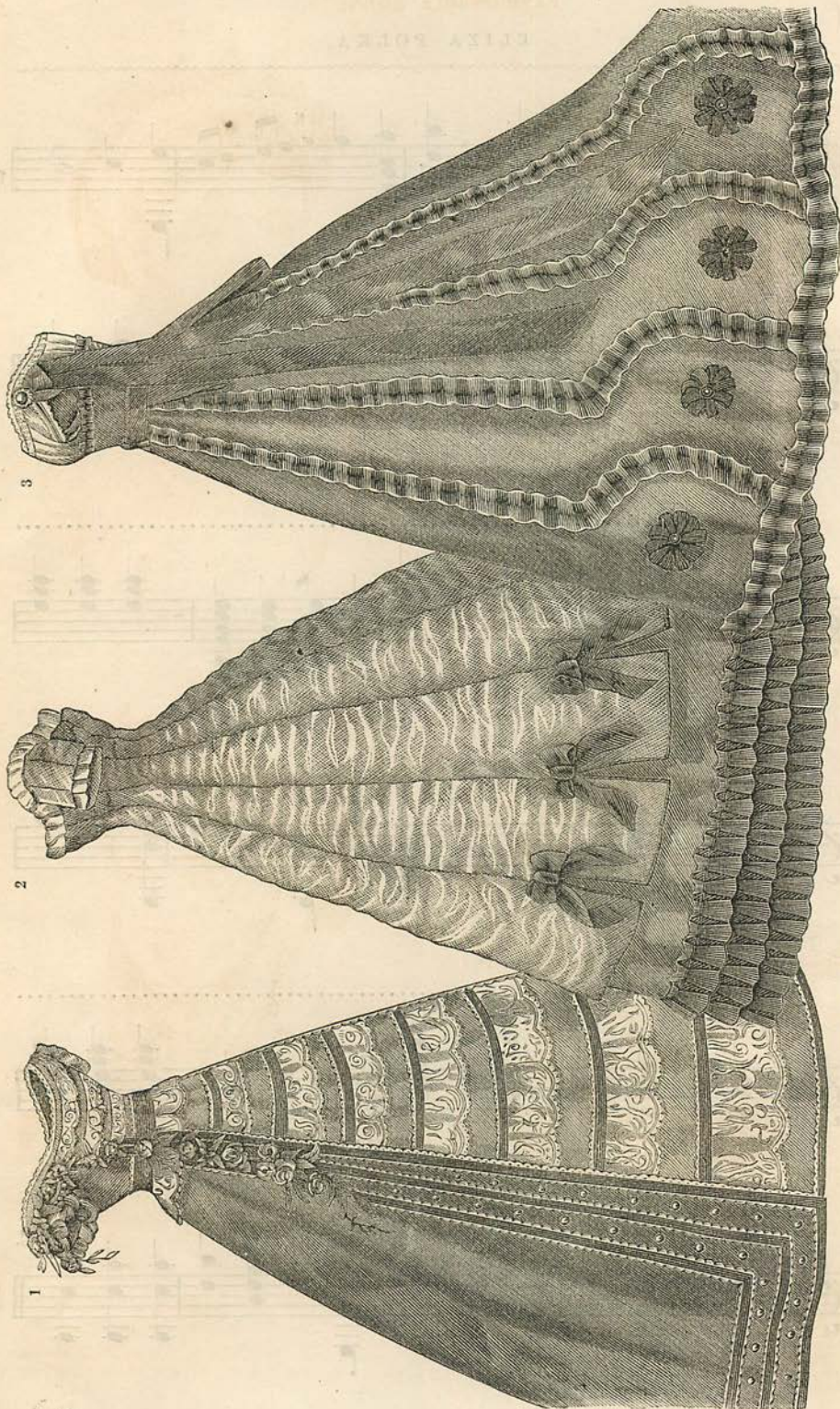


BATHING DRESSES.



Fig. 1.—Dress of scarlet flannel, trimmed with a plaiting of black flannel, bound with white braid. The pants are full, and have elastic bands on the edge in order to confine them to the leg. The dress is made with a yoke, and perfectly loose, being caught into the waist by means of a scarlet belt. The cap is of oiled silk, trimmed with scarlet and black.

Fig. 2.—Dress of scarlet and black bathing cloth. The long gored *paletot* is turned up with scarlet flannel cut in scallops and edged with black braid. The hair is covered with an oiled silk cap, trimmed with scarlet. The hat is of black glazed cloth, trimmed with scarlet.



NEW EVENING DRESSES.—(See Description, Fashion Department.)

FASHIONABLE BONNETS.

Fig. 1.



Fig. 2.



Fig. 1.—Bonnet of white *crêpe*, worked with pearl beads and trimmed with a long cordon of green leaves. The inside trimming is formed of tulle and scarlet berries.
 Fig. 2.—Bonnet of white *crêpe*, with diadem front, ornamented with a plait of scarlet velvet and white flowers.

Fig. 3.



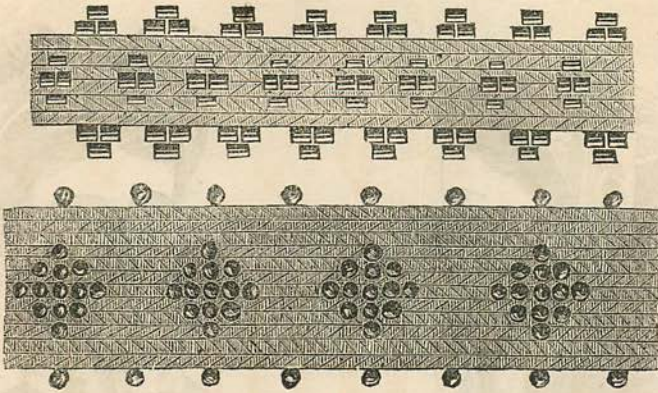
Fig. 4.



Fig. 3.—Bonnet of white *crêpe*, trimmed with white *crêpe* flowers and green leaves. The back of the bonnet is covered with a fall of blonde lace, which is caught below the chin with a white flower.

Fig. 4.—Bonnet of brown *crêpe*, worked with amber, and trimmed with a bunch of Bismarck-colored flowers. Brown ribbon strings are tied under the chin, and a scarf of black and white lace is caught by an amber-colored flower.

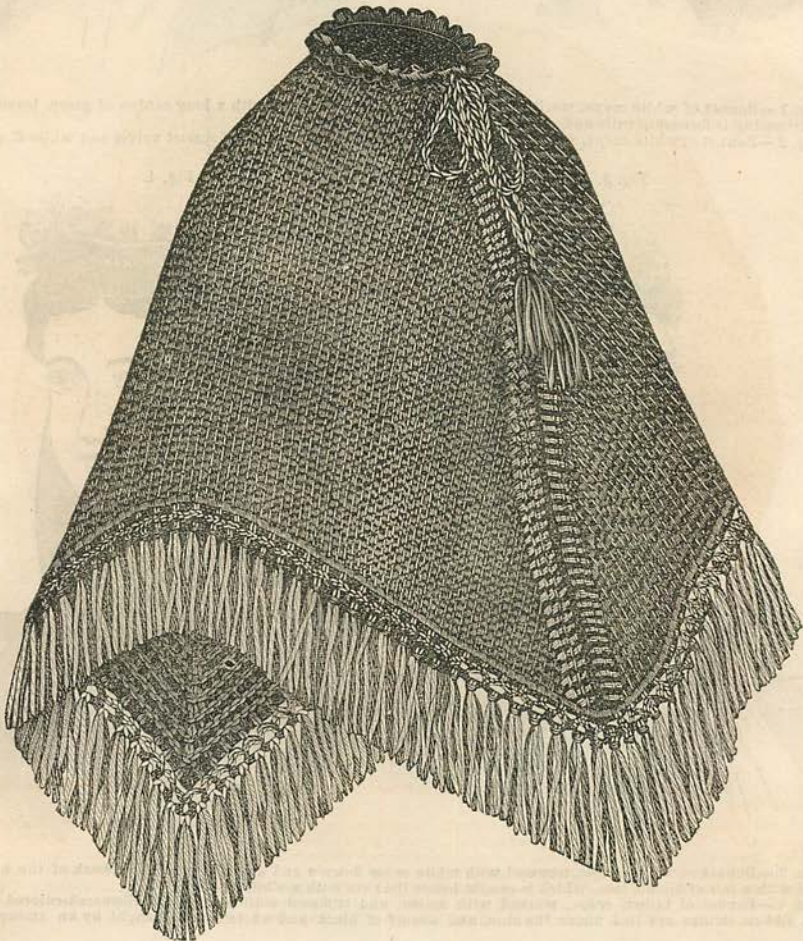
Patterns for Bead-Work.



To be sewed on black braid. These trimmings are very much in vogue for dresses and sacks.

CAPE FOR ELDERLY LADIES.

(See Description, Work Department.)



NOVELTIES FOR JULY.

BONNETS, DRESSES, COIFFURE, CHILDREN'S GARMENTS, ETC.

Fig. 1.



Fig. 1.—Chip bonnet, turned up both in front and back. The trimming consists of a long white plume, passing over the bonnet. The strings tie beneath the chignon.

Fig. 2.—Bonnet of gray *crêpe*, bound with brown, and trimmed with a wreath of brown leaves and metallic berries. The strings are of gray ribbon edged with brown.

Fig. 2.



Fig. 3.



Fig. 3.—Bonnet of white straw, trimmed with a wreath of field flowers. The strings are of white silk, trimmed on the edge with narrow black velvet.

Fig. 4.



Fig. 4.—Bonnet of maize *crêpe*, trimmed with narrow straw ribbon spotted with scarlet. The pendants are of straw, and the flowers are scarlet mixed with straw. The strings are of maize-colored ribbon spotted with velvet.

Fig. 5.



Fig. 5.—This pretty little model is of white chip trimmed with a wreath of white flowers and green leaves.

Fig. 6.—Fancy bonnet of violet *crêpe* embroidered with straw and black. The strings are finished on each edge with black lace.

Fig. 7.—New style of coiffure, suited for full or *demi toilette*. The hair may be arranged in this style on the head, or a chignon may

Fig. 6.



Fig. 7.



be obtained of the same style, which can be pinned on with very good effect.

Fig. 8.—Grenadine dress, trimmed with a band of silk of a contrasting color, ornamented with a band of white Cluny lace. Ribbon and Cluny, arranged in festoons, are placed on either side of the silk band.

Fig. 9.—Corsage for an evening-dress, suitable for silk or thin materials.

Fig. 10.—Sleeveless jacket of white grenadine, striped with narrow violet ribbon and

bound with a strip of bias violet silk. The sleeves are furnished with Cluny lace.

Fig. 11.—Fancy white waist trimmed with Cluny lace and inserting.

Fig. 8.



Fig. 9.



Fig. 12.—Dress of fancy-colored silk, studded with beads. Crystal, pearl, jet, or steel may be used.

Fig. 13.—A very simple style of chemise

for a young lady. It is finished on the edge with a scallop and eyelets, through which a narrow velvet is run.

Fig. 14.—Fancy chemise trimmed with

Fig. 10.



Fig. 11.

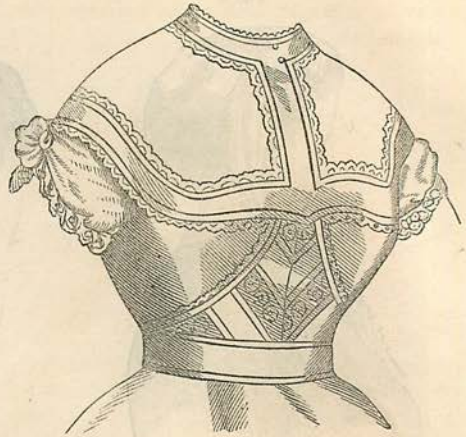


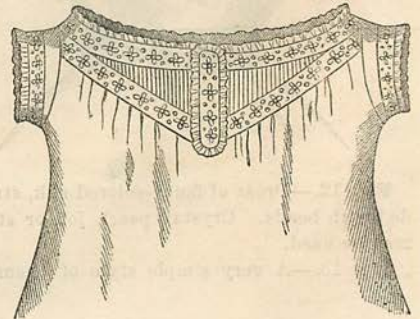
Fig. 12.



Fig. 13.



Fig. 14.



Cluny lace and fine tucks. The pointed piece may be arranged to fall as a cover over the corsets.

Fig. 15.



Fig. 15.—Child's dress of white *piqué*, braided with scarlet braid. This same pattern is suited admirably to wool materials.

Fig. 16.



Fig. 16.—Gored dress for a little girl. The material is white mohair, embroidered with blue silk, and ornamented with quillings of blue velvet.

CAPE FOR ELDERLY LADIES.—TRICOT.

(See engraving, page 18.)

Materials.—Seven ounces black, seven ounces white, double Berlin wool, one-eighth ounce black mixed wool, a thick wooden crochet hook.

Work a loose chain of 361 stitches; work back one stitch in each stitch with the white wool; then tie on the black wool, and work off with it returning, the two first and two last, as well as the two on each side of the middle stitch together, all the rest separately. By this means two stitches will have been decreased in the middle and one at the beginning and end, and this decreasing must be repeated with every line of black wool. These two lines form one row, and previously to drawing through the last time the white wool must be tied on again, so that the last wool drawn through will be white. In the first line of the following row take up always with the white wool one stitch in the white stitches of the preceding row, working alternately once from the back in the hinder thread of a stitch, and once from the front, placing the needle in the front thread. At the decreasing place work off two stitches together, taking up only one stitch. Work off as before with black wool, and work all the following rows the same, always reversing the pattern, in which, in the stitches taken up from the back of the preceding row, the needle must be placed in front, and those taken up from the front in the preceding row are taken from the back. The decreasing is carried on as in the first row. Work forty-eight rows in this manner, and begin in the forty-ninth row to decrease upon each shoulder, in which reckon off forty-five stitches from the middle stitch towards both sides, including the middle stitch, and work off the two stitches lying on each side of these forty-five stitches together. Repeat this decreasing four times in every second row during eight rows, always retaining the same stitch for the middle. Crochet another whole row and then begin the slope for the throat. For this crochet over the first ten stitches in the next row with single stitches, leaving the same number of stitches at the end of the line. At the working off, take the two first and the two last of the taken-up stitches together. In the next row crochet over in the same manner six

- H. M. M.—Sent pattern 11th.
 J. T. S., Jr.—Sent pattern 11th.
 Mrs. W. M.—Sent pattern 11th.
 Mrs. J. C.—Sent pattern 11th.
 Mrs. M. A. S.—Sent lead comb and crimpers 13th.
 Ada.—Sent ring by Adams's express 13th.
 Mrs. C. M.—Sent pattern 13th.
 Mrs. J. L. M.—Sent box by Adams's express 15th.
 Mrs. C. C. L.—Sent yokes and braid 16th.
 Mrs. J. G.—Sent patterns for infant's wardrobe 16th.
 Mrs. Dr. C. J. F.—Sent hair crimpers 16th.
 S. C. D.—Sent patterns 16th.

An Admirer of your Book, though not a Woman—Your very sensible letter received. We think the writer in *Blackwood* was very properly treated in the editorial accompanying the extracts.

Brooklynite.—At Wemyss' in Broadway, opposite Metropolitan Hotel. Too late to be answered in the May number by eight weeks.

Meta.—Buku.

D. C.—Floral jewelry, mounted, \$3 50 per set; the bunches alone, \$2 50.

Una.—Wash your hands daily with cold or tepid water.

M. D.—It is said that soaking the wick of the lamp in vinegar, and then thoroughly drying it, will prevent its smoking.

Miss A. R.—Chignon is pronounced as if spelled sheen-yon.

A Beginner.—It is very seldom that first efforts are worthy of publication.

J. Y.—Brownsville.—She still writes for the Book. A story by her commences on page 48 of this number.

A. M. H.—Address "Female Medical College, Philadelphia," and you can obtain all the particulars.

E. J. R.—We do not know of any book that would instruct you in the art of conversation. It is a natural faculty.

A. R.—The only honorable mode of proceeding would be to tell the facts to the gentleman to whom you are engaged, and ask him to release you, as you have changed your mind.

Jane R.—Use lines, and you will soon learn to write straight through habit.

M. H.—Short dresses are only fashionable for walking.

Miss P. T. L.—According to your ability. Some acquire the language in six months; others require years. Practice in conversation. You may make blunders, but persevere.

A. V.—It has never been republished in separate form. It can be found nowhere but in the *LADY'S BOOK*.

L. D. P.—A very good face, but not pretty.

S. M.—We should call the color light brown, but it will be much darker when it is made into a ring.

Old Subscriber.—In the language of the day this signature is about "played out." You cannot be an old subscriber; in fact, your name is not on our books, even as a new one. Hundreds of the articles you mention have been published in the *Book* in the last ten years.

L. D. L.—You had better take lessons from an experienced teacher. It is the most difficult—we may say an impossible—thing to learn to pronounce a language with anything approaching accuracy without an instructor.

Mary A.—Guests who meet at parties must consider themselves on an equality whilst in the house of a friend, Etiquette does not demand that they consider themselves so if they meet on the morrow elsewhere. There is then no need for the least recognition unless the lady desires it.

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, envelopes, 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 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., or Curwen Stoddart & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; lingerie and lace from G. W. Vogel's, 101½ Chestnut Street, Philadelphia; 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.—Skirt of white grenadine, tightly gored over white silk. Each seam of the skirt is concealed by a broad green ribbon passed through straps of Cluny inserting. The corsage is of grenadine, made perfectly plain; the puffed sleeves are strapped with bands of green ribbon. Sleeveless jacket of green silk, ornamented with large beads. The hat is of pointed straw, trimmed with a wreath of flowers caught at the back by a bow of lace.

Fig. 2.—Morning-dress of white *crêpe* mohair, trimmed with bands of violet silk ornamented with black. The basque falls very deep at the back, and is trimmed all round with a ruffle of mohair edged with Cluny lace. The hair is slightly waved in front and puffed at the back.

Fig. 3.—Morning-dress of figured muslin, gored and ornamented on the front seams with straps of Cluny inserting and sulphur-colored ribbon. A sleeveless jacket of the muslin, trimmed to match the skirt, is worn over the corsage. This is a very good style of dress and trimming for a white *pinqué*. The hat is of white linen, pressed to resemble a Pamela. It is simply trimmed with a cordon of yellow flowers with leaves.

Fig. 4.—Short dress of white muslin; the lower skirt is ornamented with narrow *cerise* ribbons tied in a bow; the upper skirt has five sashes of embroidered muslin running the full length of the skirt. The corsage is full and worn with a belt of embroidered muslin; sleeves slightly loose, and finished with an embroidered ruffle. The sleeveless jacket is elegantly worked to match the sashes. Hat of white pressed linen, trimmed with a floral garniture. Parasol of *cerise* silk, with a small covering of white muslin, richly embroidered.

Fig. 5.—Short dress for a watering-place. Skirt of blue silk. Overskirt of white silk, waved on the edge, and

finished with a plaited ruffle of *crêpe* headed by a puffing, through which a blue ribbon is run. Large rosettes of blue ribbon are placed at the head of each wave. The waist is of Cluny lace, confined by a belt of blue silk. Hat of white straw, decorated with flowers.

NEW EVENING DRESSES.

(See engravings, page 16.)

Fig. 1 is of light sea-green silk, trimmed with bands of straw worked with black, and arranged to form a *tablier*, or apron piece in front. Large jet buttons are placed between the bands. The front of the dress is formed of rows of Cluny, and bands of straw. A garland of roses with leaves is caught on the shoulder, and is carried some distance down one side of the skirt.

Fig. 2.—Petticoat of blue silk, trimmed on the edge with three tarlatane ruffles. The overdress is of tarlatane or *crêpe*, either blue or white, drawn lengthwise.

Fig. 3.—Dress of white silk, tightly gored, and trimmed with quillings of pink silk or *crêpe*, arranged as shown in the plate. Rosettes of ribbon or velvet are placed between the rows of quillings, in puffs. The edge of each gore is cut in a square bound with velvet, and finished with a bow or bouquet of flowers.

CHITCHAT UPON FASHIONS FOR JULY.

The season of openings has passed and fashions seem now to be settled. Though few real novelties have appeared this season, still, beautiful goods abound, and present such a tempting array that it requires a considerable amount of self-denial to pass them.

A walk through the palatial store of A. T. Stewart, of New York, reveals a long vista of beautiful fabrics gracefully draped. We see peignoirs, or morning-ropes, of all the new designs in wool material; the novel Japanese robe of plain ground, plentifully sprinkled with Flora's brightest gems; fresh bright silks for street and evening wear, including the new and peculiar shades of Bismarck, sulphur, and parrot green, in close proximity to the delicate modes and mauves. For morning wear we have the cool percales and the richly-corded white *piqué* with their designs of brilliant colors. Then the exquisite organdies of the finest textures, and beautiful as works of art; on some are medallions representing engravings caught in among the flowers and scrolls; others, again, less pretty to look at but more suitable for wearing, are ornamented with bands and flowers—some in the tunic form, others with a broad graduated *tablier* piece running up the back, the ground of a different color from the dress, and blooming with the brightest of flowers. Other styles are ornamented on each breadth with bright flowers veiled in large dusky green leaves, with here and there a dead leaf curled and brown.

For more elegant *toilette* we see *gaze de Chambéry*. This resembles a very fine silk gauze, either dashed with tiny silken figures or striped with satin. A still more novel style has fleecy tassels of bright colors woven over the material.

A new department is devoted to children, and passing over the infant's clothing, we find children's suits which, at this season, are mostly of *piqué* either braided or embroidered with white, black, or scarlet, or else trimmed with bands of mohair braid fancifully arranged. The edges of the skirt are generally notched up and bound, and if a sack accompanies the dress, the edge is also notched. All the little dresses are gored, and for boys the necks are furnished with square *piqué* collars, trimmed to match the dress; or else they are worn with

a woven dimity ruff finished with a color to suit the dress. In gloves we find a variety of new tints, such as Bismarck, Vesuve, autumn leaves, and peach-blow. The short ones are finished at the wrist with a band, corded on each edge with a different color; others are scalloped on top, and embroidered with a flower, bird, or bee. For evening wear gloves are exceedingly long, some being finished with five studs, equal to eight buttons.

Probably in no one article is female extravagance carried to greater extent than in the use of costly lace. The chief attraction now, in the lace department, is a white lace shawl, a mixture of *point appliqué* and old *point* valued at \$2500. The groundwork is of the most exquisite fineness, while on it are worked bouquets and garlands, interwoven with borderings of scrolls and medallions, each medallion differing from the other, and a perfect study of itself. The two laces now most in vogue are the *point* and the *point appliqué*. The former is worked on the tulle or net ground, and is principally used for collars, sleeves, trimming, laces, caps, and capes. The other style is formed by sewing separate sprays and designs of real point on a net ground. This lace is used for lounces, veils, and shawls; also for collars, sleeves, and handkerchiefs. Honiton, so fashionable a few years since, is now rarely seen, and entirely out of date in the stores.

Among the novelties we find ruffs of tulle from six to seven inches deep; they are plaited and confined with a ribbon or velvet about three-quarters of an inch from the edge, thus forming a little *ruche* close to the throat, besides the deep ruff, which, though reminding us of the Elizabethan style, is by no means so full.

It is out of the question to state that any one style of bonnet is fashionable. The shapes are innumerable; they are, however, all small. See styles in the present number.

At the Filman establishment, Ninth Street, New York, the bonnets are exceedingly tasteful. A new material has appeared, called beaded tulle. It is really not beaded, but spotted over with some kind of luminous gum, which glitters like so many dewdrops. This, when made up with garnitures of marabout feathers, and chains or pendants, seems as light as air, and is perfectly irresistible.

The very latest style is the Josephine. It is rather larger than the ordinary bonnets, with flat curtain, and drawn front; the sides are rounded off, and it is without any strings whatever. We do not think this style likely to take well. Bonnets require strings; they also require to be tied under the chin. When fastened at the back, under the chignon, it is apt to give the wearer a rather vulgar appearance. In fancy articles, at this establishment, we find long pendent necklaces of black or colored beads, intended for a low or else a square-necked dress.

Belts of every description are worked with beads, and on some there is a bead fringe a quarter of a yard deep. The Sevillane waistband is made entirely of jet, and forms five deep vandykes, each terminating in a long pear-shaped ornament.

Bronzed and Bismarck leaves are the novelties for bonnet trimmings, and, when well arranged, are exceedingly attractive. Sash ribbons are this season of the most elegant description; they are very wide, generally of black or white grounds, with sprays and garlands of bright flowers thrown over them in the most effective manner.

In the way of hats we consider Mr. Terry the most desirable authority. The shapes, as in bonnets, are countless, and every day brings forth something still newer. The most lady-like are of chip or white Neapolitan braid,

with pompons or bands of marabout feathers, while the inside is finished with a full bordering of lace intermingled with loops of ribbon. For little boys we see white straws with round crowns, the brims, which are curled and turban-like, are entirely covered with velvet. The decoration generally consists of a pompon of satiny-looking white feathers, out of which springs a stiff plume of some fancy description. Among the lightest and prettiest hats for misses are the Snowflakes; these are of linen pressed to resemble a Pamela braid, which it does most effectually. The shape is a round crown with a mushroom-like brim. The trimming is a wreath of marabout feathers tipped over with colored pendants. The binding of the hat matches the tips of the feathers. The Idaho is the novelty of the season; this, like the Snowflake, is of linen pressed to resemble a braid. It is then covered with a gray metallic mixture, which gives it the effect of a glossy-gray straw. These goods, we are told, are waterproof and exceedingly durable. Bonnets have also appeared of this material, and we think they will be admirably suited for travelling purposes.

Besides these little fancy head coverings, we find straw hats of various shapes with wide brims, destined to be really a protection from the sun. These are to be had in white, gray, and mixed straws. Most of the straws in ordinary use are manufactured in this country, still very many are imported. In some parts of England where the straw manufacture is centred, straw plaiting schools are established, and children commence to plait the straw as early as four years of age. The flexibility and tenderness of their fingers are best preserved by beginning early. The children are usually kept at work seven hours a day or longer, besides what they may do at home; the parents receiving payment for the plaiting executed by their children. The sewing of the plaits is carried on in factories by girls, who find in it a considerable source of income.

The season of preparation for travel has again arrived. The most desirable materials are spotted Winsey, a somewhat glossy mottled fabric different from the ordinary materials known by that name; another is *crêpe* poplin, a rather thin *crêpy*-looking material, trimming up very effectively; then a material resembling Pongee, to be had in the most desirable shades of Bismarck, cuir, and mode. Besides the above, there is *Mousse Marine*, resembling a striped mohair; the Sulline, a kind of poplin covered with tiny stars; the Sultane, a mohair striped with satin.

For travelling costume short dresses are universally adopted, and the two skirts are generally simulated by trimming, as it is a saving of trouble, material, and expense, and is decidedly more comfortable.

The dresses are all gored and made with loose sacks, some with close coat, and others with long hanging sleeves.

At all our principal stores costumes of this description may be obtained ready made, or else material can be selected and the suit is made up according to the wishes of the wearer. This is certainly a great convenience, and in most cases it is less expensive than when attended to by a regular dressmaker. These *toilettes* are generally trimmed with bias silk cut in fanciful devices and edged with braid, or else pipings or folds of satin. The edge is generally notched out and bound to match the dress. Satin is decidedly the most fashionable trimming that we have, and it is used on everything. In black it has appeared with a linen back, which gives it firmness, adds to its durability, and lessens the price about one-half. This material can be purchased on the bias, and is extensively used for dress and sack trimmings.

In New York the most elegant materials are being made up for short walking-dresses. Though black silk suits are very much in vogue, light goods very elaborately and gayly trimmed are equally desirable. They are considered the most fashionable style of dress for visiting and receptions, though in Paris they have been entirely abandoned for dressy occasions, and are merely reserved for walking and travelling. This we think a very sensible decree, for while the short skirt is decidedly too convenient to be rejected for street wear, it has not the grace of a trained skirt, and is not adapted for evening or *grande toilette*.

We were shown at Stewart's some very elegant Parisian suits just received. One of a very rich black silk had both skirts bordered with a bias fold of Marie Louise blue satin. A sack slightly gored accompanied the dress, and was trimmed to match. The cost of this suit was \$100, which is really cheap when we consider that this price is asked for a perishable tartatane, which may probably be ruined in one evening.

More dressy suits were as follows: A lower or under-skirt of a beautiful shade of violet silk with a narrow thread-like stripe of black. The upper skirt was of a striped black and white silk, trimmed with a fanciful border of violet silk edged with a most exquisite violet fringe tipped with crystal. The sack, loose and but slightly gored, was made of black and white silk trimmed with violet. The sleeves of the sack were long and flowing from the shoulder; close coat sleeves of violet silk completed the costume.

Other styles of black and white silk were made up with brown and blue, the trimmings varied most exquisitely and in the most perfect taste. We pronounce them decidedly the most elegant specimens of short walking-dresses we have yet seen.

The most noticeable feature, both in sack and dresses, is the long flowing sleeve. We have given a number of illustrations, and will now mention the latest brought out at the Demorest establishment, New York. The Zuleka resembles the old Pagoda shape, and is very much liked for travelling suits. The Don Carlos is long, open to the top of the arm, and has the lower edge cut in four sharp points. This either requires a tight coat sleeve of silk, or, for full dress, a puffed sleeve of tulle. The Odalisque is only open to the elbow, rather narrow, and trimmed all the way up with jet bands and pendent ornaments.

A new style of peplum, very much in favor at the Demorest establishment, is open down the front, and measures eighteen inches, it then gradually slopes to the sides, which are twenty-seven inches in length; these are also slit up to the waist. At the back the peplum slopes up from the sides, and then down to the centre of the back, which forms a point of twenty-one inches from the waist. It is also open at the back, and each opening or slit is strapped across with fancy velvet or jet bands and buttons for the distance of six inches. The rest of the trimming consists of a binding of satin or silk, and a graduated band down each opening. The edge may be finished with a fringe or left plain.

A new slip has just been introduced for children from two to four years of age. It may be made either high or low necked, is quite pretty, and the most simple thing to make we have yet seen. It requires but two yards of material, and has but a seam down the back and one on each shoulder.

We will give a description of other patterns in our next number.

FASHION.

finished with a plaited ruffle of *crêpe* headed by a puffing, through which a blue ribbon is run. Large rosettes of blue ribbon are placed at the head of each wave. The waist is of Cluny lace, confined by a belt of blue silk. Hat of white straw, decorated with flowers.

NEW EVENING DRESSES.

(See engravings, page 16.)

Fig. 1 is of light sea-green silk, trimmed with bands of straw worked with black, and arranged to form a *tablier*, or apron piece in front. Large jet buttons are placed between the bands. The front of the dress is formed of rows of Cluny, and bands of straw. A garland of roses with leaves is caught on the shoulder, and is carried some distance down one side of the skirt.

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For more elegant *toilette* we see *gaze de Chambéry*. This resembles a very fine silk gauze, either dashed with tiny silken figures or striped with satin. A still more novel style has fleecy tassels of bright colors woven over the material.

A new department is devoted to children, and passing over the infant's clothing, we find children's suits which, at this season, are mostly of *piqué* either braided or embroidered with white, black, or scarlet, or else trimmed with bands of mohair braid facetiously arranged. The edges of the skirt are generally notched up and bound, and if a sack accompanies the dress, the edge is also notched. All the little dresses are gored, and for boys the necks are furnished with square *piqué* collars, trimmed to match the dress; or else they are worn with

a woven dimity ruff finished with a color to suit the dress. In gloves we find a variety of new tints, such as Bismarck, Vesuve, autumn leaves, and peach-blow. The short ones are finished at the wrist with a band, corded on each edge with a different color; others are scalloped on top, and embroidered with a flower, bird, or bee. For evening wear gloves are exceedingly long, some being finished with five studs, equal to eight buttons.

Probably in no one article is female extravagance carried to greater extent than in the use of costly lace. The chief attraction now, in the lace department, is a white lace shawl, a mixture of *point appliqué* and old *point* valued at \$2500. The groundwork is of the most exquisite fineness, while on it are worked bouquets and garlands, interwoven with borderings of scrolls and medallions, each medallion differing from the other, and a perfect study of itself. The two laces now most in vogue are the *point* and the *point appliqué*. The former is worked on the tulle or net ground, and is principally used for collars, sleeves, trimming, laces, caps, and capes. The other style is formed by sewing separate sprays and designs of real point on a net ground. This lace is used for founces, veils, and shawls; also for collars, sleeves, and handkerchiefs. Honiton, so fashionable a few years since, is now rarely seen, and entirely out of date in the stores.

Among the novelties we find ruffs of tulle from six to seven inches deep; they are plaited and confined with a ribbon or velvet about three-quarters of an inch from the edge, thus forming a little *ruche* close to the throat, besides the deep ruff, which, though reminding us of the Elizabethan style, is by no means so full.

It is out of the question to state that any one style of bonnet is fashionable. The shapes are innumerable; they are, however, all small. See styles in the present number.

At the Tilman establishment, Ninth Street, New York, the bonnets are exceedingly tasteful. A new material has appeared, called beaded tulle. It is really not beaded, but spotted over with some kind of luminous gum, which glitters like so many dewdrops. This, when made up with garnitures of marabout feathers, and chains or pendants, seems as light as air, and is perfectly irresistible.

The very latest style is the Josephine. It is rather larger than the ordinary bonnets, with flat curtain, and drawn front; the sides are rounded off, and it is without any strings whatever. We do not think this style likely to take well. Bonnets require strings; they also require to be tied under the chin. When fastened at the back, under the chignon, it is apt to give the wearer a rather vulgar appearance. In fancy articles, at this establishment, we find long pendent necklaces of black or colored beads, intended for a low or else a square-necked dress.

Belts of every description are worked with beads, and on some there is a bead fringe a quarter of a yard deep. The Sevillane waistband is made entirely of jet, and forms five deep vandykes, each terminating in a long pear-shaped ornament.

Bronzed and Bismarck leaves are the novelties for bonnet trimmings, and, when well arranged, are exceedingly attractive. Sash ribbons are this season of the most elegant description; they are very wide, generally of black or white grounds, with sprays and garlands of bright flowers thrown over them in the most effective manner.

In the way of hats we consider Mr. Terry the most desirable authority. The shapes, as in bonnets, are countless, and every day brings forth something still newer. The most lady-like are of chip or white Neapolitan braid,

with pompons or bands of marabout feathers, while the inside is finished with a full bordering of lace intermingled with loops of ribbon. For little boys we see white straws with round crowns, the brims, which are curled and turban-like, are entirely covered with velvet. The decoration generally consists of a pompon of satiny-looking white feathers, out of which springs a stiff plume of some fancy description. Among the lightest and prettiest hats for misses are the Snowflakes; these are of linen pressed to resemble a Pamela braid, which it does most effectually. The shape is a round crown with a mushroom-like brim. The trimming is a wreath of marabout feathers tipped over with colored pendants. The binding of the hat matches the tips of the feathers. The Idaho is the novelty of the season; this, like the Snowflake, is of linen pressed to resemble a braid. It is then covered with a gray metallic mixture, which gives it the effect of a glossy-gray straw. These goods, we are told, are waterproof and exceedingly durable. Bonnets have also appeared of this material, and we think they will be admirably suited for travelling purposes.

Besides these little fancy head coverings, we find straw hats of various shapes with wide brims, destined to be really a protection from the sun. These are to be had in white, gray, and mixed straws. Most of the straws in ordinary use are manufactured in this country, still very many are imported. In some parts of England where the straw manufacture is centred, straw plaiting schools are established, and children commence to plait the straw as early as four years of age. The flexibility and tenderness of their fingers are best preserved by beginning early. The children are usually kept at work seven hours a day or longer, besides what they may do at home; the parents receiving payment for the plaiting executed by their children. The sewing of the plaits is carried on in factories by girls, who find in it a considerable source of income.

The season of preparation for travel has again arrived. The most desirable materials are spotted Winsey, a somewhat glossy mottled fabric different from the ordinary materials known by that name; another is *crêpe* poplin, a rather thin *crêpy*-looking material, trimming up very effectively; then a material resembling Pongee, to be had in the most desirable shades of Bismarck, cuir, and mode. Besides the above, there is *Mousse Marine*, resembling a striped mohair; the Sulline, a kind of poplin covered with tiny stars; the Sultane, a mohair striped with satin.

For travelling costume short dresses are universally adopted, and the two skirts are generally simulated by trimming, as it is a saving of trouble, material, and expense, and is decidedly more comfortable.

The dresses are all gored and made with loose sacks, some with close coat, and others with long hanging sleeves.

At all our principal stores costumes of this description may be obtained ready made, or else material can be selected and the suit is made up according to the wishes of the wearer. This is certainly a great convenience, and in most cases it is less expensive than when attended to by a regular dressmaker. These *toilettes* are generally trimmed with bias silk cut in fanciful devices and edged with braid, or else pipings or folds of satin. The edge is generally notched out and bound to match the dress. Satin is decidedly the most fashionable trimming that we have, and it is used on everything. In black it has appeared with a linen back, which gives it firmness, adds to its durability, and lessens the price about one-half. This material can be purchased on the bias, and is extensively used for dress and sack trimmings.

In New York the most elegant materials are being made up for short walking-dresses. Though black silk suits are very much in vogue, light goods very elaborately and gayly trimmed are equally desirable. They are considered the most fashionable style of dress for visiting and receptions, though in Paris they have been entirely abandoned for dressy occasions, and are merely reserved for walking and travelling. This we think a very sensible decree, for while the short skirt is decidedly too convenient to be rejected for street wear, it has not the grace of a trained skirt, and is not adapted for evening or *grande toilette*.

We were shown at Stewart's some very elegant Parisian suits just received. One of a very rich black silk had both skirts bordered with a bias fold of Marie Louise blue satin. A sack slightly gored accompanied the dress, and was trimmed to match. The cost of this suit was \$100, which is really cheap when we consider that this price is asked for a perishable tartan, which may probably be ruined in one evening.

More dressy suits were as follows: A lower or under-skirt of a beautiful shade of violet silk with a narrow thread-like stripe of black. The upper skirt was of a striped black and white silk, trimmed with a fanciful border of violet silk edged with a most exquisite violet fringe tipped with crystal. The sack, loose and but slightly gored, was made of black and white silk trimmed with violet. The sleeves of the sack were long and flowing from the shoulder; close coat sleeves of violet silk completed the costume.

Other styles of black and white silk were made up with brown and blue, the trimmings varied most exquisitely and in the most perfect taste. We pronounce them decidedly the most elegant specimens of short walking-dresses we have yet seen.

The most noticeable feature, both in sack and dresses, is the long flowing sleeve. We have given a number of illustrations, and will now mention the latest brought out at the Demorest establishment, New York. The Zuleka resembles the old Pagoda shape, and is very much liked for travelling suits. The Don Carlos is long, open to the top of the arm, and has the lower edge cut in four sharp points. This either requires a tight coat sleeve of silk, or, for full dress, a puffed sleeve of tulle. The Odalisque is only open to the elbow, rather narrow, and trimmed all the way up with jet bands and pendent ornaments.

A new style of peplum, very much in favor at the Demorest establishment, is open down the front, and measures eighteen inches, it then gradually slopes to the sides, which are twenty-seven inches in length; these are also slit up to the waist. At the back the peplum slopes up from the sides, and then down to the centre of the back, which forms a point of twenty-one inches from the waist. It is also open at the back, and each opening or slit is strapped across with fancy velvet or jet bands and buttons for the distance of six inches. The rest of the trimming consists of a binding of satin or silk, and a graduated band down each opening. The edge may be finished with a fringe or left plain.

A new slip has just been introduced for children from two to four years of age. It may be made either high or low necked, is quite pretty, and the most simple thing to make we have yet seen. It requires but two yards of material, and has but a seam down the back and one on each shoulder.

We will give a description of other patterns in our next number.

FASHION.



CHILDREN'S DRESSES.—(See Description, Fashion Department.)

ROBE DRESS.

From Messrs. CURWEN STODDART & BROTHER, 450 North Second Street, Philadelphia.



White percale robe, dotted with bright blue. The lower part of the skirt is ornamented with a rich bordering of black and blue. The same design can be obtained in various colors.

EVENING HEADDRESSES.

Artificial florists were for a length of time content with copying nature, and so successfully did they achieve this, that their productions were frequently mistaken for real flowers. Of late, however, they have labored to surpass the natural growth, and monster floral productions have become fashionable. We give examples of this tendency to exaggerated size in the headress.

Fig. 1. It consists of a huge paucy of the deepest, richest shades of velvet; the leaves are white gauze, and are frosted all over, so that they glitter by candle-light; two garlands of similar leaves and tendrils fall over the chignon.

Fig. 2. *The May Bell Ornaments*—The bandelet round the head, the necklet, and the trimming below the waistband, are composed of small straw bells and crystal beads, and these are appended to black ribbon velvet, with white soutache sewn on in a wavy line in the centre.



NOVELTIES FOR AUGUST.

BONNETS, NIGHT-DRESSES, ETC.

Fig. 1.—Straw hat, trimmed with a quilling of yellow brown velvet. At the side is a bird of Paradise.

Fig. 1.

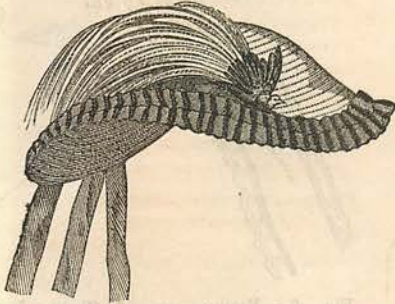


Fig. 2.—Bonnet of white chip, trimmed with a fringe of pearl pendants, and a heavy plait of green *crêpe*. Tufts of green *crêpe* leaves are arranged on one side of the bonnet.

Fig. 3.—Straw bonnet, trimmed on the front with a band of oak-leaves. The strings and the band encircling the bonnet are of green ribbon. A bird with gay plumage is caught on the back of the bonnet.

Fig. 3.



flowers. The scarf which passes over the front of the bonnet and falls in streamers at the back is of beaded tulle.

Fig. 2.



Fig. 4.

Fig. 4.—Bonnet of white tulle, trimmed with a fringe of crystal drops and fine white



Fig. 5.



Fig. 6.



Fig. 6.—Fancy cap of Cluny lace, trimmed with a wreath formed of loops of blue crepe ribbon. Inserting of Cluny lace is arranged to form a net for the chignon.

Fig. 7.—Night-dress, with shirt-bosom front formed of tucks and worked in inserting.

Fig. 8.—Night-dress, with pointed yoke formed of fine tucks and medallions of worked inserting, through which a band of colored cambie is run.

Fig. 9.—Night-dress, with yoke formed of

Fig. 5.—Bonnet of white crepe, covered with ostrich feathers. The strings are also formed of feathers, and caught under the chin by a pink rose with leaves.

Fig. 7.



Fig. 8.

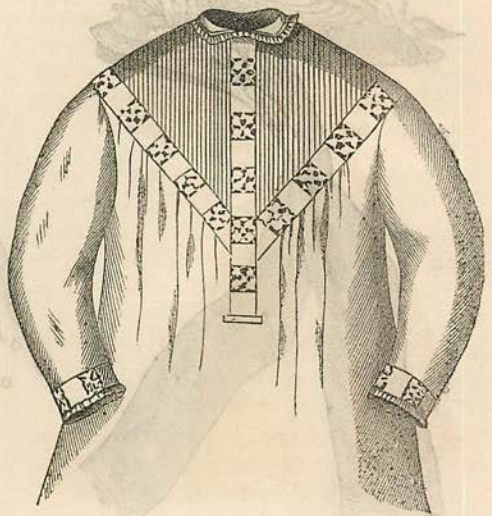
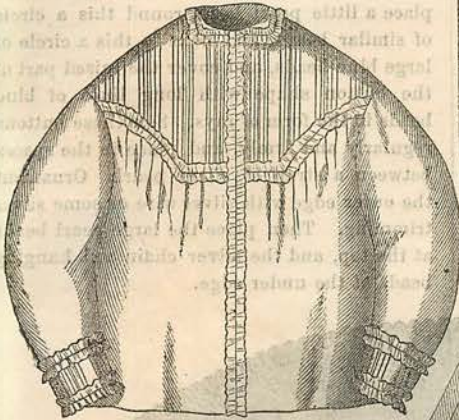


Fig. 10.



bunches of tucks. The yoke is defined by little ruffles, which should be nicely fluted.

Fig. 11.—Spring petticoat of white skirting, finished with a deep plaiting. Cluny inserting lined with a colored ribbon is laid in points above the ruffle.

Figs. 12. and 13.—Baby's bib with waistband. This bib is made of white *piqué*; it is trimmed round with a

Fig. 12.—Front view.

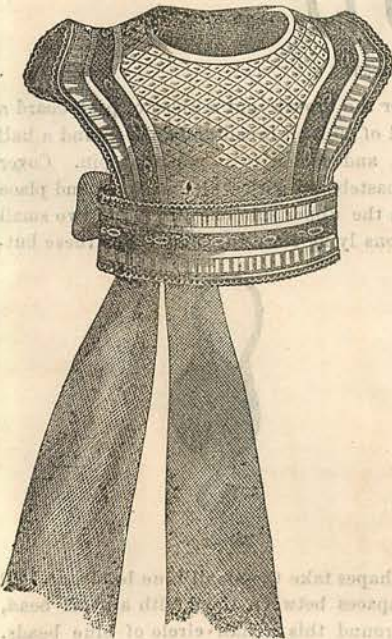


Fig. 11.

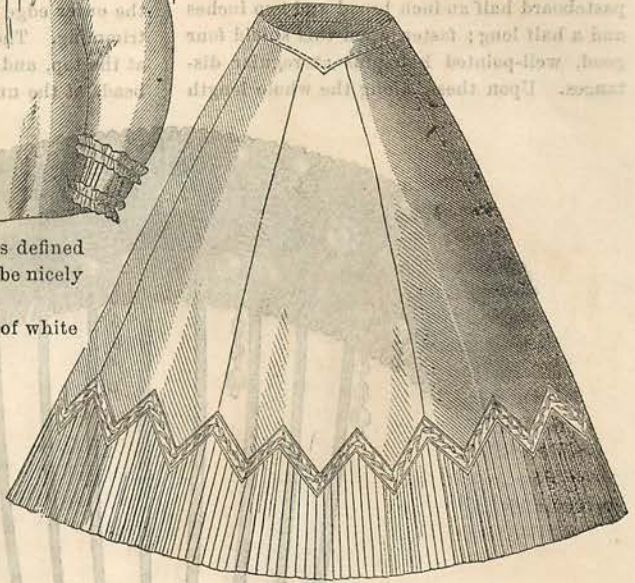


Fig. 13.—Back view.



strip of lace insertion one inch wide, and a plaited strip of cambric with an open-work hem and tatted edging. It is fastened at the back with buttons and loops.

The waistband is formed of a strip of lace insertion, edged with a plaited strip of cambric similar to that round the bib.

M. G. C.—We shall soon commence tatting patterns.

Lilah.—Price 40 cents. Send amount to the publishers.

A Subscriber.—“Every one of the curtains is up.”

H. H. H.—A matter of taste entirely. The short veils are seldom removed when visiting.

Miss Kate.—Never heard of the book. Your inquiry was two months too late to be answered in the June number.

Etta.—If you want our advice, it is this. Take no medicine, but plenty of healthful exercise; go to bed early and rise early.

P. A. M.—The fourth finger of the left hand, counting the thumb as a finger.

Miss J. R. P.—We would not mention any article that would perform what you want if we knew it. Let your hair be of the color that suits your complexion. We do not believe in the stories we hear from abroad that ladies dye their hair of a flaxen color.

O. H. B.—Nothing but determination will overcome it. We have heard that it is a good plan to draw a long breath before you begin to speak.

Miss J. E.—Certainly not. At least six months should elapse.

Mtunie.—The gentleman should get over first and then assist the lady.

E. D. V.—Address the lady, care of Ticknor & Fields, Boston.

M. B. M.—The price is \$1 75.

Emily.—Your request shall be attended to.

Miss R.—To keep the nails in good order, the scarf skin should be gently loosened and pressed back at least once a day after washing the hands, and whilst they are still soft from the water. The neglect of this is the cause of your present trouble.

Mrs. D.—The color christened “Bismarck” is a pretty shade of golden brown.

Miss M.—We will write to the lady on the subject.

W. S.—The custom of wearing orange-flowers by brides was derived from France.

Mrs. W.—We have another excellent story by Marion Harland, which will be commenced in the September number.

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, envelopes, 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 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., or Curwen Stoddart & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; lingerie and lace from G. W. Vogel's, 1016

Chestnut Street, Philadelphia; bonnets from the most celebrated establishments; jewelry from Wriggus & 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.—Costume for a watering-place. Dress of white muslin, trimmed with a flounce of embroidered muslin and a band of blue ribbon arranged to simulate an overskirt. Large shells formed of embroidery and loops of blue ribbon are placed all down the back of the skirt. The corsage is made with full waist, and trimmed with bretelles of ribbon and embroidery. The hair is waved, turned off the face, and dressed with a wreath of green leaves.

Fig. 2.—Costume for the sea-side. Petticoat of scarlet skirting, trimmed with a row of black and white velvet. Mohair dress, notched out on the edge and bound with black velvet. It is ornamented with narrow black velvet sewed on in a pattern. The skirt is made long, and looped up with tabs of mohair bound with black velvet. The basquine is of the same material as the dress, and trimmed to match. Hat of gray straw, trimmed with a wreath of bright flowers.

Fig. 3.—Fancy costume, representing the four seasons. Spring is shown by the flowers on the upper part of the corsage. If the corsage is of white material crossed in diamond form with bands of straw, it has somewhat the effect of a basket, and is decidedly prettier. Summer is shown by the grain hanging from the waist. Autumn is seen in the garland of vine-leaves and the bunches of grapes which loop the skirt at the sides. Winter is represented by a skirt of white satin, trimmed with swans-down and crystal drops.

Fig. 4.—Underskirt of Bismarck-colored silk, with overdress of figured white Chambery gauze, ornamented on the edge of the skirt and on each gore with Cluny lace. The hat is of Leghorn, trimmed with a wreath of delicate buff flowers with leaves.

Fig. 5.—Dress for a watering-place. Underskirt of rose-colored silk, trimmed on the edge with two plaited ruffles, headed by a quilling of white ribbon. Overskirt of Chambery gauze, dotted with rose-color. Corsage with deep basque of rose-colored silk, trimmed with white silk to match the skirt. A sash of white silk is fastened on each side of the corsage, and ties carelessly half way down the skirt. The hair is dressed with bandeaux of rose-colored chenille and rose-colored ribbons.

DESCRIPTION OF CHILDREN'S DRESSES.

(See engravings, page 108.)

Fig. 1.—Suit for a little boy. It is of buff piqué, trimmed with black mohair braid and jet buttons. The leggings also are of piqué, fastened with jet buttons. Straw cap, trimmed with black velvet.

Fig. 2.—Underskirt of blue silk. Overdress of satin de mair of white ground, with large blue satin balls. The trimming consists of bias bands of blue satin.

Fig. 3.—Dress of white piqué, trimmed with bias bands of blue cambric, arranged to simulate an overskirt. This is an admirable style for silk or wool goods. The waist is merely a sleeveless corsage worn over a white muslin waist.

Fig. 4.—Underskirt of rose-colored silk. Overdress of

fine French muslin, finished on the edge with a Cluny lace, headed by an insertion lined with rose-colored ribbon. The skirt is also ornamented with medallions of Cluny lace and festoons of embroidery. The corsage is trimmed with embroidery and Cluny; it is also ornamented with rose-colored ribbons, which form the belt and graceful little festoons round the corsage.

Fig. 5.—Suit of white mohair, ornamented with bands of braiding in black, finished on each side with a row of green velvet. The hat is of white chip, trimmed with green velvet.

CHITCHAT UPON FASHIONS FOR AUGUST.

At this season of the year watering-place costumes and travelling dresses are the engrossing topics of the day. The variety of wool materials suitable for tourists is greater than usual, and since last month goods have fallen very much in price. Mohairs of good quality and of every imaginable shade can now be had for 55 cents a yard. All that is required for a costume is a short skirt, very narrow, say four yards wide, trimmed to simulate two skirts. With this a short loose sack with coat-sleeves is worn. All this can be obtained out of seven yards of material, so that a travelling dress may be made up at very little expense.

A new material has appeared in black. It is of the alpaca order, but heavier, and does not rumple as easily. It is a very desirable fabric, and can be had for \$1 10 a yard.

The most convenient travelling petticoats are of a cotton and wool material, striped gray and white, the width of the stripes varying from a straw to three inches. These skirts, when tightly gored and trimmed with applications of silk and velvet, are exceedingly pretty. The material costs 63 cents a yard, and it requires but three and a half or four yards for the skirt. Some are decorated with bands of cloth, cut out in scallops and embroidered with silks of various colors; others, again, are ornamented with bands of imitation Cluny and medallions of bright-colored cloth. Another effective trimming is formed of narrow silk bands arranged as ladders. The edge of the skirt is generally notched out in some fanciful style and bound.

On every hand we see thin materials, such as lawns, which can now be had in robe form and quite pretty for \$2 the dress. Organdies of the most elegant descriptions have been reduced from \$20 to \$6 50 the dress. *Crêpe maretz* of white ground with colored figures 40 cents a yard. All silk grenadines of white or black grounds with satin figures, \$1 75 a yard. Plain white grenadine *barèges*, one yard wide, can be obtained for \$1 60 a yard. For the sea-side, where a frequent change of *toilette* is required, we would suggest that a white grenadine should be one of the selections. It trims up very effectively, and requires no laundress, a great consideration when absent from home.

In black, we see iron grenadines; these are a canvas-like material, exceedingly durable, and, when made over silk, they are very pretty.

Everything continues to be tightly gored, even muslin and *barège* dresses; the latter require a thin book-muslin lining, and the lawn or muslin dresses generally have a few shallow plaits or a little fulness at the waist.

A pretty morning dress, lately made up at the Demorest establishment, is a Gabrielle of buff chambray. The side breadths have the effect of buttoning upon the front, the button-holes being simulated by a few chain-stitches in white. Opposite each button, which is of pearl, extend

bands of Cluny inserting. These graduate in length to the waist, and increase again over the bust. The sleeves are trimmed to match. When a lady is gifted with good taste, she can, out of very simple materials, make an attractive appearance. The model we have just given could be very effectively rendered with bands of colored cambric in place of the Cluny, and each gore could be corded with a color. Taking the same model, again, we can make a very stylish morning robe by substituting white mohair for the buff material, and lining the Cluny with blue or rose-colored silk, and cording each gore with silk.

Skirts, though very long, are decidedly narrower—the usual width being five yards. In most instances they are perfectly plain round the hips, a style not generally becoming, and for stout persons we would recommend a deep box-plait directly in the front and back. The plain appearance of the skirt is sometimes relieved by a fanciful little affair called an African basque. It resembles, somewhat, a Freemason's apron, but instead of fitting closely to the waist, it is hollowed out at the upper part and hangs festoon-like, being caught to the belt on each side. This is generally of silk of a color contrasting well with the dress, and the trimming is either beads or Cluny. The same thing is also worn at the back of the dress. As this novelty will be better understood by illustration, we will give it in our next number.

White being decidedly the prettiest for a summer evening dress, we will note down several very pretty *toilettes* lately invented.

The first is of white tarlatane with a trained skirt almost tight round the hips, and bordered with rows of narrow rose-colored ribbons dotted with crystal beads. An African basque is formed of three festoons of roses arranged to fall from the hips both back and front. These tarlatane dresses are frequently worn without hoops, and, as we have stated, fit closely to the hips; the lower part, however, is kept out by a very stiff crinoline petticoat trained and deeply flounced just at the back.

Another dress of white tarlatane is trimmed with small founces on the edge of the skirt. The upper founce is headed by a fringe of lilies of the valley, and the African basque, which is of white silk, is edged with a fringe of lilies of the valley.

One of the newest styles for making up dresses is as follows: A plain skirt of gray silk, a shorter skirt of blue silk with oval openings cut slantwise at the sides of the front breadth. Gray silk is then pulled through these openings to form a puffing, and the whole is ornamented with crystal or jet. The outside of the sleeves should be ornamented with these *crêves* or openings, and the shoulders richly trimmed with crystal or jet ornaments. This style is suitable for either a short or long dress.

Jet still occupies a prominent position, and every day brings forth something new in the way of jet ornaments. Studding beads are now made very light, mere shells. Some are of tin, colored to resemble jet; they trim effectively, and are much more desirable than the heavy studs we have been using of late. The latest novelty in the bugle line is spiral, and is finished on the end with a bead-like ball; the upper part is made with a little loop through which they can be threaded. The great objection to these bead trimmings has been that the beads were so heavy and uneven that they cut the threads almost as soon as they were worn, consequently, as a lady walked, she strewed her path with beads and bugles. We have heard that some of the sextons of New York churches have done a thriving business by selling the beads and bugles gathered from the pew floors.

In the Champ de Mars the celebrated firm of Gagelin has now on exhibition two *toilettes* intended for the Empress of Austria.

The first is of Empress blue *faille*, the skirt an immensely long train, and the edge is cut in vandykes, which are bordered with a cross-cut band of the same silk studded with Eastern pearls. There are two rows of these vandykes. Above this skirt is a white Yak lace tunic of an exquisitely fine quality; it is made to ascend half way up to the bodice, where it forms a square top. A blue *faille* sash, embroidered with pearls, describes a half circle in front of the skirt, and is tied at the back, the ends being fringed with pearls.

The second *toilette* is pearl-gray *faille*. Upon every breadth of the skirt there is a plait or tress of gray satin which reaches as far as the knee, and these are finished off with a bow fringed with pearls. On the bodice there is a sort of *cuirasse* of satin the same shade as the silk; it descends below the waist, but does not ascend higher than the chest; it is decorated with fringe partly of silk and partly of pearls.

One of the dresses exhibited at the Grand Exposition is of the richest white silk embroidered to represent peacock's feathers, commencing at the waist and spreading as they descend to the edge of the skirt. The corsage is ornamented in the same style, and so perfect is the embroidery, and the colors so well harmonized, that it is difficult to divest one's self of the idea that the ornaments are not really feathers.

We have now quite a variety of new hats; all very small, and some quite peculiar in shape. Among the most noticeable is the Sailor; this has a rather high, round crown with turned-up brim, which stands out wing-like at the sides and slopes gradually down to the front, where it is but half an inch in height. The very popular Turban has again been modified; and we see it with a bulging round brim. The new form is very becoming, and bids fair to be well received. Some of the new shapes have drooping, pointed brims; others are well rolled, while some are only turned at the back and are straight in front. A pretty trimming consists of a band of velvet studded with large pansies and long streamers floating down the back also studded with flowers. A jaunty little hat for tourists, is of brown straw bound with brown velvet and trimmed with a band of metallic leaves and acorns. Besides the above mentioned are hundreds of other styles which trim up charmingly, and are exceedingly becoming. Hats are much less in price than last year; and very nice looking ones can now be had as low as seventy-five cents; from this they increase to \$10.

For riding habits the most desirable colors are black, dark blue, and dark green. They are made much shorter than formerly, and very much gored. The waists are generally cut with a square tail at the back, and a scarcely perceptible basque on the hips. Others are made with peplums falling very low on the left side, but quite short on the right, only reaching the saddle. They are trimmed with braid or pipings of satin studded with beads.

We have two new styles of aprons; both are gored like a Princess dress. One is cut out in scallops on the edge and trimmed with three rows of jet beads. The upper part has a plain deep basque which falls over the front of the apron somewhat like an African basque. A chate-laine pocket richly embroidered hangs on the right side. The other apron has the edge cut in points and trimmed with pipings of black satin studded with steel. This has also a fancy basque cut in points and trimmed with jet

fringe. The same style may be trimmed with Cluny with good effect.

We have nothing new in the cut of sacks; they are all loose and very elegantly trimmed with beads. We have already given a number of illustrations; but for next month promise a great variety, showing the newest modes of trimming. For breakfast wear we find them of black cashmere braided with amber-colored cord and black chenille, and studded with amber beads. The fringe is a succession of amber tassels headed by jet beads.

Straw is now in high favor for dress trimmings; and on black is exceedingly stylish. Fringes and gimps are both used; also narrow straw cord, which is used for braiding. Straw buttons and pendants of all kinds are brought into requisition; and fancy straw cords with tasselled ends are tied round the neck, the tassels falling over the back. These cords are also used as bonnet strings, being generally caught over streamers of black or white lace. Plaits of silk and satin are very much used as dress trimmings, and when the dress is of white ground with *jardinière* figures or bouquets, the most prominent colors are taken and arranged as a plait.

Mme. Demorest furnishes us with some very charming patterns for children. One is a little girl's dress to be made of *piqué*. The skirt is laid in box plaits and braided on the edge; over this is a little jacket shaped slightly to the figure. At the back it is straight, only reaching the waist; from this it slopes on each side into two long peplum-like ends trimmed with black and white tassels. The front is straight, and buttoned to the throat, the whole is elegantly braided in black.

A dress for a little boy is also laid in deep box plaits at the waist. The back is ornamented with a simple band of braiding; while the front is more elaborate, being braided in points, and each point finished with a tassel. The sack is short and loose; it is cut in shallow points all round and finished with tassels. The chief peculiarity, however, exists in the braiding designs, which are entirely novel and exceedingly pretty. Another pretty and simple style of dress for a boy consists of a white *piqué* skirt, the edge notched out and bound with scarlet braid. Over this is a peplum confined at the waist with a scarlet belt or ribbon. It is high in the neck, and buttons on the shoulders with scarlet bone buttons. The neck is finished with a dainty ruff edged with scarlet. The peplum is notched on the edge and bound with scarlet. This dress is very easily and quickly made, and is very stylish.

There is a very good portrait of the Empress at the exhibition. It is a crayon, and her majesty has selected a most severe *toilette* for the occasion. A high black satin dress, with a narrow all-round linen collar (the shape she is so partial to); the hair arranged in high *bandeaux*, and a long curl at the left side: it would be difficult to imagine anything less pretentious.

Pretty Mlle. Nilson, who has been singing at the Théâtre Lyrique, and is now, I believe, in London, and who goes in Paris by the name of "La Patti du Nord," has two portraits in the exhibition. In one she is represented as Doua Elvira, in "Don Giovanni," in a rich gray silk dress, with low square-cut bodice; a collaret of gold lace sewn at the back, and a black velvet *toque* with white feather on her head. For the second portrait, this very charming songstress has selected a ball *toilette*. A pink silk dress, trimmed at the sides with two sashes formed of *bouillonnes* of white tulle enriched with *point d'Angleterre*. The bodice is composed entirely of tulle puffings and *point d'Angleterre*. Headdress *à la Grecque*, with wavy *bandeaux* in front and a mass of ringlets at the back, forming a *chignon*.

FASHION.



FALL SUITS FOR CHILDREN.—(See Description, Fashion Department.)

FASHIONABLE SACKS.

(See Description, Fashion Department.)

Fig. 1.



Fig. 2.



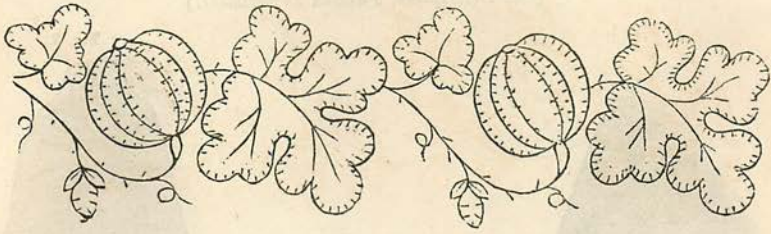
Fig. 3.



Fig. 4.



Embroidery for Fine Muslin.

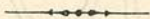


—•••—
EVENING TOILETTE FOR A YOUNG LADY.



The fancy corsage is formed of lace and ribbon, and may be worn over any plain waist. The necklace is of black beads, hanging from a band of black velvet, which is tied at the back with bows and long ends.

Embroidery for Flannel. To be Worked in Silk or Floss Thread.



PALETOT BRETON.



Our model is of heavy white cloth, embroidered with very bright silks of various hues. On each side of the front band, extending down for the space of six inches, are coin-like ornaments overlapping each other. On the square pocket the figure of a woman is embroidered with gay colors.

NOVELTIES FOR SEPTEMBER.

BONNETS, SACKS, ETC. ETC.

Fig. 1.

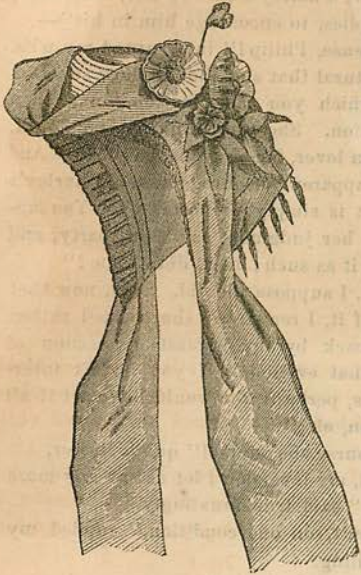


Fig. 2.



Fig. 3.



Fig. 4.



Fig. 1.—Bonnet of white chip, with violet *crépe* crown. Violet ribbon is caught in a point over the front and carried to the side, where it is held on the left by a bunch of deep purple poppies. On the right side it is knotted, and then drawn down to form the string. The inside of the bonnet is lined with *crépe*, and the edge is finished with a ruching. The pendants are of pearl.

Fig. 2.—Bonnet of white tulle, made on a frame pointed on all the edges. These points are bound with green velvet, and the bonnet is covered with tufts of green leaves. The streamers are of tulle caught under the chin by green leaves.

Fig. 3.—Hat of white straw, trimmed with blue velvet, which forms a band in front and a deep cape at the back. The velvet is edged with deep black lace, and ornamented by crystal beads and narrow black velvet.

Fig. 4.—Bonnet of straw cloth, dotted with large straw balls. It is turned up helmet-like, both in the front and back. The turned up edges being cut in points and finished with amber and straw pendants. A butterfly of straw is on the left side, and a bird of Paradise decorates the right. The strings are of straw-colored ribbon.

Fig. 5.—Front view of the Leda mantle. This model will answer for silk, cloth, or vel-

Fig. 5.



vet. If of the latter, the plaiting and other trimmings should be of satin.

Fig. 6.—The Rivoli. Bismarck-colored cloth

Fig. 6.



wrap trimmed with rows of narrow black braid. The edge of the sack is cut up in deep notches, and finished with a mixed purple and white fringe.

Fig. 7.—The Nelnella. This is a very good model for cloth. The trimmings consist of black velvet, jet fringe, and braid worked

Fig. 7.



with beads similar to designs given on pages 18 and 19 July number.

Fig. 8.—The Chérubini. Sack of bright purple cloth trimmed with black braid, and a fringe tipped with chalk beads.

Fig. 8.



Fig. 9.—African basque. Our illustration represents the new style of basque. It may

Fig. 9.



be of any kind of silk or satin, trimmed with velvet, lace, or beads. The same ornament can also be worn on the back of the dress.

Fig. 10.

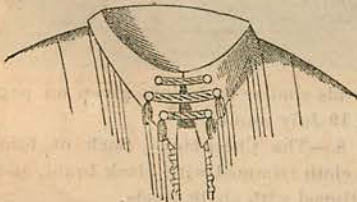


Fig. 10.—Fancy linen collar, ornamented in front by straps and tassels of blue and gold.

Fig. 11.



Fig. 11. The Eulalie jacket. This little jacket is left open under the arm. The front and back are covered by the fancy band which edges the jacket. It may be of any bright-colored silk or cashmere, studded with beads and trimmed with Cluny.

CROCHET SLIPPER FOR LADIES.

Materials for one pair.—Two and three-quarter ounces of white 4-thread fleecy; quarter of an ounce black ditto; four yards of red silk ribbon one inch wide; a netting mesh one inch wide; and another netting mesh three-eighths of an inch wide.

The original pattern of this graceful slipper imitates on its surface ermine; it is trimmed with a ruche of red silk ribbon, and provided with a thick felt sole, which is lined with crochet network. To work this slipper, first crochet the upper part, beginning at the toe; then do the lining of the sole with white wool, by working backwards and forwards with

F. C.—To make baskets or stands for flowers ornamented with fir-cones, a frame of wood must first be manufactured and painted of the peculiar brown color to match the cones, which may then be nailed and glued upon it according to any arrangement or design preferred by the worker. A coat of varnish as a finish will improve their appearance.

Cally.—Very great impropriety, and no gentleman would do it; the young lady is equally culpable in permitting it.

O. A.—Up to fourteen years are classed children; after that, young ladies.

Miss S.—Supposing your entertainment to be simply an evening party, an intimation to this effect must be made known on the card of invitation.

Mario L. G.—Wash them with oatmeal and glycerine.

Miss N. H. Howe.—We wrote you to Lyons, Iowa, on the 30th of April, and the letter has been returned "Not called for."

Brownie.—Paisley shawls are very much worn by both old and young ladies.

Sara.—Answer to first question, yes; second, sheen-yon.

Amateur.—Moss growing among ferns will never injure them, but, on the contrary, tend to conserve that moisture so congenial to ferns, and much improve the appearance of the fernery. Some people rightly take much pains to induce mosses to grow in their ferneries, and many mosses are well worthy that attention, being as beautiful as any ferns.

Mrs. J.—Visits of ceremony must be necessarily short.

A Wife.—Never let your husband have cause to complain that you are more agreeable abroad than at home.

Mary T.—Artificial manners, and such as spring from good taste and refinement, can never be mistaken; they differ as widely as gold and tinsel.

Jane R.—We admire them in their proper place.

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, envelopes, 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 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., or Curwen Stoddard & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; lingerie and lace from G. W. Vogel's, 1016 Chestnut Street, Philadelphia; 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.

Fig. 1.—Evening-dress of pink silk, with over-dress of white silk, made quite short, and slashed at intervals. The dress is gored à l'Impératrice, that is, the body and skirt are cut in one piece. The trimmings consist of heavy pipings of pink velvet and Cluny lace. The hair is dressed with bandeaux of pink velvet and a white plume. The necklace is formed of jet beads made on pink velvet, which is tied at the back with bows and long ends tipped with jet beads.

Fig. 2.—Walking suit of Bismarck silk, trimmed with applications of black velvet studded with fine jet beads. The lower skirt is perfectly plain; the upper is cut in the peplum style, ornamented with a plaited ruffle headed by a beaded band. The pointed ends are slit up for the space of twelve inches, and richly ornamented. The sack is loose, and trimmed to suit the upper skirt. Bonnet of purple corded silk, with strings of purple ribbon caught under the chin by a velvet ornament.

Fig. 3.—Evening-dress of green silk, trimmed with three rows of velvet of a darker shade, and two puffings of white crêpe lisse. A skirt of white crêpe lisse, starred with gold, is draped over the green skirt, and over this again is a new style of peplum trimmed with a very deep fringe formed of silk and crystal. The corsage is ornamented with bretelles of silk and velvet trimmed with fringe. The coiffure consists of a pompon formed of green velvet leaves, from the centre of which spring fine white feathers.

Fig. 4.—Visiting-dress of purple silk, trimmed to simulate two skirts. The dress is tightly gored, and trimmed in front with two rows of black lace. The plait is formed of silk heavily stuffed. The flowing sleeves are lined with white satin and edged with a purple drop fringe. Bonnet of green velvet, trimmed with gold-colored leaves and a plait of purple velvet edged with black lace, which takes the place of strings.

Fig. 5.—Evening-dress for a young lady. The lower skirt is of white silk, studded with small blue velvet flowers. The upper skirt is slightly pointed both in the front and back, and trimmed with bands of blue silk. The corsage is low, and ornamented with silk and velvet flowers to suit the skirt. The hair is dressed with small curls and a coronet plait. The coiffure is formed of a bandeau of blue velvet and a tuft of white flowers.

FALL SUITS FOR CHILDREN.

(See engravings, page 200.)

Fig. 1.—Dress of gray poplin, scalloped on the edge and bound with scarlet velvet. Sack of dark gray cloth, trimmed with narrow scarlet velvet and jet buttons. Hat of gray straw, trimmed with a scarlet chenille cord.

Fig. 2.—Gored skirt of blue silk, bound and corded down each gore with black velvet. The sack is of blue plush, trimmed with black. Black velvet hat, bordered with blue plush.

Fig. 3.—Dress of Bismarck-colored mohair, trimmed with bias bands of silk. Sack of heavy black silk, trimmed with folds of black satin and rosettes of black and white gimp. Black velvet turban, with a band of peacock feathers.

Fig. 4.—White piqué dress, braided up the front. Sack of white cloth, scalloped and bound with blue velvet. The streamers at the back are of white silk, bound with blue velvet.

Fig. 5.—Dress of Solferino silk, trimmed with two rows of velvet of a darker shade. Sack of gray cloth, trimmed with bands of gray silk, a mixed black and white braid, and gray tassels. Sailor hat of gray straw, trimmed with black velvet.

FASHIONABLE SACKS.

(See engravings, page 201.)

Fig. 1 is one of the newest styles for velvet. The front is square, and the back cut in quite deep points. A hood is simulated by quillings of lace and jet gimp. The entire wrap is edged with lace headed by a drop fringe, and also ornamented with a quilling of lace and jet.

Fig. 2.—The Albion. Sack of green cloth, trimmed with black velvet, and finished with a fringe of black and chalk beads.

Fig. 3.—This is an admirable style for silk, velvet, or cloth. The edge is cut in scallops which may be bound with satin or velvet. Large pockets are simulated on each side by bands and buttons. The sash-like ends are richly ornamented with braid, and tipped with a silk and jet fringe. The back is ornamented with braiding, and the band on the neck is finished with points.

Fig. 4 is a very stylish model suitable for cloth or velvet. The back is ornamented with heavy *brides* formed of gimp and jet. The edge of the sack is cut in points, and trimmed alternately with drop fringe and lace. These trimmings are carried up on the sack and finished with a star of jet.

CHITCHAT UPON FASHIONS FOR SEPTEMBER.

PARIS is now the gayest of the gay, nothing is to be thought of but the Grand Exposition and crowned heads. Every day is a gala day, and *fêtes* are daily given to celebrate the brilliant reunion of emperors, kings, and princes.

All this of course gives a fresh impulse to fashions, and each modiste is endeavoring to outshine her rival in producing beautiful *toilettes* for her royal clienteles.

We notice that at all the brilliant gatherings white is the color most generally adopted by the illustrious guests.

At a grand banquet given by the Prefect of the Seine to the King and Queen of the Belgians, the latter wore a dress of white tulle puffed over a slip of mauve silk. A mauve silk peplum edged with white lace was gracefully draped over the skirt. The ornaments were diamonds and pearls.

A very stylish *toilette* adopted by the wife of the Ministre d'Etat, was of white silk covered half way up the skirt with puffings of white tulle, separated by bands of white *crêpe* piped with satin. A black lace tunic reached as far as the puffings, and was looped up with bows of white satin. The bodice was formed of a *berthe* of black lace over puffings of tulle. The coiffure consisted of a wreath of white jessamine sparkling with diamonds.

At the ball given at the Hotel de Ville, the beautiful Empress Eugénie was robed in a cloud of white tulle *bouillon*, each *bouillon* or puffing being separated by alternate pipings of very pale pink and white satin. The tulle tunic was decorated with *agrafes* of very pale pink roses sparkling with crystal. The tulle puffings diminished in size as they ascended the back, and gave the tunic the effect of a *manteau de cour*. The *cordons rouges* was worn over the chest, and the neck was encircled by a string of diamonds tied at the back, with flowing ends of pale pink satin ribbon. A diamond coronet formed the headdress.

A very pretty *toilette* lately worn by the Empress when she did the honors of the Trianon herself to the Queen of the Belgians, is as follows: A short dress of silk the color of roasted coffee; a very short *paletôt* to match, and both skirt and *paletôt* trimmed with silk fringe and bias bands of Bismarck silk, which is of a very bright cuir color. A small round hat of Bismarck straw of a very dark shade was trimmed with Photophore feathers. These feathers are very metallic-looking, and shade from green to blue, the same as those of the peacock, but the little plumes are larger and differently shaped. We give this dress as a very good model for a fall promenade suit for a young lady.

One of the latest confections in the shape of a ball-dress, is of white tartane puffed for the space of a quarter of a yard on the edge of the skirt, each puff being separated by a band of straw. A second skirt is ornamented with a double *Grecque* of straw. The corsage is trimmed to suit, and a tartane sash, also ornamented *en Grecque*, is fastened on the shoulder, and ties on the opposite side below the waist. This is a simple but very charming dress for a young lady. Another very pretty dress is of bright green tulle embroidered with straw. Above the tulle skirt is a new style of peplum measuring on the right hip but one-half yard, and extending down to a very deep point almost to the edge of the skirt on the opposite side. It is formed of puffings of tulle and bands of straw let in as an inserting, and trimmed on the edge with a deep straw fringe. The corsage is of puffed tulle ornamented with a *berthe* formed of the most delicate straw and crystal beads, headed by a band formed of wheat-ears. The necklace of green velvet is elegantly ornamented with straw, and tipped with fanciful straw pendants. It is tied at the back with very long streamers of green velvet. The coiffure consists of a coronet of green velvet ornamented with wheat-ears. The bracelets, ear-rings, and comb are all composed of green velvet and straw to suit the dress.

A new and pretty style of peplum is formed of tabs of various lengths cut with pointed ends. These tabs are trimmed with rows of straw and narrow black lace, and the edge is finished by a fringe formed of loops of ribbon the color of the tabs. This is a good style for evening wear; it will also answer admirably for fall materials.

Crêpe and satin are both extensively used as dress trimmings; they are generally arranged as bands and pipings. Quillings and ruchings of ribbon and silk are always fashionable, and trim effectively. For thin materials, such as *crêpes* and tartanes, ruches made of the same material are lighter and more dressy than anything else. In our next number we will give several very pretty designs for quillings suitable for dresses and wraps.

Madame Demorest has recently introduced a new sleeve and peplum for evening wear, known as the Memphis. The sleeve shape is flowing, with a deep point hollowed out on each side, in which is inserted a long lappet. It is trimmed with ruches, plaits, and rosettes.

A new and convenient style of wrapper for sick persons consists of a deep square yoke cut bias both at the front and back. On this the dress is arranged in small plaits stitched down as far as the waist, where it is confined by a cord and tassel. The neck is finished by a small, straight collar. A row of buttons extends down the front of the wrapper, which may be open or closed at pleasure.

Several new styles have appeared for aprons, and, as tastes differ, we will give three different models, which can be made of alpaca or silk, and these, with the two descriptions given last month, we think will give our

friends a variety in choice. One of black silk is gored and formed of one whole width and one-half of another cut in two. The centre is gored or sloped on each side to fit the figure, and the narrow side-pieces are sloped slightly on the outside edge. A small curved basque cut in scallops and edged with drop-fringe is placed on the front part of the band. Long lappets cover the pockets, and these, as well as the edge, are cut in scallops and trimmed with deep fringe. Our next model is set on to the pointed band in two large double box-plaits. The edge of the apron is arched, peplum-like, and falls in deep points at the sides. The trimming consists of rows of velvet or braid, studded with chalk beads. Suitable designs for studding braid or velvet may be seen on pages 18, 19, and 22, July number. We have yet a more effective style. This is cut out in points on the lower edge, and a flounce ten inches deep is plaited, à l'Empire, and fastened on underneath the points. As the combination of violet, blue, pale green or cerise, with black, is very *distingué*, we would suggest that the plaiting might be of one of the above-mentioned colors. On each side is a long, narrow pocket, and from the band falls a short, pointed basque. These may also be of the same color as the flounce, and richly trimmed with jet beads. The designs we have given may be made available for the richest silks, or for more serviceable materials, such as linen or alpaca.

Wide sash ribbons are now quite the rage; some are twenty inches in width, and the bouquets thrown over them have, at a short distance, the effect of an exquisite painting. They are mostly of white grounds, brilliant with gorgeous blossoms, swelling buds, and plume-like grasses, forming a rich mosaic, always beautiful and attractive. These charming accessories to the toilet are tied at the back with large bows and ends, and are even worn in this style by married ladies.

We have several new styles of collars to report, which may be made up of colored or plain linen, or thin muslin. One which takes remarkably well is, at the back, but a single straight-standing band, while the front is finished with long ears or points, which fall over the band.

The Porcheron collar is composed of alternate strips of guipure and linen, and is finished in front with square lappets. The Papillon consists of a narrow strip of linen edged with lace, while the front is cut to represent a butterfly, the wings being richly ornamented with lace and embroidery.

The ordinary style of kid glove is short on the wrist; though for evening wear they button sometimes half way up the arm. The latest novelty in the glove line is a kid mitten, which is merely a covering for the hand, the fingers being perfectly free with the exception of the thumb, which is half covered. It is made of the choicest colors, and richly embroidered. For summer wear these mittens will no doubt prove very agreeable, as the usual style of kid glove is very warm and uncomfortable, and thread gloves are to some persons perfectly unbearable. The perfumed glove is another novelty; this while attractive in appearance is additionally so for its delicate perfume.

A very charming morning robe for a bride is of white alpaca made with a gored skirt trimmed down the back with a plaiting caught on each side with small green velvet plaits, and dotted over with green pendent buttons. It is made with a jacket trimmed round with a plait of green velvet, and long streaming plaits of green velvet finished on the ends fall from the neck. The belt is of green velvet fastened at the side with a rosette, and long sashes formed of plaits of green velvet.

From good Parisian authority we learn that crinoline

is not to be discarded; and those *élégantes*, by whom for a while it was ignored, now regard it as indispensable. Not the crinoline of former days, which required space, and then gave the wearer the appearance of an enormous church bell or balloon. It is the modified crinoline, merely sufficient to give style and support to the long trains now in vogue, and to take the place of the numerous skirts which are immediately adopted as soon as crinoline is dropped and generally prove so injurious.

Belts are frequently formed of the dress material, studded with one row of large beads in the centre and finished with a deep fringe composed of network and pendants. Another very good style is of black or colored *gros grain* or velvet. It consists of a straight belt or waistband, worked with jet and fastened with a large rosette, also richly ornamented with jet. The edge is ornamented with pointed lappets alternately long and short—say six and nine inches long; they are elegantly embroidered and finished with a tassel or pendant of jet.

The Breton jacket, of which we give an illustration, is now all the rage in Paris. The strips are embroidered in *point russe* with bright silks, and on the jacket is the figure of a Breton peasant girl or boy. The front is ornamented with silver or gilt medals.

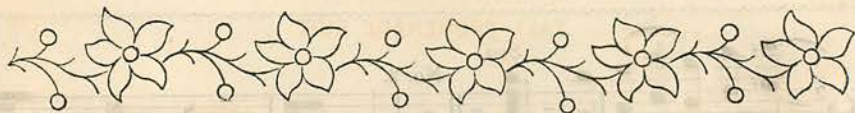
We copy a description of a few of the novelties now to be seen at the Grand Exposition. For children are the following suits: A frock of blue velvet trimmed with a delicate border of white feathers simulating a tunic open in front and a very low corselet over the bodice. A toque of blue velvet trimmed with white feathers accompanies the suit. Another is a low-necked dress of silver-gray silk, ornamented with a small pattern of flowerets worked in coral and edged with borders of the same. Again we have a dress of white silk figured with small bouquets of colored flowers, and trimmed with ribbons of the Zingari colors, which are black, scarlet, and yellow arranged as a plait. We promise for next month eight or ten new models for children's dresses. We have for some time past had trimmings for hats, bonnets, and even dresses composed of feathers, but now we hear of entire dresses formed of white feathers and trimmed with garlands of flowers made of bird feathers of brilliant colors. This is certainly a novelty; and we should suppose would be very light and elegant.

Among the parasol novelties at the Exposition we note one with a deep fringe of feathers, and on top a bird with outspread wings. Another is trimmed with a garland of artificial foliage and a fringe of lilies of the valley. Lastly there is a model of the Pope's parasol, which is of white *gros grain* silk with twelve oval medallions with the figures of the twelve apostles painted on them, and a deep gold fringe round the edge. The handle is gilt, and finished at the top with a round ball with a cross over it. This parasol is an exact copy of that which is carried over the Pope's head in the processions which take place in the streets of Rome on great festival days.

Another novelty just introduced at one of the leading establishments in London is a reversible bonnet. It is of black tulle, quite small and ornamented with four rather large leaves of black silk richly ornamented with jet. A round ornament in beads and bugles covers the centre and joins the leaves. By turning this ornament the black leaves move and reveal four violet or colored leaves ornamented in a similar manner. The bonnet now presents a charming appearance; the eight leaves alternately black and violet having a most graceful effect, while a touch on the ornament hides all color and makes a quiet black bonnet again.

FASHION.

Embroidery.



FANCY BALL DRESSES.

Milkmaid and Gardiner, a la Watteau.



Fig. 1.—Red bodice, bound with black velvet. Chemisette, sleeves, and cap of white linen; dark blue skirt over a striped blue and white petticoat bound with scarlet; white stockings; black shoes, with scarlet rosettes.

Fig. 2.—Violet vest, apple-green breeches, red stockings.

FALL PROMENADE SUIT.



Dress of gray silk poplin, trimmed with velvet of a darker shade, formed into graduated leaves. The dress may be trimmed to simulate a *paletôt*, or a separate basquine or *paletôt* may be made of the same material as the dress, and trimmed with velvet leaves. This is a good model for silk, and would make a charming evening toilet.

OUR FALL STYLES FOR CHILDREN.

(See Description, Fashion Department.)

Fig. 1.



Fig. 2.

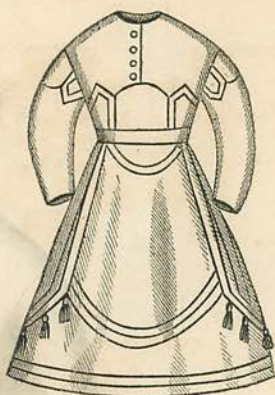


Fig. 3.



Fig. 4.

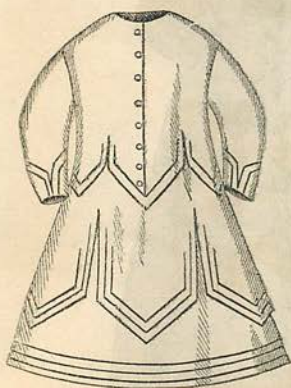


Fig. 5.

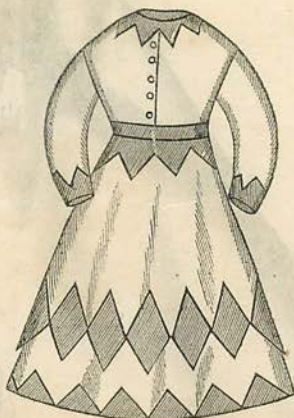


Fig. 6.

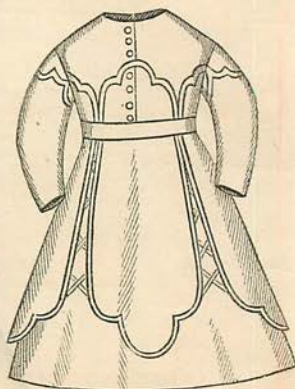


Fig. 7.



Fig. 8.



Fig. 9.



Fall and Winter Styles of Ladies' and Children's Hats,

Sketched from Samples now on Exhibition at the Establishments of

J. R. TERRY,

No. 409 Broadway, and 19 Union Square, New York.



No. 1. *The Antonella*.—Hat of white felt, with revers roll brim; trimmed with white velvet, gilt and jet fringe round the crown, and long ostrich plume.

No. 2. *The Cyralon Hat*.—This hat has a rolled brim, with taper crown, flat on the top; trimmed with velvet and white marabout leather set in a rich pompon.

No. 3. *Nonpareil*.—A hat for either boys or girls; the crown fits the head, and is covered with a Japanese shape hat, which forms a brim all round, and is trimmed with braid and tassels.

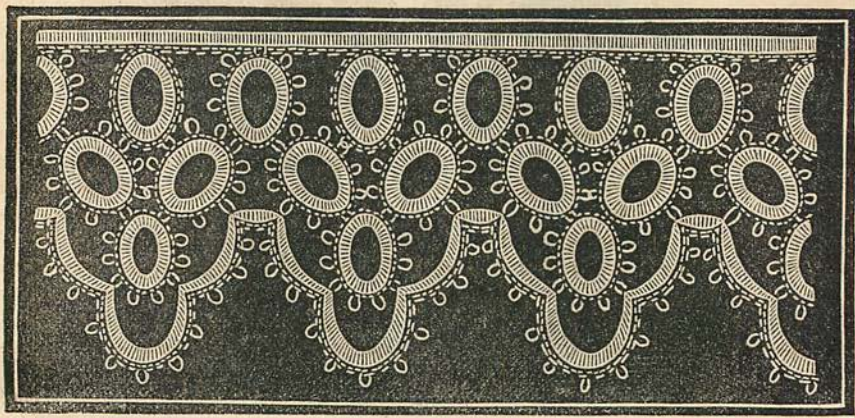
No. 4.—*The A Hat*.—A flat crown and revers roll brim; trimmed with velvet and a row of jet fringe; an ostrich tip and narrow ribbon at the side, fastened with a rich ornament.

No. 5. *The Paleta*.—This hat is of pearl felt, with an oval crown and brim, forming a full cap front and back, cut at the side to imitate a roll; it is trimmed with lace and narrow velvet, falling at the side, and a rich aigrette pompon.

No. 6. *All Right*.—Little boy's hat of white and pearl felt, trimmed with velvet and a rich aigrette pompon.

SIMPLE VANDYKE EDGING.

(See Description, Work Department.)



NOVELTIES FOR OCTOBER.

APRONS, ETC. ETC.

Fig. 1.

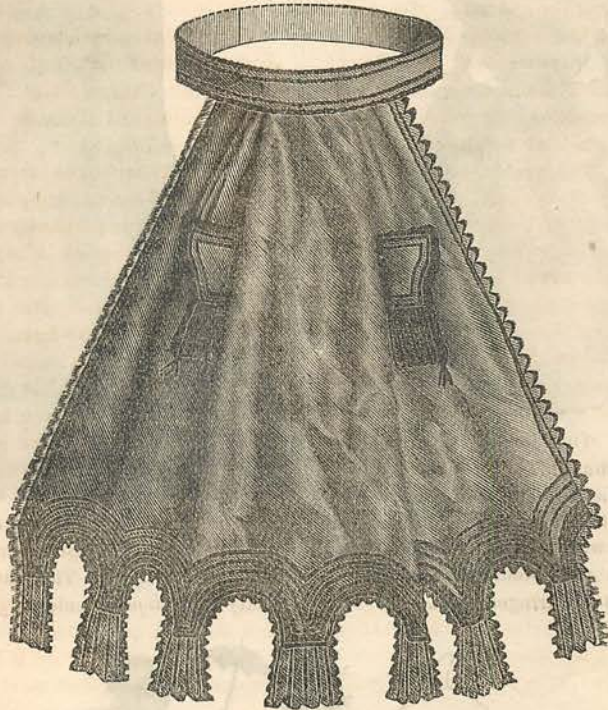
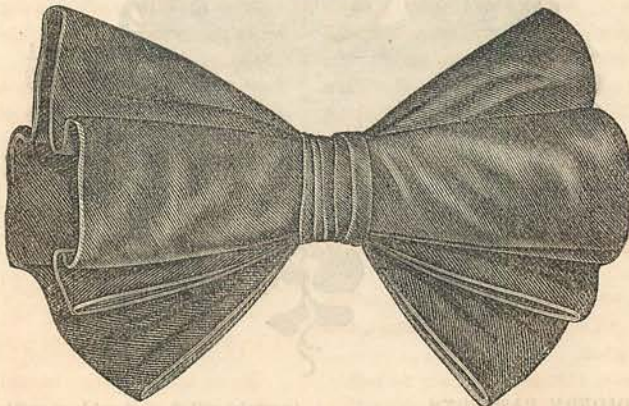


Fig. 1.—The Elsie apron. This stylish apron can be made either of black or fancy colored silk. The edge is fancifully cut and

The pockets are trimmed to match the edge of the apron.

Fig. 2.—This stylish bow, formed of satin,

Fig. 2.



trimmed with narrow rows of velvet. Loops of black net striped with velvet, and edged with lace, finish the ends of the squares.

will be found a very appropriate ornament for a silk or peplum dress.

Fig. 3.—Fancy apron for a little girl of seven.

Fig. 3.

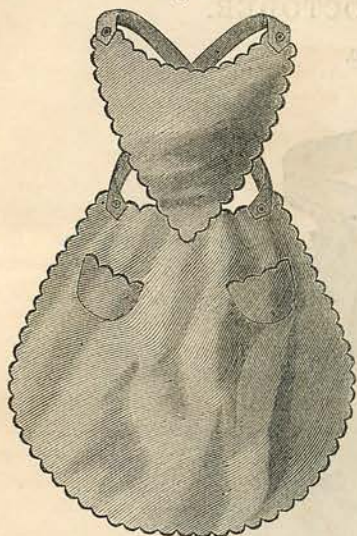


Fig. 4.



or eight years. This model is suitable for silk, alpaca, or muslin.

Fig. 4.—The Leda. This is of black velvet, edged with a plaited flouncing, finished on the lower edge with a fringe. The sleeves are trimmed at the shoulders and at the wrists with bows and fringed ends.

riety of purposes. They are very fanciful, and will look very well on any of the above-mentioned articles. The pattern is worked partly in *appliqué* of colored *glacé* silk, partly



EMBROIDERY PATTERNS

FOR ORNAMENTS POCKET-BOOKS, PORTFOLIOS, BAGS, ETC.

These patterns are suitable for a great va-

in satin stitch embroidery with colored purse silk. The choice of colors is left entirely to personal taste.

Miss A. M.—Sent diamond ring by Kinsley's express 30th.

Miss A. W.—Sent articles 30th.

Mrs. W. H. McB.—Sent hair ear-rings August 1st.

Mrs. E. C. S.—Sent patterns for infant's wardrobe 1st.

Mrs. J. A. C.—Sent worsted by Kinsley's express 1st.

Mrs. A. R.—Sent pattern child's dress 3d.

Mrs. G. P. H.—Sent pattern and book 5th.

A. M. D.—Sent envelopes 6th.

Mrs. R. H.—Sent dress, &c. by Howard's express 8th.

Mrs. N. H. W.—Sent infant's wardrobe by Adams's express 8th.

F. A. H.—Sent article by Adams's express 8th.

Mrs. W. M. T.—Sent shoes by Kinsley's express 8th.

Mrs. M. P. G.—Sent stamped yokes and needles 9th.

N. L.—Sent India rubber gauntlets 9th.

Miss A. M. B.—Sent India rubber gloves 9th.

Mrs. L. B.—Sent envelopes and paper 9th.

Miss M. S. M.—Sent flannel, &c. by Adams's ex. 10th.

Mrs. D. F. P.—Sent hair pin 13th.

Mrs. D. W. M.—Sent lead comb 13th.

Mrs. M. A. C.—Sent lead comb 13th.

J. B. L.—Sent shells by Kinsley's express 13th.

Mrs. K. C. T.—Sent bugle seeds 13th.

Brunette.—Girls of your age have no right to know that there is such a thing as flirting. The advertisement you refer to speaks for itself. As we are not troubled with the defects that it is intended to cure, we have not tried it. The other questions are silly.

J. O. P.—Never heard of the book; but why did you not apply directly to the publisher, whose name you mention; certainly he could give you the information. Why apply to us?

R. J. J.—Our fashion editor can furnish hair crimpers at \$1 per box, one dozen in a box.

Ella.—Yes; we know one lady who said she had read St. Elmo.

M. G. A.—Messrs. Lippincott & Co. are publishing a very fine edition of Bulwer's works.

Mary R.—When such a situation is vacant, there are at least one hundred applicants for it, each backed up strongly by their friends. What chance has a stranger from the country?

Miss E. R.—We have sent for an English copy of "Banting," and if the rules for the reduction of flesh are not too long, we will publish them.

H. H.—Ankle straps are not worn.

D. E. B.—We do not think any book would enable you to be a wood engraver. If you have any talent for it, a tuition of a few months would be of great assistance to you. If you wish it, we will get the terms for you.

Mrs. D. E. R.—We cannot give you a list of photographers, but we can recommend one to you—Gutekunst, Arch St. above Seventh.

Ella.—We do not answer such ridiculous questions.

Mrs. J. E. C.—In signing a letter use your own initials. 2. Either is correct. 3. No, she was not right. If she had been writing to a stranger it would be proper to sign her name and (Mrs.) in parenthesis prefixed.

E. B.—Don't know anything about the September gale in Rhode Island. For the book you want address J. B. Lippincott & Co., Philadelphia.

S. W.—1. She can do nothing; every thing depends on the gentlemen whether he will renew his suit or not. 2. She can't prevent the declaration, yet she may still retain the gentleman's friendship. 3. The Book of Days, published by J. B. Lippincott, Philadelphia, gives the origin, but it is too long to give here.

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, envelopes, 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 in 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 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., or Curwen Stoddart & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; lingerie and lace from G. W. Vogel's, 101½ Chestnut Street, Philadelphia; 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.—Walking suit of dark blue poplin, finished on the edge of the skirt by a plaited ruffle, caught down by a band of black velvet. The upper skirt is trimmed with rows of narrow black velvet, which just meet the *revers*. These *revers* are richly ornamented, and faced with black velvet. The corsage is decorated with velvet, and is cut with a fancy basquine trimmed to suit the skirt. Hat of gray velvet ornamented with a band of blue velvet and bright flowers. If it is desirable to decrease the expense of the dress, the *revers* may be lined with silk, instead of velvet, and the effect be very good.

Fig. 2.—Home dress of black silk richly embroidered *en tablier*, and cut with a long train. In front, the skirt is closely gored, and is carried up to form a corselet; at the back it is laid in a heavy box plait. The corsage is of scarlet poplin, dotted over with large jet beads. Fancy muslin cap, trimmed with loops of scarlet velvet, and streamers caught over the breast by a bow of white lace.

Fig. 3.—Evening dress of arsenic green silk, trimmed on the edge with three puffs of white silk. The overskirt is of white *crêpe*, dotted with green, and trimmed with quillings of green silk, and a flounce of white lace. The corsage is made with a deep basque, trimmed with a flounce of lace headed by a lace quilling. The sleeve is merely a puff of white silk, veiled by the lace *berthe*. The hair is simply rolled off the face in front, and caught at the back in a puffed chignon, clasped by a fancy gilt comb.

Fig. 4.—Walking costume of white poplin, trimmed with bias bands of mauve velvet, and large velvet buttons. The hat is of white felt, trimmed with mauve velvet, and the boots are of mauve kid. This suit is a very

good model, and can be effectively made up of any kind of winter goods.

Fig. 5.—Dinner dress of brown silk, trimmed with velvet to match, and wide Cluny lace. The corsage is low and worn with a high chemisette, formed of rows of Cluny, and puffs of thin muslin. The sleeves are a decided novelty, being of very great length, and caught together at the back of the waist. The hair is waved in front and dressed at the back in a puffed chignon surrounded by a plait. The coiffure consists of scarlet velvet, ornamented by pearl drops.

Fig. 6.—Walking dress of purple reps, trimmed with bands of black velvet, studded with jet beads. The edge of the dress is cut in very sharp points, and displays a petticoat, likewise of reps, but of a lighter shade. The sack is cut slightly to the figure at the back, and finished with deep points to suit the skirt. Bonnet of bright green velvet, trimmed with bands of the same.

OUR FALL STYLES FOR CHILDREN.

(See engraving, page 294.)

Fig. 1.—Dress for a little girl of gray cashmere with a pelum of scarlet cashmere. The revers on the body of the sleeves are also of scarlet cashmere.

Fig. 2.—Dress for a little boy. This costume would answer for a little girl, also, and is a very good style for *pique*, poplin, merino, or alpaca. The trimming can be of velvet or braid, to suit the goods it trims.

Fig. 3.—Boy's dress of Bismarck poplin, trimmed with straps of bronzed leather, arranged in a pattern on the skirt and body.

Fig. 4.—Suit of blue silk, trimmed as the plate indicates, with narrow bands of blue velvet. The suit may be made with a low short-sleeved waist, or the sack can be worn alone with the skirt. This suit, when made of silk, is suitable for a little girl; but when of alpaca, poplin, or merino, will answer very well for a little boy.

Fig. 5.—Little girl's dress of white cashmere, trimmed with rose-colored silk cut in diamonds, and arranged as a bordering for the skirt. The points finishing the waist are also of rose-colored silk.

Fig. 6.—Dress suitable for a little girl or boy. Our model is of a bright blue merino, trimmed with black and white braid, arranged to simulate two skirts. It is tightly gored, but the body and skirt are separate.

Fig. 7.—Dress for a little girl. The dress is tightly gored, and two skirts are simulated. The upper part is of green poplin, and the lower part of gray. The corsage is of green, and the low basquine of gray, bound with black velvet, and trimmed with jet buttons.

Fig. 8.—Costume for a little girl. This little dress is of rose-colored merino, trimmed with very narrow black velvet, and rosettes formed of rose-colored silks.

Fig. 9.—Dress of brown poplin, trimmed with velvet of a darker shade, cut out in a pattern and trimmed in festoons on each breadth. This model would answer for a walking dress for a little girl or boy.

CHITCHAT UPON FASHIONS FOR OCTOBER.

It is difficult to state that any one thing is the decided fashion, for never have the ladies enjoyed more advantages respecting dress than at the present date. We see close and flowing sleeves, short and long skirts, tight-fitting, case-like dresses, others with plaits at the back, loose sacks, tight-fitting casaques, short waists with belts—waists fitting corset-like over the hips, hoops clinging to the figure, and the positive extreme bustles!

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In all these instances the opposites are strictly *à la mode*. With regard to trimming, fancy may indulge herself to the fullest extent; the modiste is allowed any extravagance which her inspiration may dictate.

As the empress is decidedly in favor of short dresses for promenade and travelling purposes, we willingly follow her example, and invite attention to a few of the latest styles. Many are cut in the Princesse form, with a corselet, which is sometimes pointed as a Spanish waist, or assumes a square neck back and front with shoulderstraps. The latter style is known as *la paysanne*. These corselets are worn over waists and sleeves of a contrasting color, generally the same as the underskirt, which is now very frequently simulated. A simple style of trimming consists of a bias band of silk studded with large beads, and finished on each edge with black lace. This is run up each seam and round the edge of the skirt, which is usually cut in some fanciful style. For instance, we sometimes see every other gore a sharp deep point, while the others have the points cut off half way up, and are perfectly square. The edge is often finished with a fringe which though objectionable in a long dress, from its tendency to collect dust and small objects when walking, is on a short dress a very desirable trimming. Plaits also form a very *recherché* decoration; they are composed of bias bands of silk or velvet, lined with paper muslin, and braided to stand up in points.

A very good style of short dress is open for the space of three inches at every gore, and laced together with silk cords tied at the end of each gore with bows finished with tassels. The edge of the skirt is trimmed with a band of a contrasting color laid underneath; the spaces between the gores are also lined with the same, and thus an underskirt is simulated at a great saving of expense.

We give a description of a short and very attractive costume lately made up for a Parisian lady of rank. Dress of steel gray *armure*, cut round the edge in long petal-like scallops, piped with black satin. Above the scallops was a band of satin cut bias, and studded with large jet buttons, and finished on the edge with a jet fringe. The *paletôt* fitted the figure closely, and the long hanging sleeves were lined with black satin. The petal-shaped scallops on the *paletôt* were piped with black satin, and trimmed with a network of jet. A long wide sash of black satin with fringed ends fell over the skirt at the back.

The elegant flowing robes, or, as they are called, *robes à queue* are certainly the most graceful and suitable costumes for evening or full reception *toilette*. They seem to increase in length, the trains sometimes measuring five feet. In front they are perfectly plain; at the back they are frequently laid in plaits, to admit of a bustle or dress supporter, which we understand is to be again resumed.

In many cases, where the dress is not gored tightly, it is caught to fit the figure by rows of French gathers, which have a very pretty effect, particularly on a thin dress. A good style of belt for a silk-dress is formed of a series of leaves overlapping each other. These may be formed of velvet or of silk, embroidered with beads.

A very pretty costume is composed of two skirts of gray silk; the lower, which is of a dark shade, is cut *en traine*. The upper one is several shades lighter, and is opened up to the waist on each side, and laid over in deep box plaits, which form a very graceful drapery. The trimming is a very wide plait of velvet running through a wide ribbon laid in points round the skirt.

A very novel *toilette* is of pearl gray silk, bordered on the edge of the skirt by a deep band of Magenta, pointed

on the upper edge, and trimmed round with black lace. The corsage is square, both back and front, and finished with a Magenta band edged on each side with black lace. The sleeves are almost tight, and trimmed with a band of Magenta worked with jet. The novelty of the dress consists in a long apron-like piece of Magenta silk cut leaf-shaped, and falling over the front of the skirt. This extends round the back, in the form of a very short-pointed basque. The whole is attached to a belt richly embroidered with jet. The edge of the apron is notched out and trimmed with black lace.

Many of the new morning dresses are made as a par-dessus or coat. They are cut slightly into the figure, and can be belted in or hang loose, at pleasure. Some are closed in front, and are cut to resemble a peplum or short overskirt, the edge being fancifully notched out. Others, again, are closed down the front, almost like a walking coat.

A new style of peplum is cut in one piece with the body and the ends at the sides looped together. One of the newest sleeves is very long and hanging; it is slashed up on the outside, and the ends are tied together.

In the way of wraps we find short sacks of various shapes, some short in front and at the sides, while the back is long and plaited. The neck is finished with a very deep square collar, almost amounting to a cape. Then we have tight-fitting *paletots* or *casaque*s, tied at the back by a broad silk or satin sash, with fringed ends. These styles are generally adopted for full suits. Among the leading novelties in cloth and velvet we find a garment resembling a sack at the back, while the front falls scarf-like in long square ends. The trimmings are rich *crochet passementerie* and jet appendages.

Circular mantles are again in fashion; some are trimmed with tiny silk or satin points folded in the centre, and ornamented with beads and rich dull fringe. Plaits of velvet, silk, and satin, are also used on wraps.

A very modish affair is of brown cloth, in shape like a shawl worn square—that is, straight at the back and falling in points at the sides. In the centre it is laid in a very wide box plait, and trimmed with bands of brown silk, and a rich brown fringe. Our last model is a circular with a pointed collar in front, which goes over the shoulders and falls down the back in a long square piece. This is drawn down the centre by means of ornamented silk bands, to form a hood-like ornament, with fish-tail ends.

We give at the request of a subscriber a few ideas on mourning. The most desirable dress materials are bombazine, polynese, tamise, Canton cloth, poplin alpaca, cashmere, reps, de laine, alpaca, and a material with a *crêpe* finish. It is customary at first in deep mourning to wear collars and sleeves of black *crêpe*, but where they prove very unbecoming, white tarlatane may be substituted. The inside of a widow's bonnet should be finished with narrow fullings of tarlatane, known as the widow's cap. A veil is always worn by a widow. At first it is double *crêpe*, and quite long; it is afterwards changed to one of single *crêpe*, then shortened, and finally discarded. Second mourning, or mourning for distant relations, generally consists of black silk trimmed with *crêpe* and jet. Steel color then comes in to lighten up the sombre black; the next gradation is pearl color, then purple, after which bright colors may be resumed. The limit of mourning varies from six months to four or five years.

We will now give a few details on court mourning. Deep mourning is of cashmere alpaca, and *crêpe crêpe*, and is worn for about eight days. The dresses are not

quite high in the neck, but are heart-shaped in front, and worn with a Marie Antoinette fichu of *crêpe lisse* fastened with a black bow.

A dress lately made up for one of the empress's maids of honor may serve as an excellent model for a walking suit. The material is black Sultane; the short petticoat is bordered with a *crêpe* plaiting, headed by three narrow bias bands of *crêpe* piped with the narrowest of satin rouleaux. The upper skirt is cut on the edge in small scallops, trimmed with bias *crêpe*, and puffed with satin. This skirt opens at the side breadths, and the petticoat would by this means be visible, were it not for a wide square sash end which replaces the half breadth taken out the skirt. This sash is trimmed with satin and *crêpe*, and finished at the end by a crimped silk fringe. A short loose sack trimmed to match the skirt, completes the costume.

Among the fall novelties, we find deep cuffs of black silk or satin embroidered in jet, and frequently ornamented with applications of colored velvet or silk.

A very nice trimming has just been brought out suitable for the edge of petticoats, drawers, and children's clothing. It resembles a tape trimming sewed to a band of muslin, finished with rows of machine stitching and serpentine braid.

For hats we visit the Terry establishment No. 19 Union Square, N. Y. Here we see the most *piquant* little affairs of every hue. The trouble is which to admire most, which to select—all are so elegant, and form such harmonious contrasts. Here we see a velvet hat of a rich purple shade that rivals the glowing bloom of the dark shaded pansy. It is of the Florentine form, trimmed with a border of curly ostrich feathers. A rich warm brown, one of the most fashionable colors, next attracts us; it is trimmed with various shades of the same color, and a charming *agrette* of feathers at the side. No two are alike, but in all cases the result is equally satisfactory.

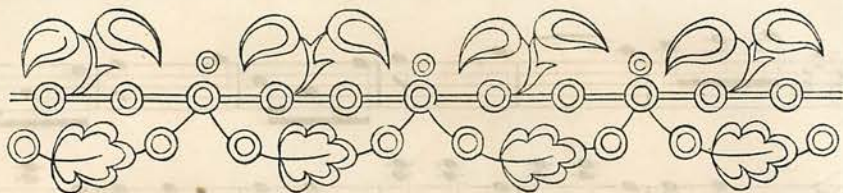
We have two novelties in muffs—one is of the skin of the golden pheasant, with the head of the bird stuffed. It is made up on spotted minever lined with white satin, and trimmed with white cord and tassels. The other is of a beautifully marked pheasant on seal skin, with dark brown satin lining, and brown cords and tassels. We have the usual variety of costly fur muffs; also a great variety in grebe, satin, velvet, and plush.

The new veils are exceedingly pretty; they are mostly of figured black net, either plain or worked with beads, and trimmed round with a thread lace edge. Some gradually slope down in one long point, reaching the waist. Others are short, and just fall below the chin in a row of points, finished with tassels; others, again, have but three points, and are very small and narrow. Another model is round, and has a long streamer on each side, which ties beneath the waterfall, or under the chin.

Evening dresses are now frequently made to fit tightly over the hips, and are then trimmed with a fringe of flowers. A floral *berthe* is also worn, and the effect is exceedingly light and pretty. A very beautiful bridal dress is of white satin, made to cover the hips, and trimmed with a fringe of lilies of the valley, interspersed with graceful silky grasses and broad aquatic leaves. The corsage can be high or low, as taste may dictate. If low, a *berthe* of flowers should be worn; if high, tufts of flowers are arranged as a substitute for buttons, and sprays are placed on the shoulder to form an *epaulette*. The wreath should match the flowers on the dress, and the tulle veil arranged so as to fall over the face, or to be thrown back at pleasure.

FASHION.

Embroidery for a Pillow-case.



DINNER-DRESS.



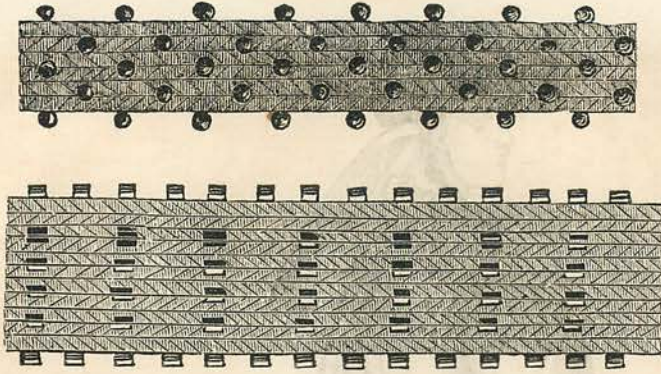
Dress of pearl-colored silk, trimmed with a band of Magenta silk, cut in points on the edge and trimmed with black lace. The leaf-shaped apron is also of Magenta silk, trimmed with black lace. We gave a description of this dress in our last chat, but fearing it might not be understood, we now present it in the form of a wood-cut.

MORNING ROBE.



The underskirt is of white alpaca, cut in deep waves, and bound with blue silk. A flounce of striped blue and white silk is set on underneath, and has somewhat the effect of a separate skirt. The overdress, which is also of white alpaca, is cut in steps, and trimmed with Cluny inserting, lined with blue. The sack is trimmed to match, and both it and the upper skirt are cut out in diamonds all the way up the back, and caught together by bows of blue ribbon.

Designs for Ornamenting Braid for the Trimming of Wraps.



WALKING SUIT.



Walking suit of rich brown poplin, trimmed with black and white velvet, arranged to simulate a notched edge. The upper skirt and sack are really notched or cut up, and trimmed richly with velvet. The sack is a very good model for cloth, and would look very well decorated with fancy silk braid.

NOVELTIES FOR NOVEMBER.

BONNETS, APRONS, ETC. ETC.

Fig. 1.—Fall bonnet of gray velvet trimmed with a scarlet bird, with a long gray tail. The

Fig. 1.



bonnet is lined with scarlet velvet, and finished on the front by crystal pendants.

Fig. 2.



Fig. 2.—Child's sack of thick white cloth. The points are bound with bright blue velvet,

finished with a crystal gimp. The hood is lined with blue satin, and laced with blue cords and tassels.

Fig. 3.—*Paletôt* for a little girl. Our model is of white cloth, bound with scarlet velvet, headed by a crystal gimp. The hood is ornamented with scarlet velvet, and three tassels.

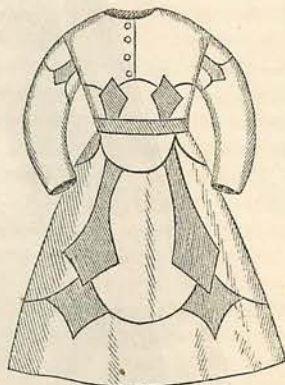
Fig. 3.



Gray or dark cloth made up in the same style, and trimmed with velvet or braid to match, would be very pretty, and more serviceable.

Fig. 4.—Walking suit for a little boy. The dress is of steel colored poplin, gored tightly,

Fig. 4.



and trimmed with applications of garnet velvet, edged with a narrow black silk and jet cord.

Fig. 5.



Fig. 5.—Black silk apron, tastefully trimmed with black velvet arranged in loops and caught to the apron by a pearl star. The

edge is finished by a row of white Cluny inserting, and the pockets are formed of Cluny and velvet.

Fig. 6.



Fig. 6.—Apron of black silk trimmed with graduated bands of the same piped with gold-colored silk, and ornamented with large jet beads. The apron is caught to the band by two large double box plaits, and the pockets are composed of three straps piped with gold color, and ornamented with jet.

Fig. 7.—A section of a fancy belt formed of black silk, ornamented with narrow black

Fig. 7.



velvet studded with seed bugles. Each point is finished with a large jet and silk ornament.

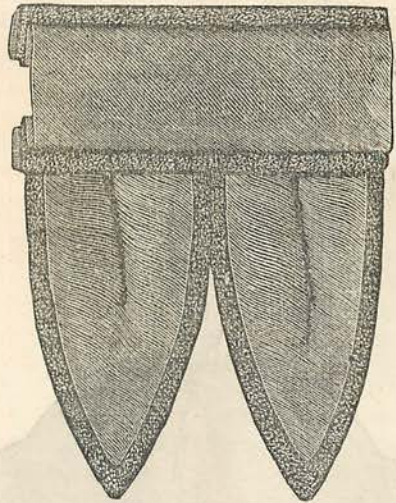
Fig. 8.—Rosette formed of silk dotted with beads. It is intended to finish a fancy waistband.

Fig. 8.



Fig. 9.—Trimming for dresses, etc. This trimming is of the same material as the dress, and should be lined with stiff net or muslin.

Fig. 9.



The binding may be of satin or velvet. The leaves have one small plait in the centre.

Fig. 10.

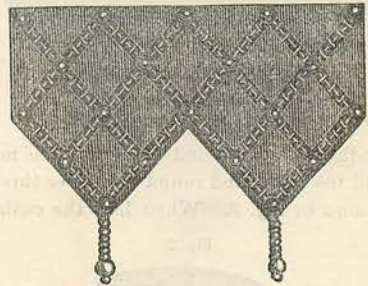


Fig. 10.—Waistband formed of silk belting, crossed with black velvet dotted with beads.

EMERY CUSHION,

FOR TAKING THE RUST OFF NEEDLES.

Materials.—Blue silk, some silver thread, fine pack-thread, calico, blue satin ribbon five-eighths of an inch wide, iron file-dust.

This emery cushion is useful, elegant, and easily worked. Cut 8 parts in calico, of the shape of the divisions of the cushion, as seen in Fig. 2; sew them together, but do not complete the last seam entirely; fill the ball first with iron file-dust, and then only complete the seam. Cover the cushion over each seam with fine pack-thread, tightly drawn down, fasten it well, and then begin to work the covering of the cushion with blue silk and silver thread. Begin at the place where the pieces of pack-thread meet, and where the silver thread must also be fastened, and work

Mrs. J. A. G.—Sent rubber gloves 22d.
 Mrs. M. E. C.—Sent hair puffs 22d.
 Mrs. O. G. S.—Sent infant's wardrobe by Adams's express 22d.
 Mrs. J. T.—Sent infant's dress by Harnden's express 22d.
 Miss M. S.—Sent articles by Adams's express 26th.
 L. T.—Sent articles by Adams's express 26th.
 Mrs. B. H.—Sent pattern 28th.
 Miss S. F.—Sent pattern 27th.
 Mrs. J. S. K.—Sent dress pattern by Adams's express 27th.
 Mrs. J. B. S.—Sent pattern 27th.
 Miss B. R.—Sent lead comb 30th.
 Mrs. M. B. O.—Sent lead comb 30th.
 S. E. A.—Sent article 30th.
 C. B.—Sent pattern 30th.
 Mrs. S. McJ.—Sent dress pattern 30th.
 Miss L. F. H.—Sent article 30th.
 Miss A. L. D.—Sent article 30th.
 Mrs. M. H. W.—Sent article by Adams's express September 2d.
 M. T.—Sent hair necklace 7th.
 Mrs. E. V. B.—Sent pattern 7th.
 Mrs. M. E. F.—Sent article by Kinsley's express 7th.
 Mrs. J. C. O.—Sent article by Adams's express 11th.
 R. E. C.—Sent pattern 11th.
 Mrs. J. M. M.—Sent pattern 11th.
 E. J. N.—Sent lead comb 11th.
 Miss R. D. H.—Sent lead comb 11th.
 D. A. J.—Sent articles by express 13th.
 Mrs. C. W.—Sent articles 13th.
 Mrs. J. S. K.—Sent silk by Howard's express 16th.
 A Husband.—Your wife had just cause for being displeased.
 Leonere.—The curls would cost \$10. Either procure a money order, or send the money by express.
 Edna Cora.—Do not know the correspondent you mention.
 Mrs. Anna P.—Mrs. Stephens has published a book on knitting and crocheting. Price 50 cents.
 Ella.—Directions for a child's winter gaiter, in crochet, will be given next month.
 Leila, W. E.—Wm. C. Bryant, *Evening Post*, N. Y. No answer to second question.
 A. M. W.—Your question is answered elsewhere.
 C. L. F.—No. Second question: We prefer the first three quotations.
 A Constant Reader informs us that if we take out some of the onions in our Fish Chowder receipt in the September number, and put in more sliced potatoes, we will have a real down-east chowder. It is a matter of taste.
 Carrie.—1. On her return home. 2. Yes. 3. No. 4. See answer to E. R. B.
 E. R. B.—The first finger of the left hand is considered the engagement finger. But custom generally makes the engagement and wedding finger one—the third finger of the left hand.
 Mrs. G. W. D.—Received the subscription and patterns. Thank you.
 B. R. F.—Much obliged to you for your receipts. But we do not like the idea of clam-shells baked in puff paste; and we are satisfied that you cannot pound the rind of a ham into a pulp. Might as well try leather.
 Stanton.—Write to the Fashion Editress, and inclose a stamp for reply.
 M. L.—India rubber gloves whiten the hands. We do not know of any remedy for your other trouble.

H. B. W.—We do not.

Mary L. N.—"Mizpah," a Hebrew word, meaning a sentinel.

S. T. R.—We take a story or a poem on its merits; we do not require a history of a person's life, or to hear of their necessities, or that Mr. Snobs, of the *Gazette* or *Times*, has read and approved of it. Mr. Snobs' judgments may differ from ours; we judge for ourselves.

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, envelopes, 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 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., or Curwen Stoddart & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; lingerie and lace from G. W. Vogel's, 1016 Chestnut Street, Philadelphia; 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 NOVEMBER.

Fig. 1.—Walking suit of violet reps. The lower skirt is trimmed with bands of violet satin passing through diamonds made of the same. The overskirt is rather long, and looped up at each gore by the same style of trimming which extends round the skirt. The sack is half tight-fitting, and trimmed with satin bands. The hat is of violet velvet, trimmed with flowers to match, and tied under the chignon by violet velvet ribbon.

Fig. 2.—Morning costume. Redingote or over-dress of black silk, gored to fit the figure loosely. It is lined with scarlet silk, quilted and trimmed with a row of buttons down the front. Underskirt and sleeves of green poplin; the skirt is cut with a decided train, which is hidden by the next figure. The hair is dressed in full puffs over the top of the head, and the cap is of Cluny, trimmed with scarlet velvet.

Fig. 3.—Visiting-dress of Bismarck silk. This costume is made with two skirts, the lower one trimmed with small pieces of narrow velvet and rows of velvet buttons. The overskirt is cut in points, and finished with a bias band of silk studded with velvet buttons. Above this band is a trimming formed of applications of velvet, narrow straps, and buttons. The sack is a very beautiful model, and would make up effectively in velvet. It is cut

slightly to the figure in the back, and in front has somewhat the appearance of a vest. It is trimmed with velvet and buttons to match the skirts. The bonnet is of white uncut velvet, formed in scallops on the edge, and trimmed with Bismarck velvet and crimson flowers.

Fig. 4.—Little girl's dress of scarlet merino, with overdress of white merino spotted with red. The dress is looped up on each side by a band of scarlet velvet, and the sack, which is of cloth, is also trimmed with scarlet velvet. Hat of white plush, trimmed with band and streamers of scarlet velvet.

Fig. 5.—Little boy's suit of fine brown cloth. The pants are trimmed down the sides with black braid and buttons. The jacket is made to wear open, and display a vest of white *piqué*. A pointed collar and blue necktie finish off the neck. The boots are of bronzed leather, made to fit quite high up on the leg.

Fig. 6.—Dinner *toilette*. Dress of pearl-colored silk, trimmed on the edge of the skirt with a box-plaited ruffle of luminous green silk, edged with velvet of a darker shade. The founce is headed by a velvet set on in the Grecian style. The corsage is ornamented with green silk cut out in tabs, richly embroidered, and ornamented with velvet buttons. The belt and African basque are also of green silk, embroidered. The hair is very heavily crimped and dressed with bands of green velvet.

CHITCHAT UPON FASHIONS FOR NOVEMBER.

This month generally brings with it the vicissitudes of shopping and dressmaking for the winter. The air resounds with groans of "nothing to wear," and the maledictions heaped on dressmakers who either will not promise at all, or promise what they cannot perform.

Fortunately it is the season of openings of all descriptions; show-rooms are thrown open to the public, and the most tempting wares are conspicuously displayed. Rich bright tints flash and dazzle in the windows, and every day brings out some startling novelty. Pretty things are to be had if the money is only forthcoming, and as paper patterns are to be found giving the latest ideas of shape and trimmings, no difficulty should be experienced in making up a wardrobe for the winter.

In dress goods the various shades of brown prevail; the beautiful Bismarcks, golden browns, and the graver shades suited to plainer tastes. New styles of Winseys have appeared—some of violet, green, brown, or gray ground, covered with rough-looking little knots of a darker shade. These trim up effectively, and are admirably suited to travelling purposes. Others have dark grounds with smooth surfaces, and are figured *à la jardinière*. The most elegant are those woven in with gold or silver thread and figured with the same; they are of dark grounds, and the lighting up of gold and silver renders them very beautiful.

In ribbons, artificials, and feathers, we find all the gorgeous tints of an American autumn. Flowers are braunched up in many quite novel styles, and are both graceful and elegant. A very pretty arrangement consists of a long spray of scarlet velvet leaves edged with gold, intended for the front of a bonnet, while large fuchsias, also of scarlet velvet tipped with gold, are designed to fall fringe-like over the face. We also find a great variety of small ornaments in pearl, jet, gold, and steel, and pendants of velvet tipped with gold; also entirely new styles of feathers intended for bonnets and hats.

It was supposed in the spring that the free use of jet never could be exceeded, but the present is beyond all calculation. The new fringes generally describe points;

the gimps are perfectly elegant, and are to be extensively used on dresses; many of them, when laid together, form very rich sashes. Buttons are in countless varieties and of the most peculiar forms. We may safely say that the jet trimmings now exhibited are far more elegant than at any previous season.

Belts are now very elaborately decorated, and form quite an important article of dress. The style with tabs is particularly dressy. See page 388 of the present number.

The Tilman establishment in Ninth Street, New York, needs no fresh introduction to our subscribers. Here, in the different departments, we find all the choicest novelties, and as there is no higher authority in the matter of dress, we will give the most noticeable features.

Bonnets first claim our attention: they are all small, the shapes of course different from those of the summer, but with no material characteristic. Most of them have small crowns, which, however, only cover the top of the head. In some the faces are close and pointed, while others are very flaring, the latter a very becoming style for curls on the Pompadour coiffure. We also find other models with wing-like pieces arranged on the front and a turned-up cape similar to those introduced in the spring. A mixture of satin with velvet or terry is quite the vogue, also a fringe describing one deep point and formed of pearl or jet, as the material may require, is placed cape-like on the back of the bonnet.

Lace of various colors—such as a bright green, violet, blue, brown, or gray, either figured plainly or spotted over with a luminous substance of the same color—is very elegantly arranged in the veil form over the new bonnets. Narrow lace edgings matching the lace in shade generally accompany it. Another material which enters largely into the composition of dress bonnets is white or colored illusion dotted over with crystal drops known as *gouttes d'eau*. Some of the newest fall bonnets are formed of rows of gimp separated by pipings of bright velvet. The most novel bonnets intended for winter are those formed of Astrakan or Grebe, and trimmed with velvet of some bright color.

In hats the greatest amount of *fantaisie* is allowed; they are, like the bonnets, very small, the shapes, however, exceedingly pretty. Feathers of every variety are seen, and we are happy to say they are this season quite reasonable. Besides the grebe, pheasant, and bird of Paradise, we see short ostrich tips most exquisitely shaded, then curled whalebone-like feathers of the brightest tints, small plumes formed of the different varieties of peacock feathers; also fancy made feathers of the most brilliant scarlet, blue, or green, relieved by black. Another charming ornament is a feather aigrette formed of the ruby-headed humming-bird, with a ray-like tail composed of short, delicate straw-colored feathers similar to those seen on birds of Paradise. Gold also is extensively used on bonnets and hats. We do not, however, recommend it except for evening wear. Fur hats are also to be very popular, particularly Astrakan, grebe, and ermine. They are simply trimmed with a rouleau of velvet and a feather or aigrette on one side. In Paris most of the hats are furnished with strings of ribbon or illusion, which either tie under the chignon or the chin. The latter style we think will hardly be adopted here except by children. Many of the new hats have very small veils of colored net, which fit closely over the face and tie with long lace streamers at the back of the neck.

At the Maison Tilman we find all the dresses gored: in front they fit the figure closely, while the back is laid in deep plaits.

Hoops are very close around the hips, but sufficiently large at the lower edge to support the dress.

Let us now glance at some of the dress novelties; first we have a dress for a young lady. The underskirt is of pink silk cut off and the lower part set on with fulness, giving the appearance of a flounce. The upper skirt is of pearl-gray silk looped up in a novel and graceful manner. A sash of pink ribbon fitting the waist closely is tied at the back with bow and ends. A narrower ribbon is fastened at the side, falls over the back of the dress, and is caught up on the opposite side of the belt. The upper skirt is then pulled through this band, and the dress is fastened on each side and droops both back and front. The corsage is plain with long hanging sleeves of gray and tight-fitting ones of pink.

We have one more model to describe; this is a skirt of rich violet silk with an overskirt of a lighter shade. The corsage is like the underskirt, and is made in the basque form, with two deep points in front and two very long points on each side, which serve to loop up the upper skirt. The points are richly trimmed with black lace, and the sleeves, which are of the lightest shade of silk, are headed by an epaulette of black lace.

Among the new wraps are Tartan plaids of every imaginable combination. They are generally of the circular form, without trimming except at the neck, where there is a full ruching of different colored silks to suit the plaid. Another style which, though not new, is again to be made up, is a circular with large cape looped up in the centre with either one or two rosettes of pinked ribbon.

The salient novelty of the season is to be found in the showrooms of Mme. Demorest. We refer to the new promenade skirts, which we think destined to meet with the entire approbation of the ladies. Indeed, so pretty are these skirts, that many persons are matching them with sacks, and thus forming a pretty and decidedly comfortable travelling suit. This sensible novelty is woven in the gored shape without seam, and produces a most graceful *ensemble* over a small hooped skirt. It is all wool, warm without weight, and is either trimmed with a fluted ruffle of the material bound on each edge with a contrasting color, or else it is very elegantly braided. When once worn it will be deemed indispensable to comfort, and we pronounce it the best skirt which has yet been introduced. The juveniles, too, have been remembered, and they may also enjoy this winter a good warm ornamental skirt, which we learn may be washed as a plain piece of cloth. The prices range from six to ten dollars, children's skirts half price. The name, we think, should be altered to *Le japon indispensable*.

From the array of patterns at this establishment, we select those most noticeable for style and novelty. A pleasing change from the loose sack so much worn of late, is a half tight-fitting *palette* with a cardinal cape. It is to be made of velvet and trimmed with jet or a band of fur, such as Russian sable, mink, ermine, chinchilla, Astrakan, squirrel, or grebe.

Another novel design, intended also for velvet, is half tight-fitting in the back and cut vest-like in front. Commencing at the shoulders are two long sash ends which are very loosely carried round to the back and tie half way down the skirt. Another very pretty model, with scarf-like ends in front, we promise to illustrate in our next issue.

We find also some very pretty designs for *berthes*, intended for evening dresses. The first consists of alternate sections of silk or satin and two rows of tulle puffings. Each section is cut slanting on the lower edge, and the

pieces gradually decrease in size as they approach the shoulders. The edge is ornamented with a fancy fringe of pearl, crystal, or feathers. Another very pretty style consists of alternate loops of satin ribbon the depth of the *berthe*, and sprays of light flowers, such as clematis or forget-me-nots. Others are formed of tulle studded with Marguerites. Any of these models would be a charming addition to an evening *toilette*.

Some very pretty jackets, lately made up for evening wear, are of white silk edged round with artificial flowers, such as pansies, Marguerites, or field daisies, and large violets; garlands of leaves are also very effective on a white jacket.

Bright colors are now much in vogue for evening wear; the most desirable are sulphur yellow, crimson, saffron, violet, pink, and arsenic green.

Skirts are again being finished on the edge by a row of scallops, either bound fancifully or trimmed with cords or rouleaux.

Narrow pinked flounces have been readopted, also pinked ruches; rows of six or seven are placed very close together and form a very pretty finish to a skirt. Trained skirts are generally trimmed to simulate a double skirt. Another style of ornamentation is to arrange the trimming to expand like rays on the back of the skirt, commencing at the waist.

A novelty lately introduced is a muff and work-box combined. The muff has a small square lid in the centre, which opens and displays a complete work-box with space for work. So closely does the lid fit in the fur, that it is almost impossible to discover it; a tassel conceals the spring which works the lid. Some of the new muffs are of Astrakan decorated with two bands of Oriental embroidery or gimp, ornamented at regular intervals with long cut jet drops, and finished with tassels.

A new hoop skirt has just been patented, which can be arranged to wear with a short walking-dress or a long trained skirt.

French jewelry is now very much worn, and so good is the imitation, that unless the articles are handled by one in the trade, they could not be detected from the most expensive styles. We see stone cameos in a setting of pearls; bugs, flies, and butterflies in enamel; rich gilt and silver ornaments quivering with countless little pendent balls, and innumerable beautiful designs that defy description. In oxidized silver are the greatest variety of comical groups arranged as sleeve buttons, pins, bracelets, and ear-rings. The most novel design for sleeve buttons is quite a large fish cut in two, one-half answering for one sleeve button and the other half for the other button.

The talismanic jewelry is also in great demand; this is of a bluish-green substance made up in peculiar looking Egyptian forms covered with gilt hieroglyphics. The Byzantine mosaics now rank very high. These differ entirely from the usual mosaics; they are very fine, and quite expensive, as the groundwork is also in mosaic.

In watches we have some decidedly new designs. One has the appearance of a little travelling wallet of gold decorated with enamel. On touching a spring a little watch is disclosed. A much more beautiful design is in shape like a bug, with crimson enamelled wings spotted with black. The head is of diamonds and emeralds, and a line of diamonds extends down the back. A spring is pressed, the wings separate and spring out, revealing the most beautiful little watch imaginable. Both of these models can be worn as locketts, which now are the fashionable ornament.

Embroidery.



WINTER PROMENADE SUIT.

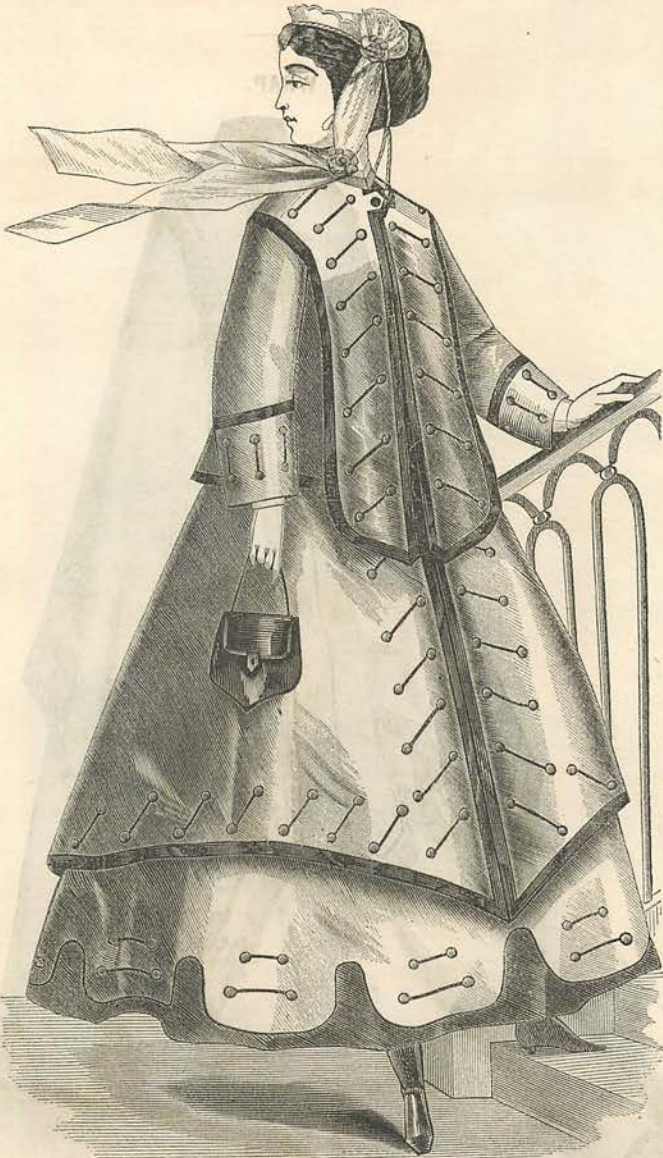


Dress of heavy black silk, trimmed with narrow velvet and jet buttons. Coat of black velvet, with pelerine of quilted black satin. The revers are also of quilted satin, and the trimmings and the muff are of grebe. Hat of black velvet, trimmed with black velvet and gold flowers.

Embroidery.

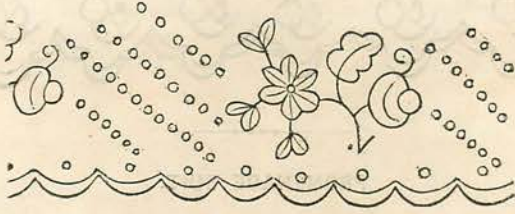


PROMENADE SUIT.



Purple silk, trimmed with purple velvet, purple cord, and velvet buttons. The sack is of the same material as the dress. Bonnet of purple velvet, made with coronet front, and trimmed with velvet and feather ornaments at the sides. This same suit would make up effectively of linsey, trimmed with silk or plush.

Embroidery for an Infant's Flannel Skirt.

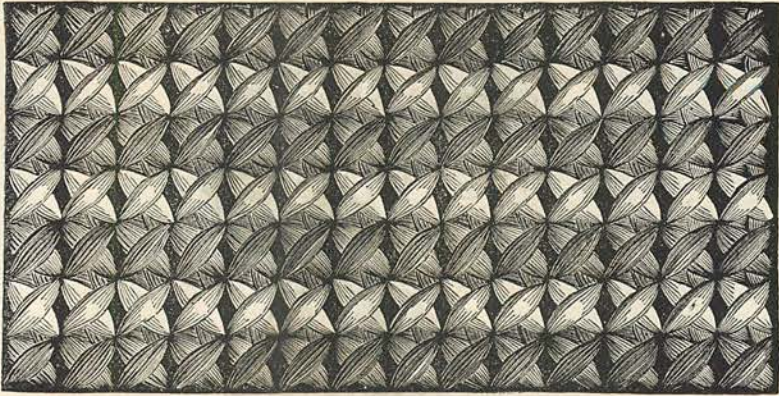


CLOTH WRAP.



Wrap of Bismarek-colored cloth, trimmed with jet fringe, fancy jet, and velvet ornaments. It is also bordered by bands of cloth of a darker shade.

CROCHET PATTERN FOR QUILTS, CUSHIONS, ETC.



Materials.—White and blue single Berlin wool.

With white wool make a chain of stitches of the length required; turn, and work one long treble stitch in the fifth stitch; then work another long treble in the fourth stitch of the chain, thus crossing over the long treble first worked; work one long treble in the third next stitch, then one in the stitch before that, so as to cross them again, and repeat to the end of the row. For the next row take the blue wool; make 4 chain, work 1 long treble in the first opening of last row, then 1 in the third, and after that 1 backwards in the second; go on thus crossing the long treble stitches to the end of the row. Fasten off at the end of each row, and cut the wool to begin always on the same side. Work alternately one white and one blue row, always in the same stitch.

LOW SILK BODICE.



This bodice is made of blue silk, bound with blue velvet, and edged with crystal grelots. The side pieces are lengthened into very long lappets, which are tied loosely, like a sash, at the back. There are bows of blue ribbon on the shoulders. A bodice of plaited white muslin, trimmed with blue ribbon and lace round the neck and sleeves, is worn underneath. Suitable for a little girl from eight to ten years old.

GROCHET PATENT FASHIONS, ETC. WINTER BONNETS.



Fig. 1 is an evening bonnet of studded white tulle, trimmed with a crystal fringe, and bunch of pink flowers arranged at the side. This same shape would make up well in velvet trimmed with jet.



Fig. 2 is a winter bonnet of golden brown velvet, trimmed with jet ornaments and a bird of Paradise feather.

COIFFURES, ETC.

1



Fig. 1.—Coiffure for a young lady. The hair is slightly waved, and brushed to the back of the head, where it is caught up in short curls, bound in with a very heavy plait of hair.

3

2



Fig. 2.—The Marguerite headdress for full evening toilette. The long plaits falling under the chin may be of velvet.
Fig. 3.—Ball coiffure. The back of the head is covered with short curls, and a row of short curls fall over the forehead. A broad plait of scarlet velvet is twisted round the head and falls over the shoulder.

NOVELTIES FOR DECEMBER.

DRESSES, WAISTS, ETC. ETC.

Fig. 1.

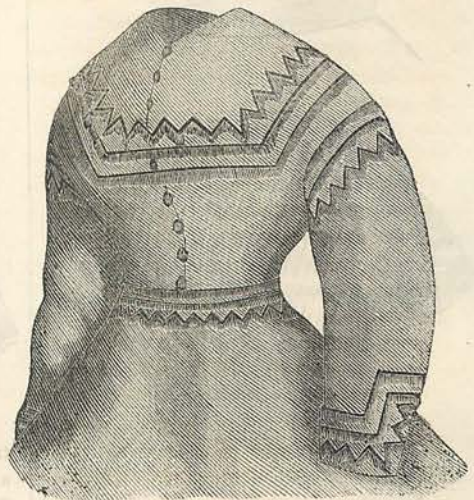
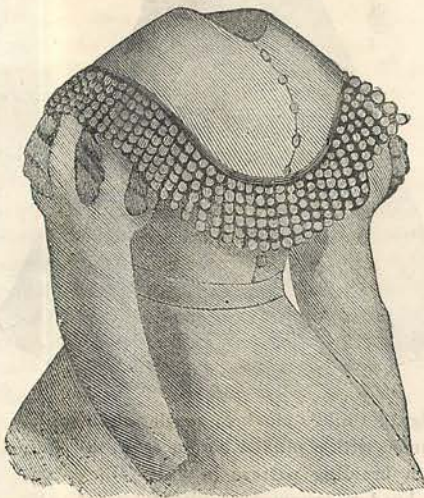


Fig. 1.—Dress of gray reps, trimmed with bands and points of golden brown satin stud-

Fig. 2.—Dress of violet poplin, trimmed with a fringe formed of mother of pearl me-

Fig. 2.

Fig. 3.



ded with steel buttons. The front of the dress is trimmed the same as the back.

dallions. The sleeves are slashed with satin of a darker shade.

Fig. 4.

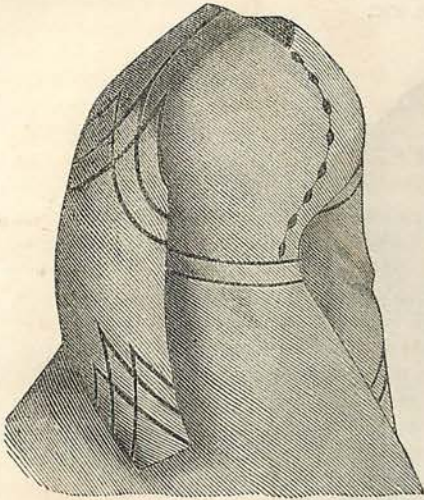


Fig. 5.

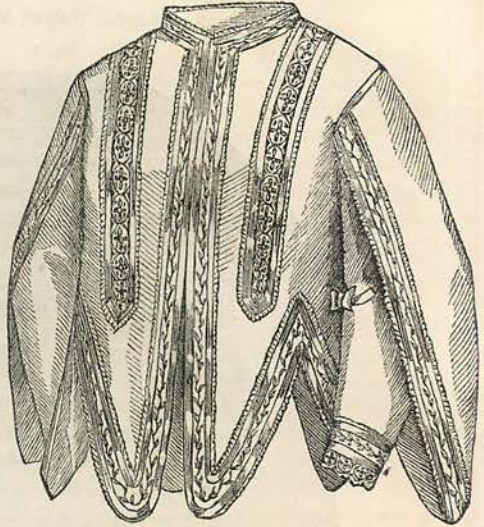


Fig. 6.



Fig. 7.

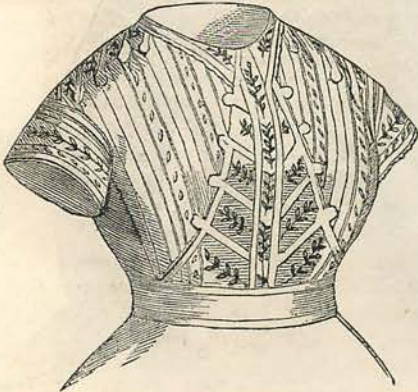


Fig. 3.—Dress of blue Winsey, trimmed with fancy braid and Tom Thumb fringe.

Fig. 4.—Dress of Bismarck reps, trimmed with narrow velvet of a darker shade.

Fig. 5.—Fancy white cashmere sack, ornamented with Cluny inserting lined with colored ribbon.

Figs. 6 and 7.—Two styles of white waists, to be made of fine French muslin. They are both tucked and highly ornamented with Cluny lace and inserting.

Fig. 8.



Fig. 8. Child's cloak of scarlet cloth, to be trimmed with a pinked border of white cloth and a braiding pattern in white silk braid. The hood is ornamented with white tassels, and may be lined with either white or scarlet silk.

Fig. 9.

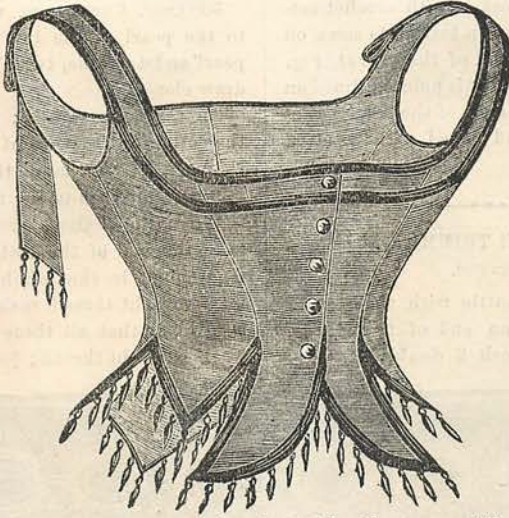
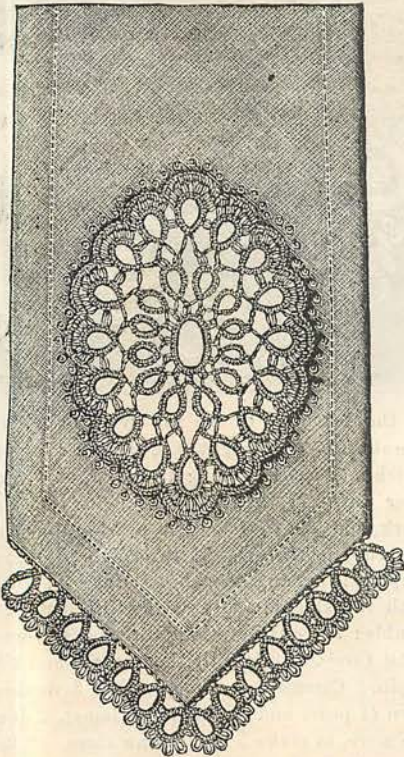


Fig. 9.—Silk bodice for a young lady. Our pattern was made of black silk, bound with

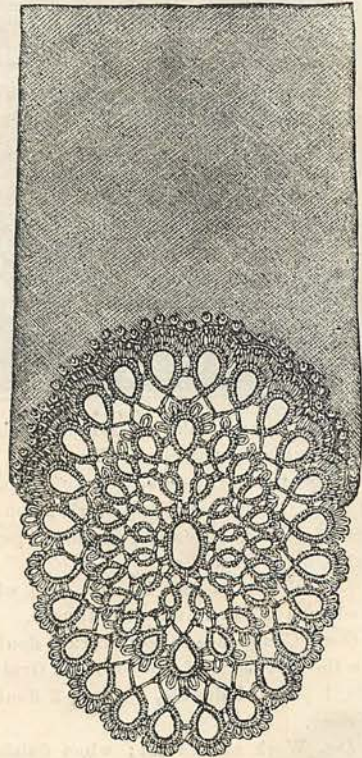
Fig. 10.



black velvet and edged with pointed jet grelots, but it also looks well in colored silk. It is intended to be worn with a high white

muslin dress, or with a muslin bodice and colored skirt.

Fig. 11.



Figs. 10 and 11.—Each of these cravats consists of a strip of cambric muslin one yard long, six inches wide, hemmed on both sides.

PHILADELPHIA AGENCY.

Mrs. Hale is not the Fashion Editress. Address "Fashion Editress, care L. A. Godey, Philadelphia."

No order attended to unless the cash accompanies it.

All persons requiring answers by mail must send a post-office stamp; and for all articles that are to be sent by mail, stamps must be sent to pay return postage.

Be particular, when writing, to mention the town, county, and State you reside in. Nothing can be made out of post-marks.

Any person making inquiries to be answered in any particular number must send their request at least six weeks previous to the date of publication of that number.

E. S.—Sent box of articles by M. U. express, September 19th.

Mrs. E. A. R.—Sent patterns 21st.

M. O. I.—Sent patterns 21st.

I. C. P.—Sent patterns 21st.

M. A. D.—Sent patterns 21st.

Miss F. W.—Sent lead comb 21st.

Mrs. A. B. S.—Sent bonnet frame by M. U. express 21st.

M. T.—Sent jewelry, 21st.

Mrs. C. T. F.—Sent dresses by Adams's express 21st.

Mrs. E. P.—Sent buttons 21st.

M. R. K.—Sent ring 23d.

Mrs. E. A. M.—Sent pin 23d.

D. A. J.—Sent pattern 26th.

Miss M. E. McF.—Sent pattern 26th.

Mrs. R. B.—Sent pattern 26th.

Mrs. J. R. B.—Sent pattern 26th.

Mrs. C. J. C.—Sent pattern by express 28th.

Mrs. D. P. S.—Sent pattern 28th.

M. S. M.—Sent articles by Harnden's express 30th.

C. E. M.—Sent hair crimpers October 3d.

Mrs. M. G. A. H.—Sent articles 3d.

E. S. M.—Sent rubber gloves 4th.

Mrs. E. R.—Sent articles 7th.

Mrs. C.—Sent pattern 7th.

Mrs. D. C.—Sent pattern 7th.

Miss L.—Sent pattern 7th.

Miss S. T. B.—Sent articles 10th.

Mrs. M. A. A.—Sent pattern 11th.

Mrs. C. S. B., Jr.—Sent pattern 11th.

Mrs. M. A. C.—Sent pattern by Adams's express 11th.

Mrs. V. E. M.—Sent pattern 12th.

Dr. E. L. S.—Sent hair crimpers 12th.

Mrs. Dr. J. B.—Sent hair jewelry by Harnden's express 12th.

M. E. F.—Sent articles by Kinsley's express 12th.

Qterec.—1. We can have your dresses dyed if desired. 2. We cannot give plainer directions than those given in the book. 3. Three dollars.

L. J. E.—Point Russe is a stitch.

F. R., Ala.—You had better include Fashion Editor a stamp, and receive a written reply.

Hattie.—Patterns for suit for boy, \$1. India-rubber gloves, \$2 50 and \$3 50 per pair; the latter have gauntlets. In answer to third question: Some rules were published in the LADY'S BOOK recently.

M. E. C.—There are books published on the rules of etiquette by T. B. Peterson & Brother, of this city.

S. A. S.—1. Yes. 2. We are not in the photographing line. Address F. Gutekunst, 712 Arch Street.

The Eldest Married Daughter.—You can put on your cards either Miss Smith or Miss E. Smith, as you please.

Ella.—We give no receipt for rouge of any kind. We do not approve of coloring the cheeks artificially; we like the color that nature gives them.

M. C. A.—Nothing is more injurious to a girl than being "talked about." In a boarding-house, "Be ye as pure as snow, as chaste as ice, ye shall not escape calumny."

G. H. R.—You wrote to "prepare for the coming winter." Glycerine beaten-up with plenty of rose-water is good when the face is chapped.

B. W. G.—We cannot tell you how to "make your eyebrows grow without hurting the skin."

Arrah.—We have heard that; before attempting to speak, drawing a long breath is a preventive of stammering.

Mrs. G. L. O.—We have had several inquiries like yours—to give a list of all the ladies' schools in Philadelphia, with a circular for each. In the first place, we do not know where to find them. Secondly, Philadelphia is about six miles long by about four broad. It would take a day or two to go over the whole of it; and, lastly, like most of the others, you do not even send a stamp for the reply.

Mary J.—Rub the hands well with glycerine before going to bed, and wash them with oatmeal in the water in the morning.

E. E. P.—Your writing would answer for teaching, but your spelling must be improved.

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, envelopes, 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 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., or Curwen Stoddart & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; lingerie and lace from G. W. Vogel's, 1016 Chestnut Street, Philadelphia; 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 DECEMBER.

Fig. 1.—Visiting-dress of green Irish poplin, trimmed with bands of velvet, guipure lace, and jet ornaments. The sack is tight-fitting, and elaborately trimmed with velvet and lace to suit the skirt. Bonnet of black velvet, with a fall of black lace at the back, and trimmed with clusters of violet flowers. This is a very good model, and could be made up much less expensively of reps, trimmed with a fancy braid or ribbon.

Fig. 2.—Evening-dress of deep violet-colored silk,

trimmed on the edge of the skirt by a box-plaited ruffle pinked on each side and caught by a band of the silk studded with large beads or buttons. The overdress is of a striped violet and white silk, trimmed with bands of violet silk studded with beads. The edge and each side are ornamented with a row of Cluny lace. The corsage is made low and square, and filled in with a fluting of French muslin kept in place by narrow black velvet. The hair is dressed with curls and a plaited chignon. The wreath is of violets with frosted foliage. Pearl or crystal beads would trim the dress very effectively.

Fig. 3.—Reception-dress of rich Bismarck silk, with overskirt of black silk very elegantly trimmed with narrow velvet and jet ornaments. The corsage is of black silk, ornamented with Bismarck, and the sleeves are Bismarck trimmed with rows of jet gimp. Bonnet of Magenta satin, trimmed with jet.

Fig. 4.—Dinner-dress of blue silk, trimmed on the edge with a pinked-out ruching of white silk, and three full puffs of the dress silk. The over-skirt is cut out in deep scallops, finished with a row of deep lace and a small puffing of silk. Ornamental pieces of black velvet, trimmed with jet buttons extend down each gore of the upper skirt. The corsage is low and square, and filled in to the proper height by a fulling of white silk.

Fig. 5.—Dinner-dress of light Magenta silk, made with a very long train. The upper skirt is slashed and trimmed with narrow velvet and a very deep and elegant silk and chenille fringe. This corsage is also cut low and square, and worn with a thin muslin chemisette edged with Cluny.

CHITCHAT UPON NEW YORK AND PHILADELPHIA FASHIONS FOR DECEMBER.

EMBROIDERY is to be the great feature this season. We see it on dresses, cloaks, jackets, and petticoats. The most elegant robes in this line are exhibited at the Stewart establishment, New York.

Soft hues of purple, green, blue, and the sunny Bismarck, are elegantly embroidered in self tints or with black, in sprays, bouquets, and borderings. We also find rich black silks worked with black, in a pyramidal form. Some have sacks to match, and the price of the entire suit made up is \$300. As the skirt is *en traine*, and the silk and embroidery very elegant, the suit is not at all extravagant, \$200 being frequently asked for a short black silk costume trimmed with satin.

The most elegant robes ever introduced into the realms of fashion are the evening silks embroidered in colors. Imagine a rich heavy silk of the lovely shade of blue known as *Celeste*. On this is a wavy lace-like border in white, while on every breadth bloom the most gorgeously tinted flowers, mingled with drooping leaves and grasses executed in very heavy embroidery, similar to that on the Canton *crêpe* shawls of former days.

An equally elegant robe is a golden cuir ground, with clusters of poppies, corn-flowers, and wheat-ears, bound and tied with a violet ribbon. We can but tell our friends that such things are to be found, but to give an idea of their beauty is quite impossible. We have never before seen anything approaching them in elegance. The prices range from \$200 to \$400 the robe.

Plain black silks are particularly elegant this season. We were shown an Antwerp silk fifty inches wide at \$25 the yard. It was, of course, of superb quality, and, it is to be hoped, of the never-wear-out order. Very good black silks suited for dress purposes vary from \$2 to \$7 a yard.

Satins are brocaded to represent embroidery, also woven with threads of gold or silver. Azof green, Bismarck, *feuille morte*, or dead leaf, Capucine, or Nasturtium, Vin de Bordeaux, frog color, and parrot green, are the choicest colors.

Rich *pouls de soie* are brocaded with autumn leaves tinged with orange, green, and crimson.

For mourning, lustreless silks are trimmed with vines of *crêpe* and *crêpe* flowers.

Poplins of all the desirable shades have appeared brocaded and embroidered in colors. They are strewn with small bouquets, and have generally some fanciful bordering simulating a second skirt.

Rosettes and leaves either formed of the dress material, or else of silk, satin, or velvet, are much used as decorations.

Morning robes are made a loose Gabrielle, and either hang free or are caught to the figure by a belt or cord.

Dresses are still gored, but a small plait is laid under at each seam, which gives ease to the skirt. The back breadths are either straight or but slightly gored and caught to the belt by two rows of gathers or a triple box-plait, as in Fig. 1, page 529.

Small hoops are still worn, but with a trained dress; a stiff petticoat flounced at the back is requisite, or else the back breadths of the dress are faced up much higher than the front.

Opera cloaks and breakfast jackets are made of white cloth or alpaca embroidered with garlands or wreaths in colored silk.

A very good style of breakfast jacket, which would make up admirably in cloth ornamented with embroidery, can be seen on page 530, Fig. 5.

Paletots, made of material similar to the dress, are generally short and loose. The model on page 481 would also answer for cloth or velvet. *Paletots* are rather longer than those lately worn; some have the side-pieces extremely short, and the fronts and backs quite long. Some have a pelerine, and are trimmed with fur. Mantles of a circular shape are also worn. Rich velvet mantles, heavily embroidered with self colors; opera cloaks, elegantly worked with different colored silks or gold, are among the novelties that greet the eyes.

Breton jackets are made of solid colors, also of black and white plaids ornamented with embroidery and coins; these are generally used as breakfast sacks.

Very many mantles are made with long square ends in front. We promised to give an illustration in this number, but through some misunderstanding it was not finished in time. We will, therefore, reserve it for next month.

Velveteen of all colors is worn for street sacks. Velvet cloths of rich purple, blue, and brown, also gray and black Astrakan are very fashionable.

The new cloakings comprise many elegant specimens, a deep piled gray cloth, termed silver fox, is much admired. A very silky gray cloth mottled like the chin-chilla zephyr, so much in use, is extensively employed as a trimming.

For children we see a bright blue cloth spotted with tiny white tufts, having much the effect of chalk beads. This is also much used for breakfast and sleeveless jackets. For opera cloaks, breakfast jackets, and children's wear, we find a charming variety of white cloths, some all white and silky-looking, some tufted, and others striped or spotted with brilliant colors.

The most desirable trimming for wraps are fancy braids—jet, gimps, satin, rosettes, bands, and leaves, plaits

formed of ribbon, braid, satin, or velvet. Tom Thumb fringe and garlands of oak leaves and acorns formed of crochet, also mode trimmings formed of loops of satin and buttons. The rage for jet continues unabated, and most of the new jet fringes are strung on cord, which renders them much more durable.

A very pretty sleeveless jacket is of scarlet cloth trimmed on the edge with a guipure lace laid up on the material. This is studded with jet beads, and at intervals are large jet medallions laid on the lace. Many of the jackets are made square at the back, rounding in front, and are not sewed up under the arm, being merely connected by a short strap. Another style is round in front, and slopes into a deep point at the back. Still another model is square, both back and front, and the sides are cut with long square ends like a sash.

Colored silk underskirts with overskirts of black silk are much in favor. The underskirt is either plain, or finished with a little plaiting of the same; the overskirt is cut up in front in the form of strips, which are edged with fringe; the back is merely notched or cut in turrets.

Another style of overskirt measures but half a yard in front, and at the back and sides is festooned by bands or bows.

A very pretty morning robe is of white Cashmere made with a yoke. The skirt is set on to this yoke with three box-plaits at the back and the same in front. Each plait is trimmed with a strap of cluny lined with colored ribbon. The dress hangs perfectly loose, and is exceedingly stylish.

Fringes of red and pink coral—every variety of jet ornament—and velvet and satin trimmings are all used on dresses.

For travelling and promenade suits, we recommend the twisted winseys trimmed with mohair braids and fanciful bands of silk. Many of the sacks made *en suite* are either tied in at the back with a ribbon or fastened with a fancy strap. Sashes of every description are worn, mostly fastened at the back with long pendent ends.

The newest ornaments for looping dresses are gilt or jet rings; two are attached to the belt, two larger ones are then joined on, and to these are fastened one ring still larger, through which the skirt is pulled, thus making a festoon.

Many of the new morning robes are furnished with large capes, others have little Marie Antoinette fichus with fancy ends in front, belted in at the waist.

A novelty in lace collars consists of a lace ornament, such as a star or cross pendent from the front. A new style of collar, called the sailor, is straight at the back, also in front, and has points on the shoulder, where it is quite deep.

Among the robes at Mme. Demorest's late opening was a stylish walking-dress composed of dark gray poplin, trimmed with velvet in two colors, purple and Azof green. Five rows of purple, an inch wide, were set around the bottom of the skirt an inch apart. These crossed by green the same width an inch apart, set upright. Plain body with a basket bodice of the two velvets, and a like trimming upon the sleeves. A little pocket, shaped and ornamented with velvet to simulate a basket, formed a coquetish addition. It was attached to the right side of the belt by two bands of velvet fastened on with clasps or aigrettes.

A robe of Bismarck *poult de soie*, with trained gored skirt, was trimmed with box-plaited ruffles bound with black satin and headed with black satin ruchings. Three were set across the bottom of the front breadth, a ruffle

beginning upon each side at the waist, descended upon the sloping seams of the front width to the bottom, and thence continued around the skirt upon the edge. Another ruffle swept from the hips half way the length of the skirt to the seams of the back width, where the ends of a scarf or sash knotting across the latter loosely were fastened with rich jet aigrettes. The ruffles upon the waist ran upwards from the belt over the shoulders and across the back. The sleeves were wide and flowing.

A superb gray satin Gabrielle robe was decorated with Magenta satin, embroidered with floss and jet. A band, commencing at the waist two inches wide, gradually broadened into five inches as it descended upon each side and encircled the bottom of the skirt, train included. The front width was decorated with an apron of embroidered Magenta satin fringed with jet, and mounted on a satin girle. The waist was made with a yoke of Magenta satin. The sleeves were wide, and trimmed to correspond.

A very pretty suit for a child was of blue silk reps with underskirt of white cashmere striped with blue. Upon each side of the skirt, also upon the front and back, were sashes pointed at the bottom and set in with silk pipings. The intervening spaces were straight, and trimmed with blue silk fringe. The skirt sack was made with sashes set in to match and decorated with fringe.

A millinery department has just been added to this establishment; and from a number of very beautiful models we select the following for description. A Marie Antoinette was of Azof green velvet with a diadem of velvet, holding a bow and plume of soft green feathers. A fringe of green bronze acorns over a fall of black lace finished the back. An evening bonnet of the shape known as Ambassadors was of beaded tulle puffed on white satin. Pear-shaped crystals threaded upon the tips of marabout feathers fell in a fringe over the front and chignon. Rouleaux of white satin divided the tulle puffs. The white satin strings were fringed with marabout, and the overties of tulle were fastened with a crystal butterfly. The most desirable shapes are the Marie Antoinette which fits closely round the head, the diadem, and another style, with small flaring front, and our old friend the Fauchon, which is sometimes altered by the addition of a diadem; but in most cases it remains unchanged. Feather trimmings of all kinds are the rage. Many are of marabout feathers; matching in shade the velvet they are on. Others are of ostrich and marabout feathers, and so arranged as to constitute the entire bonnet. It is impossible to give an idea of the exquisite lightness of these feather decorations. Some have delicate bands of lilies of the valley cut out of mother of pearl running through the centre.

Many of the new bonnets have strings of the material lined with satin of a contrasting color. These strings pin underneath the chin with a velvet bow the color of the lining, while a scarf of lace ties over them. Most all the new bonnets have veils or scarfs of some fanciful lace matching the bonnet in shade. Hats have appeared made entirely of feathers; they are of the old turban shape, and most beautifully made of white, gray, purple, pink, blue, pheasant, and peacock feathers.

The mode is short dresses, very small hats, loose sacks, and very high boots.

We must again refer to the new woven seamless skirts, which are now to be obtained in all the soft, pretty shades of gray and pearl. The most dressy are of light shade with bands of white merino, worked in all colors in the Breton style.

The newest gloves are laced on the back, with cords and tassels matching the kid in shade. FASHION.