then sew the wings to the sides of the body, leaving the wire for the legs.

12th.—Knit 1 rib, turn back.

13th.—Knit 1 rib.

14th.—Knit 1 rib, then knit each of the 5 ribs



MUFFATEE.—DIAMOND PATTERN.

KNITTING.

**Materials.**—Half an ounce each of scarlet, black, and white single or double Berlin wool, according to the thickness required; a pair of knitting pins, No. 15 Bell gauge, measured in the circle.

With the black wool cast on 39 stitches.

**1st row.**—Make 1, by bringing the wool forward, slip 1 and knit 2 together; repeat to the end. This stitch is used throughout the pattern. Every three stitches form one rib. Join on the scarlet wool, and for the

Scarlet half diamond, **2d row**, make 1, slip 1, and knit the 2 stitches which cross together; repeat 5 times more, that is 6 ribs; turn back, leaving the 7 black ribs on the other pin.

**3d.**—Knit the 6 scarlet ribs.

**4th.**—Knit 5 ribs, turn back, leaving a scarlet rib.

**5th.**—Knit the 5 ribs.

**6th.**—Knit 4 ribs, turn back as before.

**7th.**—Knit the 4 ribs.

**8th.**—Knit 3 ribs, turn back.

**9th.**—Knit 3 ribs.

**10th.**—Knit 2 ribs, turn back.

**11th.**—Knit 2 ribs.

left at the end of the previous rows, and on the black row knit the 7 ribs; then, commencing again at the 2d row, work to the end of the 13th row, so as to make a second half diamond at the other side. Join on the black wool.

**15th.**—Knit all the 13 ribs.

**16th.**—As the last row.

**17th.**—Knit 1 rib. Join on the white wool, and for the centre diamond knit 11 ribs; turn back, leaving one black rib.

**18th.**—Knit 10 ribs and turn back, leaving another rib; knit 9 ribs, turn back; knit 8 ribs, turn back; knit 7 ribs, turn back; knit 6 ribs, turn back; knit 5 ribs, turn back; knit 4 ribs, turn back; knit 3 ribs, turn back; knit 2 ribs, turn back; then knit the 4 white ribs which were left at the previous rows. Join on the black wool, and knit the remaining rib.

**19th.** Black.—Knit all the 13 ribs.

**20th.**—As the last.

Join on the scarlet wool. Commence again at the 2d row, and repeat the pattern until 5 or 6 diamonds are made, according to the size wished; then cast off, and sew the first and last rows together.



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- M. S. P.—Note paper may be effectually scented by keeping in your desk among the paper a sachet of the scent preferred—musk, violet, etc. If the paper be not too dry, it will readily take the scent, and retain it for a long time.
- E. R. E.—Hair nets, as described by our Fashion editor, have not yet made their appearance in this country for sale. One was shown her by a lady who brought it from London.
- An Old Canada Subscriber.—The new and we think best hair crimper costs \$1 50; postage, ten cents half ounce. Patterns for mats, 25 cents a piece.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editress 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.

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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.

Fig. 1.—Imperial blue poplin dress, trimmed with black velvet, run in and out to form checkers. Cloak



of black velvet gored, and trimmed with lace and rich gimp. The bonnet is of white uncut velvet, trimmed with ruchings of white silk, falling over the front in the Marie Stuart style.

*Fig. 2.*—Dress of brown silk, trimmed with applications of black velvet. The corsage is made with a square jockey at the back, and two points in front. The skirt is trimmed the same as the corsage.

*Fig. 3.*—Child's dress of cuir-colored poplin, trimmed with two fluted ruffles, with a small Grecian pattern in black velvet between them. The corsage is square, with short sleeves trimmed to match the skirt, and worn over a white muslin guimpe. Black felt hat, trimmed with a white pompon and feather.

*Fig. 4.*—Bride's dress of a striped *moiré*. The corsage is gored into a very long tunic skirt, and trimmed with *appliqué* lace headed by chenille cords and tassels. The hair is arranged in a waterfall. The coronet is of white daisies, and the veil of thulle.

*Fig. 5.*—Pearl-colored silk dress, trimmed with crimson velvet, which forms a long and wide sash at the back. The skirt is trimmed with bands of velvet to match the corsage.

*Fig. 6.*—Dress of very rich mauve silk, trimmed with deep white chenille fringe, arranged in the shell style, and headed by chenille bows. The corsage is plain, and trimmed with a bertha of white chenille. The coiffure is composed of mauve velvet and a white plume.

#### ROBE DRESSES,

FROM THE ESTABLISHMENT OF A. T. STEWART & CO.,  
NEW YORK.

*Fig. 1.*—The dress is of a new material called Cretonne. The ground is of a brilliant Magenta, and the sash-like stripes of a delicate Tourterelle, or turtle-dove color. They are printed in black to imitate braiding, and the effect is charming.

*Fig. 2.*—Another style of robe. The material is Cretonne, of a delicate mauve shade. The trimming both on the skirt and body is printed in a deep shade of purple, edged with a graceful braiding pattern in black.

The same style of robes is to be had in all the new colors. We merely describe the colored grounds we have received.

*Fig. 3.*—A cashmere robe de chambre. The skirt of the dress is a white ground, with a bordering of the richest color. The loose jacket is of mauve cashmere, trimmed with bordering, as represented in the plate.

*Fig. 4.*—Dress of light walnut-colored Cretonne. The bordering on the very edge of the skirt is of black, above it is a design in deep Magenta, and the braiding pattern is in black. The same style of robe is to be had in various colors.

#### SPANISH OPERA HOOD.

AS WORN BY THE EMPRESS OF THE FRENCH.

(See plate printed in colors in front.)

*Materials.*—2 ounces of white and  $1\frac{1}{2}$  ounces of Scarlet Andalusian Wool, a pair of Knitting Pins No. 5, and one or two pairs of Chenille Tassels. For the Feather Border, one ounce of White Andalusian Wool and a pair of Knitting Pins No. 16; the pins should be measured in the circle of the Bell Gauge.

#### THE WHITE BORDER.

The whole of the hood is made in plain knitting, which should be worked loosely and lightly; the principal part of it being double. It is commenced at the border which runs round the shoulders.

With the white wool cast on 263 stitches, with two pins.

*1st and 2d rows.*—All plain knitting, always slipping the 1st stitch.

*3d.*—Slip the 1st stitch, knit 31 stitches plain, knit 3 stitches all together, knit 95 plain, knit three stitches together again, knit 95 plain, knit 3 together, knit 32 plain.

*4th.*—All plain knitting, slipping the 1st stitch.

*5th.*—Slip 1, knit 30 plain, knit 3 together, knit 93 plain, knit 3 together, this is the centre of the row; knit 93 plain, knit 3 together, knit 31 plain.

*6th.*—Plain, slipping the 1st stitch.

Repeat the last 2 rows 6 times more, knitting one plain stitch less at the beginning and end of each row, and 2 stitches less on each side of the centre; the 3 stitches knitted together should always be worked over those of the preceding row.

*19th.*—With the disengaged pin take off the first 24 stitches without knitting them, tie the scarlet wool into the last stitch, and with it and the pin which has 24 stitches, knit 3 together, then 79 plain, knit 3 together, knit 79 plain, knit 3 together; turn back, leaving 24 stitches on the other pin. The stitches left are for the Side Borders.

*20th.*—Knit all the scarlet stitches plain, except the last two, then knit them and the next white stitch together; turn back.

*21st.*—Knit 78 plain, knit 3 together in the centre as before, knit the rest of the scarlet stitches plain, except the last two, then knit them and the next white stitch together; turn back.

*22d.*—Knit all the scarlet stitches plain, except the last two, then knit them and the next white stitch together; turn back.

*23d.*—Knit 76 plain, knit 3 together, knit the rest, except the last two, then knit them and the next white together; turn back.

Repeat the last 2 rows 21 times more, knitting 2 stitches less each time at the beginning and end of the rows. When these rows are worked all the white stitches will be used.

*66th.*—Slip the 1st stitch, knit the rest plain to the last 3 stitches, then knit them together.

*67th.*—Slip 1, knit 30 plain, knit 3 together in the centre as usual, knit the rest plain to the last 3 stitches, then knit them together.

Repeat the last 2 rows 3 times more, knitting 3 stitches less at the beginning and end of the rows each time.

*74th.*—Slip the first stitch, knit the rest plain, knitting the last 2 together.

Work 26 rows more as the last.

*101st.*—Knit every 2 stitches together.

*102d.*—Plain.

*103d.*—Knit every 2 stitches together.

*104th.*—Plain. Draw the remaining stitches together to fasten off.

#### THE LINING.

This is worked exactly the same as the part already made, with the exception that the white wool is used throughout. If it is worked separately, it must be commenced by casting on the 263 stitches; but the neatest way is to raise all the stitches which were first cast on, as this avoids sewing the two parts together. To raise the stitches commence at the 1st row of the work, put the pin into the 1st stitch cast on, keep the wool at the back, and with the point of the pin, bring the wool through in a loop, which raises 1 loop; put the pin into the next stitch, bring the wool through, and con-



time the same until there are 263 loops on the pin, then commencing at the 1st row, repeat the whole of the direction, using white wool. When finished, the selvages of the two pieces should be sewed together across the front.

## THE SECOND BORDER.

With the white wool cast on 121 stitches, loosely as before.

1st and 2d rows.—Plain knitting.

3d.—Slip 1, knit 58 plain, knit 3 together, knit 57 plain, knit the last 2 stitches together.

4th.—Slip the 1st stitch, knit the rest plain to the last 2, then knit them together.

5th.—Slip 1, knit 56, knit 3 together, knit 55, knit 2 together.

6th.—The same as the 4th row.

7th.—Slip 1, knit 54, knit 3 together, knit 53, knit 2 together.

8th.—As the 4th row.

9th.—Slip 1, knit 52, knit 3 together, knit 51, knit 2 together.

10th.—As the 4th row.

Join on the scarlet wool, and repeat the last 2 rows 16 times more, knitting 2 stitches less each time, in all, 32 scarlet rows.

Knit 20 rows plain, slipping the 1st stitch and knitting the last 2 together every row.

53d (of scarlet).—Knit every 2 stitches together.

54th.—Plain.

55th.—Knit every 2 stitches together, and draw the remaining stitches close together to fasten them off.

Sew the scarlet selvedge to the front of the hood, so that it may fall back, as in the engraving; the front is then finished with the following feather border, which can, if wished, be continued round the edge of the 2d white border.

## FEATHER BORDER.

With the white wool and No. 16 pins cast on 6 stitches.

1st row.—Knit the 1st stitch plain, put the pin into the next stitch, pass the wool between the points of the pins from the front to the back, round the tops of the 1st and 2d fingers to the front, pass the wool between the pins again, and round the fingers to the front as before; pass the wool between the pins again, which will make three turns of wool upon the right hand pin, two turns or loops of which are round the fingers; bring the three turns of wool through the stitch, and take it off the left pin to finish the stitch; take the fingers out of the loops and work the remaining 4 stitches the same.

2d.—Knit the three turns of wool together as one stitch; repeat, knitting the last stitch plain.

Repeat these 2 rows until sufficient length is made, and cast off. The loops of wool should be about three-quarters of an inch in length; and if they appear too long, the wool need only be passed round one finger. It is then to be sewed to the hood.

## CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR DECEMBER.

We have the vanity to think that fond mammas are anxiously awaiting the fulfilment of our promise, made when we took leave of them last month, and we hasten to satisfy the expectations we have raised.

Genin's hats, which are always stamped with aristocratic elegance, are this season in great variety of style. The principal shapes are the Ridall, the Spanish, and the Spanish Ridall. The first has a high sloping crown, the brim drooping, both back and front, but not rolled. The second shape has the brim considerably rolled at the

sides; and in the last mentioned shape the brim is but slightly rolled. They are made of gray, cuir, and black felt and beaver. The trimming is generally arranged in front *en éventail* or fan-shaped; and at the sides either a bird or feathers. At the back there is a ribbon bow with long ends, trimmed with a fluting of velvet of a contrasting color; also frequently a leather ornament, so delicate that it resembles a silk embroidery. When leather is used on the ribbons, it is generally mixed with the trimming of the hat. For instance, a spray of beautiful ivy leaves, stamped out of leather, with a few delicate tendrils twining among the leaves.

White felts for infants and small children are in great variety, some trimmed with pure white, others in colors.

All the models are of very becoming and graceful shapes, but differ chiefly in the style of trimming. Scarlet and black feathers are decidedly in favor.

We were shown some very stylish riding hats; they, however, resembled the children's hats in shape, but were entirely of black.

For little boys we noticed a low hat with straight rim, the latter made of corded silk and the rest of the hat of beaver. The trimming consisted of a velvet band with short ends on the right side, with leather ornaments tipping them. Another was a regular Glengary cap of felt, trimmed with velvet.

Hats are daily becoming more popular, and though they are generally very becoming, we think they only set off young faces to advantage; except, however, for travelling, skating, or at a watering-place. Then they are very suitable for children of a larger growth.

Among the novelties in leather we find leather nets. They are formed of narrow strips caught together in diamonds by steel, jet, or gilt beads, and trimmed with ruches and ribbons. Sometimes the leather is of the natural hue, at other times it is colored. Another pretty style has bright silk cords twined in with the leather, which is quite an improvement. Then we have fancy leather cuffs, finished with silk and leather ruching, suitable and pretty for travelling or street wear.

The little bows composed of silk and leather are also very stylish, and are in great variety of shape and color. They are generally mounted on pins, so as to make them exceedingly convenient. Another novelty is the *amulette*, a fancy leather pouch or bag, worn at the side, and merely large enough to contain a purse or handkerchief. It resembles the bag on page 298 of the March number.

It has been asserted by some that crinoline is to be abandoned, and we see some hopeless individuals perambulating our streets; and queer oddities they are! Their example is not, however, to be followed at present, for we have the very best authority for stating that crinoline is still worn in Paris, and likely to be for some time to come. Indeed, it is positively needed to sustain the ample dress skirts of the present day. The shape, as we have stated before, is decidedly smaller, and petticoats are being gored so as to have but little fullness about the hips.

Another visit to the Maison Tilman, of 148 East 9th Street, New York, gives us later advices from the Parisian fashionable world. We find, as we stated last month, that the Marie Stuart shape is far from being the universal one. Among the new importations we found a few of that style, though even these were not carried to excess. The majority of the bonnets were of other shapes, shallow at the ears and rather high, though not approaching in height those of last season. All had



inside caps, and were fully trimmed, though by no means overloaded.

The *toque crown*, a flat, soft crown, though not hanging, is one of the prettiest styles. Feathers are but little used, though some few bonnets had the light, airy *marabout* trimming. Velvet flowers seem to predominate for the heavy bonnets, and we may say the *narcissus* is the favorite flower, as we saw it, with its lovely golden centre, in almost every shade and color, mounted with black velvet stalks and leaves, and tied in small bunches. Besides these, however, were every variety of forest leaf in velvet, also roses and other flowers.

We noticed a charming bonnet of black velvet with a *toque crown*, having on it a Maltese cross of black lace. On top of the crown was an exquisite bunch of green frosted leaves, and round the crown were twisted lovely scarlet calla lilies with scarlet stems. This bonnet, though quiet, was exceedingly stylish.

Another bonnet, *l'Espagnol*, so called from the velvet being puffed up and caught with a large jet clasp, which gave it the appearance of a Spanish comb. The materials were a maize, or rather a light golden cuir velvet, and black lace.

English bonnets presented quite a fairy-like appearance. They were generally of *crêpe* trimmed with point lace and light flowers, on which and through which were bugs innumerable.

Another very pretty and quiet looking bonnet was an ashes of roses felt, a real French felt, trimmed with velvet and feathers to match. Inside were a few autumn leaves and a rose bedded in black and white lace.

The shapes of the bonnets seemed to us more graceful than ever, and the shades of the velvets particularly lovely. Fashion exists, however, but in change, and we always think the last productions the best. The styles of the bonnets are so varied and peculiar that it is out of the question to describe many of them so as to be understood.

We also saw a number of children's hats. One, of the *Buridon* style, was of black velvet, the brim turned up on the right side and lined with scarlet velvet; on the other side were scarlet feathers. This was very stylish. An infant's hat was of white felt bound with white, and trimmed with a short ostrich plume, caught in with three of the tiniest of *marabouts*. On these was a butterfly formed of colored feathers, but so delicate and so lightly poised that it seemed as if the least breath would blow it away. There were many other styles, made of velvets of different colors, trimmed with feathers to match or to form a good contrast.

Coquettish, tasteful caps for middle-aged ladies, or for *demi-toilette* abounded. Some were of the *Corday* shape, with coronet fronts, others had long *brides* or lappets, and others were formed of thulle scarfs, entwined together in front, and falling over the neck at the back.

The ball coiffures were veritable Parisian inspirations. One, *La Gloire*, was of olive leaves meeting in a high point in front, with wide gold braid twined through it with unstudied grace.

Most of the wreaths were of the coronet style, with long *trains* or sprays, three-quarters of a yard long, on each side. These could be left to hang or caught up in the hair. Bridal coiffures were of this style. Another pretty wreath was a coronet of strawberries with foliage, branches of wood twisted at the side, and a bunch of berries at the back.

A most charming and novel style of headdress was formed of linked chains of scarlet velvet, caught in with

flowers. Some of the pendants had anchors attached, and the whole was original and stylish. With these headdresses, the velvet combs to match should be worn. These are another pretty novelty for the winter.

We were shown a variety of velvet headdresses, studded with jewelled stars, flowers, bugs, crescents, and exquisite butterflies. These jewelled ornaments are very effective, and will be in great demand this winter.

The good taste of the Parisian *modiste* in everything relating to head gear is an undisputed fact, and in this graceful art *Mme. Tilman* has no rival, certainly on this side of the water.

We have just seen quite a number of new jackets at the establishment of *Mme. Demorest*. One was made with a square tail at the back, much resembling a gentleman's coat. The front was made with revers, and the jacket sloped suddenly from where the revers met in front to the square jockey tail at the back. Under this was an extra front resembling a vest, and buttoning up to the throat, made quite long in front and with two square ends. The sleeves were like a gentleman's coat sleeve on the outside, and inside they were perfectly straight and made with a cuff. The whole was trimmed with bands of velvet and buttons. Another style is a corsage cut even with the hips, and pointed at the back. Under this point at the back are two short sash ends, and the fronts are cut in sash-like ends a quarter of a yard long. The whole is trimmed with a narrow fluted ruffle, which is even carried round the hips. The sleeves are rather loose and almost straight.

The *Marquise*, a riding jacket of the *Louis XV.* style, is made with a *basque* three fingers long all round. The fronts of the skirt or *basque* are turned back like revers, and faced with silk the same as those on the upper part of the waist. Two box plaits are laid at the back and are trimmed to resemble pockets. On the shoulders are knots of cords and tassels. Another style of jacket is cut with an ivy leaf tail at the back, and three long turret-like tails in front. The sleeves are one-quarter of a yard wide at the wrist, and trimmed with a gauntlet cuff.

There are various other styles, all gotten up in exquisite taste, both in respect to trimming and shape. It is, however, impossible to do them justice by description. They ought to be seen to be understood. *Madame Demorest*, whose inventive genius never flags, has brought out a great variety of new sleeves; most of them very simple, but effective and stylish.

In robes de chambre the most stylish from the house of *Mme. D.* was made of a lilac poplin, open for the space of a quarter of a yard at each breadth, turned over like revers and faced with lilac silk. It was trimmed with a silk ruching which resembled china asters.

A very elegant evening dress from the same establishment was of white silk, embroidered in turquoise blue in the pyramidal style on each breadth. Round the bottom of the skirt was a band of turquoise blue silk, covered with a black lace insertion, and edged with a quilling of blue ribbon. The front was made *en tablier*, with alternate rows of black lace insertion over blue silk and bands of embroidery. The corsage was high, and trimmed with *bretelles* and straps, both back and front.

We have seen some very elegant new silks at *Stewart's*, but we shall be obliged to reserve them until next month. We cannot help, however, giving our readers, as a parting word, the names of the most fashionable colors. They are logwood, rosewood, Spanish *café*, and Russian gray.

FASHION.