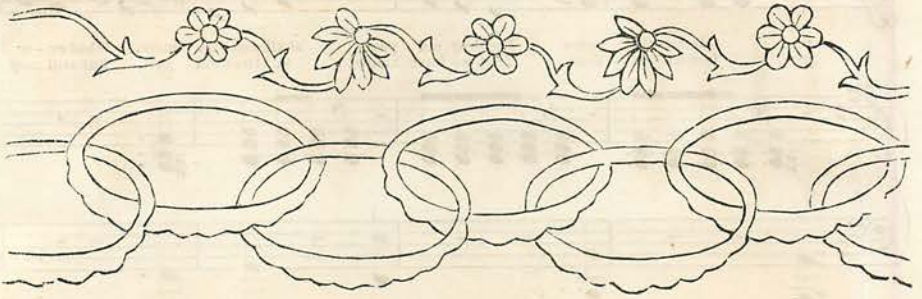


Embroidery for a Flannel Skirt.



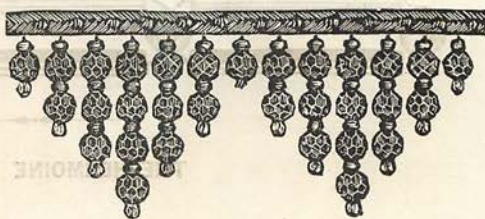
L'ECHARPE SACK.



This very elegant model is of black velvet, trimmed with a fancy gimp, rich lace, and jet fringe. The back of the sack has ends like the front. This pattern makes up well in cloth of any color, trimmed with jet ornaments.

BEAD FRINGES.

SUITABLE FOR DRESSES, WRAPS, ETC.



THE EUDORA MANTLE.



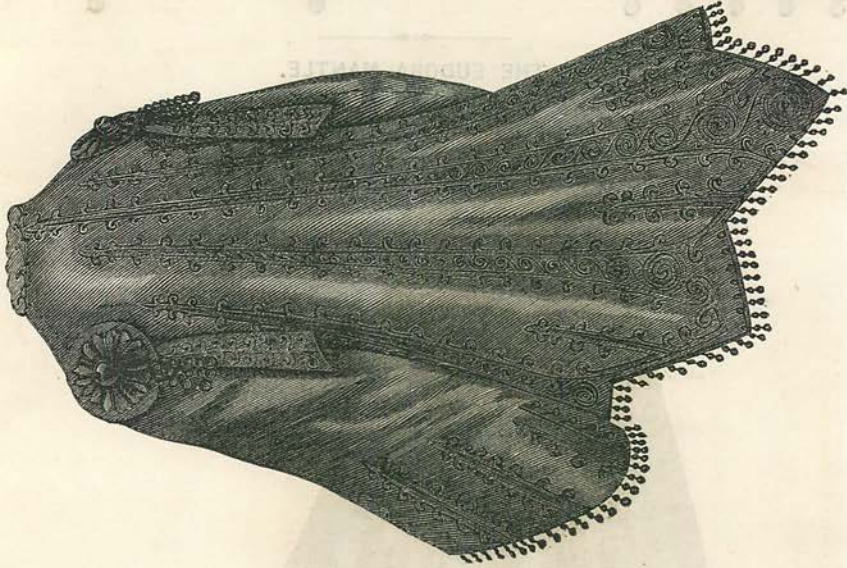
This graceful wrap, which, however, can only be worn with a trained dress, is of black velvet trimmed with bands of black satin and jet fringe. The streamers are of black satin, ornamented with jet cord and narrow plaitings of velvet.

Chain formed of Beads and Bugles, suitable for Bonnets.

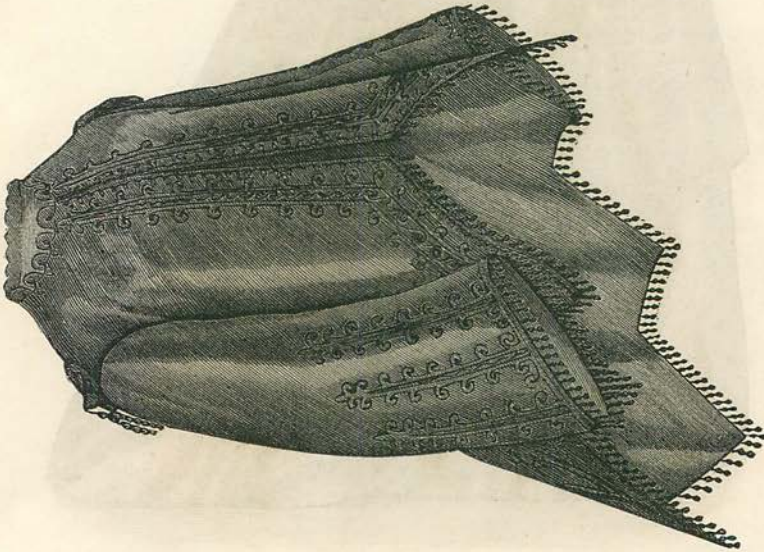


THE HERMOINE PALETOT.

(Back view.)

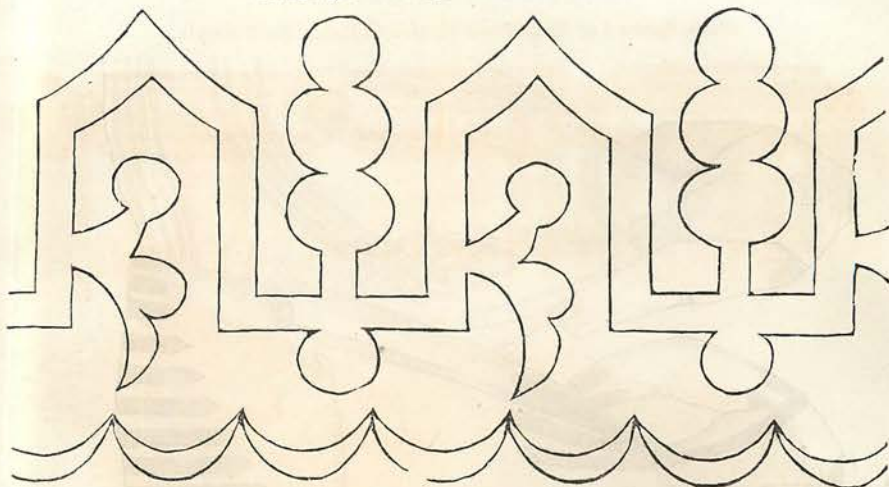


(Front view.)



Our model is of a very bright purple velvet cloth, richly braided in black, and trimmed with jet fringe. The sleeves are moderately wide, and ornamented with black silk braid studded with short jet bugles.

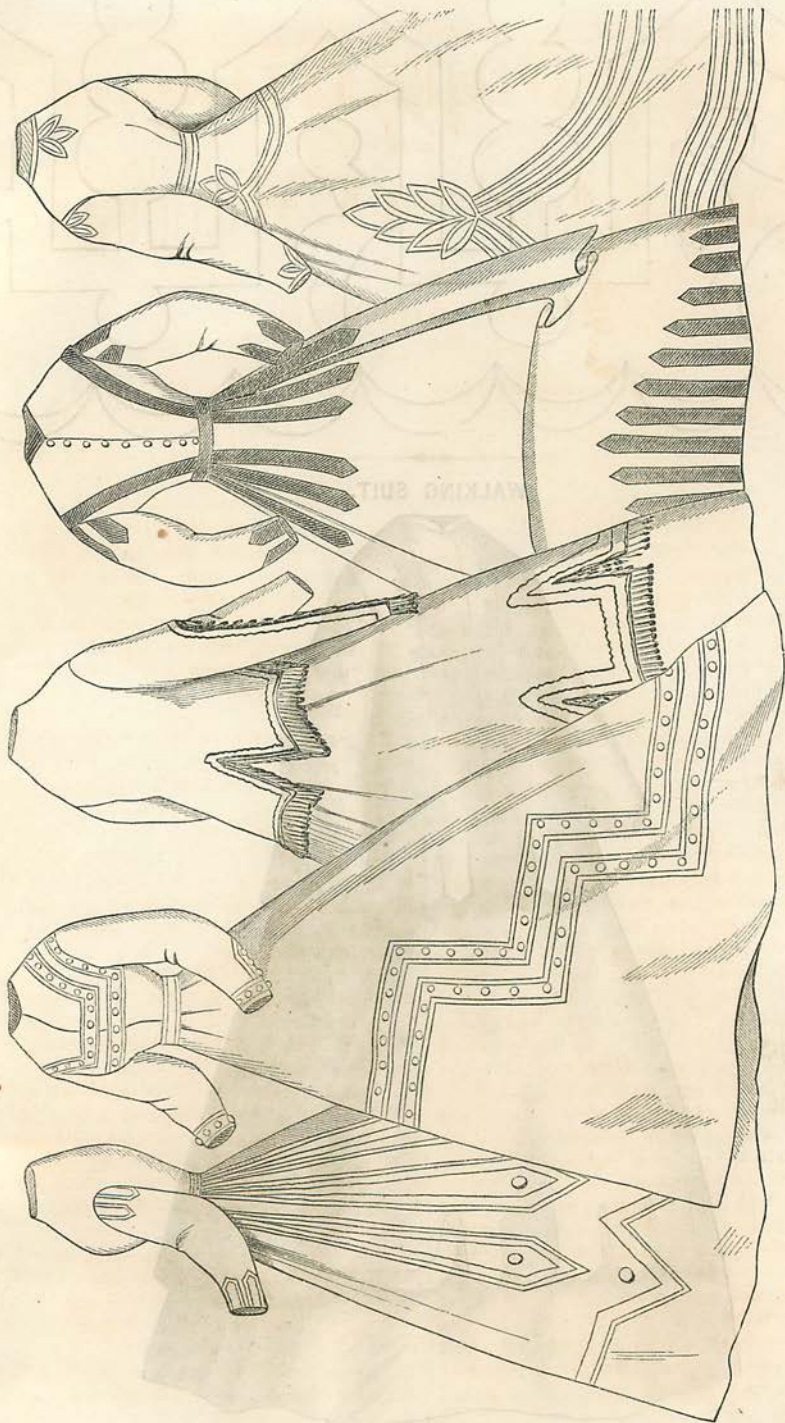
Braiding Pattern for a Child's Dress.



WALKING SUIT.



Walking suit of cuir-colored reps, trimmed with bands of brown satin and small drops, also made of brown satin. The sack would look equally well if made of cloth to match, or a shade darker than the dress. The second skirt may be simulated by trimming.



WALKING DRESSES.

(See Description, Fashion Department, Page 106.)

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 two months previous to the date of publication of that number.

- J. A. W.—Sent pin October 10, 1867.
 Mrs. S. A. B.—Sent pattern 19th.
 C. W. S.—Sent pattern by M. U. express 19th.
 J. S. H.—Sent pattern by M. U. express 19th.
 Miss M. J. M.—Sent pattern by Adams's express 19th.
 S. R. W.—Sent pattern 19th.
 Miss E. H.—Sent hair braid 19th.
 Mrs. N. G.—Sent patterns 26th.
 Mrs. W. E. J.—Sent patterns 26th.
 Miss K. W.—Sent patterns 25th.
 Mrs. J. R. B.—Sent patterns 23th.
 Miss M. M. B.—Sent hair curls 29th.
 W. A. P.—Sent pattern 29th.
 Mrs. W. P.—Sent pattern 29th.
 J. E. T.—Sent hair crimpers 31st.
 Mrs. F. E. B.—Sent articles 31st.
 Mrs. D. A. J.—Sent pattern 31st.
 A. K.—Sent lead comb 31st.
 A. W.—Sent dress by Adams's express 31st.
 G. R.—Sent pattern 31st.
 Mrs. L. E.—Sent rubber gloves by Adams's express 31st.
 S. M.—Sent rubber gloves 31st.
 Mrs. W. S. H.—Sent rubber gloves by Harnden's express 31st.
 S. M. M.—Sent articles November 2d.
 Mrs. W. H. McB.—Sent zephyr by Adams's express 2d.
 Mrs. E. G. M.—Sent pattern 4th.
 Miss A. A. B.—Sent pattern 4th.
 P. M. C.—Sent curl clasps 4th.
 Miss J. X.—Sent articles 4th.
 A. W. H.—Sent articles 4th.
 Mrs. C. B.—Sent articles 4th.
 Mrs. G. E.—Sent pattern 5th.
 Mrs. A. M. S.—Sent pattern 5th.
 Mrs. S. J. S.—Sent articles by Adams's express 15th.
 Mrs. W. H. S.—Sent articles by Adams's express 15th.
 Miss T. S. C.—Sent pattern 15th.
 Miss E. C. M.—Sent slipper pattern by Adams's express 15th.
 Mrs. E. M. A.—Sent pattern 15th.
 A. M. F.—Sent pattern 15th.
 Mrs. J. J. McC.—Sent pattern 15th.
 Miss M. B. H.—Sent hair curlers 15th.
 Mrs. W. V. R. W.—Sent collars 15th.
 Miss D. H. H.—Sent curls 15th.
 Mrs. S. J. P.—Sent pattern 15th.
 Mrs. R. L. W.—Sent pattern 15th.
 Mrs. N. G.—Sent pattern 15th.
 Mrs. S. E. R.—Sent pattern 15th.
 Mrs. C. Y. J.—Sent hair crimpers 19th.
 Mrs. C. T.—Sent hair crimpers 19th.
 Mrs. A. J. B.—Sent fan by Adams's express 19th.
 Mrs. E. J.—You give the address yourself—School of Design, Cooper Institute, N. Y.
 Victoria.—It is pronounced Dan-te.
 Mrs. E. G. S., and S. H., will please accept our thanks for receipts.
 "A Constant Reader," at Covington, Ky., is not a careful reader. If he will look on page 451, in the same number, first paragraph of "Godey's Arm-Chair," he will find his answer. Let us remind him that *adjective* is not spelled with a capital A.
 Wilsonville.—Your request too late by three weeks. When will our friends learn that our immense edition requires us to go to press two months before date?
 S. R. G.—It is no diagram.
 M. A., Brownsville, Pa.—1. No. 2. Pronounced Bron-te, no accent. 3. How is it possible that we should be able to answer this? Never heard that any person ever tried the article.
 Six of the queries this month we were requested to answer in the December number. All of them were received long after the December number had been printed.
 Mertie.—We do not know what causes the redness on your face. Ask your doctor.
 E. H.—He should first obtain your parents' consent before he can presume to address you as a lover.
 Mrs. E. T. W.—No lady need be ashamed of doing that which is useful and necessary for the good order of a household.

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 J. F. Halleigh's, 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.

Fig. 1.—Wedding *toilette*. Dress of white silk, tightly gored in front, but slightly full at the back. Each seam is covered by a piece of the silk, scalloped on one side, bound with satin, and trimmed with blonde lace. The edge is cut out in scallops and trimmed with satin pipings and pearl buttons. Loops and bands of white satin with fringed ends are placed on the sleeves and at the back of the dress. The veil is of tulle and can be worn over the face or thrown back at pleasure.

Fig. 2.—Dress of bright purple silk, trimmed on the edge with a box-plaited ruffle and a row of large jet beads. The over-dress is of black silk, trimmed with jet studs and a very heavy silk fringe. The sleeves are very long and flowing. This is a very good model, and will look well in reps, poplin, or merino. It is also a good style of dress for a miss.

Fig. 3.—Bridal costume. Skirt of white satin, trimmed on the edge with a deep puffing of tulle spotted with crystal. A box-plaiting of white satin, bound on each side, finishes the puffing. The over-dress is gored, and made of white satin striped with velvet, and trimmed with a drop fringe of satin and crystal. A scarf is fastened on each shoulder, and ties below the waist. The veil is of tulle, fastened in with a rich gold comb.

Fig. 4.—Child's dress of stone-colored poplin, dotted with velvet, and trimmed with plaits of scarlet velvet. The underskirt is of plain poplin, trimmed with a plait to match the over skirt. Hat of gray velvet, trimmed with a scarlet plait.

Fig. 5.—Dress of bright blue reps gored and trimmed to simulate two skirts. The trimming consists of bands of chinchilla fur arranged as shown in the plate. The muff and trimmings could be of Astrakan cloth, which would lessen the expense of the suit, and be very pretty and effective. Hat of black velvet, with a bird of Paradise at the side.

Fig. 6.—Home dress of green silk, with over-dress of Bismarck silk, trimmed with bias folds of green and a band of swan's-down. The tight sleeves and belt match the underskirt. The hair is waved, and bound with bands of green velvet studded with jet.

COLORED DESIGN

FOR THE CENTRE OF AN AFGHAN OR SOFA CUSHION.
(See *Front of Book.*)

THE stag would be improved by being worked in shades of brown, the lightest one in floss silk. The figure can be increased in size by working it on coarser canvas. It would be very effective worked on scarlet cloth, which could be done by basting a square of canvas over the cloth, then working through both cloth and canvas, and, when finished, pulling out the canvas thread by thread.

WALKING DRESSES:

(See *Engravings, Page 32.*)

Fig. 1.—Dress of wine-colored reps, trimmed in the sash form at the sides, with velvet to match, and large fancy buttons. The trimming is arranged on the skirt to simulate two skirts. The effect is increased by having the portion of the dress below the trimming of a darker shade of silk.

Fig. 2.—Dress of frog-color winsey, trimmed with bands of black velvet laid in steps on the front of the dress. The corsage is trimmed to correspond.

Fig. 3.—Dress of noisette (a new shade of brown) velours, trimmed with narrows of jet gimp and a silk fringe tipped with jet. To give the dress more the appearance of two skirts, the lower part is of silk of a darker shade. The sack is of velours, to match the silk, and the tight sleeves are of silk.

Fig. 4.—Walking dress, made with two skirts. The material is blue poplin, trimmed with velvet straps of different lengths pointed at the ends. The over-skirt is laid in very full plaits at the side, which give a very graceful effect. At the back is a wide sash of the material bound and trimmed with velvet, and tied or arranged in four loops and two long ends. This costume is intended for a miss.

Fig. 5.—Walking suit of gray poplin, trimmed with four plain bands of bias satin slightly darker than the dress. The appearance of a second skirt is given by four more bands of satin fastened up at each side by a bunch of leaves formed of satin. The corsage is trimmed to correspond. The dress would be improved by having a poplin sash, bound with satin and ornamented with leaves, tied in large loops at the back.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Walking costume of light Bismarck velours, trimmed with bands of satin of the same shade, and Bismarck velvet buttons. The quiltings may be of the dress material or of satin, the latter of course would be the most elegant. The dress can be made with two skirts, or the trimming can be laid on to give the appearance of a second skirt. Hat of Bismarck velvet, with lace veil to match. The boots are of bronze kid.

Fig. 2.—Short walking suit of Bismarck-colored silk poplin, trimmed with narrow black velvet, jet buttons, and a brown and black Tom Thumb fringe. The same model would answer for silk. The costume can be made with two skirts, or the second skirt can be simulated by trimming. Bonnet of white silk, puffed and trimmed with a velvet rose on one side.

Fig. 3.—Promenade costume. Suit of gray velours, trimmed on the skirt with a stuffed band of gray satin, finished on each side with a very heavy satin

cord, and studded with jet beads. The sack is of a very novel cut, embroidered richly with different shades of gray silk and fine jet beads. The edge of the wrap is finished with rouleaux of satin, studded with beads. The ends in front are trimmed with a deep fringe formed of gray silk and jet. Muff of gray plush. Hat of gray velvet, bound with a darker shade, and trimmed with peacock tips.

Fig. 4.—Walking suit of brown reps, trimmed with a broad plait of brown velvet and a brown silk ribbon. The sack is cut to the figure, and ornamented with a scarf of silk carelessly looped below the waist. Bonnet of brown velvet, trimmed with brown satin and brown velvet flowers. Boots of bronze kid.

Fig. 5.—Dinner or reception dress of luminous green silk, trimmed with a band of white satin and narrow green fringe. This trimming is arranged to simulate a double skirt. The straps are all of white satin, and the buttons of green velvet.

SECOND SIDE.

Fig. 1.—Hat of fancy mixed gray velvet, trimmed with a broad band of scarlet velvet, on which are arranged gray velvet leaves and scarlet flowers. The veil is of spotted gray lace, trimmed with a band of scarlet velvet dotted with black beads.

Fig. 2.—Fanchon bonnet of brown velvet, ornamented with bunches of gold grapes and gold beads. A veil of brown lace falls over the chignon.

Fig. 3.—Gray poplin dress, with fancy corsage and sash of green silk, trimmed with chenille fringe. The sash is finished on the edge with a very deep silk and chenille fringe.

Fig. 4.—Dress of black silk, trimmed with bands formed of black and white satin run in together. The basque is quite novel, and will look well in any material.

Fig. 5.—Morning jacket, *à la Grecque*. The upper part simulates a square chemisette, with small tucks fastened on either side with wide strips of insertion in embroidery or in guipure lace, if preferred. The lower part is scalloped out and trimmed with narrow insertion. Long tight sleeves scalloped out at the bottom and trimmed to correspond.

Fig. 6.—Morning jacket of white cambric, trimmed with bouillons, divided by strips of insertion in embroidery, simulating revers and a pelerine. Tight sleeves with wristbands trimmed to correspond.

Fig. 7.—New style of opera cloak, cut without any seams on the shoulders. It is of white cloth striped with scarlet. The trimmings consist of bands of scarlet silk finished on the ends with heavy tassels.

Fig. 8.—Street sack of purple velvet cloth, worked with jet. The front of the sack is cut in square steps the same as the back.

Figs. 9 and 10.—Linen cuff and collar. *Guipure d'art* threatens at last to be superseded by embroidery, not the satin stitch worked with white cotton, but figures, trees, landscapes, etc., worked with the finest black wool or silk. This is now used for ornamenting squares of linen which are sewn alternately with squares of *guipure d'art* for antimacassars, bedquits, etc., and it is also used for collars and cuffs. Our design illustrates the style and tendency of the fashion, but we by no means recommend its adoption for wearing apparel. The head, intended to represent that of an Italian fisherman, is copied in thin lines. This art is, in fact, a sort of etching with the needle.

Fig. 11.—White body, made of woven tucked muslin, and trimmed with broad Cluny inserting and lace covered with a colored ribbon.

Fig. 12.—Linen collar, with ends trimmed with Cluny lace.

Figs. 13 and 14.—Aprons with braces, for a little

girl from five to seven years old. These aprons are made of brown Holland, and trimmed with a pretty scarlet braid pattern. The pockets, waistband, and braces are bound with white scarlet braid, and the braces are edged on the outside with a ruche of the same.

Fig. 15.—Suit for a little girl. The underskirt is of a dark shade of gray reps, made perfectly plain. The upper skirt is rather lighter, and tastefully trimmed with black and white velvet and braid. The fancy corsage is like the upper skirt, and trimmed to match. The high waist, with sleeves, is of the same shade as the underskirt. Boots of gray cloth, buttoned with jet buttons. Turban hat, made entirely of purple feathers, and decorated with a tasteful pompon of black and purple feathers.

Fig. 16.—Suit for a little girl. Underskirt of a dark shade of cherry-colored merino. Upper skirt of a lighter shade, trimmed with black velvet. Sack of white cloth, dotted with cherry, and trimmed with small straps of the narrowest cherry velvet.

Fig. 17.—Dress of white *piqué*, richly braided with black mohair braid. Before using the braid it should be well scalded to prevent its running and disfiguring the material.

Figs. 18 and 19.—Winter costumes for children.

Fig. 18.—Underskirt of blue merino, trimmed with a deep ruffle of the material laid in very wide plaits. The over-dress is of blue and white striped poplin, cut out fancifully on the edge, and is bound with bias velvet. The corsage, with short sash-like ends, is also bound with velvet. The high waist, with sleeves, is of plain blue merino, trimmed with rows of narrow velvet.

Fig. 19.—Walking suit of light Bismarck Irish poplin, bound on the edge with dark yellow brown velvet. The overskirt and sack are of Bismarck poplin, trimmed with velvet and pearl buttons. The same style of suit would make up admirably in *piqué* trimmed with white or colored braid. The hat is of Bismarck velvet, trimmed with a band of brown velvet and a velvet flower.

CHITCHAT

UPON NEW YORK AND PHILADELPHIA FASHIONS,
FOR JANUARY.

THOUGH nature is very uninviting, and we are obliged to hug closely our furs and warm wraps, still it is pleasant to promenade through our streets and examine the beautiful fabrics displayed in the store windows. It is also quite a study to note the many beautiful *toilettes* worn by the fair pedestrians.

In former years travellers, on their return home, were immediately struck with the antiquated appearance of their friends. This is no longer the case; they now find that we are posted up in all the latest novelties, and are as well dressed as most Parisians.

Glancing now at the windows, we find that autumn leaves have furnished many of the new tints. We see the burnished bronze of the oak, and the many brilliant hues of the maple. The yellows vary from the palest Canary to the deep orange of the tiger lily. Purples shade from a misty violet to the deep tones of the rich pansy. In greens, we find the Azof, luminous, chemical, a goldish green, and another of a smoky blue. In browns we have all the shades of the falling leaf, golden, red, Bismarck, and a lighter shade, known as Bismarck *malode*. Besides these, we find the flaming orange and the brilliant gold color which we so often see flashing over the forest leaves; a very beautiful new pink, termed Aurora, which lights up charmingly; *Gris Anglais*, a lighter shade than steel color, and with a metallic cast; Dagmor blue, a very rich deep shade; and Regina,

which is a pink lilac. All these tints are to be found in silks, satins, ribbons, and velvets. Velvetens and plushes are very much worn, and are found in the brightest shades of Magenta, purple, blue, and brown.

In dress materials we have a great variety of poplins, reps, velours and winseys, also a tissue of two shades of brown, purple, green, or blue, on a ground of a darker shade, which give a changeable effect to the material. We also see a black material over a white ground, producing a silvery appearance. Other fabrics, termed metallic, are woollen goods woven in with threads of silver or gold, giving great brilliancy to the dress. *Tigrés* are mixed goods, black with fawn, brown, purple, or blue.

With the abundant and full designs for dresses, both long and short, given this month, little would appear to remain for the pen to describe. Fashion, however, is always busy, and is constantly showering her latest inspirations on us.

Now it frequently happens that it is not convenient to change one's dress for the promenade, and to let it drag proves fatal to a good material. It was therefore necessary that Dame Fashion should invent some new method for looping a trained skirt. The result of her cogitations proves admirable; she gives us a new style of festooning quickly arranged, and at the same time graceful. We will try to describe it. Take hold of the skirt each side of the front breadth about half way down, then raise it in a smooth fold to the height of a short dress; carry the fold to the back, where the two sides, or the fold from the sides, are pinned together. The long portion of the skirt which hangs down at the back is then drawn over where the skirt is pinned together, and forms a bag-like loop. In our next number we will give a cut which will probably explain our ideas better.

The rings for looping dresses spoken of last month, are to be had in gilt or jet, arranged thus: Two rings about an inch and a half in diameter, with a bar down the centre are run on the belt, from these are chains or else two larger rings, which are attached to a large ring about four inches in diameter. They are now used as ornaments for sashes, the long ends being passed through the rings. Modistes are making them of velvet or satin to suit the dress, and powdering them with fancy beads. They are exceedingly stylish ornaments, and are very frequently worn at the side of the dress.

Sashes have become very important items in a lady's *toilette*, many of the fancy ones costing from fifteen to thirty dollars. Some of them are thus arranged: The belt consists of alternate folds of the dress material, and satin caught at the back by a bow bound with satin; the streamers are also bound with satin, and are tied in a knot at the end, and finished with a long tassel, or else the ends are square and ornamented with a rosette or bow made of satin. We also see them of wide ribbon, velvet and satin arranged à l'*Ecoisaise*; that is, caught on the right shoulder and tied under the left arm. This is a good style for evening wear, or for children.

Tulle scarfs are frequently fastened on the shoulders and knotted over the skirt, on a thin evening dress; the effect is very airy and graceful.

A very great many of the loose sacs have ribbons or sashes fastened at the side seams, and tied loosely at the back with bow and ends. Other wraps are of the Redingote form, fit the figure closely, and are worn with a sash tied at the back.

Among the newest wraps we find *paletôts* or sacs of cloth very short in the back and cut in turrets, and the fronts quite long, finishing in square ends. Another is like a circular cape at the back, and a Breton jacket in front; it has two sets of sleeves, one tight and the other flowing. Mantles intended

to be worn with trained dresses are made very long. See page 482 December number, and one of our front cuts in the present number.

Very pretty floral fans have just been introduced. They are of wood painted to represent flowers, for instance, one formed of lilies of the valley was arranged in this way. Each stick represented a long green lily leaf pointed and shaped after nature, and on each leaf were sprays and clusters of the lovely little white bellflowers. Others were formed of thick rows of different colored flowers blended charmingly with foliage.

Marie Antoinette fichus are all the rage for evening wear. They are of tulle pointed at the back like a small cape; the fronts are laid in plaits, cross over the breast, and tie at the back with long ends. Some are formed of lace inserting and ribbon, or rows of lace. They are also made to wear with high-necked silk dresses; in which case they are of a bright contrasting color made without folds, and trimmed on the edge with points of satin, lace, or fringe. Fichus as large as mantles form a charming novelty for walking dresses. They are tied at the back with rounded lappels, and are generally made of silk, trimmed with plush or velvet. In the spring we think they will be much in favor for promenade wear. On silk evening dresses, they are arranged as a small pointed bertha at the back, are but two inches deep on the shoulders, cross in front, and tie with very long ends. The point formed at the neck in front where the bertha crosses, is filled in with tulle.

Madame Demorest has brought out a variety of new sleeves and fancy basques. The Nina is a sleeve almost close at the wrist, but cut above the elbow in long leaf-like points. Another is a close sleeve, but so arranged that it simulates a hanging sleeve with close undersleeve. This is quite pretty, and requires but little material. The Batinea is very wide in the upper part, and is laid in a box plait to the elbow, where it is cut square and shaped in the coat style. From the elbow to the waist the outer edge is cut in scallops, and flat bows with buckles in the centre are placed between the scallops.

In basquines, or fancy girdles intended for evening wear or suitable for home dresses, we find the Brabant. This is a belt richly ornamented, attached to a basque a quarter of a yard deep on the hips and extending at the back into two sash ends a yard in length. The front is sloped into an end three-quarters of a yard deep. The edge is waved and elegantly trimmed with cluny lace and fringe. Another style resembles the preceding in front, but in the back is merely a basquine nine inches long. The Viennois is formed of eight gores; two small ones on each hip pointed and measuring three fingers from the belt to the end of the point. The others are also pointed and much longer, measuring about five fingers. Each gore is covered with trimming, and the edge is ornamented with bugle gimp and fringe. The Montmartre is a very stylish garment. It is cut with twelve gores; first one gore a quarter of a yard long, cut straight on the lower edge; then a long sash, also straight on the lower edge; then two like the first; then a long sash and a short gore form just one-half of the basque. We should add that the gores are sloped on each side, the short ones sloping from five to two inches; each seam is trimmed, also the edge. The ends of the sashes may be trimmed quite elaborately. Madame Demorest has also brought out a large colored sheet containing a variety of excellent models suitable for dressmakers.

We will now describe a few costumes for children. For a boy of five a plaid skirt cut bias, quite short and made four yards wide; this fulness is laid in overlapping plaits, all running the same way, and

each plait stitched down two inches at the waist. This little kilt is then tied together with black ribbons down the side of the skirt. The jacket is of black velveteen cut to fall slightly below the waist, the edge being notched out fancifully. The collar is of linen, and quite large. The costume is completed by plaid stockings, matching the kilt, and bronze boots buttoning very high upon the leg.

A dress for a girl of eight or ten is a plaid under-skirt, say scarlet and white, with gray poplin overdress, with long, hanging sleeves, and low, square neck. The high corsage with long close sleeves is of plaid. The upper skirt is cut in deep scallops bound with bias plaid and trimmed on the point of each scallop with a bow of plaid ribbon. A wide plaid sash is tied at the back of the waist.

A costume for a boy of seven or eight consists of pants of bright blue cloth reaching half way down the leg and not confined. They are bound and trimmed down the sides with black silk braid. The jacket is cut slightly to the figure made of blue cloth and trimmed to match the pants. It is open, and shows a vest matching the suit; the boots are quite high, pointed in front and trimmed with tassels.

Costume for a little girl of eight, skirt of blue silk with fluted ruffle on the edge. The over-dress is tightly gored, made of gray velveteen, and has the edge of the skirt cut in deep scallops and bound with blue velvet. The corsage of the dress should be wadded to make it as warm as a coat, which it replaces. Over the corsage is a Marie Antoinette fichu of blue silk, trimmed with fringe. It is crossed in front, and ties at the back with long ends. Hat of gray velvet, trimmed with blue velvet and blue feather.

A pretty costume for a girl of eight or ten is a skirt of gray merino with overskirt of velvet cut in points and bound with black velvet. A short strap of black velvet is continued up from the top of each point and finished with a large button; the straps are alternately long and short. The corsage is low, with short sleeves and trimmed like the skirt; it is woven over a high corsage with long sleeves made of gray material like the underskirt.

For ladies we give the following costumes: Walking dress of Bismarck poplin trimmed with two rows of bias satin, and a deep fringe set on in steps in front and continued plain round the back of the skirt. The space in front below the steps is filled in with bands of satin. The sack is loose, cut in steps to match the skirt, and tied with a scarf of satin with fringed ends.

Another good model is of gray poplin with round medallions formed of blue astrakan edged with gimp arranged on every gore. The upper skirt is bordered with blue astrakan, and is looped up at the sides by being pulled through a long loop formed by a band of astrakan placed on each side of the belt. The sack is of blue astrakan made perfectly plain, and finished with a double row of very large metal buttons down the front.

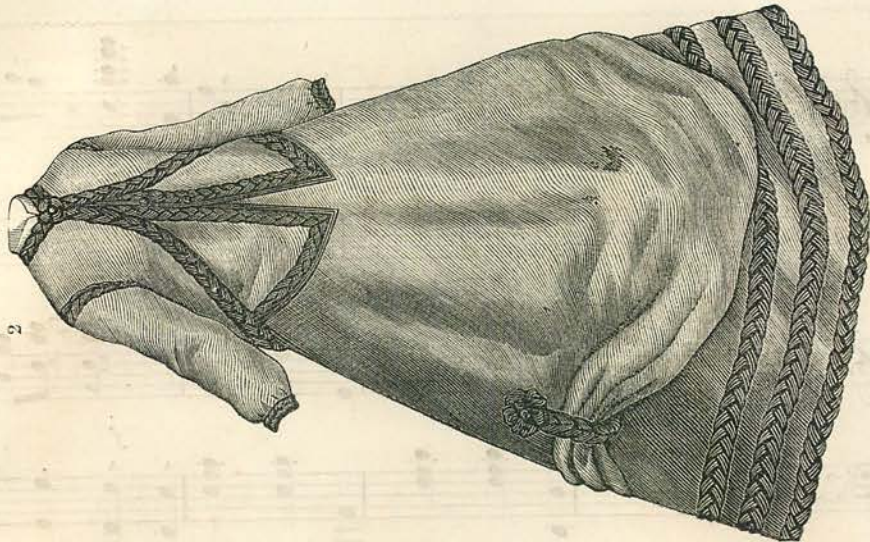
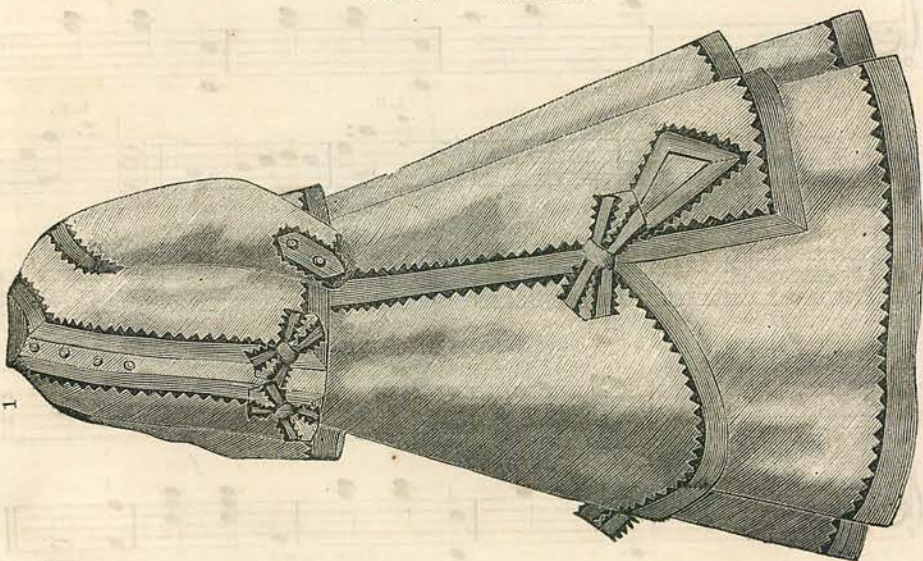
Another pretty costume is a skirt of purple silk trimmed with bands of black satin. The upper skirt is cut with three deep scallops directly in front and back. Three sash ends of purple satin are sewed on the skirt and fit in these scallops. The sides of the skirt are shorter, and are edged with small scallops, and a box-plaited ruffle of purple satin. The sack is of purple velveteen trimmed with satin arranged as the trimming on the upper skirt.

Another novel costume consists of a Bismarck velveteen skirt with overskirt of a lighter shade of brown silk trimmed with velveteen. The sack is of Bismarck velveteen trimmed with satin; it is made loose, but confined closely to the waist by a belt finished at the back with bows and ends. FASHION.

WALKING DRESSES.

Fig. 1.—Walking suit of cuir-colored poplin, trimmed with bands of satin edged with points of velvet. The bows are of poplin, trimmed with satin and velvet. This is a very good style of trimming for a trained dress.

Fig. 2.—Walking dress of purple poplin, trimmed with plaits of velvet. The skirt is looped up on each side by a band of velvet and a rosette. The sack is also looped at the sides by means of a velvet plait, which passes under the sack at the back.



Fashions.

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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.

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

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Carriage dress of purple velveteen, trimmed with bands of chinchilla fur. Gray Astrakan fur, applied in the same way would have a similar effect. The flowing sleeves are lined with white satin, and the close sleeves are of silk matching the dress. This Redingote form of dress is very fashionable, and is generally worn with a sash. Our model has a sash fastened at the side seams of the waist, which ties carelessly half way down the skirt. It is of silk, matching the velveteen. Bonnet of white uncut velvet, trimmed with velvet leaves and flowers. The same style of dress could be made with black or gray Astrakan cloth, as a substitute for the fur.

Fig. 2.—Dinner dress of gray Irish poplin, trimmed with wadded rouleaux of gray satin. The fancy basquine is quite deep at the back, and short in front. The sash is of satin, with the ends tied in a large knot and finished with a tassel. Fancy teeth, bound with satin, finish the edge of the dress. The hair is rolled from the face and done up in a fancy chignon studded with small scarlet velvet flowers.

Fig. 3.—Bridal dress of white silk, finished on the edge by a ruffle headed by lace. The overdress is of *point appliqué* lace, made in sections, and united by plaitings of white *crêpe*. The corsage is trimmed with *crêpe*, flowers, and lace. The veil is of tulle, and arranged so that it may be thrown off the face after the ceremony. The front hair is dressed in short curls, and the back is a puffed chignon dressed very high on the head.

Fig. 4.—Boy's suit of blue velveteen, trimmed with bands of grebe. The hat is also of velveteen, trimmed with grebe.

Fig. 5.—Dress of coffee-colored silk, trimmed with plaited ruffles of the same and bands of scarlet velvet. The corsage is trimmed with a Marie Antoinette bertha, which crosses in front and ties at the back as a sash. Each breadth of the dress is open, and

caught together at the lower edge; a scarf of the material is then caught in to give the dress the effect of being tied together. The lower skirt is of scarlet silk, trimmed with puffings. The hair is slightly waved, and dressed in rolls and curls.

Fig. 6.—Walking costume.—Underskirt of a brilliant green silk, trimmed with gray satin. The overdress is of gray velveteen, trimmed with plaits of satin. The sash is the same. Muff of velveteen, edged with grebe. Hat of gray velvet, bound and trimmed with green velvet.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Gored morning dress of white alpaca, trimmed with a blue velvet garniture. Sash of blue velvet, carelessly knotted at the side. The wrapper is open in front, showing a blue silk petticoat.

Figs. 2 and 3. (Front and back view).—Walking dress of Bismarck poplin, trimmed with velvet of a darker shade. The overdress is gored loosely, and is drawn into the figure by a poplin belt bound with velvet. The rings through which the sash is passed are formed of Bismarck velvet studded with jet. For home or evening wear rings of gilt might be arranged in the same style. A ring of velvet, corresponding with those on the sash, is placed on the belt in front. This is a very good costume, and can be made up with trimmings to match, or of a contrasting color. It is suitable for Winsey, poplin, alpaca, silk, or velveteen. Fancheon bonnet of light brown velvet, trimmed with black lace.

Fig. 4.—Long dress, looped to simulate a short walking-dress. Underskirt of black merino, trimmed with a band of Oriental bordering. The upper skirt is of poplin, looped according to directions given in the chat of last month. The sack is of black poplin, trimmed with very elegant silk bordering in the Oriental style.

Fig. 5.—Dinner-dress of ashes of roses silk, trimmed with Magenta silk. The Marie Antoinette fichu is continued down in sashes on each side of the skirt, and caught together by rosettes of the dress silk. The edge of the skirt is ornamented by bands of Magenta velvet laid in festoons, and trimmed with Tom Thumb fringe. A still more elegant dress is obtained by continuing the sashes all round, forming, as it were, a second skirt. As the dress is cut with a long train directly at the back, the sashes should be graduated in length.

SECOND SIDE.

Fig. 1.—Bonnet of black velvet, edged with a heavy gold cord, and trimmed with a bird of Paradise. The lace and streamers are of gold spotted with black. It is only suitable for evening or carriage wear.

Fig. 2.—Bonnet of blue velvet, trimmed with a barbe of blonde lace caught in front and at the back by roses. The strings are of satin. This is a very good model for amateur milliners, as it is very easily made up, and at the same time very pretty. A scarf of tulle arranged in the same style would be very light and graceful.

Fig. 3.—Bonnet of light green velvet, trimmed with stars of gold. The strings are of green velvet, fastened under the chin with gold stars.

Fig. 4.—Bonnet of black velvet, trimmed with a cord of gold and black lace worked with gold. The drops are of jet and gold. A pink rose, with foliage of black velvet veined with gold, is placed on the left side of the bonnet.

Fig. 5.—The *Etoile paletôt* can be made of cloth or velvet, and trimmed with braid or jet gimp. It is cut slightly to the figure, and if desired can be tied in at the back with a ribbon sash.

Fig. 6.—The Marguerite paletôt is of Bismarck velvet cloth, trimmed with satin pipings and large satin buttons. This design is also suitable for velvet, silk, or poplin.

Fig. 7.—The Navarre. This new and pretty model is of blue velveteen, trimmed with blue twisted fringe, blue tassels, and fancy ornaments formed of blue cord.

Fig. 8.—The Lorraine wrap is of gray cloth, trimmed with bands of satin of a darker shade and gray twisted fringe. This model would look well in poplin or reps.

Fig. 9.—The Anjou sacque is of black velvet, richly ornamented with satin pipings, crochet, medallion, and lace.

Fig. 10.—The Henriette is of purple velvet cloth, trimmed with bands of black braid, jet fringe, and jet buttons.

Fig. 11.—Sack of heavy white cloth, trimmed with bands of black velvet and large velvet buttons. It is suitable for a walking sack for a Miss, or a carriage wrap for a married lady.

Fig. 12.—Bodice of white muslin; the fronts and the upper part of the sleeves are covered with white guipure tulle, trimmed with lace and strips of colored satin ribbon. The waistband, of ribbon edged with lace, is fastened under a lace rosette.

Fig. 13.—A novelty for the ladies. This novel petticoat is gored tightly in front, but gathered in the back. When desired for a walking dress, it is worn without the flounce. For a trained skirt the flounce is buttoned on, and adds greatly to the hang of the dress. The material is white skirting, trimmed with cord covered with black silk.

Fig. 14.—Petticoat for a very young infant. It is of flannel, caught together at the lower edge by buttons and buttonholes. It is tied all the way up the side of the skirt and body with narrow tape strings.

Fig. 15.—Fancy suit for a little girl. Underskirt of white merino, trimmed on the edge with a deep plaiting strapped with black velvet studded with mother of pearl buttons. The overdress is of blue silk, trimmed on the edge and on each seam with black velvet studded with buttons.

Figs. 16 and 17.—Dress for a little girl from three to five years. Front and back view. This frock is made of white *piqué*, trimmed with red worsted braid; it is cut out in deep scallops along the sides of the skirt, in front, round the bottom, and round the sleeves. The bodice is plaited in front and in the back. The waistband is fastened behind with two lappets. The scallops are bound with worsted braid, and the frock is further trimmed with a pattern in narrower braid. White pearl buttons are all the way down the front.

CHITCHAT

ON FASHIONS FOR FEBRUARY.

The most notable event of recent date is the marriage of the Grand Duchess Olga Constantinovna, niece of the Empress of Russia, with George I., King of Greece. This sumptuous affair was solemnized in the Imperial chapel at St. Petersburg, and attended by all the members of the Imperial family, with the exception of the Empress, who was excluded by the rigorous laws of etiquette pertaining to the Court of St. Petersburg, which only allow the presence of the Empress at the marriage of her children. The ceremony was first performed with all the pomp of the Greek service, and must have presented a strikingly effective tableau. The brilliancy of the scene was greatly increased by the elegant *toilettes*, the vast amount of jewels, the brilliant uniforms, and the lights of thousands of wax candles playing over

the doors and balustrades of the iconostas covered with precious metals. The king being a Lutheran, the marriage ceremony was again performed according to the simple rites of the Lutheran church. The interesting part of the affair to the ladies, the *toilette* of the youthful bride, we will now detail.

The dress was of silver cloth magnificently brocaded with bouquets of silver standing in high relief. It was buttoned from the throat to the edge of the skirt with diamond buttons. A wide sash of silver brocade trimmed with rich lace and studded with diamonds, fell over the back of the dress. The corsage was ornamented in the Byzantine style, with a plastron of diamonds, and from her shoulders fell a *manteau de cour*, or train of crimson velvet lined with ermine. The coiffure was a coronet of gold, and a very elegant comb studded with diamonds which caught the rich veil of delicate point lace. The earrings, and necklace, and bracelets, were composed entirely of diamonds. The bride's mother, the Grand Duchess Constantine, wore a dress of silver brocade, ornamented with bands of crimson velvet arranged on each side of the front breadth, and separated by bands of cloth of gold worked with precious stones. The corsage was trimmed with ermine and precious stones.

A novel and effective dress, lately worn by the Empress Eugénie, was of very heavy white satin, embroidered with flies formed of the metallic-tinted wings of the humming-bird, with heads of gold and eyes of jewels. The necklace was formed of emeralds and gold bees, and the coiffure consisted of a bandeau of diamonds and emeralds, with a tiny humming-bird nestling in the curls at the side. Bandeaux of gilt caught at the side by a fancy gilt or pearl ornament, or a humming-bird, are exceedingly fashionable. They encircle the chignon, or are used as ornaments for bonnets.

A very elegant piece of jewelry, lately presented by M. Haussman in the name of the city of Paris, is a brooch representing the arms of the city, which are partly gules and azure. The azure is in sapphires, and the gules in rubies; the vessel, emblematic of *la belle ville*, is entirely of diamonds.

Let us now turn our attention to *toilettes* which are, to a certain degree, inexpensive.

From a celebrated Parisian establishment we have a dress of black gros grain made with short skirt, cut straight in the back, rounded off at the sides, and sloping down into a deep point in front. It is bordered with two rouleaux of blue satin, and edged with a row of jet passementerie, finished off with little grelots or drops of blue silk. The sash is trimmed with rouleaux of satin, and passed through rings of blue velvet studded with jet. The underskirt is of rich blue silk, trimmed with four narrow ruffles edged with Tom Thumb fringe.

The most approved method for making up the rouleaux, now so much in vogue for the trimming of dresses, is as follows: Take two thicknesses of wadding, fold so they meet in the centre, which will make four layers of wadding, then cover with bias strips of silk, satin, or velvet. When completed, the rouleaux vary from a half inch to an inch and a half in width.

A very novel decoration for a black silk dress consists of a heavy rouleau covered with speckled gray silk coiled round the dress to represent a serpent. The head is of black velvet, with beads for eyes. The corsage is ornamented with four serpents—the heads forming epaulettes, and the tails forming a knot at the back and front of the dress.

Narrow trimmings of all colors are now woven to represent satin pipings; they are more durable than the made pipings, and save a vast amount of labor.

A very good style of short dress is gored to fit the figure very loosely, and is then caught in to the waist by a ribbon sash ornamented by velvet rings.

Fancy ranges free in respect to trimmings; rarely do we see two costume alike, and some of the most effective trimmings are formed of narrow gimp or braid.

Walking dresses are frequently made available for other purposes by the addition of a train, which is plaited on to a band at the waist, and buttons down the side seams. Another style is arranged as the petticoat on the extension sheet, Fig. 13. The flounce may either match or be of a contrasting color.

Hoop skirts are also made with removable trails, which render them suitable for walking or evening wear.

Irish poplins are much in favor, and, in the light evening tints, have all the effect of a very heavy corded silk. The white ones are especially elegant, and are highly approved of for wedding *toilettes*. Besides the plain white poplins, we see white grounds with wide ribbon, like stripes of cherry, green, or violet.

Oriental bordering is very much admired as a trimming; it is a silk braid or rich ribbon of brilliant coloring, woven in the Oriental style. We have lately seen this trimming very tastefully arranged on a black silk walking dress and a white alpaca morning robe, and pronounce it quite *distingué*. It is also much used on opera cloaks.

The Matelot collar is still worn, and sometimes made of striped material. A novelty is the buckled collar of *piqué* or linen quilted; one of the ends in front buckles over like a belt. Most of the collars are quite small; linen ornamented with Cluny or embroidery is in high vogue. It is said that Cluny has had its day, and is to be replaced by Vandyke point, a new lace lately brought out in England. It is stiffer than Cluny; the outlines of the patterns are well defined, the color is good, and it promises durability.

Sashes continue to be the rage; if the walking dress is of two colors, the sash is the color of the lower skirt. The latest novelty in the way of a sash is of black velvet edged with a fine gold cord, and finished with a very elegant but delicate gold fringe. Half way down the skirt the sash is caught by a harp, formed of gilt very elegantly ornamented. Anchors, yachts, arrows, horseshoes, and numerous other devices are employed as ornaments for sashes.

Within a few weeks goods have fallen greatly in price. Cloths have been reduced two, three, and four dollars a yard. Silks from seventy-five to a dollar on the yard. *Moirés* can now be had as low as \$4 75 a yard. Poplins of good appearance and very suitable for walking suits may be purchased for 60 cents a yard, and very elegant quality can be obtained for \$2 10 a yard. Yard wide muslins have been reduced to 12 cents, and for the same money calicoes of good designs and colors can be had.

At the Terry establishment, New York, we find a variety of pretty novelties; the newest fur collar is rather small, slightly pointed in front, and at the back has a tail three-quarters of a yard long. Muffs are frequently made of the same material as the cloak, or of Astrakan edged with a long fleecy fringe. In fancy muffs we see a charming little affair of ermine tastefully lined, which opens at the back disclosing a shopping wallet intended for small parcels. These muffs are made up in various styles, some in the form of a travelling bag, others like a round muff with a gilt or colored handle. Persiani and Astrakan, now so much admired, bear a strong resemblance to each other; the latter has short rings and is less expensive than the Persiani, which has long

silky curls. The Astrakan fur is obtained from a sheep found in the centre of the Russian empire; the black wool is from the full-grown animal, and the gray is taken from the young lamb as soon as it is born. The head, so often used on Astrakan muffs, and thought by many persons to be the real head of the animal, is manufactured. Various imitations of these furs are made in cloth, which are very desirable both for trimmings, wraps, and muffs. Mink fur ranks very high, the value of the article being estimated by the number of dark stripes which determine the number of skins used in the composition of it. Seal and otter sets are considered quite elegant; they are dyed of a dark chestnut brown, and are of a chinchilla-like softness. They are made up into sacks, muffs, collars, hats, and portemonnaies. Some are perfectly plain, and finished with a rich quilted lining; others have a border composed of mink tails, others again are trimmed with insertings or bands of seal-skin of the original color, which is a yellowish gray. The hats are generally of the turban shape, ornamented with sprays of flowers formed of rich brown feathers. Others have the crown of velvet and the band of seal or otter skin, and are trimmed with short, upright feathers. Russian sable, though the most costly, is not in our estimation the most beautiful fur. The hair is long and dark, and when thickly interspersed with white hairs is considered the most valuable. Grebe is very fashionable for muffs, collars, and cuffs, but has not succeeded as a trimming in this country except for children. A set of Grebe, consisting of muff, collar, cuffs, and feather, which could be obtained abroad for twelve dollars in gold, would in New York or Philadelphia cost at least sixty.

Every variety of *paletôt* is worn. The sack shape prevails, though subject to many modifications; some are open in front and at the back, and bordered with bands of fur or Astrakan cloth. They are caught to the waist by a sash knotted at the side. A very desirable article is a reversible sack, one side a rough black cloth, the other scarlet. This is double-breasted, can button tightly to the throat or show revers of scarlet cloth over the black. For evening or carriage wear it may be turned to present a scarlet coat buttoned to the throat, or if two or three of the upper buttons are unfastened it turns over forming revers of black on the scarlet cloth. The same style of wrap is made in fur and cloth, the fur turning upon the cloth and forming a band. The Redingote, or tight-fitting *paletôt*, is quite long, and buttons slantways down the skirt, and is worn with a wide sash tied at the back.

In bonnets we find nothing particularly novel; they are generally of velvet, trimmed with satin and flowers. A very good model is of black velvet trimmed on the front with an *agrette* of gilt wheat-ears. A scarf of black lace studded with gold passes over the bonnet and fastens beneath the chin, with a few corn flowers formed of spun gold. Very many are covered with dew-drop tulle matching the bonnet in shade. Wide gilt braids and stiff bands of gilt resembling lace are used both for outside and inside decorations of bonnets. Jet diadems and wreaths are used for the same purpose, also for clasping the chignon.

In warm gloves we find white and colored cloth elegantly finished with chain stitching and tipped with fur, also silk gloves of the brilliant Capucine or Nasturtium color with fleecy lining. The most desirable shades for kid gloves are Bismarck, Metternich green, gold, and Capucine.

Hats are worn by old and young. The latest novelty is a hat of Russian leather, trimmed with velvet of the same shade.

FASHION.

THE FOOD OF HUMMING-BIRDS.—The following interesting account of the food of humming-birds appeared a short time since in a New York paper:—

"In June last I happened to be visiting at a house in Pleasant Valley, Erie County, Pa. One fine morning I was sitting in his doorway, looking out upon a neat flower-garden, when I noticed a number of beautiful humming-birds, flitting from flower to flower, busy at their breakfast. Calling my host's attention to them, I remarked that I had seen the question of their food made a disputed point somewhere in print. It was denied that they took honey from the flowers, and asserted that they found in them minute insects, on which they fed. My friend, though a close observer, was not certain on the point, and it was proposed to satisfy ourselves, if possible, by offering them honey. He stated that he had caught humming-birds often, and thought he could do so again. It may be well to observe that the morning was still, and that a heavy dew lay upon the ground. Some honey was taken upon a case-knife, and we walked out upon the boarded paths between the flower-beds. Very soon one of the little fellows, a perfect beauty, one of those with the many-colored, changeable throat, which sparkles so like a jewel, perched himself upon a board's edge, seeming much fatigued. My friend observed that he was wet and heavy with the dew, and could not fly so long at a time as usual. We neared him once or twice, when he flew away, but at last he suffered us to get near enough to thrust the honey into his face. His bill touched it, but he was apparently perfectly ignorant of the nature of the substance. Again and again did we press our kind attentions; his little eye was seemingly 'on the coast of Greenland,' and a very speculative eye it was too, clear and knowing. His black and shining bill was shaped like a cobbler's pegging-awl. We were about to acknowledge that a humming-bird did not know or care anything about honey, when it occurred to the one or the other of us to offer him some on a stick, instead of a knife. We had scarcely done so when his eye chafed its far-off look, and running out from his bill something which looked like an exceedingly fine and narrow piece of white tape, he inserted it into the tempting fluid, and sucked away more like a hungry little pig than anything else we could think of. The tongue was put out from the bill nearly, if not quite, the length of the bill itself. It was a pretty sight. The little fellow worked with a will, and seemed perfectly at home. He satisfied himself, and assuming an air of comfort that would have done credit to an alderman, spent a few seconds in composing his thoughts, then away he went without so much as a thank you. We went into the house perfectly convinced that humming-birds do feed on honey.

TO AUTHORS.—We find it necessary to adopt the following rules: When a MS. is sent the same number of stamps required to pay its postage to us must be inclosed in the letter accompanying it for its return. MSS. sent without a letter of advice are never read. If stamps are not sent, we will not hold ourselves responsible for the return of the MS. We find the above rule necessary, as it takes much of our valuable time to hunt up for return rejected MS.

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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 two months previous to the date of publication of that number.

Miss D.—Sent articles December 19th.
 J. A. V.—Sent hair-pin 20th.
 C. D. C.—Sent articles 21st.
 Mrs. F. L.—Sent articles by Adams's express 24th.
 Mrs. J. Y. M.—Sent articles by Adams's express 24th.
 Miss E. A. P.—Sent articles by Adams's express 24th.
 Mrs. I. W. J.—Sent articles by Adams's express 24th.
 Mrs. H. C.—Sent hair jewelry 24th.
 Mrs. W. L. Q.—Sent hair crimpers 24th.
 Miss A. W.—Sent kid gloves by Kinsley's express 28th.
 Miss R. H.—Sent kid gloves by Kinsley's express 28th.
 G. H.—Sent lead comb 28th.
 Mrs. E. L. W.—Sent lead comb, 28th.
 Mrs. E. D.—Sent article 28th.
 A. M.—Sent patterns 28th.
 M. C., Jr.—Sent hair crimpers 28th.
 Mrs. P. S. T.—Sent patterns 28th.
 C. B.—Sent articles by Adams's express 4th.
 Miss E. B. B.—Sent articles 4th.
 Mrs. S. S.—Sent articles 4th.
 Mrs. N. G.—Sent articles by Harnden's express 4th.
 F. F.—Sent articles by Howard's express 7th.
 L. C.—Sent zephyr by Harnden's express 7th.
 Miss A. A. C.—Sent jewelry 9th.
 Mrs. T. S. C.—Sent patterns 9th.
 Miss J. L. B.—Sent patterns 9th.
 Mrs. A. B.—Sent patterns 9th.
 Mr. J. T.—Sent articles by Adams's express 9th.
 Miss E. B.—Sent rubber gloves by Adams's express 16th.
 Mrs. N. R. F.—Sent pattern 17th.
 Mrs. M. R. C.—Sent pattern 17th.
 O. A. H.—Sent pattern 17th.
 Mrs. J. R.—Sent pattern 17th.
 F. J. C.—Sent gloves 21st.
 Miss N. C. R.—Sent articles 21st.

Jolly.—Neither by research or inquiry can we find that the word is used in any other sense than that given in Webster's Dictionary.

L. C. J., and many others are kindly thanked for the sponge-cake receipts. So many receipts have been sent us that we have not been able to publish all of them.

Frances H.—We are troubled the same way. It is an accompaniment of winter. You give the reason yourself why they are red. India-rubber gloves are \$2.50 per pair; with gauntlets, \$3.50.

Fanny.—We are surprised. It reads: "Except the Kettle Boiling be—Filling the Tea-pot spoils the Tea."

Mrs. E. W.—Mix common mustard with terragon vinegar.

M. D., Fayette, Mo.—You sent no stamp for answer; nor do you say when you saw any reference to the articles you mention, whether within a year or twenty years.

D. knows as much as we do about it. Advertisers do not communicate to us the secrets of the articles advertised. We presume it is all it is reputed to be.

A Subscriber.—This is not a very distinctive address, considering that we have 150,000 of them. Your question cannot be answered. It is a trade, and we cannot penetrate into the secrets of it. A currier in the first place operates on the skin, and the coloring is the business of another trade.

Fashions.

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DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—A very stylish short costume of black velveteen and Bismarck satin. The front is trimmed to correspond with the back. The bonnet is of Bismarck satin, trimmed with bright flowers, and ties under the chignon with narrow Bismarck ribbon. This may be considered an admirable bonnet for spring wear.

Fig. 2.—Dinner-dress of heavy green silk, made *en train*. It is trimmed with Cluny lace, and leaves and rosettes formed of green velvet. The body is low, and worn over an illusion waist trimmed with pipings of white satin. The hair is slightly crimped and dressed in rolls at the back. The coiffure consists of delicate pink flowers and frosted foliage.

Fig. 3.—Rich reception dress of black satin, trimmed with pipings, jet beads, and heavy jet and silk fringe. It is made to display a petticoat of blue silk striped with black satin. The appearance of the dress may be changed by wearing it over different colored skirts. Bonnet of blue velvet, trimmed with pink roses.

Fig. 4.—Walking suit for a little girl. The material is a Bismarck Winsey, trimmed with bands of Magenta velvet. The hat is of velvet, matching the dress in shade, and trimmed with a long feather and a band of Magenta velvet. The boots are of Bismarck kid, with black tips and heels.

Fig. 5.—Dress of purple silk, trimmed with bands of velvet and tassels arranged in a graduated pattern. The sash is of wide ribbon, knotted at the back. Fancy jacket of black velvet, trimmed to match the skirt. This style of jacket would make up well in silk, cloth, poplin, or *piqué*. The hair is dressed in long rolls, which may either be formed on the head or may be made up separately and pinned on.

Fig. 6.—Walking suit of Bismarck poplin, made with two skirts, and trimmed with bands of velveteen of a brighter shade, arranged in a pattern. The sack is of the dress material, trimmed to correspond. The gloves match the trimming of the dress. Hat of black velvet, tastefully trimmed with feathers, leaves, and a veil of Bismarck lace.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Invalid's robe of white muslin, which may hang perfectly free, or be confined at the waist by a ribbon sash. The yoke is formed of box plaits, and edged round with Cluny lace. Rows of Cluny also extend down the front and trim the jackets and sleeves.

Fig. 2.—Promenade costume of blue velveteen, trimmed with bands and points of satin. The sash is of blue satin, caught by a large steel key attached

to a lock by a short chain. Bonnet of blue satin, trimmed with a blue velvet plait and white lace.

Fig. 3.—Dinner-dress of Dagmar blue silk, trimmed with ruffles of a lighter shade, edged with a narrow twisted fringe. It is worn with a Marie Antoinette fichu, which crosses in front and forms long sashes at the back. It is made of the dress silk, trimmed with a lighter shade and narrow fringe.

Fig. 4.—Promenade costume. Underskirt of brown silk, trimmed with narrow bands of brown velveteen. The overdress and sack are of brown velveteen, trimmed with heavy silk cords and tassels. Bonnet of brown velvet, trimmed with white lace and brown velvet flowers.

Fig. 5.—Morning robe of gray poplin, trimmed with leaves of cherry-colored corded silk. It is gored loosely, and caught to the figure by a belt of cherry leaves. If it is desirable to have a plainer dress, the leaves may be of gray silk, bound with cherry or blue.

SECOND SIDE.

Fig. 1.—Morning-cap of embroidered muslin and Cluny lace, trimmed with blue ribbons.

Fig. 2.—A favorite style of coiffure for evening, formed of puffs and bands.

Fig. 3.—Bonnet of gray satin, trimmed with a scarf of blonde lace and a bright crimson feather.

Fig. 4.—Hat of Dagmar blue velvet, turned up with satin and trimmed with a blue feather. The strings are of velvet edged with satin.

Fig. 5.—A very good style of sleeve for a dress or coat. The trimming may be ribbon, braid, or velvet.

Fig. 6.—Sleeve suitable for a silk or poplin dress.

Fig. 7.—Back view of the Nettie Dress. The neck is cut square, and finished with a Cluny lace. The rosette is formed of white silk, bound with cherry velvet, and the sash ends are finished with cherry silk fringe.

Fig. 8.—The Coligny jacket. This jacket is made of black cloth, scalloped out round the edge, and bound with black satin. Straps of satin are arranged according to the illustration, and bows are added at the back. Short *paletots* of the sack form are more popular than any other variety.

Figs. 9 and 10.—Gored frock of white *piqué*, for a little girl from four to six years. (Back and front view.) This gored frock is ornamented in a very new and pretty style. The trimming consists of circles of the material, looped one within the other, and edged with colored waved braid, and sewn on a strip of embroidered muslin; the *piqué* is cut away under the muslin. The dress is fastened in front all the way down with linen buttons and button-holes. In the middle of the back there is a rosette with two long ends of *piqué*, edged with red braid.

Fig. 11.—Shirt for a little boy of four years.

Fig. 12.—Boy's suit of Bismarck velveteen, bound with a fancy braid, and trimmed with large mother of pearl buttons. The hat is of brown leather, trimmed with velvet.

Fig. 13.—*Paletot* of black velvet, trimmed with bands of black satin, narrow jet gimp, and a heavy jet fringe. The fancy belt is finished at the back by a long sash of black satin, with fringed ends.

Fig. 14.—Infant's cloak of white merino, embroidered with white silk, and trimmed with a chenille fringe. The same style of cloak would make up well in *piqué*.

CHITCHAT

ON FASHIONS FOR MARCH.

MARCH is again upon us with its bleak winds and uncertain skies, bringing with it few novelties in

the way of fashion. It is as yet too early for any decided styles to have appeared, though the usual variety of bright-tinted spring silks enliven the store windows. Violet, brown, green, blue, and mode colors, mixed with white in stripes and plaids of every conceivable form and size, are to be procured. Always pretty and genteel, no lady can go far wrong in providing herself with one.

Short dresses continue popular for street wear, and are fast gaining ground, as of late they have been adopted for evening and ball costumes.

The disadvantage of long trains consists in the fact that but few of the many ladies wearing them know how to manage them gracefully, and they become not only an annoyance to the wearer, but also to those by whom she is surrounded. For receptions and carriage wear, the open train is much in vogue.

As party going is still one of the amusements offered to pleasure-seekers, a description of a few evening *toilettes* will not come amiss.

The first we notice is a handsome mauve silk with a deep Marie Antoinette flounce bordering it; the second skirt was of white gauze, and was likewise bordered with a similar flounce, only in the thinner material. The gauze skirt described in front, a very coquettish apron rounded at the bottom, and covered with rouleaux of mauve satin forming ladders upon it, and these rouleaux were continued likewise on the low bodice. A wide sash of mauve satin completed the dress.

The second, which was a black satin dress, was intended for mourning. The upper skirt was black silk gauze, bordered with ruches, with a satin rouleau in the centre. These ruches alternated with cross-cut bands of satin, covered with that exquisitely fine gimp that has recently come into fashion. The sash was black satin, tied at the back in a large bow. The low satin bodice was cut slightly square, and covered with small bouillons of gauze, and on the left shoulder there was a spray of eglantine copied in black velvet, the leaves sparkling with diamonds; a similar spray for the headdress. Satin rouleaux are now much used for trimming low bodices, and, by crossing and interlacing, can be made to simulate a sort of pelerine. Narrow cross bands are also employed for the same purpose. If the bands are of satin, they are decorated with jet; but if of black velvet, they are edged on each side with a narrow fold of colored silk.

A great number of dresses are now made like open Redingotes, and are very elegant as well as being more dressy than a complete high bodice. Lace is sewn round the opening in front, and a large locket suspended on velvet is worn round the throat. This style of *toilette* looks well on those occasions when full dress is not required.

The "Boulevard skirts," which have been so universally admired during the winter, are to be improved for spring and summer wear by having hoops inserted through slides upon the under side. This addition will dispense with the extra weight of a hoop-skirt, and answer the purpose of the latter fully as well. The hoops may be easily removed and replaced when the garment is to be washed. The idea has already received great approval, as ladies are not slow to recognize anything that adds so vastly to their comfort, and is really so much of a convenience.

At Mme. Demorest's we see the Hyperion Hair Curler, a late and most effective invention for making curls and frizzettes, which still continue in vogue. It requires no heat nor other external application, but performs its work well and quickly without injuring the hair.

In making up dresses, skirts are gored quite plain

in front and at the sides, but drawn up in larger gathers in the back. These are held by one row of gathering not gauged down as it formerly was. Trains attached to a belt are also being made.

Embroidery is still lavished upon silk and satin for dresses and jackets.

Gold bands for the hair are universally worn. Some are perfectly plain, others much ornamented. Bands of velvet, brightened by pearl or gold ornaments, form also a pretty and inexpensive head-dress.

A charming party costume for a child of from eight to nine, can be made of white silk poplin or alpaca. The skirt gored, but with sufficient fulness left at the top to allow two box-plaits upon the hips and one in the back. The seams should be concealed by bands of blue silk, dotted with small steel buttons, extending direct from the waist to the bottom of the skirt. The belt to be made of blue silk with long sash ends, edged with a deep fringe.

Pelisse suits are now the most fashionable for walking attire; they are fitted to the figure in front and loose in the back. A sash is necessary with this style of dress to confine it slightly at the waist. In the pretty new shades of gray and brown, these suits can be made to look very handsome.

A simple but elegant bridal costume consists of a dress of white satin or poplin, with an overdress of tulle looped to the knee with bunches of white flowers. Pompadour corsage with a fichu of quilted tulle, finished at the throat with a quilting of thread lace. The top of the corsage is simply trimmed with two narrow bands of white satin. The sleeves are square, hanging with undersleeves of quilted tulle; satin pipings are placed between the quiltings, and add much to the effect. A small knot of orange-blossoms on the bosom, a full veil of plain tulle with orange spray across the forehead complete a charming and ladylike costume.

In Paris, a novelty to be worn by a lady of very slight figure and pearly complexion, is an overdress of white down, to be worn above a body and skirt of puffed tulle filled in with little scarlet feathers. The headdress is a crown of vivid scarlet plumage, with a white marabout tuft topping the front puffs of hair. This is a very costly, fancy, and exquisitely lovely affair.

We spoke in our last of the new lace which is to take the place of Cluny, so long in vogue, and have since then found some few particulars relating to it. The Vandyke Point has more substance than Cluny guipure, and the color is whiter. It is suitable for ornamenting ladies dresses, and also children's frocks and pelisses, where more costly lace could not be afforded.

A new idea in the world of fashion is an opening by gas-light, and it seems a very proper thing that articles for evening wear should be selected by some warm light.

Opera cloaks have become almost an indispensable article of *toilette*, and can be procured in every variety, from the simple Cashmere trimmed with quilted silk or bright-hued satin, to the elegant novelty, the Luleeka Mantle, recently made at the establishment of Mme. Demorest. This beautiful cloak is composed of white cloth decorated with gold embroidery, in a scroll design, following the edge like a border. The sleeves are large squares attached across one side only. The lower edge is fringed with heavy gold bullion. Around the bottom it is cut quite straight, and hangs loose and gracefully from the shoulders.

April will bring, we hope, more decided information respecting the decrees of fashion for the spring and summer.

FASHION.

PARENTS in France cannot name their children as they wish.

"The children in France cannot always receive the names their parents like to give them, which is highly irritating to the parental minds. It is true that to call a child Pumpkin or Potato is an absurdity which might weigh heavily on the poor child's future, and which the law, perhaps, does well to prevent; but that Dumas *fills* should have the greatest difficulty in having his little girl registered Jeannine, and that another persecuted father should be absolutely prevented from calling his daughter Læna, because Jeannine and Læna are not in the calendar of saints nor in history, is too bad. I was present at a violent altercation between a registering clerk and a Frenchman, who, in honor of his English wife, wished to call his son Spencer. The clerk coolly handed him the calendar and an ancient history, telling him to chose a name from them. The father, however, together with one of his witnesses—who was a violent republican—resisted so fiercely, and took the clerk so much to task for his ignorance of English history, that the name was registered and the little Frenchman went away a Spencer. In the time of the revolution the other extreme was attained, and the names of vegetables were in great request. The mode was, to say the least of it, an elegant one; fancy a family of three children—celery, beet-root, lettuce. With a little oil and vinegar it would make a salad. The present law was passed to prevent these absurdities, but it does not defend children from queer names tumbling down on their unconsenting little heads at their births; for there is a Saint Melon, and I think Jeannine is a much prettier girl's name than Barbe, which means a beard, but which is thoroughly orthodox. We must hope that the authorities will soon study to advantage 'What's in a name?' and leave to the rising generations, the consequences of their parents' absurdities."

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Mrs. J. M. F.—Mr. George Peabody is not in the United States.

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E. B.—In English, Louis pronounced as if spelled Lewis. In French, Lew-e. Thank you for your compliment to the Book.

N. O.—The Seven Wonders of the World. A name given to seven very remarkable objects of the ancient world, which have been variously enumerated. The following classification is the one most generally received: 1. The Pyramids of Egypt; 2. The Pharos of Alexandria; 3. The walls and hanging gardens of Babylon; 4. The Temple of Diana at Ephesus; 5. The Statue of the Olympian Jupiter; 6. The Mausoleum of Artemisia; 7. The Colossus of Rhodes.

Hattie.—Inez, pronounced Ee-nez. Elsie.—If the gentleman has a taste for jewelry, a pin, studs, or sleeve buttons; there are also slippers, smoking-caps, purses, etc. If he is literary, send a book.

S.—The roses had better be sent direct to the lady. No other person will feel interested in them.

D. E.—Exercise is what you want, and go frequently into society. It is only a morbid feeling.

Mattie.—The face is intelligent, but not beautiful. A face that we think will wear well.

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 J. F. Haffey's, 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.

Fig. 1.—Visiting-dress of purple silk, made with two skirts. The under one has a deep flounce, box-plaited on, and edged by a heavy silk plait. The upper skirt is also edged by a plait; the side of skirt is looped up with a band of the trimming, finished by a rosette of the silk. The sack is cut short in the front and back, and deep on the hips; it is trimmed with the same as the skirt, and jet ornaments. Bonnet of silk, of the same shade as the dress, and trimmed with white plumes.

Fig. 2.—Dress of Bismarck silk poplin, made with two skirts. The underskirt is trimmed with leaves, cut out of a darker shade of satin. The over-skirt is edged by a heavy jet fringe, and looped up with satin rosettes. Zouave jacket, trimmed with jet. Sash of same material as the dress, bound with satin, satin leaves, and heavy fringe at bottom of ends. Hat of Bismarck straw, with illusion scarf tied under the chignon.

Fig. 3.—Walking-dress of stone-colored silk, to be trimmed with bright green velvet. The coat is of black corded silk, open in the back and front, with a deep point on each hip, faced with the same shade of green silk as the velvet. The flap of the pocket is of green, trimmed with buttons. Sleeves, sash, and flowing ends are of green silk. Hat of black straw, trimmed with pheasants' wing.

Fig. 4.—Dress of blue Irish poplin. The front is composed of two skirts; the upper skirt being gathered in at the side seams. It is edged by a plaited ruffle of silk, a heavy rouleaux of silk extends down the side seam, and around the bottom of skirt in the back: three others are so arranged as to give the appearance of a sash. This deception is further increased by the belt being finished by a bow. The armhole and bottom of sleeve are trimmed with rouleaux. Headdress of Vandyke point, trimmed with blue ribbon.

Fig. 5.—Dress of black gros grain silk, trimmed with a satin fold. The underskirt is of apple-green silk, cut in points, and trimmed with two narrow satin pipings. Marie Antoinette flehu of green silk, trimmed to match the skirt. Bonnet of gray straw, trimmed with scarlet flowers and leaves.

Fig. 6.—Child's dress of scarlet poplin, looped over a black velvet underskirt. White cloth sack; black velvet hat, with scarlet plume; high Polish boots.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.—BONNETS, COIFFURES, CAPS.

Fig. 1.—Bonnet of white straw, trimmed with a black lace barb, green leaves, and scarlet berries. The strings are fastened by a bunch of berries.

Fig. 2.—Coiffure of black thread lace. The ends can fall over the chignon if desired.

Fig. 3.—Bonnet of violet-colored silk, trimmed with blonde lace around the edge; the silk is drawn to form a large rosette on top. Two long ends fall from the back. A plait of same color in face. The strings are tied under the chignon.

Fig. 4.—Bonnet of straw-colored crape, with a bunch of corn-flowers at the side. The strings are formed of a black lace barbe, and fastened by a small

bouquet, to correspond with the flowers on the outside.

Fig. 5.—Breakfast-cap, made of embroidered muslin, and trimmed with cherry-colored ribbon.

Fig. 6.—Breakfast-cap of embroidered muslin and Valenciennes lace. The tabs are trimmed with lace.

DRESSES.

Fig. 1.—Visiting-dress of black gros grain silk, trimmed with bands of black satin, edged by a plaiting of silk. The trimming extends across the front and back of skirt. The waist is made plain, with a peasant waist, made to match the trimming on the skirt. The sleeves, and around the armholes are trimmed to correspond. This dress can be made in any color.

Fig. 2.—Morning-dress of stone-colored de laine, trimmed with blue velvet and small steel buttons. The velvet is placed around the bottom of the skirt in graduated lengths, the upper ends being pointed. It is also put above in points, which gives the appearance of two skirts. The French sack is cut pointed, back and front, and trimmed to correspond. The same trimming extends around the armhole and bottom of sleeve.

Fig. 3.—Dress of white *piqué*, trimmed with flat white braid, put around in scallops, to form an upper skirt. Four sashes of the *piqué*, cut in scallops and bound with the same kind of braid, commence on the corsage and extend down the skirt below the scallops. A belt of the same material completes the costume.

Fig. 4.—Reception-dress of luminous green silk, trimmed with black thread lace to simulate a tunic. A rouleaux of a darker shade of green satin heads the lace, and extends from the waist to the top of the scallop, where it is finished by a rosette of satin ribbon with ends. The corsage is trimmed with lace, to form a square neck. The peplum basque is made of the silk, trimmed to correspond. A belt of the same, with a rosette, completes the toilet.

Fig. 5.—Dress for a young girl. The short skirt and sack are of pearl gray silk; the upper skirt cut in points, back and front, and trimmed with pipings of azure blue satin. Underskirt of azure blue silk, trimmed with satin the shade of the dress.

Fig. 6.—Travelling-dress of violet-colored winsey, spotted with black. The trimming, of black alpaca braid, is put on to represent two skirts, and finished at each side by a rosette of the braid. The same braid trims the sack and sleeves.

Fig. 7.—Home-dress of black silk, with an underskirt of lilac silk, with a deep plaiting of the same; the upper skirt is cut up at the side, and finished by a rosette of lilac velvet. The Pompadour waist is made of lilac silk, and can be worn or not at pleasure.

Fig. 8.—Dress for a young girl, made of saffron-colored alpaca. The upper skirt is cut in Vandykes, and trimmed with fringe; a ribbon rosette fastens each side of the skirt. The Zouave jacket is trimmed with narrow silk braid; the upper part of the sleeves with bands of the material edged with fringe. The loops and ends at the back are made of the same material bound.

Fig. 9.—Home-dress of Bismarck silk, cut in Polonaise style. The skirt is trimmed with narrow satin folds and black lace to represent sashes. They are graduated from the front to back, the three back ones being pointed, and nearly reaching the bottom of the skirt. The same trimming extends up the back of the waist. The sleeves are trimmed with a satin fold edged by lace.

Fig. 10.—Walking suit for a young lady, of pearl-colored silk poplin. A band of black velvet extends round the bottom, with loops of velvet falling from

it. Six rows of narrow velvet, graduated with a loop at the end of each piece, forms the trimming above the band. The sack is trimmed with two rows of velvet and loops. The sleeves are trimmed to correspond; a row of loops extends around the arm-hole. The ends at back of sack and sash are made of the same material as the dress, trimmed with velvet.

Fig. 11.—Dinner-dress. The underskirt is of apple-green silk; upper skirt, upper part of waist, and sleeves of black silk. The peplum corsage, of green silk, is cut in points, the side ones being deepest, and looping up the overskirt at each side. The corsage is trimmed with a plaiting of the silk, edged by a narrow black velvet; the same extends around the wrist of the sleeves.

SECOND SIDE.

Fig. 1.—One half of the front hair is crimped, and rolled over a thick roll; the other forms one large and two small curls; the latter fall behind the ear. The back hair is made into a chignon.

Fig. 2.—Chignon, composed of five puffs, made over large rolls.

Fig. 3.—Chignon, composed of thirteen puffs, made over small rolls.

Fig. 4.—The chignon is composed wholly of curls, with a long curl falling behind the left ear. The front hair is slightly crimped and divided into two locks, one of which is carried under the other; the upper one falls naturally, shading the forehead.

Fig. 5.—Eating apron for child, made of white brilliant, and trimmed with a row of figured braid.

Figs. 6 and 7. (Front and back view).—Princesse dress for a girl of eight or ten. The material is a blue silk, gored tightly in front, but arranged in deep box-plaits at the back. The edge of the skirt is cut in scallops, and finished with a black and white velvet. The underskirt is of white alpaca, laid in folds, and edged with a fancy trimming. This same dress, if made with long sleeves and high neck, and worn with a sash, would make a very fashionable promenade costume.

Fig. 8.—Morning-dress of blue de laine, trimmed with a plaited trimming of a darker shade. Narrow silk braid of the same shade forms the trimming up the front of the waist. The sleeves are trimmed to correspond. Belt of the same material, trimmed with braid.

Fig. 9.—Marie Antoinette fichu, made of white illusion and two rows of narrow Valenciennes lace. A quilling of colored ribbon fastens the plaits at the neck.

Fig. 10.—Dress for a little girl of five. The material is white alpaca, trimmed with folds of white silk, with a band of cherry velvet running through the centre. The front is tightly gored, but the back is laid in box-plaits.

Fig. 11.—Waist of white French muslin, trimmed with bands of blue cambric, ornamented with medallions of Cluny lace. Similar ornaments could be worked in crochet with very fine thread.

Fig. 12.—Novel braiding pattern for a *paletôt*.

CHITCHAT

ON FASHIONS FOR APRIL.

The month of April is principally devoted to shopping, as it is then necessary to change the heavy clothing of winter for the lighter garments of spring, which March in its bleakness does not require.

The spring goods this season are particularly beautiful. The silks rank first; they can be seen in almost every shade, style, and color. Green, of the new shade called *Metternich*, is very fashionable. Silks of this shade plain, figured, and striped, are in

great demand. We noticed some which were particularly beautiful; a cord of a lighter shade ran through them, giving a silvery hue to the dress. This style can be purchased in all colors. One of the novelties (an old fashion revived) is shot silk, green and white; blue, brown, lilac, and mode, are the most popular. Dresses of this style are generally trimmed with lace of the same color. The fashionable style of stripes are wide ones; gray and white stripes of equal width look particularly well, far better than the black and white, which form too hard a contrast. Narrow stripes are also worn; they are particularly well adapted to short persons. Another novelty in dress goods is brocaded foulards; these are of white or colored grounds, with flowers, figures, or insects, brocaded in silk of brilliant colors. This will be a popular style of dress, as a foulard is always serviceable and ladylike.

There is an endless variety of new goods for walking and travelling suits. Of these *Bonjour* poplins are the most desirable; they are somewhat heavier than alpaca, and do not rumple as easily. They can be had in gay colors, and stripes of which black with gold is the favorite, and in all the shades of pearl, and gray now so much worn. For travelling dresses winsey and waterproof cloth still continue fashionable; the latter particularly so, as it is much worn in Paris at the present time.

For morning-dresses, white jaconets, and nainsooks trimmed with the same, in contrasting colors, will be worn; also *piqués* of white and colored grounds, with delicate bouquets of colored flowers, figures, and dots. These are much less expensive than the same goods of last season. *Percales* will be much worn by ladies and children; they do up nicely, can be purchased in an endless variety of styles, and are always neat looking. The *organdies*, *grenadines*, and thin fabrics are unusually beautiful this season, but, as it is too early to make up these goods, we will defer our description of them until next month.

Judging from the new styles of bonnets that we have been favored with a sight of, they seem to be even smaller than last season. One of the new shapes is of white straw with a round crown, which flares up from the front; this can be trimmed with flowers at one side, and illusion strings fastened under the chin. Another, the *Chaperon*, is of green crape, made of three standing puffs divided by straw; it is edged with lace of the same color, and a scarf veil of green illusion edged with lace, which forms strings, and is crossed in front and fastened by a straw ornament. The *Fanchon*, however, seems to continue the most popular; it is very small, but as the chignon is worn larger, the bonnet must of necessity be smaller.

The *pelisse* spoken of in our last is gaining favor, although to many figures it would be exceedingly unbecoming. It is made of the same material as the bottom of the skirt, for many of the skirts have only a band round the bottom and the front breadth of the material, the upper part being of muslin; the bottom of the skirt is edged by narrow flounces again in vogue. The *pelisse* reaches the upper flounce, and requires no trimming except the wide sash at the back.

Mantles of the scarf-shape are worn to correspond with the dress; also short jackets. One we notice is quite short, with a cape hanging over the shoulder like a *bretelle*, and crossing, with long ends finished by a tassel. It is said capes will be worn for travelling in place of sacks; they are convenient, but are so easily made, and so inexpensive, that they soon become common and are abandoned.

Short walking suits still continue popular. We

notice two which are very stylish. The first consists of two skirts of Metternich green *poult de soie*. The underskirt is bordered by a narrow flounce, headed with a cross-cut band of the same. The upper skirt is looped up from the top by the aid of cross-cut bands, which form three loops, one over the other, and from which a flowing sash end escapes; a fringe of long tassels borders the edge of the skirt; a plain bodice, and a Marie Antoinette mantelet trimmed to correspond. The second of iron-gray silk. The skirt is edged with a deep flounce Vandyked, and bound with satin to match; the heading of the flounce is a satin ruche. The upper skirt is Vandyked like the flounce, and trimmed with a narrow cross-cut band of satin. This skirt is looped up to the back of the waist, and fastened with a large rosette of gray ribbon, the ends of the sash are edged with satin. The sack cut in Vandykes and edged with satin.

We have seen a very pretty dress of fawn-colored poplin for a little girl of three years old. The bodice cut low square; a band of poplin is placed slantwise across the bodice and skirt piped with blue silk, and edged with a border of small round scallops bound with fawn-colored silk. The same trimming goes round the low square bodice and short sleeves, and round the edge of the skirt at the bottom. A band of blue silk is placed under the round scallops of the latter border to simulate an under skirt.

Another pretty dress for little girls is of white Irish poplin, with a low bodice, and cut in Vandykes around bottom of skirt. It is entirely trimmed with circled piping and buttons of rose-colored silk. The short sleeves are cut in Vandykes to correspond with the skirt; and there is a waistband with piping all round, and three lapels at the back.

For little boys of two years of age who are not tall enough to look well in the Scotch dress now so universally worn, we notice very pretty dresses of light plaid poplin. The skirt is cut crosswise. The high bodice is trimmed so as to simulate an open jacket and waistcoat. The trimming consists of one row of wide silk braid folded double, and sewed on one side only; three rows of narrow silk braid are sewed above this. At the back there are three prettily-shaped basques trimmed to correspond. Coat sleeves, and a row of silk buttons down the front. The skirt is arranged in full double plaits, and is very short. This is a very becoming dress to a child of this age.

The way of looping up long dresses gracefully is, in fact, the great problem over which our Parisian mantua-makers are now puzzling their wits, as it is necessary sometimes to wear a trained dress in walking. The simplest mode is to sew buttons and loops upon the seams of the gored widths; but this method is not considered ornamental enough for very elegant dresses. Bows and lapels of velvet and ribbon are used in various ways for lifting up the dress, and trimming it at the same time. We have noticed in particular a very gracefully arranged dress of pearl-colored poplin. Upon each shoulder there was a bow of velvet of the same shade without lapels. To each bow was fastened a strip of the same velvet ribbon; these strips were crossed over the bodice in front, and then fixed under the velvet waistband; from thence becoming much wider, they were continued over the skirt and tied half way up, in the middle of the back. The bow had very short lapels. To loop up the skirt it is pulled up over the bow, so as to form a deep fold, which is made to hang over the ribbon in a sort of puff. This is a more ornamental mode than *à la blanchisseuse*, a fashion which appears to have been borrowed from the washerwomen of the Seine, and which is perhaps more effectual, but less elegant.

The "Marie Antoinette" fichu continues to be very fashionable. It can be made in almost any material—in black or white lace, richly trimmed with colored satin, or velvet ribbon for evening wear, or formed of the same material as the dress, and edged with a frilling of the same for home wear. It is a pretty addition to the dress either way, and is particularly well adapted to the thin fabrics of summer.

In white Llama lace we see "Marie Antoinette" skirts to be worn over colored silks; also fichus to correspond. Tunics of the same with short, open skirt, high bodice, and long, loose sleeves. Also sashes with long lapels; these can be worn over colored silks or grenadines, and are very *distingué* for evening or watering places.

In *lingerie* we notice very pretty chemisettes with a standing-up lace frilling round the neck, to wear with dresses made with Vandyked borders round the top of bodice. Small standing collars of double linen edged with narrow lace, or slightly embroidered, are also worn—these require cravats. The newest are of brocaded ribbon, finished off with full silk tassels. Fuchsias brocaded in white upon crimson, and rosebuds upon green, are among the prettiest patterns. For more dressy *toilettes* collars are formed of a strip of insertion, bordered with a lace on either side; in front there are square or rounded lace lappets, which are fastened over the dress with a brooch. Under-sleeves are always made with deep cuffs, trimmed to correspond with the collar.

The newest device for handkerchiefs, is to have colored figures upon them, as a vignette, in the corner. These have taken the place of photographs, in such favor for handkerchiefs last year. But what we consider in better taste than these colored figures, more grotesque than elegant, are monograms in raised colored embroidery; each monogram composed of three letters, and worked in different colors.

The newest mode of arranging the hair is a chignon of waved hair falling over the shoulders, apparently without any art in the arrangement, and terminating in ringlets. Another style is to arrange the hair very high at the back, and have a long lock of hair at one side heavily crimped, and curled just at the ends. But we will not multiply styles, which are all similar, especially as fashion favors everything that is irregular in the arrangement of the hair.

As for headdresses, it is scarcely possible to give an adequate description of them. Delicate light ornaments and ribbons, rather than flowers are popular. Small sprays of flowers are placed at the top, at the side, and at the back of the head, according to individual taste, always remembering that both curls and flowers are worn at one side only. For persons who desire a more elegant headdress, jewelled ornaments of almost every style are worn. Among some of the novelties we see butterflies, dragon-flies, bees, and humming-birds, entirely composed of diamonds and precious stones.

In fancy jewelry there are many curious devices. Insects are very much the fashion. The jewel bee *appliquée* on a gold centre has for some time been in great favor; but now the spider seems the insect most *à la mode*. The spiders are copied from nature, and posed on gold medallions, pins, and studs. Although not so new, we prefer the pretty flying swallows of plain gold, the humming-bird composed of glittering gems, and the miniature peacock with outspread tail. A pretty device for a pin, is a small pearl shell, so placed as to resemble a top, with a tiny gold cord wound round it. Necklaces and lockets are both very fashionable, and can be had in every imaginable style.

FASHION.

PERCALE MORNING-ROBES.

(From the Establishment of C. STODDART & BROTHER, 450 North Second Street, Philadelphia.)

Fig. 1.

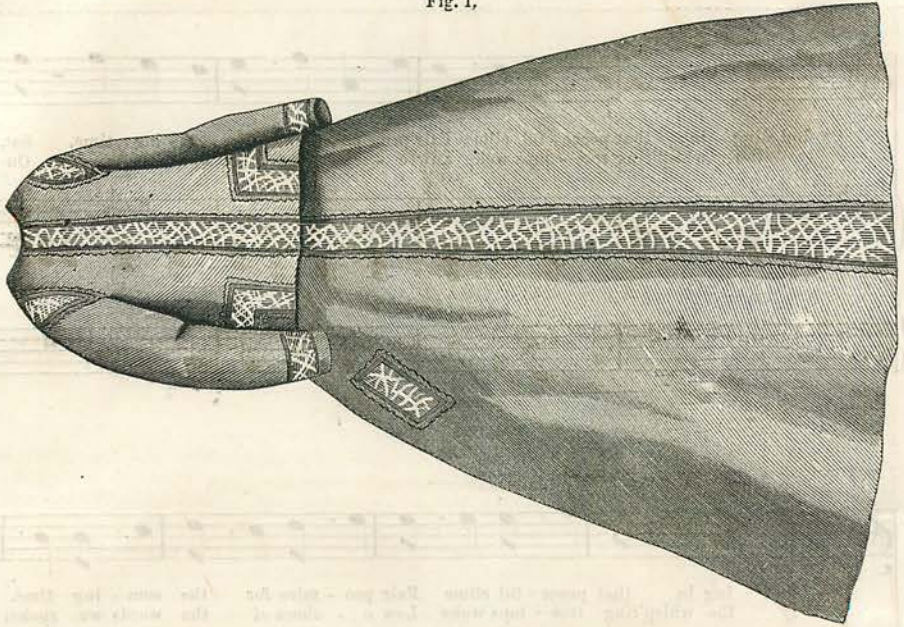


Fig. 2.

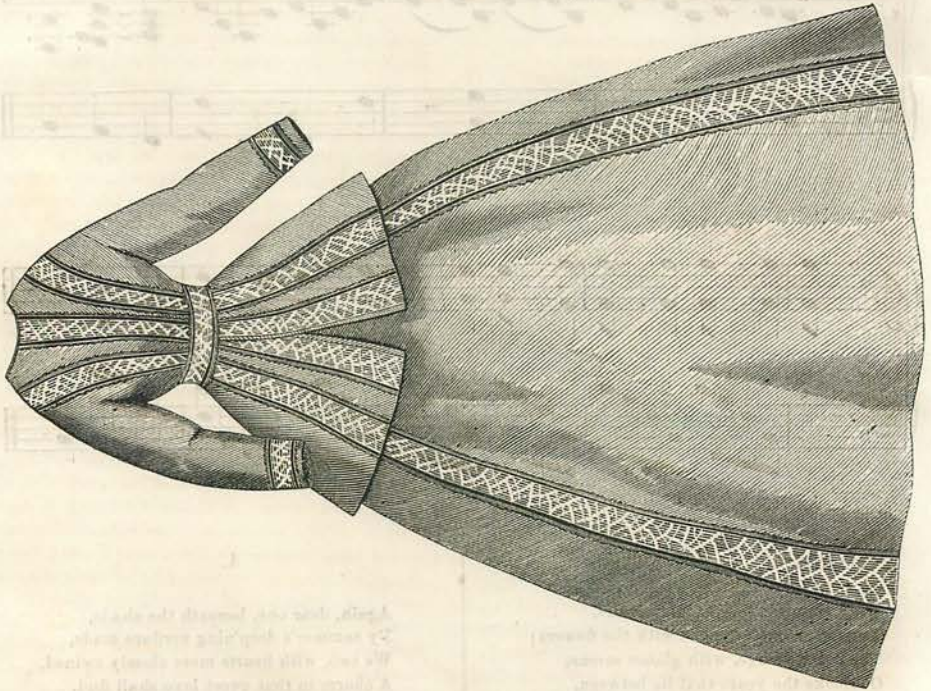


Fig. 1.—Robe of green percale, with a border of black and white up the front. Short French sacque, trimmed with the bordering put on in squares at the sides; the pockets are formed of the same.
Fig. 2.—Morning-robe of white percale, with bands of gay colors extending down each side of the skirt; bands of the same trim the basque, which is also fastened at the waist by a belt.

Mrs. G. F. C.—We have never seen any pattern such as you describe.

May Flower.—As if spelled Go-de—the accent on the first syllable.

Mrs. D. F. E.—A gentleman should offer his right arm to the lady on entering the room. This leaves her right hand at liberty to manage her dress.

Mrs. M. E. S.—Hair-crippers cost \$1 per box of one dozen.

N. D. T.—Orné balls are out of the market, now, and cannot be purchased. Printed instructions go with them. Too late to be answered in the April number by one month.

Miss V. R.—Thanks for cooking receipts.

Miss L. R.—Thanks for receipts for dyeing.

Winnie.—Too late to be answered in the April number by two weeks. We do not know the lady's first name. Nor do we recollect to have ever seen it in print, or heard it.

Miss M.—The remedy for drunkenness you send would kill the patient. That would certainly cure the complaint. Within a few days a lady administered one dose in a cup of coffee, and it nearly killed the man.

Inquirer.—Go-de. That is the way Godey is pronounced—the accent on the first syllable. About the 'one hundredth time we have answered this question.

Lois Lane.—Declined. If you had sent a stamp and your name we would have given you our reasons; but we shall probably have forgotten them when this reaches your eye.

A Reader.—We cannot spare the time to look over seventy-six volumes of the LADY'S BOOK to find the receipt you want; would oblige you if we could.

Miss Etta.—We published one of "Bread," which we can send you on receipt of twenty-five cents. "Cake" we have not yet published.

Jane E.—You will find Mrs. Hale's Cook-Book the best published.

Missie.—You cannot be, as you state, an old subscriber, for you will find plenty of the patterns you ask for in the numbers for 1866.

Miss E. F. D.—You will find tatting patterns in 1867.

H. H. H.—We have been informed that in England it is pronounced with the accent on the middle syllable, Bal-mo-ral. We pronounce it with the accent on the last, Balmo-ral.

Anna M. G.—Nature, we suppose, forms them, and they will disappear in time. The writer of this was once troubled with them. We did nothing for them, and they disappeared.

Miss L. P.—On going up to the altar, the father should have his daughter on his left arm, and place her on the right side of the minister, and remain standing by her to be ready to give the bride away when the question is asked, "Who giveth away this woman?" The groom takes charge of the mother to the altar, and stands on the right side of the bride, the mother standing by him.

D. S.—Willmer & Rogers, 47 Nassau Street, N. Y., will import Banting's pamphlet on corpulency for you. It will cost you about fifty cents.

Artie.—"We defy augury," and would as leave commence any important operation on Friday as any other day.

Miss D. E.—Better go to a dentist. Nothing will remove tartar but an instrument.

Miss R. H. P.—Of course the gentleman could not recognize you until you had first addressed him. After a casual introduction, the lady may or may not recognize a gentleman.

Miss W. T. O.—If you have not powerful friends to intercede for you, it would be useless to make the application. For every vacancy there are at least one hundred applicants.

Miss S. A.—Address Fashion Editor of LADY'S BOOK, and inclose a stamp.

Ellie.—Glycerine is the best thing we know of.

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 J. F. Hafeigh's, 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.

Fig. 1.—Underskirt of Bismarck silk, trimmed with two rows of chenille fringe, headed by bands of silk trimmed with silk buttons. The upper skirt is of a lighter shade, looped up at the side with buttons. Plain bodice, with belt, to which is attached a basquine cut in points, trimmed with a silk band and tassels. Sash, with long ends in back. Open sleeve, with tight sleeves under of the darker shade. Bonnet of white chip, trimmed with green ribbon and illusion rosette.

Fig. 2.—Dress of white India mull, trimmed with large puffs; a row of lace insertion divides each puff, lined with green ribbon. Sash of green ribbon, from which bands of ribbon fall through the centre of each puff, terminating in a bow. A band of ribbon is arranged to fall over the bottom part of the skirt from these bows. Bouquets of flowers and leaves are placed on the lower part of each side puff. The upper part of the bodice is cut in scallops, and trimmed to correspond. Coiffure of green leaves. Necklace, bracelets, and ear-rings of Malachite.

Fig. 3.—Dress of Bismarck silk poplin. The upper part of skirt is tightly gored; a deep flounce is placed around the bottom of the skirt, trimmed with two rows of silk braid, and forming a puff above the flounce in the back. The trimming is placed above this and straight across the front, a row of fringe formed of deep tassels falling below it. Plain bodice, with belt, with scallop cut in front and back, and trimmed with the fringe; three rosettes on the back, and a band of the material falling from this, trimmed with buttons and finished by a tassel. Tight sleeve, trimmed to correspond. Hair heavily crimped; chignon of puffs, with long curl at one side.

Fig. 4.—Dress of Dagmar blue silk, cut tightly, and gored. The pattern around the bottom of skirt is formed of silk braid, headed by a cross-cut band of silk, with buttons through the centre. The waist and sleeves are trimmed to correspond. Coat of black silk, lined with white, and trimmed with a row of satin leaves. Bonnet of black Neapolitan, trimmed with white lace and blue velvet.

Fig. 5.—Walking-dress of pearl-colored summer poplin, trimmed with a row of chenille fringe round the bottom. Marie Antoinette fichu, trimmed with the fringe, the ends tied in the back. Hat of pearl-colored chip, trimmed with ribbon, with scarf-like ends in back.

Fig. 6.—Little girl's dress of blue silk poplin. The edge of the skirt is cut in scallops, and trimmed with braid and buttons. The dress buttons over on one side, and down the skirt. Hat of white straw, trimmed with blue velvet and white plume.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Dress of black gros grain silk, with a plaited ruffle around the bottom of skirt, headed by a satin fold, studded with jet beads, and edged on each side by guipure lace; this trimming extends up each side of the front breadth, a row of jet buttons going down the front. The sack is trimmed to correspond. Bonnet of white straw, trimmed with green ribbon and gilt accors.

Fig. 2.—Underskirt of black silk, trimmed with three bands of satin; overskirt of green silk. The side gores are cut pointed, the edge scalloped and bound with narrow braid; these extend up to the waist. The skirt is cut the full length, and looped up with satin bands terminating in loops. Sack of black silk, trimmed to correspond. Bonnet of green crape, trimmed with straw flowers at the side, and fastening strings in front.

Fig. 3.—Dress of silver gray silk, trimmed with a plait of blue satin, headed by leaves of the same. The trimming extends down the sides, and across the back and front of the skirt. Waist and sleeves trimmed with bands of blue satin, finished by small bows. Belt of the same, with satin points around it. Bonnet of blue crape, trimmed with white lace, and white flowers at the side.

Fig. 4.—Dress of mauve-colored silk, trimmed to simulate two skirts; the trimming consists of a row of chenille fringe of a darker shade, headed by a silk braid put on in a pattern, and a row of small buttons between. The same braid extends around the bottom of the skirt. Low corsage and Marie Antoinette fichu trimmed with lace.

Fig. 5.—Dress of lilac silk. The bottom of the skirt is trimmed with one flounce, which is deeper in front than back; it is headed by cross-cut bands of satin. The waist is cut like a jacket, with three points in back; the sides extend down, forming sash ends, and is trimmed with satin. The sash at the back is gathered and fastened by three bows, the ends finished by a chenille fringe. Bonnet of white chip, trimmed with black lace and violets.

Satin Trimmings.

Fig. 1 shows the proper width of the single rouleau trimming, which is generally made of satin, cut on the cross, about an inch wide.

Fig. 2 shows the rouleaux with two colors.

Fig. 3 shows the manner in which a double rouleau is arranged.

Fig. 4 is a Gothic trimming. It must be cut according to design, in three parts, which must be stitched or tacked together on the wrong side, and turned.

Fig. 5 is a rouleau trimming with Vandyke edge. The rouleaux are stitched through, and the Vandykes are cut in a triangular form, stitched through on one side, and sewn upon a foundation with a rouleau over them.

Figs. 6, 7, 8, and 9.—Modes of making rouleaux.

SECOND SIDE.

Fig. 1.—New shape scarf mantle, with hood. Our model is made of black silk, trimmed with satin Vandykes. The same extends around the pointed hood at the back, which is finished by a heavy silk tassel.

Fig. 2.—Mourning bonnet of black crape, put on in two puffs. The trimming consists of a crape rosette and long ends at back. Strings of the same are fastened under the chin.

Fig. 3.—Bonnet of black lace, with illusion strings edged with narrow lace. The trimming consists of pink roses and leaves, the latter extending across the top, from which jet pendants fall.

Fig. 4.—Bonnet of white crape, puffed; the rosette, ends, and strings of illusion edged by narrow blonde lace. A wreath of white roses across the top.

Fig. 5.—Bonnet of green crape, with a piece across the back, pointed on one side, which extends down and forms the strings. The trimming consists of a wreath of field daisies, across the top, finished at one side by a purple heartsease and leaves.

Fig. 6. *La Lyonnaise Headdress.*—The front hair is arranged in small curls across the forehead. The hair on the temples is divided into five, waved, and fastened on the chignon; a plaited chignon with a long curl at the side. A gilt coronet across the forehead.

Fig. 7. *La Marietta Headdress.*—The hair is parted above the forehead from ear to ear, and with the help of a comb and a small amount of bandoline is arranged to form waves across the forehead. A string of pearls or a narrow colored ribbon is tied in the centre, and serves to keep the waved hair firm in its place. The chignon is a soft roll of hair, with pearls entwined round it.

Fig. 8. *La Tintorella Headdress.*—The front hair is combed back à la Marie Stuart. The back hair is tied firmly, and then divided into two strands; the left one is pinned to form a figure like half an eight; the right is formed into a large flat loop, which is fastened with a comb.

Fig. 9.—The new style of sash rings now so universally worn. These rings are sometimes worn at the back and sometimes at the side of the skirt, the waistband passing through two of them, the bar across the interior of the ring keeping the band straight. Net and lace tunics are also looped through these sash rings. They are made of gilt, large pearl beads, jet, steel, and of velvet embroidered with jet beads.

Fig. 10.—New style of muslin body, simulating a corselet and full waist. It is ornamented with embroidery in colored wools. The ties on the shoulders and neck are of silk embroidered in bright colors to match the body.

Fig. 11.—Embroidery.

Fig. 12.—A work apron, made of white muslin, and trimmed with scarlet braid.

Figs. 13, 14, and 15.—Good models for making white piqué dresses. They can be trimmed with white, or colored, plain and fancy braids and buttons.

Fig. 16.—Handkerchief corner.

Fig. 17.—Black net bodice. The material of which this bodice is made is black guipure, and the trimming consists of insertion formed with black velvet and studded with jet. There are lozenge-shaped ornaments down the front, composed of velvet, edged with narrow guipure; similar lozenges are reproduced below the waistband. The sleeves, à la juive, are striped crosswise with guipure and velvet alternately: lozenges form epaulettes, and are continued down the sleeve, as though they looped it up half-way up the arm.

Fig. 18.—Chemise for a child of eight years, made with pointed yoke formed of tucks and insertion. The sleeve is edged with a narrow worked edge.

Fig. 19.—Apron in brown Holland, for a little girl from five to seven years old. This apron comes up high in the neck, and has long sleeves; it is made of brown Holland or white piqué, and ornamented with

point russe embroidery in red wool. Round the neck it is edged with a frill, embroidered in button-hole stitch with red wool. The wristbands are also ornamented with embroidery. The apron is fastened at the back with buttons and button-holes.

Fig. 20.—Low gored frock for a little girl from two to four years. This pretty little frock is made of blue lawn, ornamented with white braid. It is fastened all the way down the front with buttons. A flounce of white muslin is sewn on round the bottom to imitate an underskirt. The seam of the flounce is covered with a cross strip of blue ornamented with white. A similar strip of muslin is sewn on round the neck and armholes. The flounces are edged with narrow lace.

Figs. 21, 22, and 23.—Children's dresses.

Fig. 21.—Suit for a little boy, of fawn-colored casimere. Garibaldi pants; long sacque, trimmed with silk braid and fancy buttons; turban hat of brown straw; high Polish boots.

Fig. 22.—Gored dress of azure blue silk, with box plaits round the bottom, the plait being finished on each side by a button of darker shade; a band of silk of darker shade goes around the plaits, forming a Grecian border; a small bow is placed over each one. Sack of white cloth, trimmed with blue silk braid and buttons; hat of rice straw, trimmed with blue velvet and a gilt ornament; bronze boots.

Fig. 23.—Dress and sack with cape of white *piqué*, trimmed with braid put round in two rows of scallops. Hat of chip, trimmed with green velvet and a small plume. The boots are of light gray kid, worked with silk.

CHITCHAT

ON FASHIONS FOR MAY.

AS Nature has donned her mantle of spring, Fashion must follow her example. Our sidewalks are filled with fair pedestrians whose *toilettes* bewilder us with their beauty and variety, and we turn for relief to the store windows, but, alas, we are at a greater loss; everything is beautiful; so that to commence a description seems an impossibility. But we must make an effort, and see what we can do.

We spoke of silks in our last chat, but cannot resist mentioning a few elegant robes that we have seen. One, a green gros grain robe, embroidered in white, the embroidery so fine as to imitate lace; it extends round the bottom and up the front breadth; a border of the same trims the waist and sleeves; the sash ends are also embroidered to match. Another of pearl-colored silk, with roses and leaves embroidered in pyramids on each breadth; the sleeves, sash, and waist to correspond. We also saw a number of *chêne* robes, and the silks in dress patterns; these are mostly of gray or pearl-colored grounds, with gay flowers or small figures over them.

In thin goods, we see grenadines that seem to have been made only to look at, so beautiful are the bouquets and birds that are strewn over them. Embroidered spots of all colors, figures of all shapes, and satin stripes, are the most popular; they can be had in different colors. Some persons prefer plain materials, for those the same goods can be brought in all shades, and can be trimmed with a contrasting color, if desired. White grenadine will be very much worn; they can be made up plainly and worn with a colored sash and ribbons; or they can be trimmed with any color desired. They are a pretty and inexpensive dress.

Organdies are very similar in style. We, however, saw a few novelties. One, a white ground spotted with butterflies of the most gorgeous colors; another with cherries in clusters over it; and lastly, one with

tiny baskets filled with strawberries. Plain white organdies, green, blue, maise, and cerise, are also desirable, they can be made with cut-off skirt, low corsege, and Marie Antoinette fichu.

At C. Stoddart & Brothers we noticed some very pretty percale robes, two of which will be seen on page 496 of this number; another, a white ground dotted over with small figures, and a border of wheat-ears extending up each gore; one very similar had roses and birds for a bordering. These are a pretty and inexpensive morning dress, as all the necessary trimming accompanies each dress.

In travelling dress goods there are many new fabrics since last month. They are mostly of the same texture as summer poplins; some are perfectly plain, others have a tiny silk stripe through them; some of a darker shade than the material, others of colored threads. There is another with tiny silk spots over it. But for our own taste we prefer plain materials, which we see in large quantities. Some of the poplins are as handsome as silks, and almost as expensive; but that is no consideration now in purchasing a walking suit, for they are made and trimmed so very handsomely, as to make them useless for travelling or ordinary wear; hence the necessity for something plainer for general use.

In outside wrappings, sacks, tight and partly tight-fitting basques, and scarf mantles, are the favorites. The principal feature in all, and in fact everything, is the sash. Of a large number which we saw, all had sashes, either fastened at the side or back; these are elaborately trimmed.

Satin has taken the place of jet, satin folds, pipings, made trimmings, and imported ones, and satin buttons of all sizes, are some of the few modes in which it is disposed of. Lace is also used for trimming mantles. The favorite is the guipure, which has been banished by the extensive use of jet, silk galloons, and a thick military braid is also used. Fringe is again in vogue, from the narrow Tom Thumb fringe, to that with a handsome netted heading.

Skirts still continue gored; fashion as yet shows no inclination to change. They are mostly cut to suit the fancy of the wearer; some persons desiring some fullness, and not caring to cut up material in tight gores. Others remodelling old dresses, find the tight gores more convenient. But the style most universally adopted has gathers in the back. The trains are even longer than they have been, if that is possible.

Sleeves are worn both tight and open; the coat-sleeve still continues in favor. We saw one with satin leaves extending around the hand, and continuing up the front of the sleeve to armhole. This is a very stylish trimming; the waist and skirt can be trimmed or not, as fancy dictates. Open sleeves are very long, and open on the upper part of the arm; they will be more popular for the coming months than they proved this winter, especially as the bodices of thin dresses will be worn low, with the Marie Antoinette fichu; and with a low bodice most persons prefer an open sleeve.

As we predicted in our last, the Fanchon is the bonnet most popular. It is said the bonnets are larger. We cannot see that it is so; some of them have a brim standing up in the front, which perhaps makes them appear larger. We have seen some pretty styles. One, a bonnet of the Fanchon shape, made of black lace, ornamented with steel; a wreath of small pink roses was placed across the brim; illusion strings fastened by a bouquet of roses. Another, and a novelty, is the Mantilla bonnet; this is composed of a tiny frame, fitting closely to the head and covered with illusion; a bandeau of velvet and

flowers is placed across the brim; the veil of illusion is long, fastened over the top, falling down over the shoulders, and the ends brought forward and fastened by flowers under the chin. This style of bonnet it is thought will be popular, as it displays the elaborate dressing of the hair to advantage. We see Neapolitan braids in all colors; some are plain, others have the straw placed on them to form puffs; they are generally trimmed with illusion of the same color. Straws embroidered with colors are also worn, and are generally trimmed with the same color as the embroidery. Malines lace is a new material, it has the appearance of being covered with frost; it can be had in all colors, and makes up very effectively. We saw a bonnet of violet, with white roses, that was both simple and ladylike.

Hats are different in shape. They remind us of the military cocked hat; the crown is high, in some pointed, in others square, and in others round; the brim is rolled up on one side, and turned up on the other. They are trimmed with a plume and ornament in the front—a style which we do not think will be popular. Turban shapes are also seen; these require no trimming, but an illusion scarf fastened by a bouquet of flowers in front. There is another style of hat which is pretty; the crown is moderately high, the brim is composed of pieces cut in points, each point being fastened up to the crown by a straw ornament.

Never have we seen such a variety of braids in all colors for *piqué* and wash goods; some resemble Cluny lace, others the most delicate embroidery; in galloons they can be had in all styles and widths.

Buttons are larger; colored ones with claws of gilt for a setting are new, but too glaring to be popular. The latest novelty is gilt buttons studded with steel; it is seen not only in buttons, but also in jewels of all descriptions. Both metals are mixed together in all kinds of elaborate patterns. Gold or gilt studded with steel, becomes by night almost as sparkling as cut diamonds. Complete parures are made of it, consisting of ear-rings, brooch, waistband, buckle, and of a diadem, or Grecian coronet for the hair.

Parasols are made of colored or black satin trimmed with embroidery and fringe of beads, or with velvet leaves and flowers, bordering them. Lace covers are as fashionable as ever, but the exceedingly high price of them makes it impossible for persons with moderate means to purchase them.

Sashes are a great feature of the dresses, and are worn in a multitude of styles, and frequently form the only ornament to the dresses. We will notice a few of the most *distingué*. The Metternich sash is made of green moire ribbon, and ornamented with a tiny golden horn, and other attributes of the chase. The Impératrice is of blue satin, with delicate silver bees, and tiny silver chains. The Bergere sash is a novelty for evening wear. It is tied with two large loops, and a miniature shepherdess's hat in silver is placed on the loops. Plain satin ribbons are usually employed for this style of sash. There is no rule as to the length of sashes, but it should be observed that when sashes are made of ribbon they are very long, and when of the same material as the skirt, they are short. So popular are they, that they will even be worn with wash dresses made of the same material bound.

At a ball given at the Tuileries, the beautiful Empress Eugénie's *toilette* suited her admirably. Her hair, which was arranged in a cluster of ringlets at the back, was combed so as to display the temples, while the tiniest of small ringlets fell over her forehead; among these ringlets were sprays of yellow acacia and diamond leaves. The upper part of the skirt was white tulle, the lower part yellow tulle;

the front was ornamented with a garland formed of sprays of acacia and natural foliage. At the back the tunic formed a train like a *manteau de cour*, and a similar garland, headed with a plait or tress of yellow satin, bordered it. The waistband was yellow satin; the sash was tied in a simple bow, and fell with extremely long ends on the back of the skirt. At each side of the skirt the Empress wore a splendid agrafe formed of large emeralds, surrounded with diamonds alternating with rubies, and from each agrafe depended a graceful spray of acacia. The white tulle sleeves were of the form of those called *à l'ange*, and they were tied at the back, falling like an aerial scarf over the skirt. Black ribbon velvet, tied at the back with very long ends, encircled her majesty's throat. This velvet positively glittered with emeralds and diamonds, so thickly was it covered with them. Princess Mathilde wore a gold-colored satin dress, with a white lace tunic over it, the latter was very short in front, but fell almost as a train at the back. Wide black velvet ribbon and a bouquet of violet dahlias decorated the tunic. The bertha was edged with white lace, and a violet dahlia was placed on each shoulder. A diamond coronet and a necklet with long diamond drops completed the *toilette*.

A very pretty dress for a bridemaid is composed of white tarletane, trimmed with lilies of the valley; the bodice puffed, and having a small wreath of the flowers laid on to simulate a corselet. The first skirt is long, and edged with nine tiny flounces, or with puffings; the second, looped with a wreath on each side, terminates behind in two points, which fall over a second tunic, also pointed; the tunics are edged with white satin piping and blonde.

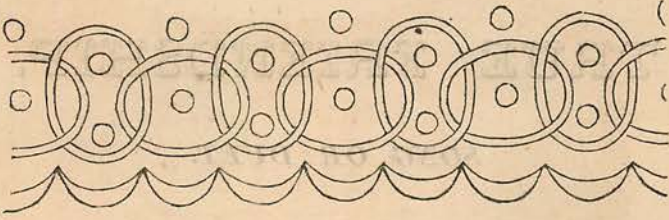
Pretty evening *toilettes* are made of colored Foulard. We particularly admired one that we saw of white Foulard, with very fine black lines placed far apart from one another, and a pattern of small pink flowrets round the bottom of the skirt; there were five small ruched flounces with pinked-out edges; two of these flounces were of black *glacé* silk, and three of pink. Instead of a bodice, there was a low corselet, ornamented with three ruches (the centre one black); inside, a high bodice of white muslin with short sleeves; wide sash of pink *glacé* silk, tied at the back, and forming two long loops; the sash was edged with a black and pink ruche. For a coiffure, a sort of torsade formed of two strips of velvet ribbon, one black and one pink, was passed through the hair. This is a pretty *toilette* for summer at a watering-place.

A dress of fawn-colored leno appears to be composed of two separate pieces; the front of the skirt is quite plain; the back is plaited and train-shaped. This back part is buttoned on to the front on either side; the buttons are of fawn-colored satin. The back part of the skirt is trimmed with three narrow pinked-out flounces of the same color, put on with a heading and plaited. The front part is trimmed with six narrow rouleaux of the same shade of satin; the rouleaux come down on either side of the dress, turn off near the bottom, and continue as far as the place where the back part of the dress is buttoned on to the front. Three rouleaux are placed across the shoulders, and three round the bottom of each sleeve.

We cannot resist describing a walking suit, it is so extremely simple and stylish. It was made of gray silk poplin, trimmed with knotted fringe, to simulate two skirts, headed by three satin folds; the sack was trimmed to correspond. As satin trimmings can now be purchased in all styles, this makes a very easy and inexpensive trimming.

FASHION.

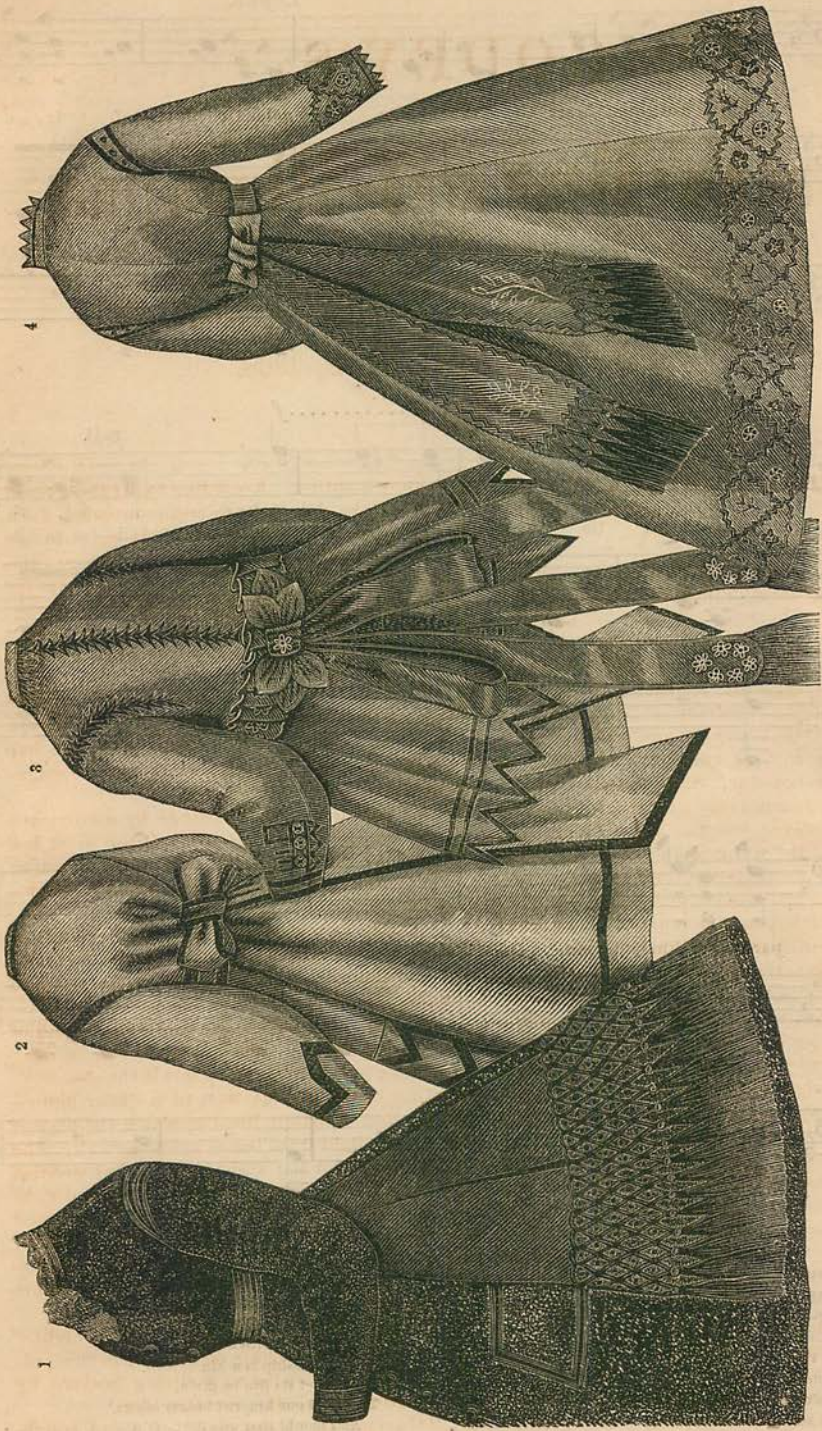
Embroidery



—◆◆—
EVENING DRESS.



(See Description, Fashion Department).



SUMMER CLOAKS.
(See Description, Fashion Department.)

H. H. B.—Take a pill-box, perforate the top and fill with gum-camphor, or sprinkle them with benzine, and then place them in a close-fitting case. It would take pages to give you an idea of the different methods for the various insects.

Aileen.—There are various remedies advertised, but there is not one that is efficacious. They may be removed for the moment, but will grow again. Nothing is effectual but pulling them out, and this we would not recommend.

Miss L. A.—If you cannot attend the reception, you must send your card.

Miss V. O.—The gentleman is introduced to the lady.

One who wants to Know.—You may retain your hat in your hand.

M. E. J., Steubenville, N. J.—We do not think we could give you the design you wish. Such a large object could scarcely be reduced to come in one of our pages.

Mrs. L. E. R.—We do not know that the following will be a cure, but we do know of one person being very much benefited by it: In the first place, you should think before you speak, so as not to utter words as it were at random. The principal feature in stammering is, the party knowing their defect, and being anxious to cover it by attempting to speak quickly, add greatly to their embarrassment by causing the muscles to attain a more rigid tendency. You must speak slowly and emphatically, and by attending to a full accentuation of every word you will soon be able to overcome the difficulty.

Mary G.—Place the bread inside the napkin.

Miss W. A.—This is said to be the old rule, but it will not hold good in all cases; twice round the thumb should be once round the wrist, twice round the wrist should be once round the neck, twice round the neck should be once round the waist.

Mrs. J. M. F.—A letter addressed to him in London he will receive.

Mrs. G. W. B. and Mrs. L. B.—Thanks for receipts.

Melanie.—You had better tell him your age, as he is sure to find it out. Better have no concealments.

Elle.—You should not recognize the gentleman until you have been introduced to him.

Mrs. L. W. B.—We cannot find you employment in this city. There are hundreds of applicants for every vacancy.

Mrs. G. H.—The master of the house leaves for the dining-room first. He generally takes the eldest lady under his protection. His wife leaves the last with the gentleman she has selected to escort her in.

M. H., Columbus, Geo.—Thank you for the compliment.

L. W.—The knife and fork should be laid off when the plate is passed. Lead combs cost \$1 70. Orné is pronounced in two syllables.

Miss J. R.—Situations such as you require are not easily procured, if you have no friends to personally interest themselves on your behalf. Your only course is by advertising or by answering advertisements. The "genteel" labor-market is quite overcrowded.

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. Godoy, 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 J. F. Hatfeigh's, or Curwen Stoddard & Brother; dry goods of any kind from Messrs. A. T. Stewart & Co., New York; Hingerie and lace from G. W. Vogel's, 1014 Chestnut Street, Philadelphia; bonnets from the most celebrated establishments; jewelry from Wriggens & 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.

Fig. 1.—Walking-dress of Bismarck silk; the bottom of skirt trimmed with a band of the same edged by a narrow satin piping. A similar band is placed around to form a scallop at each side, and straight across the back and front, where it is trimmed with chenille fringe and three fancy buttons; three buttons are also placed on each side-seam. Polonaise of the same material fastened over on one side of the chest. It is confined at the waist by a sash with long fringed ends at the back.

Fig. 2.—Bride's dress of puffed tulle, over a silk underskirt. Tunic of silk, with flowing sleeves, both edged with a puffing of tulle; a close undersleeve of tulle under the silk one. The dress is sprinkled over with sprays of orange-blossoms and leaves. A necklace and ear-rings of the same flowers are worn. Veil of tulle, arranged so it may be worn over the face if desired.

Fig. 3.—Dinner-dress of lilac silk, with a flounce of point lace put on with very little fullness around the bottom of skirt. Second skirt of lilac silk, cut in pinked scallops, and a rosette of lilac in each one. Upper skirt of spotted tulle, edged with point lace and looped up with lilac rosettes. Low full corsage of spotted tulle over lilac silk, with a basque of point lace, and edged with the same around the neck. Lilac rosettes around the neck. Gold cord and tassels around the waist.

Fig. 4.—Dress of Metternich green silk, edged with Cluny lace, headed by two narrow pipings of white satin. The upper skirt is edged with a plait of white satin; it is short at the side with large plaits, long at the back, open with lapels of white satin. The underskirt is ornamented with fern leaves of white satin. High corsage, ornamented with bretelles of satin leaves and tabs edged with the same, with Cluny lace at the bottom, fall from the satin belt at the sides. Coat sleeves, trimmed to correspond. Black lace shawl.

Fig. 5.—Walking-dress of lilac silk. The bottom of skirt is cut in scallops, and bound with the same. Narrow satin pipings extend around the skirt; above this a lace of the same color is arranged to simulate two skirts, fastened at the side by a large rosette; the same extends down the back of the skirt. A small scarf mantle is trimmed to correspond. Hat of lilac crape, trimmed with white lace; rosettes of lilac crape, and small white plume.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Dress of white grenadine, made with two skirts; the front breadth of lower skirt is puffed lengthwise; a narrow Cluny lace finishes the plaits at the seams; four puffs extend down each side of the back breadth. The upper skirt is looped up at each side by an illusion scarf, which is looped up over the front breadth, and is finished by a bow of green ribbon. Sash of green silk, edged by Cluny lace, and trimmed with two lace bows. Low corsage,

trimmed with green silk and Cluny lace. The hair is crimped, puffed on top of the head, and ornamented with a gilt band.

Fig. 2.—Walking-dress of gray silk, made with two skirts. The lower one is cut in small points and trimmed with a band of satin. The upper skirt is cut in turrets, trimmed with satin; a second row extends above this, which is finished at the sides by chenille fringe. A silk cord and tassel are sewed on at the sides. Sack of black silk, cut in points, trimmed with chenille fringe, a satin fold, and small satin buttons. A plait of satin trims the front, back, and sleeves. Hat of gray chip, trimmed with steel leaves.

Fig. 3.—Dress of green silk, made with two skirts. The lower one is edged by two small flounces, headed by four narrow rows of braid. The upper skirt is cut in a deep scallop in the front, trimmed with three flounces, in points at the back trimmed with three rows of braid. The upper part of this skirt is trimmed with three rows of braid, making it have the appearance of three skirts. Low corsage, trimmed to correspond. Sash of the silk.

Fig. 4.—Walking-dress of black gros grain silk, trimmed with two narrow flounces. Redingote of the same silk, trimmed with a satin fold; the trimming extends up the sides and in the back, giving it the appearance of being cut. Sash of black silk, bound with satin, the ends ornamented with a satin fold and edged by fringe. Bonnet of white chip, trimmed with white illusion and green leaves.

Fig. 5.—Dress of violet silk, two skirts, each scalloped and bound with satin and a plaited ruffle below the scallops. Coat of black silk, fitting the figure, the skirt open in the back, bound with satin, and headed by small satin buttons. Bonnet of black illusion, trimmed with black lace and rosettes of illusion and steel.

SECOND SIDE.

Fig. 1.—Breakfast-cap of embroidered muslin, trimmed with a worked ruffle edged by a narrow lace. A band of rose-colored ribbon heads the ruffle. Broad ribbon strings are tied under the chin; a band of ribbon with lace wound around it is fastened over the chin.

Fig. 2. *La Sylphide Headdress*.—Marie Stuart bandeaux in front; thick plaits at the back; forget-me-not in the hair.

Fig. 3.—Bonnet of black Neapolitan, with a high pointed diadem of straw and lace, with three pearl pendants on it. A fall of lace at the back trimmed with field daisies, which also trims the strings, one of which is of lace, the other of satin, fastened by a small satin bow.

Fig. 4.—Bonnet of violet crape, the frame covered plain. A satin plait extends across the back, with satin loops falling from it. A wreath of lilac flowers and green leaves extend across the front and down on the strings, which are also fastened by a small bouquet.

Fig. 5.—Bonnet of white Malines tulle, puffed over a thin frame. A band of blue satin goes across the top fastened at one side by a pearl buckle; this extends down and forms the strings. Fall of white blonde lace at back. Wreath of fine white flowers along the front.

Fig. 6.—Bonnet of exquisitely fine black lace, ornamented with leaves and flowers of highly polished out steel. A veil of lace falls over the back, and comes down in front forming the strings, which are ornamented in a similar manner. The strings are fastened down the front by steel leaves.

Fig. 7.—Jacket of white silk, embroidered in brilliant colors. The habit skirt is of fine muslin, laid

in plaits, and crossed by straps of white silk embroidered.

Fig. 8.—Dress of blue and white striped silk; the edge of skirt is trimmed with two narrow rows of velvet, with a row of small buttons between. Overdress of blue silk tightly gored, the neck cut low square; each gore is trimmed to correspond with the underskirt; a row of blue silk buttons up the front. Hat of white chip, bound with blue velvet and a white plume. Buttoned boots of blue kid.

Fig. 9.—White muslin corsage, made with a yoke elegantly tucked and trimmed with embroidery and Cluny lace.

Figs. 10 and 11.—Collar and undersleeve to match. The cuff is of linen richly ornamented with Cluny.

Fig. 12.—Jacket made of white lace, trimmed with white silk, and ornamented with black and crystal.

Fig. 13.—Walking costume for a Miss. This overdress may be of black silk trimmed with folds of satin. It can be worn over a skirt of the same or a contrasting color.

Fig. 14.—Infant's dress, made of fine Nainsook muslin. The front is made *en tablier*, formed of needlework ruffling and Cluny lace insertion; a band of work extends down the sides; Cluny lace insertion around the skirt above the hem. Puff sleeve, with row of insertion around the bottom.

Fig. 15.—Dress of white *piqué*, made with a yoke cut low square; the skirt is plaited into this. The bottom of skirt is trimmed with two rows of braid; the bands down each side are trimmed to correspond, with a row of buttons through the centre, and finished by a colored ribbon rosette. The edge of sleeves and neck are edged by a narrow Cluny lace.

Fig. 16.—Very good style of chemise for a Miss. Our model fastens on the shoulders with buttons, and is trimmed with delicate embroidery.

Fig. 17.—Parasol of black satin, the outer edge being of violet-colored satin. The parasol is edged with gold fringe; a row also extends around the top of the violet satin, headed by four rows of gilt beads. The whole of the black part of the parasol is ornamented with gilt beads. Rustic handle.

Fig. 18.—Parasol of brown satin, ornamented with jet beads; a jet fringe, made for the parasol in points, is put around the edge. The handle is twisted, and made of black wood.

EVENING DRESS.

(See Engraving, Page 495.)

EVENING dress of white silk. The skirt is gored; in the back a deep flounce of the silk is plaited on; a puff of white illusion extends around the bottom of skirt; a deep puff heads the flounce in the back, and extends across the front; the same puffs extend up the front to the waist, divided by sprays of heartsease and leaves, and finished by a large rosette, with a bouquet in the centre. The corsage is cut low square, with flowers forming bretelles, and extending down the back of skirt, where they are fastened by a rosette. The sleeves are of one puff, with flowers through the centre; the belt is fastened by a rosette. Ear-rings and bracelets of Malachite. The hair is heavily crimped; the chignon of seven puffs; a curl falls from each side.

SUMMER CLOAKS.

(See Engravings, Page 498.)

Fig. 1.—Coat of pressed black silk, fitting tightly to the figure. The trimming consists of a narrow satin piping, finishing the edge; the sleeves, arm-holes, pockets, and belt are trimmed with the same. Sash of plain silk, fastened at the left side, and trimmed with heavy chenille fringe.

Fig. 2.—Redingote of black silk, cut loose, and fastened at the waist by a sash. The trimming consists of bands of satin, which also trims the sash.

Fig. 3.—Sack of black silk. The bottom is cut in Vandykes, and bound with satin; two satin bands extend around above these; satin leaves extend down the back, around the armholes and neck. The belt is composed of a piece of silk, laid in small plaits bound with satin, and each plait fastened by a fancy button. The sash has three ends of silk, the ends ornamented with fancy buttons and edged by fringe. Rosette of satin leaves.

Fig. 4.—Polonaise of black silk, fitting to the figure. Trimmed with fancy gimp. The ends of the sash are ornamented with gimp leaves, and finished by silk tassel fringe.

CHITCHAT

ON FASHIONS FOR JUNE.

THERE seems to be a great deal of searching into former times now in reference to fashion, hunting up old fashions, and copying *toilettes* from historical pictures. Our age is accused, and not without truth, of possessing no originality; it can neither invent nor create—if can but imitate or copy. Now, after many hesitations, we seem to have decidedly come back to the fashions worn in the reign of Louis XV. and the earlier part of that of Louis XVI. There are modifications, of course, and exact chronology is not always attended to; but one may safely say, that the style of dress most copied in our time, is that of the before-mentioned period. How many models are called by the name of the most graceful woman of her age, Marie Antoinette? The most fashionable coiffure, dress, fichu, mantle, and slipper bear her name. We are, however, far from the scant, unbecoming dress of the First Empire. Skirts are gored, it is true, but they are ample and flowing. Crinolines, far from being left off, have merely changed their shape; they are plain in front, but puffed out on either side, so as to remind one strongly of the hoops or paniers of the last century. These paniers will not be adopted as yet; we think the tournure will be more generally worn. These skirts are made of puffed hair-cloth, with a few steels at the bottom; they are ungraceful whatever way worn. But Fashion declares them necessary in some degree, to support the heavy sashes now so much worn; as yet but few of our most fashionable belles have adopted them.

The newest morning robes are made quite in the Louis XV. style—that is, loose and flowing, with plaits at the back, and a cord and tassels to fasten it in at the waist in front. These can be made of white cambric and fastened by colored ribbon if desired.

Our leading modistes are engaged in making up thin fabrics, which this month requires. A new mode of ornament for grenadines, is seen in a lilac robe, which bore twig work and a large pansy spray down the centre of each breadth, in applique of shaded silk the same color, neatly stitched on; this can be done in leaves, or any flowers fancy may dictate. A white grenadine, ornamented with colored leaves or flowers, would make both a pretty and inexpensive dress. The cape or fichu is a necessary accompaniment to all thin dresses; these are made in many different forms and of different materials. We see them of illusion, trimmed with blonde and satin, of embroidered muslin, of the most costly white and black lace, and of laces of inferior qualities. Others are simply made of the same material as the dress, and trimmed to correspond. The Marie Antoinette and Lamballe are decidedly the most

fashionable. These fichus vary in form, but one of the prettiest consists of two long scarfs; the material of which they are composed is folded exactly in the same manner as the folds or draperies on a low bodice. The folds or plaits are stitched down at the shoulders as well as at the waist. The two scarfs are then arranged like braces on the bodice; they cross under the waistband, and describe four wide sash ends on the skirt.

There are very few styles by which the skirts of wash dresses can be made and trimmed. The cut-off skirt with narrow flounces on the edge, or a plain skirt with small puffs, or flounces around it, is the favorite. As they can be done up easily, for persons who desire something more elaborate, we will describe a pretty white organdy lately made up. Around the bottom was a deep, finely-plaited border, over which fell a piece of horizontal tucking very finely done, cut into battlements, edged with quilled white Chantilly; and headed by a wide insertion of the same lace. In front, at the waist, was a short apron of tucking cut out in shapes and trimmed with lace; from this a wide scarf of muslin edged with two inch Chantilly, floated each side behind, and was looped together by a large rosette of Metternich green satin ribbon. We also noticed a flounce and waist of muslin, which were laid alternately in vertical double narrow box-plaits spread at the top, and wide insertions of Maltese lace two inches or more apart; this was designed for a plain muslin dress, which is very much worn this summer.

Never have we seen so many suits of black silk at this season as now; they are the favorite for street wear, also for travelling, especially for married ladies, as they are more serviceable than most of the travelling dress goods. Most of the suits are made with the Redingote. We saw one with a band of silk about four inches broad, bound on each edge with satin; the band was cut in squares about one inch apart, each one being bound with satin. These squares were lined with blue silk; one of these bands extended around the bottom of skirt, around the Redingote and sleeves; one formed the belt, and the sash was made to correspond. This is an inexpensive trimming, but very troublesome, as satin bindings are very tedious to put on.

Many more saques are worn than at the first of the season was thought would be popular; they are too comfortable a style of covering to be easily abandoned. The saque with mantilla ends is popular and very pretty; all the saques, and, in fact, everything is trimmed with satin; it was thought it would be abandoned for thin fabrics, but it is the most popular trimming used. Never has ingenuity been so taxed to invent different styles of making trimmings, for almost all the satin trimmings are handmade; the saques are trimmed exclusively with them and lace. Jet is very little seen; and only used in very small quantities. We miss it, as it has been so very extensively used for the last year.

We will describe a few cloaks seen. The first is a beautiful *paletot* of French bonnet silk. The trimming consists of five rows of bias ruffled satin and silk, over an inch in width; these are placed rather full upon the front and back, both of which are trimmed exactly alike. The trimming on either side is likewise of satin and silk, but much narrower than that on the front, and differing from it by being placed on plain. The sash is of the usual width, trimmed to correspond; both the *paletot* and sash are edged by heavy tassel fringe. The front has revers turned back. Another is a loose black silk saque, with mantilla front, edged with fringe, and trimmed with satin folds and small crochet rosettes. It is open on

the sides with lapets, backed with lace, which show a colored dress through to advantage. Lastly, the *basquine à la militaire*, which is tight-fitting, with mantilla front, and deeply pointed on the sides. This also is trimmed with narrow bands of silk and satin around the *basquine*, sleeves, and sash, and across the breast, after the manner of a soldier's coat, from which it derives its name. All the sleeves are made in the coat form, now so long popular.

In outside coverings of lace, points are the most popular; they can be had in thread and llama lace; the latter are a most excellent imitation of good lace, are very much worn, and are not near as expensive. We also see some very pretty *sacques*, two of which are particularly graceful—a *paletot* with sleeves in black llama lace, and a beautifully-shaped *sacque* named the "Castilian," with a long flowing sleeve. The "Rotund Peplum" is a pointed circular, which is very elegant; and the sleeveless jacket is particularly pretty to wear over colored dresses. We also see Shetland shawls in plain white and black, also with colored borders, and in colored and white stripes. These can be had in the real Shetland, or in the woven ones, which are not near as expensive, and are quite as desirable, as they so soon soil. Although late in the season, we will describe a Paisley shawl seen at a leading house in this city, made for the late Exposition, which is not only very curious, but extraordinarily handsome. Although dark and harmonious in general effect, examination reveals that the centre is an Asiatic temple, with worshippers bending before a shrine, to which is tending an immense procession of men and animals, forming the chief part of the design; while the outer border displays a great variety of birds and flowers, confined within the limits of a harlequin fringe.

How are we to speak of bonnets each time it falls to our lot to describe them? They are smaller than the last; those now worn are the smallest yet seen. If they go on decreasing, soon they will be nothing but illusion strings fastened on the top by a spray of flowers. The latest novelty is a bonnet (we had better say a small headress) entirely composed of flowers; we saw them of small roses, pansies, field daisies, violets, etc. The bonnet is about four inches deep, made by the wires being twisted together; a spray of flowers falls from each side, and is fastened to form the strings. These bonnets are pinned on to the head.

We also notice some other novelties: A black French Neapolitan bonnet, trimmed with black lace and straw (oak-shaped) leaves, with a lace veil falling gracefully over the shoulders, and fastened in front with a bunch of leaves. A French crape bonnet, of Metternich green, diadem shape, the face trimming formed of brilliant leaves, giving a rich and beautiful effect; a girdle of crape, edged with a fine blonde lace falling to the front and streamers of ribbon from the back. A very stylish bonnet of white frosted illusion, trimmed with narrow folds of white satin; a graceful veil of illusion edged with lace falling at the back, while a light spray of Metternich green decorated the left side.

In hats we notice a very handsome one of fine Leghorn, rolled up at one side, with a trimming of blue velvet and wheat upon the up-turned flap. A black Spanish hat, trimmed with rolls of black satin, jets and steel, with flowers at the side, and a girdle of lace and satin. A white crape hat trimmed with field daisies. A blue crape trimmed with illusion and pink roses. Almost all the hats have a mask veil with long ends fastened in the back. The veil is made of spotted or plain illusion, trimmed with lace of the same color; the illusion corresponds in color with the trimming or color of hat or bonnet. The

illusion fastened, not under the chin, but some distance below, seems to form the only difference between the bonnet and hat.

We notice a new invention of indelible stamping—braiding patterns stamped in black. It washes well, has the appearance of braiding, and can be done at a trifling cost. It is particularly desirable for children's clothing. At Mrs. Girard's, No. 321 South Thirteenth Street, we see initials, monograms, ciphers, and crests, stamped in this manner; these are very desirable for marking underclothing and house linen, and are done at about one-third of the cost of having them done with ink.

For children *piqués* are the most desirable goods, as they can be trimmed in so many different styles; worn with colored sashes, they always look pretty and different. For small children *piqué* *sacques* are worn with the same and colored dresses; they may be braided, trimmed with embroidery, or a fancy braid. For larger children a silk or barege *sacque*, or *talma* is worn. If a walking dress, the *sacque* is of the same material as the skirt; in fact, it is almost useless to say anything about children's dresses, so nearly do they resemble those of older persons. We will, however, describe one suit we have lately seen. The dress of white grenadine barege, the bodice made low square neck, the skirt edged by four narrow founces of blue silk with pinked edge. The neck and sleeves are edged with small ruffles. A high neck and long sleeved waist of thin muslin are worn under the bodice of dress. White muslin *sacque*, embroidered. White crape hat trimmed with blue satin bands.

One of the prettiest new models we have seen for evening toilet is the Spanish corselet of satin or *poult de soie*. This corselet can be made of any color; but we particularly admired one of cerise-colored satin, which was worn with a white dress. This bodice is made somewhat like a low zouave jacket, not coming down any further than the waist. It is open and rounded off at the sides, and then laced together with silk gimp cord of the same color as the satin, and finished off at the bottom with gimp tassels falling over the skirt. There are no sleeves, but epaulettes ornamented with a bow of gimp cord and tassels. Of course, a white bodice or chemisette must be worn under the Spanish corselet, and short white sleeves show under the epaulettes. A sash with long wide lapels fastened at the back, of the same material as the corselet is worn with it. Egyptian necklaces, formed of many rows of large beads, are very much worn with evening dresses. Some have as many as fourteen rows of beads, which fall down nearly to the waistband. Those of gold beads are the most fashionable.

At the request of some of our readers we will give some hints in regard to mourning goods, which this season are more than usually elegant, so much black being now worn. Among several novelties we notice barege Hernani; it is double twisted, open mesh of silk and wool, generally two yards wide, very heavy, and ranges in price from \$3 50 to \$7 00 per yard. The canvas Hernani is of similar material and manufacture, but of a somewhat coarser texture, which latter is considered more fashionable. Then we have the plain and much less expensive iron bareges. These dresses are generally made in suits for street wear, with a *sacque* or shawl of the same, trimmed with crape or ruches of the material. In travelling dress goods we have mixed gray goods, plain black foulards, alpaca poplin, the "chene" of Lyle thread and wool, and many others which we cannot now enumerate. In bonnets, black crape, Neapolitan, and straw are worn trimmed with crape or ribbon.

FASHION.

167 Chamberlain