

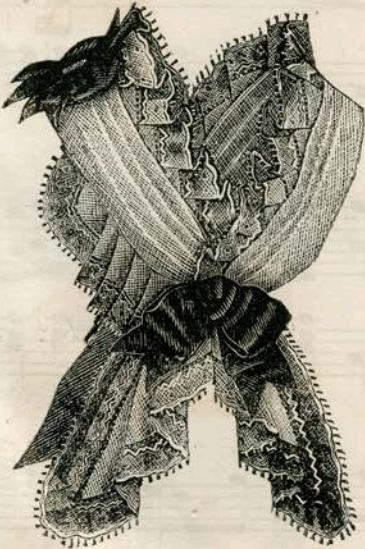
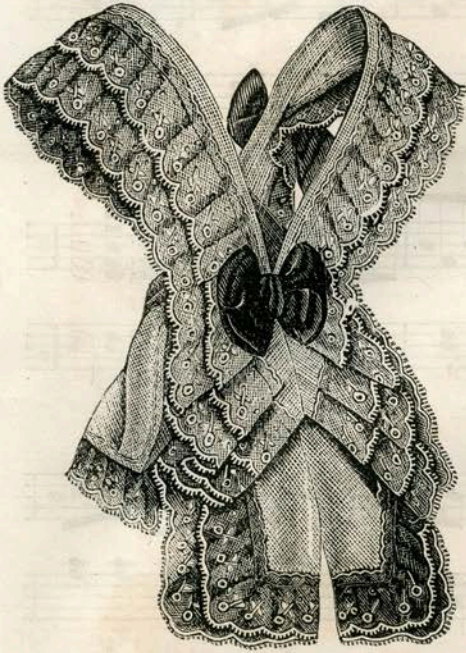
INFANT'S CLOTHING AND INFANT'S BASKET.

(See Description, Fashion Department.)



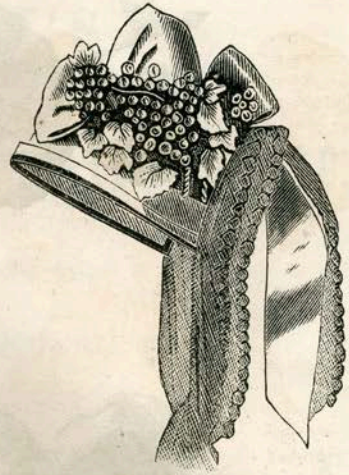
FICHUS.

(See Description, Fashion Department.)

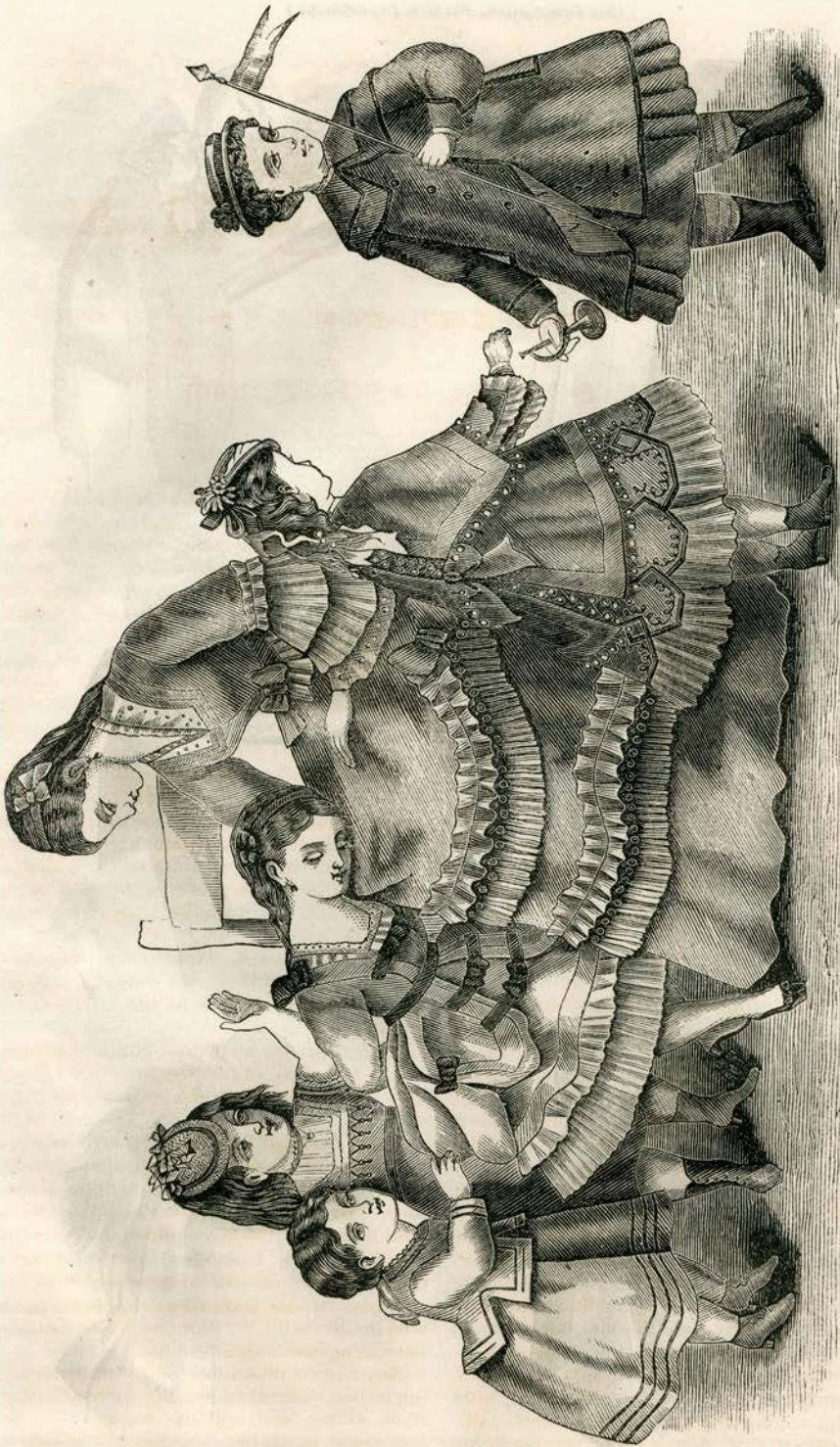


HATS, BONNETS, ETC.

(See Description, Fashion Department.)



HATS, BONNETS, ETC.



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

FREIGHT ON LETTERS AND PREMIUM ON DRAFTS.—Subscribers will please understand that when they send their letters by an express company they must pay the freight, and those who send drafts must pay the premium. We advise subscribers to remit a post-office order or a draft payable to the order of L. A. GODEY. The rates for postal money orders as established by law are as follows:—

“Rates of commission charged for money orders: On orders not exceeding \$10, 5 cents; over \$10 and not exceeding \$20, 10 cents; over \$20 and not exceeding \$30, 15 cents; over \$30 and not exceeding \$40, 20 cents; over \$40 and not exceeding \$50, 25 cents; no fractions of cents to be introduced in an order. United States Treasury Notes or National Bank Notes only received or paid.”

RATHER ROUGH ON AN OPERATIC SINGER.—In our grandfathers' days the hunting out of comical cross-readings was a favorite diversion of small wittings; such things are only produced now by sheer accident, when in “making up” for the press a portion of a column of type gets mysteriously imported into a place where it has no manner of business, thereby causing things to become considerably mixed. By the intrusion of the termination of a criminal trial into an operatic criticism, a panegyric account of a new singer finished up with, “He was sentenced to five years' penal servitude, so that society will for some time be freed from the infliction of his presence.”

PHILADELPHIA AGENCY.

ADDRESS “Fashion Editress, care L. A. Godey, Philadelphia.” Mrs. Hale is not the Fashion Editress.

No order attended to unless the cash accompanies it.

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

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

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

Mrs. W. C.—Sent infant's wardrobe October 21st.

Mrs. H. R.—Sent bonnet by express 25th.

Mrs. S. W. C.—Sent patterns 25th.

Miss A. K.—Sent curls 29th.

G. S. L.—Sent patterns November 4th.

Mrs. T. G. M.—Sent jewelry 6th.

Mrs. E. O.—Sent knitting cotton 6th.

Mrs. E. E. R.—Sent goods by express 9th.

Miss J. T. S.—Sent pattern for cloak 11th.

Miss N. G.—Sent colored wool 11th.

Dr. L.—Sent article by express 12th.

Mrs. F. I.—Sent cloak patterns 15th.

Mrs. T. M. S.—Sent box by express 15th.

Miss W. E. M.—Sent slippers by express 18th.

Orura.—There is no premium given for a collection of old American stamps. All such stories are ridiculous.

Alaska.—In Germany the wedding ring is worn on the third finger of the right hand.

Morton.—The process is a secret, and a profitable one; it is not likely that the inventor would communicate the process to us, and we should not like to ask him.

Morita.—“Comparisons are odious.” In Much Ado About Nothing. Act 3, scene 5.

Young Wife.—Finger-glasses are still put upon the table after dinner.

Bride.—A bonnet and not a wreath. 1. It is very unusual to wear a ring upon the second finger, the third is that for the engaged ring. 2. The father of the bride.

Ignoramus.—I O U is short for I owe you. C.O.D., collect on delivery.

Inquirer.—If you are introduced to a person who is likely to become an intimate friend or a member of a family with whom you are intimate, offer your hand; if the introduction is one of mere ceremony, to bow is quite sufficient.

Good Looks.—Keep your nails short, it will keep them from breaking.

F. E.—We have never heard of the hair-wash you mention.

Cline.—Oat-meal put into the water in which you wash softens the skin.

K. D.—Write only on one side of the paper. We never read MSS. written on both sides; and don't write us a long letter! Remember that our time is precious.

Sallie.—Almost every tooth powder will keep the teeth white if used night and morning.

A. M. B.—Too late for December. We believe that the *Waverly* offers a club with the *LADY'S BOOK*. You had better address the editor of that publication.

Maude.—1. The lady's name to be mentioned first. 2. “That is understood.”

Fashions.

NOTICE TO LADY SUBSCRIBERS.

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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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Walking dress; the underskirt of blue silk, trimmed with a kilt plaiting; the polonaise is made of blue velvet cut in points and trimmed with fringe, the waist trimmed with lace and fringe. Black velvet hat, trimmed with feathers and lace.

Fig. 2.—Visiting dress of peacock-green silk; velvet basque cloak, trimmed with lace and passementerie ornaments. Black velvet bonnet, trimmed with flowers and peacock-colored ribbon.

Fig. 3.—Carriage dress of light coffee-colored silk, made with the front breadth formed of kilt plaiting, with lace and purple silk trimming the front; court train, trimmed with black lace and purple silk; basque waist with vest of purple silk. Bonnet of velvet to match dress, flowers and purple ribbon.

Fig. 4.—Evening dress of pink silk, made with a skirt trimmed with ruffles and puffs, and a low-necked polonaise; the polonaise is trimmed with *point appliqué* lace, and a ruche of silk, with narrow lace each side of it. Hair arranged in curls, with pink roses and leaves in it.

Fig. 5.—Evening dress of tea-colored silk, made with two skirts, trimmed with different width ruffles; basque corsage cut low, with sash ends falling from the back. Hair arranged in curls and puffs, with gold stars stuck in.

Fig. 6.—Dress for little boy, of crimson poplin, trimmed with velvet and buttons. Black felt hat, trimmed with velvet.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Dinner dress; the underskirt of cherry-colored silk, the front part of skirt being trimmed with black velvet and white lace; the overdress is of black silk, trimmed with white lace. Headdress of cherry-colored velvet and feather.

Second figure; dress for child of three years, made of white Cashmere braided with black. Overdress of blue silk, trimmed with black velvet.

Fig. 2.—Walking dress of black Cashmere, made with two skirts, the lower one trimmed with a plaiting; the upper one trimmed with fringe and a band of Cashmere corded with silk. Saeque cut to fit the figure, trimmed to correspond. Black velvet bonnet, trimmed with light blue ribbon and flowers.

Fig. 3.—House dress; the underskirt of very dark blue silk, trimmed with one deep and two narrow ruffles, headed by an embroidered band of silk. The overskirt and jacket is of Cashmere of a lighter shade than underskirt, embroidered with silk.

Fig. 4.—Walking dress of bronze-colored silk, made with two skirts, the lower one trimmed with two puffs of silk, finished with an embroidered band of velvet and fringe; the upper skirt is trimmed to correspond. Saeque of silk lined with fur, and trimmed to match dress. Bronze felt hat, trimmed with velvet and flowers.

Fig. 5.—House dress of *Réséda*-colored silk poplin made with one skirt and a polonaise; the skirt is trimmed with plaited ruffles and bands of velvet; the polonaise is trimmed with a heavy chenille fringe, headed with a band of velvet, looped up with cords and tassels.

Fig. 6.—Walking dress of black silk, trimmed with ruffles; the polonaise is made of black camel's-hair cloth heavily embroidered and trimmed with fringe. Black velvet hat, trimmed with feathers and pink roses.

SECOND SIDE.

Fig. 1.—Ladies' saeque, made of navy blue cloth, trimmed with a band of black silk, corded on the edges, finished with a knotted fringe; long open sleeves, trimmed with fringe and silk to correspond.

Fig. 2.—Ladies' cloak, made of dark green cloth, trimmed with silk and fringe, and passementerie ornament in back.

Figs. 3 and 6.—Velvet bodice. The bodice is black velvet, and is trimmed with gilt buttons and straw satin piping. It fastens in front to the waist, and is slashed open in the centre of the back. The basque is plaited, and finished with a coquille at the top; both basque and coquille are lined with straw satin.

Figs. 4 and 5.—Different styles of bustles, made of horsehair with steel springs.

Fig. 7.—Skating dress. Boy's dress of dark blue cloth, trimmed with gray squirrel.

Fig. 8.—Skating dress. Dress of dark green cloth, trimmed with sable. Black velvet hat, with red feather.

Fig. 9.—Skating dress. Dress of dark claret-colored cloth; velvet polonaise, trimmed with miniver; muff of the same. Velvet hat, with scarlet flowers, black feather, and black boa veil.

Fig. 10.—Skating Dress. Dress of gray serge, trimmed with black velvet. Baschlik of scarlet Cashmere, embroidered with gold-colored silk.

Figs. 11 and 12.—Collar and cuff, made of insertion and linen, edged with lace.

Figs. 13 and 14.—Collar and cuff, made of linen, embroidered and edged with lace.

Fig. 15.—An aigrette, consisting of three wheat-ears, resting on a floweret.

Fig. 16.—Infant's wrapper, made of blue flannel, with a small white figure in it. It is trimmed with braid, cord and tassels in back.

Fig. 17.—Apron for girl of four years, made with a yoke and long sleeves. The material is fine Nainsook muslin, the yoke being formed of tucks, edged with narrow worked edging.

Fig. 18.—Infants' cloak, with hood to draw up over the head, the cloak is made of blue Cashmere, lined throughout with flannel; the edge is scalloped, with a narrow embroidery pattern heading it; the hood is finished in the same manner, with a bow of ribbon on the top and at the throat.

Fig. 19 is a small coronet, composed of a cordon of jet beads, each headed with an ear-shaped piece of jet cut in facets.

Fig. 20.—Pink crape de Chiné scarf, the ends to be embroidered in silk, and finished with lace and fringe.

Fig. 21.—Collar of plain linen, with the edge finished with a narrow embroidery pattern.

Figs. 22 and 23.—Front and back view of dress for little boy, made of blue Cashmere, braided with black; the jacket is braided to correspond.

Fig. 24.—Infants' shirt, made of fine linen lawn, trimmed with lace.

Figs. 25 and 26.—Front and back view of jacket for girl of eight years, made of dark blue cloth, trimmed with a band of fur.

INFANT'S CLOTHING AND INFANT'S BASKET.

(See Engravings, Page 25.)

Fig. 1.—Infant's apron, made of fine linen, trimmed with a narrow worked edging.

Fig. 2.—Infant's Christening robe, made of fine Nainsook muslin. The trimming consists of rows of Valenciennes insertion, going around the skirt in the back, and finished by a ruffle edged with lace. The trimming is pointed on the front breadth. Ribbon sash, fastened at one side, and ribbon bows on shoulders.

Fig. 3.—Apron for child six months old, made of linen lawn, the front part being made of rows of insertion and tucks.

Fig. 4.—Baby's boot. White *piqué* boot, bound with a narrow strip of crosswise linen, and fastened in front with buttons and cord loops. White cotton tassels at the top.

Figs. 5 and 6.—Infant's quilted boots. The boots may be made in silk, satin, or *piqué*.

Fig. 7.—Baby's basket. This white wicker basket is fastened to a frame of black and gold canes with feet to form a stand. The bottom and sides are covered with blue silk, and the latter are ornamented with pointed flaps of light gray cloth, embroidered with blue silk, and stitched together at the points with a blue silk button. The inside of the basket is furnished with four blue silk pockets, set in plaits, so as to form a frill at the top. To the inside of the lid is attached a blue silk bag, and the outside is covered with blue silk and flaps of embroidered gray cloth to correspond with the basket, the points of the flaps meeting in the centre of the lid and fastened with a button. Ruches and bows of blue ribbon or Cashmere and a rosette of the same in the centre of the cover complete this pretty and useful nursery basket.

Fig. 8.—Baby's gaiter, made of white cloth and bound with galloon. A bow finishes it in front.

FICHU.

(See Engravings, Page 28.)

Figs. 1 and 2.—*Crêpe lisse* and lace fichu. (Front and back.) This elegant fichu of white *crêpe lisse* consists of two pieces joined at the back, and crossed over in front according to illustration. It is trimmed with frills of two-inch wide Valenciennes lace and a narrow lace edging. Bows of blue ribbon ornament it behind and on the right side.

Figs. 3 and 4.—Muslin fichu, trimmed with lace and embroidery. (Front and back.) This thin muslin fichu consists of two pieces joined behind, and crossing at the waist in front, the corners, trimmed with lace and embroidery, falling below the waist. Around the neck the fichu is trimmed with a frill edged with lace, set on in slanting plaits. Over the fichu is laid a set of muslin folds, and at the back a fan-shaped muslin rosette edged with lace. Bows and ends of violet ribbon ornament the fichu in front, behind, and on the shoulders.

HATS, BONNETS, ETC.

(See Engravings, Page 29.)

Fig. 1.—Bonnet of dark green velvet, trimmed with watered ribbon, feathers, and pink flowers.

Fig. 2.—Black velvet bonnet, trimmed with lace, grapes, and leaves, and purple ribbon.

Fig. 3.—Bonnet of gray silk, trimmed with blue ribbon, velvet, and gray feathers and flowers.

Fig. 4.—Hat of brown velvet, trimmed with brown velvet, brown feather, and pink roses.

Fig. 5.—Bonnet of dark blue velvet, trimmed with velvet of a lighter shade, feathers, and black lace strings.

Fig. 6.—Bonnet of maroon-colored velvet, trimmed with feathers of a lighter shade, ribbon, and feathers; strings can be omitted if a hat is desired.

CHILDREN'S FASHIONS.

(See Engravings, Page 30.)

Fig. 1.—Dress for child of three years, of blue Cashmere, made with one skirt and basque waist, trimmed with rows of blue velvet.

Fig. 2.—Dress for child of four years, made of green silk poplin, cut square in the neck, with white muslin waist underneath. Hat of green felt, trimmed with velvet.

Fig. 3.—Dress for child of six years, of cherry-colored silk, made with two skirts, the lower one trimmed with ruffles; the upper one cut open in the front, fastened by bows of black velvet.

Fig. 4.—Dress for young girl, made of gray Cashmere, trimmed with blue fringe and ruches of blue silk. Corsage cut square in front, open sleeves, trimmed with ruffles of the same and ruche of silk.

Fig. 5.—Dress for girl of five years, made of gray silk poplin, trimmed with a ruffle of the same, headed by a braiding pattern in black. Black velvet cloak with cape, trimmed with a band of silk and tassel fringe. Hat of gray felt, trimmed with blue velvet and feathers.

Fig. 6.—Boy's kilt dress of dark green cloth; coat of the same cloth, made with capes, bound with galloon. Green felt hat, with velvet band.

CHITCHAT

ON FASHIONS FOR JANUARY.

THE cold weather of this month makes furs a necessary article of dress, so we cannot do better than devote a short space to the discussion of styles and kinds most generally worn.

A fashionable set of furs consists of a long boa and a muff. Collars and cuffs are not worn, the latter not at all, the former only where extra warmth is required, or for elderly ladies. Black furs are at present the most fashionable fur; when we say that, we mean where mink has been previously used, and for general wear, as it is within the means of all; and is equally fashionable for mourning or colors. The long glossy black fur called Alaska sable or black marten stands first; black lynx sets are new this winter, the fur is longer. There are many of these furs which are dyed, and of course in time these will change their color and look rusty; these can be generally told by the fur being intensely black all through, even near the skin; these are made of coon skins dyed to imitate the others. For dressy furs we see the Russia sable—which is so very elegant, but within the limits of but few—next the Hudson Bay sable; these two furs are not affected, no matter how fashion changes. Fox furs have become very fashionable for handsome dressy furs, the silver fox, a long blue-gray fleece, with occasional tips of white, and the black fox; the latter is very expensive. Bands of both these furs are used for trimming black velvet. Chinchilla is also very fashionable for dressy occasions, it is such a fragile fur that it will not answer for general wear; it presents a very pretty contrast with black velvet. But few fur cloaks are worn except seal skin saques, these are the favorite garment where warmth is required, they are made either plain or bordered with a different kind of fur, with muff to match. Seal skin caps are also fashionable, but for our own taste not pretty. Astrakhan cloaks are not as much worn, but they are so especially adapted to mourning that they are still made and worn for it. Ermine is principally used for evening wear, either for a trimming or for an entire saque or cloak. Fur trimmings, as before stated, are very fashionable, and can be worn in any fur fancy may dictate; one band is considered better taste than two. Chinchilla is the fur most worn by children, younger ones wear ermine, or the plain white cony skin, which is made in saques, caps, and muffs. Seal skin and other caps, collars, and gloves, are the fashionable furs for gentlemen. Seal trimming for overcoats is also worn. This is a border or facing for the whole coat, with cuffs and collar. Entire overcoats and short double-breasted jackets of seal skin are worn by both gentlemen and boys.

In children's fashions we can see no decided change, their costumes are made to so entirely copy those of older persons. Infants' dresses are made very long and with high neck and long sleeves, this rule applies equally to slips as to handsome dresses. The trimmings are lace and muslin insertion, puffs, and ruffles, and for a very handsome dress they are frequently worn over colored silk slips. Infants' cloaks are large double capes of white Cashmere with sleeves set in the lower cape. White worsted embroidery is the newest trimming for these, silk embroidery is of course very elegant, but more expensive. Normandy caps are worn by infants, and also by girls up to the age of six years. They are made of Valenciennes lace, and have a cap of quilted silk underneath. They are also made of blue or pink silk, or black velvet, and are trimmed with tiny ostrich tips. Baby boys wear sailor hats made of white, pink, or blue velvet, turned up at one side and fastened with a rosette of Valenciennes lace, and small feather tips. Walking coats for girls in short clothes are made of black velvet or velveteen, and of white, pearl, or gray Cashmere. These are made in a new style with plaitings in the back holding the fulness there, instead of being gored as formerly. They can be embroidered

or simply finished on the edge with a cord as fancy may dictate. White still remains the favorite dress for small girls, although the sailor suit has been and is still very much worn. Waterproof dresses for school wear in bad weather, are very heavily braided, they can, however, be merely trimmed with rows of alpaca braid if plainer suits are desired. Jaunty little sacques of soft beaver, and longer sacques with capes edged by a narrow band of fur, are much worn by girls of ten or twelve years. Polonaises or a skirt, with overskirt and basque waist, are the styles girls' dresses are made in; ruffles, bands, plaifings, and braiding are the trimmings most used. Party dresses for little girls are made up of narrow puffed gores of silk alternating with wider gores formed entirely of insertion and edging of Valenciennes lace. Corsage half low and square, with a sash of wide ribbon passing under the left arm, and tied on the right shoulder, from whence hang long ends. For boys not yet in trousers, the kilt suit is still universally worn, it is made of ladies' cloth, blue, brown, or green, with silk facings and gilt buttons. Cashmere, poplin, or any plain or pretty plaid goods can also be used. Boys of five or six years wear double-breasted blouses with sailor collar and belt, a gold anchor on the corners of the collar. Pantaloons to the knee, with buttons on the outside seam. Blue is the favorite color, and the sailor suit, or anything appertaining to it, continues as popular as ever. Dress suits for boys from seven to ten years, are of green or blue cloth; the jacket is faced with silk, has a collar, and falls open below to show the vest beneath. Overcoats are double breasted sacks of soft, thick beaver, either blue or brown, with a velvet collar; for large boys the edges are simply bound, for smaller ones they are edged with a narrow border of fur. The Alpine felt hat is worn by boys of all sizes. Scotch turbans are also fashionable, these have turned-up brims, with a pointed crown, caught down on the side with a tassel.

Instead of breakfast sacques for ladies, sailor blouses of navy blue cloth are shown. They are not belted, but gathered by a rubber band in the hem in the way children's blouses are made. They have large sailor collars of pale blue, white, or scarlet Cashmere. For modernizing black silk dresses of last year, we commend the new scarf overskirt; it is very simple, easily made, stylish, and does not cut up the material. It is simply four yards of silk, trimmed all around with narrow lace and jet trimming. Take the middle of the scarf and fasten it at the top by a hook and loop to the middle of the dress skirt just below the belt; then pass it around the sides, leaving the front to form a wrinkled apron, and tie up the back in long loops and sashes. This may be merely hemmed around if desired.

Tulle bodies, made of alternate puffs of finest tulle, with bands of Valenciennes insertion, have bows of faille ribbon and sashes to match. These are worn at dinner parties with skirts of black or colored silk, and a sleeveless basque of black velvet, made with heart-shaped neck, and trimmed with thread lace and transparent insertion. Braces or bretelles of black velvet ribbon, with sashes of colored China crape, either fringed or trimmed with lace, are among some of the expensive trifles of a modern toilet.

The caprice for fancy jewelry is displayed in the oxidized silver buckles and chatelaines now in vogue. Enamel and turquoises of little value are very much worn, and garnets are threatened to be revived. Ladies returned from abroad wear them in great profusion.

The newest cravat bows are of two colors of velvet or faille, or else China crape; they are merely for

the front of the collar, dispensing with the band that passes around the neck. Among those imported, old-fashioned rose color and dark green are seen together; also blue and red, pearl with blue, gray with cherry, and Vandyke brown with deepest blue. They are made of drooping, irregular loops, and short ends.

The Pompadour coiffure is partially superseded by the new way of arranging the hair, which is a revival of the coiffure worn by the Empress Josephine. The back hair is combed straight up from the nape of the neck, and a high circular effect is given by a cluster of finger puffs on top of the head, surrounded by a thick tress of hair—not coiled or braided, but a thick smooth tress. A band of tortoise shell or a high backed shell comb ornaments the back hair on full dress occasions, and tiny short curls are added to the back. The front hair is parted in the middle, and plainly arranged without frizzes, a fashion becoming to wide, low, Greek foreheads. Sometimes two or three finger puffs, very soft and light, are placed lengthwise above the forehead. For evening coiffures, flowers are laid directly on top of this high structure, and are fastened flatly there.

For travelling suits, long redingotes, of navy blue Cashmere, buttoned down the front with two rows of oxidized silver buttons, and a skirt with deep kilt plaiting simply notched on the edge are worn. A sash of black watered ribbon completes the suit. Hat of blue felt or velvet, with wide band and buckle. A travelling suit for a bride had the skirt of brown velvet, with a camel's-hair polonaise, fastened by oxidized buttons, and a belt, bag, and long loops of Russia leather; the latter hold up the bouffant drapery of the polonaise. A felt Tyrolean hat, and long undressed kid gloves completed this toilet.

For very cold weather, cloth costumes are strongly recommended for walking costumes. The most fashionable color for them is green of various shades, olive, moss, or dark *Réséda*. A plain skirt of the cloth is quite heavy enough, and it would perhaps be preferable to make it of woollen material or faille to match the shade of cloth where a very heavy dress is not liked or desired. The polonaise of cloth is ornamented with passementerie of the same color or black. Cords and barrel buttons are much used. If it is desired to make the polonaise more dressy, edge it with feather trimming or fur. Nothing is more stylish than a polonaise Lamballe, of bottle green cloth, the bodice closed, the skirt open, over a dress of bottle green *poult de sole*, trimmed down the whole length of the front with a plaiting. The polonaise has pockets at the back; the passementerie and feather trimming, if that forms the trimming, should both be black; but when fur is used, the passementerie should be of the color of the cloth.

Young married ladies and young girls are wearing little jackets of plain black velvet, with revers and buttons of the same, cut with four basques, similar to those worn of colored silk during the summer. Polonaises may also be made plain, and are not the less pretty. A wide scarf sash of *gros grain* is tied at the side, and sometimes this scarf crosses over the chest. The deadness of the silk produces a good effect on the velvet.

Many velvet skirts are quite plain. Dinner dresses are made with trains, and the tunic is replaced by graduated flounces to the waist at the back, while the front of the skirt is plain, with only one flounce at the edge; the bodice has postillion basques at the back and waistcoat front.

Sashes are again *de rigueur*; they are not tied plainly in the back, as they were some time since, but more elaborately, and are made in the most costly manner.

FASHION.

NEW STYLES OF ARRANGING THE HAIR.

(See Description, Fashion Department.)



Fanny.—Quite impossible to find what you ask for. Invalid.—We never answer such questions.

Metorice.—The person you refer to is now a hearty, healthy individual, and weighs about one hundred and seventy pounds.

Jockey.—What you refer to is this. It is in reference to English driving, when they always take the left of the road:—

“The rule of the road is a paradox quite—
To the right you are wrong, to the left you are right.”

Mertie.—In common conversation, the “fore finger” is the first finger, then follow the second, third, and little, or fourth finger. The finger for an “engagement ring” is the same as for the wedding ring, but on the right instead of the left hand. Rings may, of course, be worn on any finger, according to individual taste; but some are more usual than others.

Bride.—The neighbors should first call on you. Etiquette.—It is not vulgar.

Fashions.

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DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Dinner dress; the lower skirt is made of pink silk, trimmed with a ruffle of pearl-colored silk, edged on the bottom with fringe, and above with *point appliqué* lace. The polonaise is of pearl-colored silk with a vest of pink silk; it is trimmed with lace, fringe, and bands of pink silk.

Fig. 2.—House dress of peacock-green silk, made with a court train with revers of a darker shade of velvet; the front breadth is trimmed with a ruffle cut in pointed scallops on the edge, with a plaiting of velvet below it; a puff and velvet quillings head the ruffle. Basque waist, trimmed with lace and velvet revers, velvet cuff on coat sleeve.

Fig. 3.—Visiting dress of lilac silk; the front breadth trimmed with narrow ruffles, headed with bands of silk of a darker shade, finished by bows of ribbon. Black silk polonaise, with revers of white silk. Violet velvet bonnet, trimmed with feathers and pink roses.

Fig. 4.—Evening dress of white tarletane; the lower skirt trimmed with six puffs; the overskirt is trimmed with bands of pink silk, finished with a narrow ruffle at top and bottom; pink ribbon sash fastened at the side, and forming the looping of the overskirt in

back. Basque waist cut surplice, and short sleeves, trimmed to match overskirt.

Fig. 5.—Walking dress of two shades of brown; the lower skirt and waist are of silk, the overskirt of Cashmere. Bonnet of the lightest shade of velvet, with blue and brown feather, and ribbon trimming it.

Fig. 6.—Suit for boy of five years, of dark blue velvet. Scarlet stockings; black felt hat, with scarlet wing in it.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Visiting dress of plum-colored silk, made with two skirts; the lower one trimmed on the front breadth plain in the back; upper skirt very buffont in back; apron front. Velvet bonnet, trimmed with blue flowers and ribbon.

Fig. 2.—Walking costume; the lower skirt of black Cashmere, the overdress of striped black and purple, trimmed with velvet. Black velvet hat, trimmed with purple feather.

Fig. 3.—Dinner dress of sage-green silk, made with a court train; the dress is trimmed with plaitings of the silk, and fringe. Hair arranged in puffs and curls.

Fig. 4.—Walking dress of black, made with two skirts, trimmed with velvet, lace, and ribbon bows. Velvet saque, trimmed with lace, belt, and bag of black moire. Black velvet hat, trimmed with black ribbon and pink roses.

Fig. 5.—Walking dress of dark green Cashmere, made with one skirt and polonaise; the skirt is trimmed with a ruffle, headed by plaitings and bands of silk. Polonaise, trimmed with fringe and silk folds; sash in back. Bonnet of velvet to match dress, trimmed with ribbon and flowers.

Fig. 6.—Waterproof cloak for young girl, made of blue cloth, trimmed with a worsted fringe.

Fig. 7.—Overcoat for boy of eight years, made of dark green cloth, and trimmed with silk galoon.

Fig. 8.—Cloth suit for boy of six years, made of dark blue cloth, and trimmed with silk braid and buttons.

Fig. 9.—*Paletot* of coney for little girls from three to five.

SECOND SIDE.

Figs. 1 and 2.—Front and back view of lady's cloak, made of black cloth, embroidered with silk, and edged with a chenille and silk fringe.

Fig. 3.—Apron for little girl, made of fine Nainsook, with yoke of lace insertion and edging.

Fig. 4.—Longcloth petticoat. All the breadths of this petticoat are gored, the back breadths trimmed with frills seven inches deep, gathered up closer at the back than towards the sides, and laying about two inches over each other. The width at the bottom is two and a quarter yards; the top is gathered into a band.

Fig. 5.—Bow for the hair, of pink silk and black velvet, striped with pink. The end is trimmed with thread lace.

Fig. 6.—Gray poplin sleeve. The sleeve is rounded off at the bottom, and trimmed with black gimp, a frog with tassels, and a black lace edging.

Fig. 7.—Gentleman's travelling shirt of striped flannel, with a vest of gray cloth fastened on to the front.

Fig. 8.—Lady's night dress. The front is made of tucks and rows of insertion. Sleeves trimmed to correspond.

Fig. 9.—Child's embroidered pocket, made of cherry-colored silk or Cashmere, embroidered and braided with black silk. It is intended to fasten around the waist to hold a handkerchief.

Cambric. No. 60, three and three-quarter inches wide; No. 70, four and a half inches.

Fig. 26.—Standard Scalloped Plaited Trimmings. Made of Swiss Muslin, with Valenciennes lace and bobbin-net quilling edges. No. 1 is one and a half inches; No. 2, two and a quarter inches; and No. 3, three inches wide. No. 2, bobbin-net quilling edge, is illustrated.

Fig. 27.—Standard Plissés de Paris, also of Swiss muslin, edged with Valenciennes lace and bobbin-net quilling. The cut illustrates No. 2, bobbin-net quilling edge. No. 1 is a quarter of an inch narrower; No. 3, a quarter of an inch wider.

Fig. 28.—Standard Bias Collarettes. These are of Swiss muslin, Valenciennes lace, and bobbin-net quilling edges.

Fig. 29.—Standard Fluted Ruffings. All styles are made, composed of suitable materials and in all fashionable widths. No. 223 is represented, made of Swiss and quilling alternated.

Fig. 30.—Standard Bias Fluted Ruffings. Some fluted ruffings are made with a heading, and others are banded. The Standard collection includes an endless assortment, and those made "bias" are neat and novel.

Fig. 31.—Standard Box-Plaited Collarettes. Made of the same materials as the fluted ruffings. Those with double-edged laces are very handsome. No. 93 is illustrated.

Fig. 32.—Another variety of the Standard Box-Plaited Collarettes. No. 85.

Fig. 33.—Standard Double Box-Plaited Collarettes. Made of the same materials as the other styles of collarettes. No. 183, which is illustrated, is of bobbin-net quilling.

NEW STYLES OF ARRANGING THE HAIR.

(See Engravings, Page 124.)

Fig. 1.—Part the hair from ear to ear, and divide the back hair again from ear to ear. Comb the middle portion of the front hair, and the lower division of the back hair upwards, the upper division of the back hair downwards. Tie the hair at the back of the head, and plait it, according to the length, into one or two plaits, laid in the form of a wreath around the head, and the ends fastened behind. Then divide the hair on the temples into two portions, twist them together according to illustration, and cover the ends with a bow of colored ribbon. Arrange the hair below the chignon in short ringlets.

Fig. 2.—Divide the hair from ear to ear, and the back hair down the centre. Then tie each half low down, wind them over a roller-shaped friséte, and twist them into a chignon, tying the ends to the string with which each half is confined. Lay a plait over the ends, concealing the ends underneath the chignon. Part the front hair down the middle, arrange it in short and long curls, and fasten a bow of hair in front, and a few ringlets behind the ears.

Figs. 3 and 4.—Part the hair from ear to ear, arrange the back hair and the middle portion of the front hair in puffings, comb the front hair back from the temple, and fasten the ends behind in the centre of the chignon, where they are covered by a bow of colored ribbon. Short curls lie on the forehead, and a gold band ornaments the top of the head.

CHITCHAT

ON FASHIONS FOR FEBRUARY.

EVENING costumes are eagerly sought after this month, for the gay season reaches its height just before Lent in its soberness comes for a short time to bow our gay belles in penitential prayer. For the benefit of our readers who keep pace with the many

vagaries of fashion, and for those who like to come as near to it as their slender purses will admit, we will endeavor to describe some of the many beauties seen in those graceful and airy toilets, which are destined to awaken the admiration and envy of all fair beholders.

White tulle dresses are more popular than ever for young ladies. Some of these are daintily embroidered in beautiful colors, some with plain white; one that we have seen was embroidered with a wreath of blue forget-me-nots and field daisies; another with moss rosebuds. Tarlatane is also embroidered with silk; as a lavender with cerise, yellow with white, and with white almost all the bright shades. With these costumes, the shoes, gloves, and flowers in the hair must correspond in color with the dress. Tarlatanes, in all the new light shades, ruffled and puffed to the last extreme, that is, from the waist to the edge of the train, are very much worn. These are decorated with beautiful parures of flowers, long garlands and trailing vines, clusters of rosebuds and full blown blossoms; in fact, a profusion of sweet, scentless flowers are scattered over the dress. A multiplicity of small ruffles seems to be the most popular style for evening dresses. Thin dresses are not made with the train as long as for silk dresses; the waist is *dé-coletté* and the sleeves short. Pretty fichus of white tulle or of Valenciennes are made for those who do not affect the low corsage, or still prettier are the lace polonaises, made either of black or white lace, which may be worn over almost any color dress.

In silks there are many new and beautiful shades, the tints although as delicate and poetic as the most fastidious belle could desire, are still brighter and warmer in their tone than the fashionable shades of last season. The very pale colors are generally trimmed with some brilliant hue, a dress of cream-colored silk was trimmed with blue velvet, another of cream-colored silk, was trimmed with pink silk faced with blue silk, the blue facing showing. Silk dresses are still made with the long train and low corsage, the overskirt can be of silk, gaze de Chambéry, or tulle.

An important feature of most evening dresses is the sash, and much originality of taste may be displayed in its arrangement, and almost any style is considered fashionable. In most cases, however, it is so placed as to have the effect of looping the overskirt, sometimes not showing from the front at all, being fastened at either side and joined in a wide knot or bow beneath the puff of the skirt in the back. Others pass the sash around the waist in front, and draw it together in the back in the form of a point, where it is fastened in long loops. A very stylish way of wearing the sash is passing it over the right shoulder and fastening it in a loose knot upon the left side. Sashes that are a contrast with the dress are in great favor. We have seen a dress of that peculiar gray shade of green called *vert mare* worn with a pale pink sash; the bows on the bodice and sleeves were also pink. The sash was tied at the side, and the back breadths were covered with founces to the waist, the tunic being very long in front.

Toilets for dressy occasions are being very much trimmed with flowers made in a sort of thick silk lace. These flowers are cut out precisely like *appliqués* of gimp, and are shaded in very bright colors. Garlands of corn flowers arranged between two founces of straw-colored tulle looked effective upon a straw-colored silk skirt. *Appliqués* of similar flowers were also arranged around the tunic.

Very beautiful opera cloaks are now worn, they are in the form of dolmans, and made of white Sicilienne. Tufts of roses are *appliqué* on the back, on the sleeves, and in front of them.

Curls are much worn with evening toilets. The newest headdress for full dress is called the *coiffure Mille de Belle Isle*. It consists of a profusion of curls tied together and then arranged capriciously at the top of the head; two curls only fall on the nape of the neck. At the side there is a bow of peculiar make; sometimes it is in the Watteau style, pink and blue; the narrow *gros grain* ribbon is used, and both colors are very pale. Other bows are made of two shades of flame color, and in two shades of rose. Purple velvet bows have steel ornaments, and black velvet bows are studded with what have the effect of gold and silver nails; there is no limit, in fact, in the variety of hair bows.

With the description of a dress, suitable for an elderly lady for an evening toilet, we will pass on to other themes. The dress was composed of a demi train skirt of violet-colored faille. This shade of violet is so deep and rich as to look almost like velvet. It was trimmed with a plaited flounce about eight inches deep. Two other flounces, also plaited, but narrower, were placed *entablée* in front. A very long redingote tunic, of black faille, open in front, from the waist, reached down at the sides and behind almost to the top of the lower flounces of the first skirt. There was no trimming whatever upon the bottom; but both sides in front were richly ornamented with rows of three-looped bows, made of violet faille, and alternating with handsome sprigs of *passementerie*. A deep and rich Chantilly lace, gathered at the edges of both sides, completed this handsome and quite novel trimming. The sleeves, made almost tight, had at the wrists deep Chantilly lace cuffs, made double, and divided in the middle by the same trimming of violet bows and *passementerie* sprigs, which was also repeated on the front of the bodice and on the shoulders. The back part of the tunic was gathered up into a puff by a violet fringed scarf. This beautiful toilet is just what is most appropriate to an elderly lady for an evening dress. It is at once very dressy, very graceful, of rich but sober coloring, and infinitely becoming. It is completed by a very pretty *coiffure* composed of Chantilly lace lappets, violet faille, white blond, and a beautiful bunch of flesh-colored chrysanthemums.

It is a matter of congratulation that black velvet ribbons have regained their well-merited vogue as a garniture. Besides being always very effective, there is no other style of trimming that can be used with such propriety on so wide a variety of goods, and their durability is beyond question. All widths are worn, but more especially the narrow ones, which can be so effectively used in clusters and various designs, and as a supplementary trimming to folds or plaitings.

Velvet belts are worn with dresses of all styles, even accompanying short basques. In many cases they are in the front of the basque only, beginning at the seam under the arms, and fastened on the left side by a small bow, or else in front by a buckle of jet or oxidized silver. If a sash is added, it is merely two long loops and two streamers of different lengths, with diagonal ends. These are attached under the belt, toward the left side of the back. The fancy for belts and buckles increases. Tortoise shell belts with silver buckles are the latest caprice. Oxidized silver clasps, in Egyptian designs and in filagree patterns, are broad enough to cover the front of the belt; other belts have buckles at the back, and hooks on the sides for chataïnes. Black Russia leather belts, with bags mounted with white Argentine metal, are considered stylish. Moiré belts and bags, either black or dull red, very prettily fringed, are among the novelties.

Very large fans are again in use. The antiquated looking Spanish fan, with long sticks of lacquered wood, mounted with silk, painted, or wrought with Oriental embroidery, are at present much sought after.

Among the fashionable novelties for ladies this winter are cloth walking boots. These are not made of the old time prunella or glossy "lasting," but of doeskin, soft, thick, warm, and without lustre. The boot is of the Polish shape, buttoned on the sides, with very thick soles, and broad, substantial heels. Some ornamentation, such as a velvet bow and jet buckle, is usually placed just below the instep. This warm and shapely boot is exceedingly comfortable, and looks very handsome when on the foot. Clocked stockings, open worked like lace and richly worked, are again worn with full dress. In consequence of this, very low slippers take the place of gaiters. Pink, blue, or any other color silk slippers, are made of the silk of the dress. Black slippers have rosettes and bows of color. Striped silk stockings, blue or black, with white lengthwise stripes, are also imported. They are of very fine quality.

Polish jackets are worn to complete costumes for very cold weather. They have loose fronts and slashed backs, partly fitting by a seam beginning on the shoulder, half way between the neck and arm-hole, and passing down to the ends of the garment. The front is buttoned up to the throat, and has a square collar, very narrow in front, but quite large behind. If the costume is of silk, with velvet trimmings, the Polish jacket is of velvet. Silk jackets are worn over velvet costumes.

The change in *coiffure* for general wear took some time to accomplish, but it is now a *fait accompli*. It has been talked of for over a year, and it is not until this winter that ladies have actually given up their heavy drooping chignons. Many a fair neck and delicate turn of the neck now appears, the beauties of which were long hidden by massive coils and plaits. The change is a triumph for ladies who really possess a beautiful natural *chevelure*, for no *postiche* can possibly imitate the hair when taken up from the roots just above the nape of the neck, with the short frizzly curls which show underneath. The hair is now raised as high as possible in coils, or the heavy folds called *marreaux*, and fastened up with a large tortoise-shell comb. The front may be waved, frizzled, or brushed off from the temples according to the wearer's fancy. The forehead *à l'égagé* generally suits the young best, while, after the first bloom and pure contour of youth is passed, the finely waved bandeau or the crisp little curl veiling the forehead are very much more becoming.

The latest importations of winter bonnets are perfectly round shapes, without tabs at the sides, but the brim turned up all around and variously indented. The crown may be either the hard, half-high sailor shape, or else it is a soft, high puff of silk or velvet. There is a great deal of drapery at the back, made necessary by the absence of all chignons. Strings to tie under the chin are added or dispensed with at pleasure. Massive jet ornaments are used on black velvet bonnets. Coquettish evening bonnets are made of very light-colored silk, with quantities of tulle drapery of the same shade. Autumn leaves, faded roses, and ostrich tips complete the trimming. Large ample bonnets in comfortable shapes for old ladies are made of black velvet, fine jets, and rich black laces. There is a caprice just now for most fanciful little bows set about on bonnets; they are made with irregular loops and pointed ends turned upward, or with one turned up and the other down.

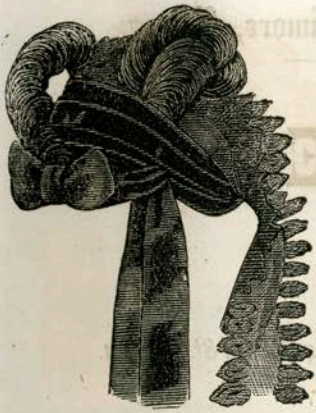


Fig. 25.



Fig. 28.

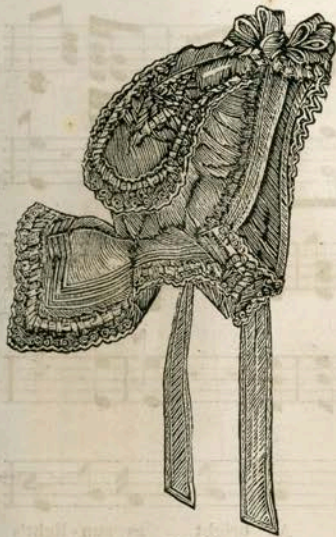


Fig. 26.



Fig. 29.



Fig. 27.

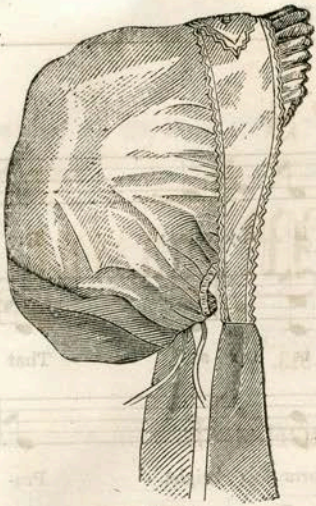


Fig. 30.

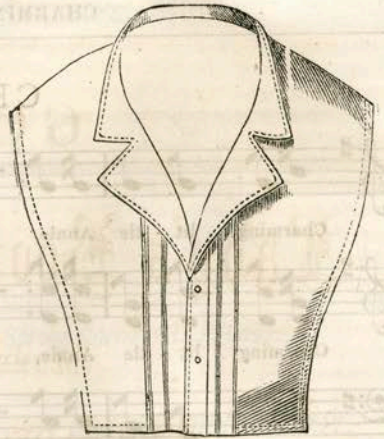


Fig. 31.

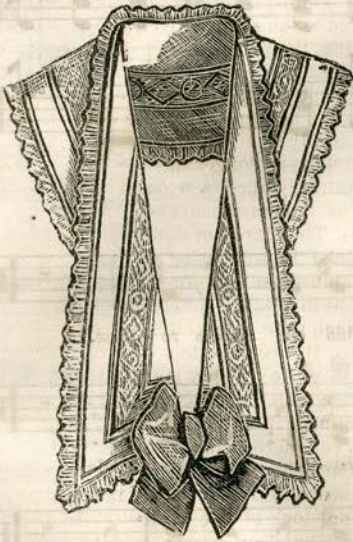


Fig. 32.



Fig. 33.

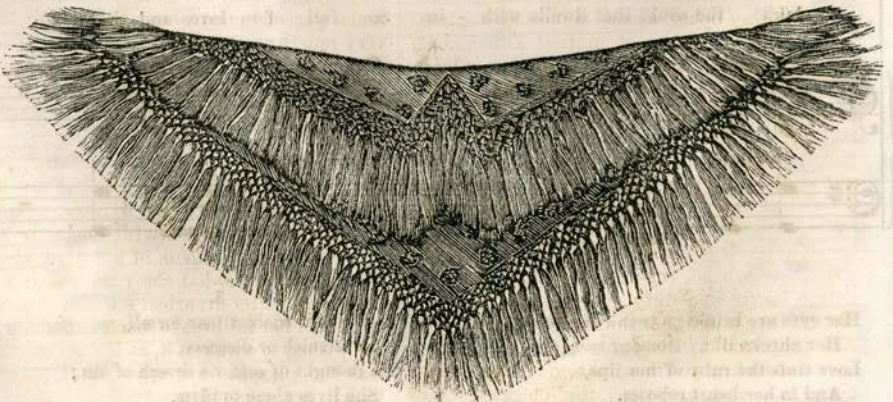


Fig. 34.

ANSWERS TO CORRESPONDENTS.

UNDER this head will be found all information connected with MSS., and answers from the Fashion Editress.

In sending MS. to the publisher, address L. A. Godey, Philadelphia, Pa. That is sufficient.

Upon all matters connected with the Fashions, address "Fashion Editress, care L. A. Godey, Philadelphia." Mrs. Hale is not the Fashion Editress.

In sending orders to the Fashion Editress, the cash must always accompany it, or it will not be attended to.

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

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

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

Faith Derrick.—Articles accepted.

"The Promise."—No letter; no stamps. Don't know who or where it is from. We take no notice of articles received that are not accompanied with a letter and stamp.

K. W. S., New Haven.—No letter; no stamp.

Mrs. A. M. R.—We do not reply to letters unless a stamp is sent. Persons, particularly writing on their own business, should always send a stamp.

"A Warning."—Wrote author at Newark, N. J., December 7th, 1872. Letter returned. What does it mean?

"The Pictures."—No stamp; no letter.

Mrs. W., Hermitage, Mo.—Articles declined. No stamps.

E. J. L.—1. We know of no difference, unless a public one is a charity. 2. She should thank him, and say she would be pleased to have his escort. Decline with thanks, saying it will not be convenient for you to have company. 3. It is proper enough, but rather abrupt. 4. The gentleman generally does the inviting; if a lady does invite a gentleman, she should endeavor in some way to procure tickets at her own expense, unless she is related or engaged to him.

E. M.—Russia leather derives its well-known odor, and its power of withstanding the attacks of insects, and the progress of decay, from its being manufactured with oil obtained from the destructive distillation of the bark of the birch.

W. R. T.—"A little bird told me," comes from Ecclesiastes, x. 20: "For a bird of the sea shall carry the voice, and that which hath wings shall tell the matter."

Beatrice.—*Becomingness* is not considered now. The hair is all arranged very high.

S. E. R.—We here give you the explanation as found in the definition of terms used in knitting: To pass the thread *over* is to make a stitch, by passing the thread over the needle before and after a seamed stitch. *Slip* a stitch is to change it from one needle to another without knitting it.

W. D. E.—Don't know of any work of the kind.

R. F. R.—We do not publish acrostics.

Rosa.—Your case is not an uncommon one. In most instances parents form the more correct estimate, and you will in all probability find your gain in being guided by their decision.

Lucy.—Cocoa, it is said, has a tendency to fatten. Coffee would not do so.

Mrs. W. A. J. M.—Sent pattern January 4th.

L. J.—Sent box goods by express 4th.

Mrs. M. McD.—Sent box 4th.

Mrs. C. M.—Sent patterns 6th.

Mrs. S. E.—Sent chain 6th.

Miss W.—Sent curls 6th.

Miss L. J.—Sent book 7th.

Dr. J. F.—Sent instruments 7th.

Mrs. H.—Sent ribbons 7th.

Mrs. D. T. S.—Sent wiggan 10th.

Miss J. R.—Sent ring 15th.

Miss A. S. D.—Sent patterns 15th.

Miss M. A.—Sent pattern 15th.

Mrs. M. J. T.—Sent lead comb 16th.

Mrs. W. O.—Sent hair chain 18th.

Mrs. D.—Sent music 20th.

Mrs. L. M.—Sent patterns 20th.

Mrs. R. W.—Sent patterns 20th.

D. W. C.—Sent lace veil 21st.

R. A.—Sent cap 21st.

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"Rates of commission charged for money orders: On orders not exceeding \$10, 5 cents; over \$10 and not exceeding \$20, 10 cents; over \$20 and not exceeding \$30, 15 cents; over \$30 and not exceeding \$40, 20 cents; over \$40 and not exceeding \$50, 25 cents; no fractions of cents to be introduced in an order. United States Treasury Notes or National Bank Notes only received or paid."

AN English court paper has the following curious advertisement:—

"A piece of Queen Victoria's wedding cake, cut off and tied up by the late painter in ordinary, and written on by him, to be exchanged for a dining-room table-cloth, or low tea-table, gilt legs, or good exchange desired."

There are fools enough to nibble at that piece of cake. It has the smell of royalty about it.

AN UNKNOWN BENEFACTOR.—The man who plants a birch tree little knows what he is conferring upon posterity.

Fashions.

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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 the Publisher will be accountable for losses that may occur in remitting.

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.

The publisher of the LADY'S BOOK has no interest in this department, and knows nothing of its transactions; and whether the person sending the order, is or is not a subscriber to the LADY'S BOOK, the Fashion Editress 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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—House dress of gray silk, made with one skirt and polonaise; the skirt is trimmed with a side plaiting of the silk, headed by a band of brown silk and brown bows; a ruffle of brown silk falls below the plaiting. Polonaise is cut in points, bound with brown silk; the front of waist and skirt is of brown silk, as is also the back. Short cape of gray silk, with puffed sleeve of brown silk.

Fig. 2.—Dinner dress of black silk, made with a long train; polonaise of cherry-colored silk, cut in scallops, bound and edged with fringe. It is cut to show a vest of black silk, has a basque in the back, and open sleeves. Hair arranged in puffs, with silver Marguerites in it.

Fig. 3.—Evening dress of light blue silk, made with two skirts, the lower one trimmed with a scant ruffle of silk scalloped, headed by a founce of black thread lace. Overskirt made with an apron front, and deep in the back, trimmed with lace, and a ruche of silk, pink roses and foliage down the sides. Basque waist cut low surplice; short sleeves, with white muslin and lace on neck and arms; bouquets on shoulders, and to fasten dress in front. Hair arranged in curls, with half wreath of pink roses arranged in them.

Fig. 4.—Evening dress of *ecru*-colored silk, made with one skirt, the front breadth being *en tablier* with lace insertion, finished with *passementerie* ornaments. Overskirt of black figured lace, trimmed with a thread lace. Corsage cut low surplice; puffed sleeves, covered over with net, and edged with lace. Pink roses, and gold lace in hair.

Fig. 5.—Visiting dress of two shades of lilac silk; the lower skirt trimmed with a ruffle of the same; the overskirt and capes cut in points and embroidered. Bonnet of lilac silk, trimmed with feathers, and lace veil fastened on it.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Walking dress for lady, the underskirt made of black silk, trimmed with one ruffle, headed with a band of silk, and a heavy knotted fringe. The overskirt and deep basque are of black Cashmere, trimmed with silk and fringe. Bonnet of black straw, trimmed with black velvet and pink feathers.

Fig. 2.—Dress for child of six years old; the underskirt is of gray Cashmere, the edge of skirt cut in turrets, and bound with blue velvet. The overdress of heavy blue corded silk, trimmed with silk braid. Gray straw hat, trimmed with blue velvet and blue feathers.

Fig. 3.—Walking dress of bronze-colored silk, made with two skirts; the lower one plain, the upper one trimmed with a plaiting of the same. Sacque made of silk to match dress, covered with braiding, and edged with a heavy silk fringe. Bonnet of silk to match the dress, trimmed with black lace and blue feathers.

Fig. 4.—Visiting dress, made of two shades of brown silk and Cashmere; the lower skirt is of silk of the darker shade, trimmed with three bands of silk; the capes are deep, and form the overskirt. They are of Cashmere, of a lighter shade, are cut in points on the edge, and are embroidered. The bonnet is of the two shades of silk, trimmed with lace and pink roses.

Fig. 5.—Dress of black Cashmere, made with two skirts, each skirt finished with heavy embroidery. Tight-fitting sacque, finished with embroidery to correspond with the skirts. Hat of blue silk, trimmed with velvet and pink roses.

Fig. 6.—Dress for miss of fifteen, of tea-colored silk, made with one skirt and polonaise; the skirt is trimmed with a ruffle, scalloped top and bottom, bound with silk, the polonaise scalloped to correspond. Hat of silk, to match dress, trimmed with blue feathers.

Fig. 7.—Dress for little girl of four years, the lower skirt of striped crimson and black silk; the overdress of gray Cashmere, with crimson sash. Hat of gray, trimmed with crimson velvet and feather.

Fig. 8.—Dress of dark green silk, made with one skirt, trimmed to represent a court train, with a puff and plaiting of silk; deep basque waist, trimmed to correspond. Bonnet of black lace, and dark green ribbon and feathers.

Fig. 9.—Dress of black silk and Cashmere; the lower skirt is of Cashmere cut in points, with a plaiting of Cashmere below them. Overdress and plain corsage of Cashmere, with a small round cape, all to be trimmed with silk. Black hat, trimmed with blue velvet and feathers.

Fig. 10.—Visiting dress of sage green silk, the lower skirt trimmed with two rows of trimming, made of silk of a darker shade. Polonaise, with revers of darker silk, trimmed with a narrow ruffle of the silk. Bonnet of the color of the dress, trimmed with blue flowers, feather, and black lace.

SECOND SIDE, AND PAGES 217 AND 220.

Fig. 1.—Ladies' chemise, made with a yoke formed of tucks and insertion, edged top and bottom with a Valenciennes lace. The sleeve is merely a band of linen edged with lace.

Fig. 2.—Ladies' black Cashmere sacque, covered with braiding, the edge finished with feather trimming and fringe.

Fig. 3.—Morning cap. The foundation of this cap is a piece of three-cornered net, which is covered in the centre with close *bouillonnés*; an upright quilting of Valenciennes lace, with a deep Vandyke at the edge, ornaments the front; the ribbon is green velvet, arranged in clusters of upright loops; a green velvet band encircles the top.

Fig. 4.—Swimming belt of bootstrapping ornamented with embroidery. Belts of this kind are used by children or grown-up people in learning to swim. They consist of a strong gray bootstrapping thirty-two inches long and three and a half inches wide, ornamented with scarlet braid and *point russe* in scarlet wool, and lined with red flannel. To each end of the belt is fastened a brass ring about one and a half inch in diameter, through which the strapping is passed, and finely stitched down on the wrong side. Through these rings the swimming rope is drawn according to illustration. The edges of the belt may either be bound with braid, or finished with a ruche of braid, the color being adapted to the color of the bathing costume.

Fig. 5.—Bow for the hair, made of blue China crape, trimmed with blue silk fringe and white lace.

Fig. 6.—Dress for girl of ten years, made of blue silk, the underskirt is trimmed with four bands of a darker shade of silk; the polonaise is trimmed with the same, and a sash of the darker shade fastened at the side. Hat of the two shades.

Fig. 7.—Suit for boy of eight years, made of dark green cloth, trimmed with silk braid and buttons, heavy silk cord around the armholes, fastened with a bow of cord and tassels. Hat of black straw.

Fig. 8.—Dress for little girl, made of blue and white striped poplin, cut gored, buttoned up the front, cut in scallops, and bound with blue silk.

Fig. 9.—Suit for boy, of black and white check cassimere; the jacket is bound with black silk braid.

Fig. 10.—Small fancy cap for lady, made of blue ribbon and *point appliqué* lace.

Fig. 11.—Ladies' corset, embroidered, with lace edging the upper part.

Fig. 12.—This ornament may be worn either for a headdress or as an agraffe to the bodice. It is of dead gold and diamonds; the bow entirely diamonds.

Fig. 13.—Jet ornament for the hair, consisting of an upper and lower cordon. These beads diminish in size as they approach the ends; by means of a double black pin this coronet can be easily and securely fastened on the head.

Fig. 14.—Ladies' house apron with bib front, made of fine white linen braided, and edged with a narrow ruffle.

Fig. 15.—Fashionable mode of trimming a sleeve;

our model is of striped silk, trimmed with silk of a solid color.

Fig. 16.—Cuffs of striped linen, with strap of linen passed through buckle.

Fig. 17.—Ladies' chemise yoke, made of muslin insertion divided by lace insertion, and finished with lace edging.

Fig. 18.—Ladies' Russia leather belt, with umbrella hook of oxidized silver fastened at the side.

Figs. 19, 20, and 21.—Tortoise-shell comb and hair-pins. Fig. 19 is a high comb of transparent tortoise-shell, to be worn at the back of the head. Figs. 20 and 21 are hair-pins of tortoise-shell made in the form of rapiers, ornamented at the hilt with devices in tortoise-shell.

Fig. 22.—Hat of black straw, trimmed with blue feather and velvet.

Fig. 23.—Hat of lilac China crape, trimmed with ribbon, feather, and black lace.

Fig. 24.—Bonnet of bronze-colored silk, trimmed with ribbon, feather, and black lace.

Fig. 25.—Bonnet of black lace, trimmed with ribbon and black feathers.

Fig. 26.—Infants' hood, made of white satin embroidered and trimmed with Valenciennes lace and insertion.

Fig. 27.—Hat of gray silk, trimmed with gray feathers, tipped with blue and blue ribbon.

Fig. 28.—Cloak, with cape of black Cashmere, trimmed with passementerie and fringe.

Fig. 29.—Hair bow of lilac silk and black velvet. The fan-shaped rosette, the bows, and knot are of lilac silk cut on the cross; the rosette is ravelled out at one side, and the other arranged in plaits on a semi-circular foundation, and to this are attached three bows and two long ends of one and a half inch wide black ribbon velvet, according to illustration.

Fig. 30.—Ladies' night cap, made of fine linen, trimmed with band scalloped, and finished with a ruffle scalloped across the top.

Fig. 31.—The Robat collar and habit shirt, made of linen, to be worn with an open dress.

Fig. 32.—Fancy collar to wear with an open dress, made of thin muslin, Valenciennes lace, and insertion. A bow of colored ribbon fastens it at the waist.

Fig. 33.—Ladies' sash of violet-colored silk, the centre is made of the silk ravelled out, and formed into a rosette, the ends are finished with fringe.

Fig. 34.—Neck-handkerchief, made of blue silk, embroidered and trimmed with silk fringe.

CHITCHAT

ON FASHIONS FOR MARCH.

WE are so frequently asked to give some hints about mourning, that we feel we must in a measure endeavor to comply with the wishes of many of our readers, and do what we can. But we think we hear some of our fair correspondents inquire, why should there be any difficulty in giving hints upon the subject desired? The difficulty is this: We have so little to say upon the subject, except for very deep mourning, that is different from the directions for an ordinary toilet. We regret to say it (for, in our eyes, if mourning is assumed, it should be plain and neat, not elaborately trimmed), but a mourning dress differs from an ordinary one only in the color, and, alas! not often in that, for black, spite of all that has been said to the contrary, remains the first choice with most persons. Bombazine is still the first choice for deep mourning, and for the first dress for widows it is literally covered with English crape, each gore of the dress and portion of the waist having a duplicate piece of crape, cut out with the bombazine, and all sewed together in the seams. For ordinary wear, broad or narrow

folds of crape trim the dresses, according to the fancy of the wearer. As before stated, the dresses are not made differently, but for deep or first mourning, crape is used; heretofore the material has trimmed most dresses, now crape is used, for plaitings, pipings, folds, and even ruffles, which are certainly inappropriate. A kilt plaiting of crape, or alternate plaits of crape and the dress goods, forms a pretty, neat trimming, and can be made narrow, or to entirely cover the skirt to within an eighth of a yard of the basque. Fichu capes of crape are worn over the waists of the dresses; they are lined with a stiff foundation. It consists of a bias band of crape three inches wide, slightly shaped to fit the back of the neck, and crossed in front like a fichu. Plain vests of crape are laid on the basque, and plain cuffs of crape, cut square, are also used. The basque is generally cut a plain shape, high in the throat, with buttons of crape up the front. Bonnets of double English crape are worn, simply trimmed with folds, the veil, usually one and a quarter yard long, is hemmed at the bottom, and fastened on the bonnet, with a drawing string run through the top. This veil is afterwards fastened at the side in plaits by a jet ornament. Black undressed kid gloves, or ordinary kid gloves, with long wrists, fastened by three or four buttons, are most generally worn. Crape collars are but little worn; white is most generally worn around the neck; two side-plaited frills of crape *à l'écuse*, or else puffs of tarlatane are worn. For morning wear a plain collar of white linen. For the house, a pretty necktie that dispenses with a collar is made of very fine white tarlatane or organdy. It is about an eighth wide, and a yard long, with tucks in the square ends; this is passed around the neck, and tied in a bow in front. Jet ornaments are worn, and can be purchased in endless variety; some of the sets consist of pin, earrings, necklace, bracelets, comb, and buckle, and are exceedingly beautiful. We have given several designs for jet ornaments in the magazine lately. For light mourning it is unnecessary to give any hints. We may, however, state that purple is not now worn, black, white, and gray being more fashionable.

The rage for embroidery on dresses, instead of being on the decline, is decidedly on the increase. All this exquisite work is done by hand; at what cost to eyesight may be guessed, and what cost to the pocket. But it is very beautiful. The new designs have a beauty that can only be attained by a tasteful French workwoman in their reproduction. Ferns that fairies might have traced with "sightless" fingers; flowers that Queen Mab might have worn on her airy robes, and rich clusters of foliage; fruits with birds, butterflies—oh, what lovely winged wonders!—and the imitation, in what seems almost magical precision of gorgeously tinted feathers, such as those of the pheasant or peacock—all these lovely and brilliant things, worthy, indeed, to be imitated, dazzle the eye on some of the elegant robes seen. We cannot refrain from adding a description of a robe made by Worth, the celebrated Parisian dressmaker. Imagine a robe of white satin, of the richest description, upon which, from the edge of the train up to within an inch or so of the waist, swarms of the most beautiful butterflies, in the loveliest hues imaginable, seem to disport themselves. About the edge of the train there are some large birds. On one knee a bird, with long, lithe feathers in his tail, is complacently perched. The waist of this dress is similarly embroidered, and the butterflies run up one shoulder and down again on a crossed piece, crossing the right shoulder and running over to the left side of the belt. This is very

odd and pretty. The band does not cover the shoulder, but edges it. On the left shoulder is an enormous scarf, almost a cloak, of white zephyr lace, that looks like a fleecy cloud. This is intended to bear an agraffe of jewels. To accompany this dress, a butterfly comb of parti-colored precious stones has been made. We are told that it required one year to embroider this dress; and in looking at it, one might suppose that it required at least five or six. We refrain from stating the price, but will say that only such fortunes as the buyer is so fortunate to possess, allows of such purchases.

A new style of work in embroidery is now being very extensively used, and it is quite the fashion for ladies to do. The patterns are traced over fine net, are then embroidered in satin stitch, and point de plumes with exquisitely shaded silks. The net is afterwards cut away all around the outlines, the pattern tacked over the material it is designed to ornament, and then finely stitched on the wrong side, so that the stitches do not show on the right side. This is a novel and effective trimming, which will prove far less expensive than most if worked at home. And apropos of this, we may as well add that embroidering on net is the great furor just now in the way of fancy work. Ladies embroider lamp shades, watch pockets, fancy baskets, etc., of coarse net with colored wool. The articles are afterwards neatly lined with silk or satin.

Double faced ribbons are very much in vogue for all trimmings. Velvet ribbons are satin on the opposite side, and moire ribbons become taffetas when turned the other way.

Among the most beautiful articles for evening wear, white Cashmere saques take the lead. Some of these are quilted with white satin and edged with feather trimming. Others are embroidered in a creamy floss and finished with a deep white Yak lace. Next to the all white come the white cloaks embroidered in colored silks. The imitations are exquisite palms, resembling those of India shawls, gay wreaths of autumnal leaves, pansies, moss rosebuds, and shaded green vines, with brilliant blossoms. Many of these garments are fastened with large clasps of oxidized silver, bearing griffins and Egyptian heads.

We will give a few hints upon wedding dresses, as next month is a favorite one for weddings, and we hope the hints may prove useful to many of our readers. A very elegant wedding dress seen, is made of heavy corded silk; the train has several skirts of silk and tulle draped effectively on the back to display wide flounces of point lace, with which it is almost covered. Around the bottom of the skirt, where it comes in contact with the floor, are some gathered silk flounces; above these the lace is placed, not straight around the skirt, but after the most fanciful arrangement. It forms a double apron in front, while in the back it forms a cascade from the belt. For heading to the lace flounces are upright plaitings of silk gauze and tulle, on which are thick vines of orange flowers, long garlands of buds and blossoms, with occasionally a tiny green orange, and many drooping sprays. The corsage is low and pointed, with a bertha of lace and clusters of blossoms. Another dress was of sheeny white satin, with a tablier and scalloped flounces of satin, tulle plaitings, and orange garlands. The half low basque waist had short puffed sleeves, with a rich garniture of point lace and orange flowers. The bridesmaids dresses were of the white Chambray gauze, that is now preferred above tulle for such occasions. The skirts were flounced very high, and had wide sashes of blue *faille* so elaborately folded and draped that they were as effective as upper skirts. The half low basque waists had Grecian berthas made of the gauze. A

very beautiful evening dress in this trousseau is of Azof green silk. The low-pointed bertha of white *lisse* puffs is finished by a fall of point duchesse lace; amidst the puffs is a band of embroidered rosebuds and coquettish little bows of watered ribbon. The train has two narrow bias ruffles and a deep flounce festooned at intervals to form Watteau or funnel-shaped folds on the upper part of the front, which is a tablier of two half circular rows of lace, headed by tulle embroidered with roses. The overskirt has an apron front, cut open to the belt to display the tablier beneath. It is edged with lace and embroidery, hangs long and plain behind, and has a Watteau drapery on each side.

The fashionable engraving for invitation and visiting cards is the long, angular handwriting now affected by ladies. Monograms are again revived, they have not been held in as much favor for the past year. They are made to match the engraving, and are very large and intricate—white monograms are used for wedding invitations. The note sheet for invitations is very large and almost square. Tying the cards of the bride and groom together is again in favor. The most fashionable form of invitation at present is thus: "Mr. and Mrs. Smith desire the pleasure of Miss Jones's company," and states the hour. Visiting cards are of unglazed Bristol board, quite small, and are placed in an envelope when handed to the servant at the door. There are fifteen or twenty shades of note paper, of the faintest possible hues, shown as fashionable. Large square envelopes are used, and the note sheet is merely doubled when placed inside.

A fanciful chatelaine pocket of the dress material, or else of the fabric with which it is trimmed, is convenient and pretty with home dresses. When made of black velvet, this will serve with various dresses. This is merely a five-sided bag or pocket, made flat, with straight sides and a point below, pendent from two bias straps that are fastened on the right side of the belt under a bow of ribbon. White Swiss muslin cravat bows, with the edges trimmed with Valenciennes, are also prettily worn with house toilets. For fresh, clear complexions, fine sheer linen is arranged in side plaits, and worn as a standing frill behind, while the corners in front are turned over after the fashion of English collars. A muslin bow or a jabot of lace or ribbon is then worn at the throat. For afternoon and evening house wear, we see aprons of a sheer white muslin, trimmed with Valenciennes lace laid over colored ribbon.

The best protection for dress skirts on the ground is a box-plaiting three inches wide, made of wiggung doubled. It is plaited into a binding, and is basted inside the facing of the dress, just at the edge, to keep the dress from touching the ground. Fine muslin plaitings are placed inside skirts of evening dresses.

Morning wrappers are mostly made with the double Watteau fold behind, and may be worn flowing loosely, but is in best taste when belted by a band passed beneath the Watteau fold. A pretty and simple mode of trimming, is to scallop the wrapper all around, letting the scallops fall over a side plaiting of silk. It is buttoned all up the front, a button being placed in each scallop; the belt is made of silk, and is fastened at the left side with loops and sash ends. For trousseaux wrappers are made of white Cashmere, lined through with thin silk of the color of trimming, which is usually blue or pink. The trimming consists of silk ruffles alternating with frills of white Yak lace.

Next month we hope to be able to speak of spring novelties, and the goods which the cold weather so far has prevented from being seen. FASHION.

NEW SHEET MUSIC, published by J. Starr Holloway. The Broken Lily, pretty song and chorus, by Little Maud, 30 cents. Why I Love Thee, same, by E. Mack, 30. Leaves that are Fairest, Stewart's prettiest song, 30. Skating on the Pond, and Thou and I, by Hackelton, each 30.

Also, Graceful Schottische, by Beckel, 30. Spring Schottische, by Mack, elegant picture title, 40. Ringlet Waltz, very pretty, by Scherzer, 30. Sunlight Polka, 25. Wyoming March, by Mack, 25, or as a duet, 35.

Published by J. L. Peters, New York. New Songs, mostly by Will S. Hays and H. P. Danks: My Boy Across the Sea; Dead but not Forgotten; Lay Me Where my Mother's Sleeping; Back to the Old Home; Fly, Tender Birdling, duet; Gone to the Heavenly Garden; You'll Always Find Me True—each 40 cents. The following 30 cents each: Close the Shutters, Willie's Dead; Lost and Saved; Mattie May; Recollections of Childhood; Asking a Blessing from Mother; Farewell, Darling, Till we Meet; Hear me Say my Little Prayer; Think of Me, Darling; Sweetest; Thou Art no Longer Mine. O Give me a Home in the South! very pretty song, by Hays, 40 cents.

Also, Charlie's Galop, Kittle's Polka, Bertie's Schottische, Sunbeam Polka, by Kinkel, each 35. Love's Caresses, Sweet Sixteen Waltz, Maggie's Waltz, by same, 40. May Flower Polka, very pretty, 40. Sunbeam March and Waltz, each 35. May Morning Schottische, 50. Whispering Breezes, fantasia, 50. Belle of Saratoga March, 40. Autumn Leaves, 35. A Ray of Sunshine Polka, 35. Sweet Sixteen March, 35. Rustic Beauty March, 50. Love's Chase Galop, duet, 35. Praise of Woman Mazourka, duet, 35. Singer's Joy March, duet, 35. Rhollo's March, duet, 35. Address all orders to J. Starr Holloway, Publisher, 511 Spring Garden Street, Phila.

We have given the following cautions several times. We knew two persons who died from this unnatural kind of bathing:—

"Nothing is more common than a custom of many persons to have a cold water-bath immediately on leaving their beds, as a daily habit. Delicately organized ladies not infrequently have established the same course, considering it conducive to health. There is an impression that it invigorates the individual, hardens the muscles and strengthens the constitution. The sudden abstraction of caloric or vital warmth in that way has not only injured but destroyed more than were ever benefited thereby. A reaction, as it is called, a glow of warmth that subsequently follows, is a direct draft upon the system to meet a sudden loss of vitality, and is by no means so beneficial as theoretically imagined. A tepid bath makes no such injurious demands, and, therefore, is not injurious or perilous for those of a frail structure."

It is reported that a French surgeon has now inserted successfully into the skulls of his dogs watch-crystals, through which he can observe the process of the canine brain during sleep, in digestion, when influenced by rage or other emotion, and its normal movements. Why don't he try it on humans?

"A TESTIMONIAL has been given to the Duke of Buccleuch for his liberality in maintaining for forty-five years 'an admirably appointed pack of fox-hounds.' What is the next testimonial to be for?"

Well, we don't know what testimonial they will give in the duke's country, but we would suggest a very proper one here, to the Captain of the Dog Catchers.

It is said that iron is a good tonic for debilitated young ladies. That may be so, but ironing is a better one.

OUR readers have often heard of English red tape which simply means regulations, set forms, and other impediments. "Why is this?" you may ask of any Englishman. The reply will be: "Oh, it has always been so." They follow rule, never establish a precedent. Here is a remarkable instance:—

"Col. Freemantle of the Coldstream Guards has furnished to the London *Times* a correspondence between himself and the Secretary of the Dublin and Glasgow Steam Packet Company, which curiously illustrates the rigid adherence of the ordinary English official to regulations, and his incapacity to discover any circumstance which might sanction a deviation from them. Corporal Sinclair of the Guards, while in the last stage of consumption, was refused admittance into the cabin of one of the Dublin and Glasgow steamers, on the ground that it was against the rules of the company to allow a cabin passage to non-commissioned officers or private soldiers so long as they wear the queen's uniform, although no objection is made to admit persons of the lowest grade in civilian dress. So the unfortunate man was obliged to take a steerage passage, the discomforts of which greatly aggravated the malady from which he was suffering. In a reply to a remonstrance from Col. Freemantle against this inhumanity, the secretary of the company says that Corporal Sinclair with a civilian overcoat he could obtain a cabin passage. But as the corporal possessed no such garment the permission was of little avail, and he became a victim to red tape. The absurdity of the whole thing becomes apparent when it is considered that the shabbiest civilian in England could have obtained on this occasion what was denied to a brave and deserving veteran."

WHO WORE THE FIRST RING?—"Conclusive evidence is not attainable," remarks a recent writer, "when rings were first used." But one fact is plain—they are of great antiquity, were always worn as tokens of trust, insignia of command, pledges of faith and alliance, and, equally strange, as marks of servitude. The religious system of Zoroaster is exceedingly ancient; and in some of the old sculptures of that sect images hold a ring, indicative of omnipotence and power. And to this day the Persians, Hindoos, and all the Eastern nations attach great significance to the ring. The Egyptians were particularly fond of this ornament. There are specimens in the Museum of the Louvre. Some date as far back as the reign of Moeris. At the British Museum there is an exceedingly fine specimen. This is a ring of the finest gold, of the Ptolemaic or Roman period, with figures of Serapis, Isis, and Horus. The same collection has also others of a similar metal, set with the scarabæus or sacred beetle. Others have the names of Thothmes III. and Rameses III. The most ancient ring in existence is that formerly worn by Cheops, the builder of the great pyramid, found in a tomb in the vicinity of that monument, of the finest gold, with hieroglyphics. Sundry passages of Holy Writ prove the antiquity of rings. When Pharaoh conferred the charge of all Egypt to Joseph, he took the ring from his finger and committed it to him, as a symbol of command. Ahasuerus did in like manner to his favorite, Haman, and subsequently to Mordecai. The impression of the monarch's ring had the force of a command. "Write ye also for the Jews, as it liketh you, in the king's name, and seal it with the king's ring; for the writing which is written in the king's name, and sealed with the king's ring, may no man reverse." Rings among the God-favored people, when used as seals, were called "taboath," the name of a root, signifying to imprint and also to seal. They were commonly worn on the little finger of the right hand.

THE following, of course, happened in Paris: A servant entered her mistress' apartments crying and sobbing. "O madam! O madam!" "What is the matter, Françoise?" "Madam, I have stuck a fork into my finger." "Oh, that's nothing, Françoise! you will not feel it to-morrow." "I should not be afraid, madam, if I was sure the fork was silver." "You may, then, be perfectly easy; the fork is; all our forks are silver." "Oh, then, I don't feel alarmed; but I was dreadfully frightened, for I thought the fork was plated." The next day Françoise disappeared, taking all the forks with her.

DOWN IN A SALT MINE.—As we have been in the salt mine described below, and can testify to the truth of all that there is told, we publish it, and would ask our readers if they are ever in the neighborhood of Salzburg not to omit visiting the salt mines. They will receive a new sensation by doing so:—

"The fine old town of Salzburg, lying between Munich and Vienna, and on the route from the latter city to Innsbruck and Italy, seems now to be somewhat neglected by visitors, though the historic seat of the Bishop-Princes has interest both ancient and modern. The castle, the numberless churches, the house in which Mozart was born and that wherein he resided, his statue, and the museum containing relics of the master-singer of Salzburg, have in them much to charm students. For the generality there are excellent hotels, a good bathing establishment, which is frequented by the imperial and aristocratic families of Austria, a little theatre, etc., and in fact a good deal of amusement during the season, which lasts here, as elsewhere, from May till October. For the lovers of nature and the students of art (are not the two terms synonymous?) there is the ancient town hemmed on three sides by the now snow-tipped hills, clothed with dark green firs and with weeping birches turning to a rich golden hue: there are quaint old wooden bridges and tall houses, from which the Virginia creeper, now red in the tints which show that 'autumn has come and set the leaves on fire,' hangs luxuriantly. But one of the most interesting features of the whole neighborhood, and one which I was glad to see, from a glance at the well-filled visitors' book, had by no means been neglected by Americans, is the famous salt mine of the Dürrenberg, situated at Hallein, within an easy drive of other objects of interest, as Pass Lueg, the waterfall of Golling, and the Koenig's See (lake). This mine is, I am told, the second in size in Europe, being rather smaller than the Wieliczka mine near Cracow. The whole run is some twenty-four thousand feet in length, under the lovely hills of the Dürrenberg. The drive from Hallein is quite delightful, occupying about one hour and a half, and taking you through a broad but narrowing valley past the emperor's chateau, with a lofty hill, on the sides of which deer were browsing, at the back; past the castle of the Grand Duke Albrecht, surrounded by a wide moat; and through a most beautiful extent of country. Hallein is a dirty but somewhat picturesque old town, but the little inn at which we stopped is fortunate in possessing an hostess whose manners are obliging. Here we waited while our permission was made out and a vehicle got ready to drag us up the steep hill. The carriage was a sort of low tumbrel with four wheels, which tried to interlace in the most affectionate manner, and were only prevented from doing so (as it seemed to me) by an arrangement which served both as a step and a drag upon occasion. The ascent of the lovely hill-side took about forty minutes, and our slow progress seemed to give great satisfaction to several most wretched-looking beggar women, to whom the most persistent enemy to indiscriminate almsgiving could not have found in his heart to refuse a few kreutzers. At last we reached the top of the Dürrenberg, where is a really pretty village, inhabited, I believe, by the miners, who work from six in the morning till mid-day, and again from six P.M. until midnight, receiving one guilder (about forty cents at present). They number some three hundred. There is here also a very pretty church. Our guide then conducted us to a room where we were provided with a costume suited to the work before us, consisting of a jacket and trousers of coarse white canvas, tied in at the waist, ankles, and wrists, and a small brown cap, in which I felt, and I believe looked, very like a convict. We were also provided with a sort of leather cushion and a large leather glove, made with only a thumb. Our guide then took a lantern, and provided us with a candle, and we set off at once down long passages and seemingly interminable galleries, supported by wooden pillars, and with the crystals of the salt gleaming, red and golden brown, and black and olive-green, above us like unquarried marble. On we went under the floor of the church (a sort of foretaste of being buried), down more galleries, with very commonplace wooden doors, and then down a steep descent by sliding along a machine like a ladder without rungs, the guide going in front and holding a rope, which at once steadied us and regulated our speed. Now was the reason of the

glove made plain; for, as there were six more of these descents to be accomplished, with long galleries between each, and a well or two as a sort of oasis in the salt desert, we should have cut our hands pretty considerably without it. Then—

On a sudden, lo! the level lake.

"Yes, actually here, under ground that we had already traversed, and over ground that we were soon going to tread, at a distance of some six hundred and fifty feet from the surface of the earth, with the salt rock overarched it at about twelve feet from the surface, lay a lake some three hundred and sixty feet in length by two hundred and forty feet. Anything more weird, and at the same time more fascinating, I never saw, and never expect to see again; all around it, through the dark, little oil lamps gleamed and glistened red, and on the other side—it was the other side, as we discovered afterwards, for at the time you could have no idea of the extent—gleamed more lamps far away, like the signal lights of a railway on a foggy night. Our guide (whose kind attentions could not be described, and by no means rewarded by the sum given him in excess of the three guilder legitimately exacted) then pointed to something on the water, which looked like a ferry boat bewitched, and we entered it together; he waved his light three times, and we moved off with no sound of oars, and only a delicious gliding motion—no noise save the washing of the water cut by our bark. We blew out our light, and the guide, kind as ever, did likewise. One could not help thinking of Æneas when he descended (with a return ticket) to the Shades, and crossed the river Styx in company with Charon and the Sibyl of Cumæ. Insensibly as we neared the shore, and found that our means of progression had been a rope attached to a capstan and worked from this side, did I feel that I ought to see whether the penny which classic legend requires was in my mouth, and naturally did I seek to propitiate Charon. This was not difficult. Charon had not three throats, though if he had had them triple thirst would have been excusable in a salt mine, and was at once amenable to the dulcet influence of something wherewith to procure Bavarian beer. Then one more look at the lake and one more descent, and then you mount on a plank with wheels and shafts, into which two boys get, one before and the other behind; and then off you set at a tremendous pace, pausing only to see daylight for the first time far ahead of you; a dim, pale, golden star, but still daylight—and the two boys 'striking out' boldly and pluckily for it—and then you go on again, and the arched top gleams above you, and salt drops fall on you, and damp walls look pretty in the subdued light; and then you come to the pit's mouth, and you are told that you have had a run of 8000 feet, and you find that you have forgotten to take the time, and that the poor boys must be very tired, and that it is all over. You, on the contrary, feel sorry, but own that you would have given all your worldly wealth not to have missed it; but that would not do, for here are the boys, who must have a small portion of it, and the guide another, though he is trying not to laugh at the very different appearance you present in your damp canvas suit from that which you imagine you possess when you resume the superfluous clothing which was doffed before. And then you say good-by, and go down the hill, passing the salt streams on your way to the works, where they arrive long before you; and then your guide takes you through the churchyard, pausing to dash a few drops over a wreath which adorns a little grave, and looking very pleased because you both take off your hats while he does so; and then you understood all that is said to you about it, and only succeed in being a thorough impostor and in not knowing more of the processes than the fact that the salt streams run into the works, and are boiled in coppers heated red hot, and then, when the water has evaporated into steam, the salt remains as a sediment, and is rolled and blocked in due course; and you hear that ninety-six men are employed in the works. And then you bid your guide adieu, and make a note of the fact that Herr Wassmann is a guide whom you will recommend to your friends as pleasant, persevering, and most efficient, as well as amiable enough to call one florin nearly double his usual pay; and so you drive home to Salzburg.

"SAM, did you ever see the Catskill Mountains?"
"No, sah; but I've seen 'em kill mice."

BONNETS.

(See Description,
Fashion Department.)



EVERYBODY'S WORDS.—"Smelling of the lamp," is to be found in Plutarch, and is there attributed to Pythias.

"He that fights and runs away,
May live to fight another day."

These lines, generally attributed to Hudibras, are really much older. They are to be found in a book published in 1556. The same idea is, however, expressed in a couplet published in 1842, while one of the few fragments of Menander, the Greek writer, that have been preserved, embodies the same idea in a single line. The couplet in Hudibras is:—

"For those that fly may fight again,
Which he can never do that's slain."

"Hell is paved with good intentions," though found in Johnson and Herbert, was obviously in their day a proverbial expression. Walter Scott ascribes it to "some stern old divine."

"There's a good time coming," is an expression used by Sir Walter Scott in "Rob Roy," and has, doubtless, for a long time been a familiar saying in Scotland.

Eripuit celo fulmen, sceptrumque tyrannis, was a line upon Franklin, written by Turgot, the Minister of Louis XVI. It is, however, merely a modification of a line by Cardinal Polignac, *Eripuitque Jovi fulmen, Phœboque sagittas*, which in turn was taken from a line of Marcus Manilius, who says of Epicurus, *Eripuitque Jovi fulmen viresque Tonanti*.

ANSWERS TO CORRESPONDENTS.

UNDER this head will be found all information connected with MSS., and answers from the Fashion Editress.

In sending MS. to the publisher, address L. A. Godey, Philadelphia, Pa. That is sufficient.

Upon all matters connected with the Fashions, address "Fashion Editress, care L. A. Godey, Philadelphia." Mrs. Hale is not the Fashion Editress.

In sending orders to the Fashion Editress, the cash must always accompany it, or it will not be attended to.

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

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

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

Flora H. is informed that we do not read any articles at present, having a large list of contributors who keep us fully supplied. Her writing is excellent for a girl of fourteen, more legible than the majority of correspondents.

"Which Won Him," declined.

"Man's Duties," accepted.

"Greenwood Dell," accepted.

"My Trials at Housekeeping," accepted.

D. T. B.—Poetry declined, for the reason that we do not purchase poetry.

"The Silver Lined Cloud." No letter; nothing to indicate where the author resides.

Maria Louisa.—The best paste for scrap-books is made out of rice flour, which can be had in packages at any respectable grocery. It has the advantage of being white and clear, and does not turn black beneath the pasted paper as wheat or rye paste frequently does. This paste is made with boiling water, in the ordinary way. It will be judicious to put a little alum in powder in the cup or vessel in which it is made, as it keeps the paste sweet for a long time. Scraps which are to be pasted, to be done properly, should be put under a screw press before they are entirely dry. This will take out all the wrinkles and will make the sheets as smooth as they are upon the printed page of a book.

G. B.—It is impossible for us to offer any advice by which you may extinguish your extreme nervous sensitiveness, which is the sole cause of your blushing. Great determination on your own part, and a frequent association with ladies and gentlemen, can alone banish your bashfulness.

Miss W. L.—Full directions for a frame in leather work will shortly be given, with all the designs.

Maria T.—A dread deal of harm is done through forgetfulness. A little thoughtfulness and care with

respect to others would often save them from a great deal of suffering.

J. D.—The complexion of the albino is unnaturally white, the eyes appear pink. Albinos are rare among Europeans. White rabbits with red eyes are albino rabbits.

Ignorant.—There is no article that we would recommend for the purpose you mention.

Mrs. J. McD.—Sent box by express January 23d.

Mrs. E. W.—Sent pattern 24th.

Miss. A. C.—Sent collars 25th.

Miss C. K.—Sent cap 25th.

Mrs. A. M. R.—Sent patterns 31st.

Mrs. T. A.—Sent patterns February 3d.

Mrs. R. A. W.—Sent colored cottons 4th.

Mr. D. S.—Sent articles by express 4th.

Mr. M. McS.—Sent jewelry 6th.

Mr. R. K.—Sent package 6th.

Mrs. V. A.—Sent infant's clothing 7th.

Mrs. H. B. A.—Sent rubber gloves 12th.

Miss M. A.—Sent embroidery patterns 14th.

Mrs. R. B.—Sent patterns 14th.

Mrs. E. N.—Sent patterns 15th.

Miss L. M.—Sent worsteds 15th.

Miss F. O. C.—Sent gimp trimming 17th.

Mrs. J. O. R.—Sent gold cross 17th.

Mrs. M. A. J. M.—Sent patterns 19th.

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 the Publisher will be accountable for losses that may occur in remitting.

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.

The publisher of the *LADY'S BOOK* has no interest in this department, and knows nothing of its transactions; and whether the person sending the order, is or is not a subscriber to the *LADY'S BOOK*, the Fashion Editress 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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Walking dress of gray silk, made with one skirt. The front breadth is trimmed with four ruffles of brown silk, put on *en tablier*, headed with folds of silk; the back breadths are trimmed with five ruffles of brown, side platings down each side of brown. Plain corsage, with open sleeves, trimmed to correspond with skirt; sash in back. Bonnet of gray chip, trimmed with brown ribbon and black lace and flowers.

Fig. 2.—Evening dress of blue silk, made with two skirts; the lower one trimmed with three plaited ruffles, the overskirt trimmed with *point appliqué* lace, and ribbon bows and ends of ribbon of a darker shade than dress. Low corsage; puffed elbow sleeves, trimmed with lace and ribbon. Hair arranged very high, with feather and flowers in it.

Fig. 3.—Walking dress of violet-colored silk, made with two skirts, trimmed with melon puffs. Mantle of heavy black silk, richly embroidered with silk and

fine jet beads. Bonnet of black, trimmed with black lace, pink ribbon, and black and pink feathers.

Fig. 4.—Bride's dress of thick white faille, made with two skirts; the lower one trimmed with two ruffles, a narrow one first, box-plaited with pieces of the silk bound with satin placed between each plait; a wide flounce is over this, with narrow satin pipings at the top of it. Overskirt trimmed with fringe and satin pipings. Basque waist, cut surplice, with lace inside around the neck. Open sleeves, with quilted lace around the hand. The waist is trimmed to match the overskirt. Tulle veil, and half wreath of orange blossoms and buds.

Fig. 5.—House dress of peacock green silk, made with one skirt, the back breadths being trimmed with ten narrow ruffles, bound with silk. The front breadth is of a lighter shade of silk, as is also the waist, which is cut as a coat in the back and the sleeves. The front breadth is trimmed with narrow folds of silk, put on in points. The waist is trimmed with a fold of silk, the sleeves with ruffles of the darker silk, and the vest in front is of the darker shade.

Fig. 6.—Dress for child of four years, of pink cotton satine, made with high corsage, basque, tabs on the skirt falling from waist, and a small round cape and collar; these are all braided with black braid, and finished with a ruffle. Hat of straw, trimmed with pink silk and feather. This dress can be prettily made of white *piqué*.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Walking dress of steel-colored silk, made with two skirts, the lower one trimmed with six ruffles in the back and three in the front; long apron front, trimmed with fringe; basque waist; coat sleeves with cuff; fichu cape of black silk, with long ends fastened in sash bow in the back; the cape is trimmed with fringe.

Figs. 2 and 3.—Front and back view of black Cashmere dress, the lower skirt is made plain, the upper one is trimmed with a plaiting headed with a band of embroidery; it is in the form of a polonaise without being looped up, is buttoned all up the front, and has sash loops in the back, and a belt around the waist, which are also embroidered.

Figs. 4 and 5.—Front and back view of house dress of lilac silk, the underskirt is made of lilac and white stripe, the overskirt and basque of plain lilac; the dress is trimmed with a quilling of silk and lilac fringe; bows and sash ends of ribbon are fastened on each side body at the waist.

Fig. 6.—Walking dress of black silk, made with two skirts, the lower one trimmed with ruffles; the overskirt has an apron front, the breadths are open in the back and form sash ends; they are trimmed with fringe and pale green silk; the cloak is of black silk heavily embroidered.

Fig. 7.—Brace trimming: this can be made of black silk and velvet, and is pretty to wear with a dress; made of a bright color; it is pretty worn with white or black for an evening, when made of a color.

Figs. 8 and 10.—Watteau bows for the hair and throat, of ribbon, of the Watteau colors with pale blue on the edge, silk fringe on one end.

Fig. 9.—Bracelet of Etruscan gold, the ends are studded with turquoise and diamonds, the stones are in relief; the ends both show on the upper part of arm.

Fig. 11.—Cravat bow, made of light blue silk, trimmed with silk of a darker shade.

Fig. 12.—Tortoise-shell bracelet, with ornamental clasp inlaid with gold.

Fig. 13.—Buckle for waistband. This buckle is in

the Renaissance style, and serves as an ornament for the front of the dress. The groundwork is dead gold, and the chasing is bright gold.

Fig. 14.—Ear-ring of gold, in fine filigree work.

Fig. 15.—Gothic ear-ring. This ear-ring is exceedingly novel. The transparent enamels of which it is composed are of different colors. It is encircled with filigree gold, and the precious stones in relief add to its value.

Fig. 16.—Fancy bow for the hair, made of rose-colored ribbon and white lace.

Fig. 17.—Gold ear-ring enamelled with blue.

Fig. 18.—Gold buckle for waistband in the shape of a horseshoe, with silver nails in it.

SECOND SIDE.

Fig. 1.—Parasol of light gray silk, trimmed with ruches of pale pink silk, and rows of white lace insertion; a white lace also edges it. Handle of ivory.

Fig. 2.—Parasol of two shades of brown silk, the ruffles being of the lighter shade, the upper one cut in points, and trimmed with lace. Handle of rustic wood.

Fig. 3.—Walking jacket of black Cashmere, cut to fit the figure, with large open sleeves, trimmed with braiding and passementerie ornaments. Bonnet of gray straw, trimmed with blue ribbon and feather.

Fig. 4.—Jacket of heavy black silk, with Louis XV. vest in front, trimmed with corded silk and braiding. Black lace bonnet, trimmed with green ribbon and feathers.

Figs. 5 and 6.—Braided waterproof cloak. Dark gray waterproof cloth, braided with black. The cloak is a long loose *paletot*, with armholes. The cape forms the sleeves, which are in the Dolman style, and are scalloped all round. Braiding at the back of the sleeves, in the centre of the back, and on the pockets. The fronts fasten with five rich gimp brandebourgs.

Figs. 7 and 8.—Riding habits.

Fig. 7.—Of invisible-green cloth, with velvet revers. Felt hat, with plume and raised brim. Fig. 8.—Dark-blue cloth jacket, with scarlet revers and waistcoat. Jet buttons, Melton beaver hat and veil, deep gauntleted gloves. Both these riding habits were designed in Paris.

Fig. 9.—Veil of figured net.

Fig. 10.—The Lisbeth berthe.—This berthe is intended to be worn over low bodices, and may be made either of white silk grenadine or of white tulle. It consists of *bouillonnés*, separated with bands of salmon or any other colored satin. It has basques, and is edged with rich white blonde.

Fig. 11.—Linen collar.

Fig. 12.—Linen cuff to match.

Fig. 13.—Collar and habit shirt of fine linen, the cuff to match having been given last month.

Fig. 14.—A jet hair pin. The star is composed of nineteen jet beads, and twenty-four jet rays form the actual star.

Fig. 15.—Gentleman's handkerchief, with scarlet and white border, with initial in the corner.

Fig. 16.—This locket is English in style. It is dead gold, enriched in the centre with a black pearl and two white pearls at the top and bottom. Four brilliants are studded between the pearls.

Fig. 17.—Sash of black velvet ribbon, the revers side being of satin. It is fastened at the side, the ends trimmed with fringe.

Fig. 18.—Bride's slipper. The inside and outside of this shoe are entirely of quilted white satin. It is bordered around the top with peacock's feathers.

Fig. 19.—Boy's cloth suit, made of light gray cloth, with band of brown down the sides of pants, binding and buttons of brown on jacket.

BONNETS, ETC.

(See Engravings, Page 316.)

Fig. 1.—Bonnet of pearl-colored chip, trimmed with pearl-colored ribbon, black lace, and pink flowers, and aigrette.

Fig. 2.—Bonnet of black lace, trimmed with blue ribbon, pink moss rosebud, blue feather, and black lace.

Fig. 3.—Bonnet of white chip, trimmed with scarlet flowers, black ribbon, and black lace; with black lace strings.

Fig. 4.—Bonnet of light blue crape, trimmed with blue feather, flowers, lace and ribbon.

SMOKING CAP IN APPLIQUE.

(See Colored Plate in Front of Book.)

HAVANNAH brown and black cloth, black and three shades of the same brown silk, gold twist, braid and thread are required for this cap. The pattern for the band, which for an ordinary size is to be repeated four times, may easily be extended or shortened at the narrowest part, should the design as given differ from the size required. The ground of the cap is black cloth, and the centre *appliqué* of the border a diamond of the Havannah brown, edged around with gold twist, barred across at intervals with black silk, and a double star of the darkest brown silk and gold thread worked within it. Picot stitches in dark brown, with intermediate lines of gold thread, form a sort of fringe on the two lower sides of this diamond, below which a crescent-shaped figure in chain-stitch of the lightest shade, with an inner line of dark brown, separated by bars across of the middle shade, is visible. Round dark spots, in flat embroidery, with long stitches of gold thread between them, terminate this figure on the inner side. At the upper point of the diamond are three picot stitches of the middle shade, and on each side of these a scroll in chain stitch of the same, which is prolonged downwards on either side of the centre pattern, and the parallel line, shown in black in the illustration, carried out with gold braid, and French knots between the two in the lightest shade. Wreaths of leaves in picot stitch of the darkest brown, and lines of gold thread between them, curve gracefully from the lower to the upper end of these scrolls. To connect this design with the next repetition of it is a line with bars across it of the middle shade of brown, above which is a scroll in chain stitch of the lightest color. The crown of the cap, seen in our illustration, shows a larger diamond in the centre, and four crescent-shaped figures around it, which are to correspond in every way with the work of the band.

We have given our illustration an orange tint, but the proper color for working is that in the description above.

CHITCHAT

ON FASHIONS FOR APRIL.

LAST month we promised to give our readers an account of spring goods, a promise which we will now endeavor to fulfil. We will commence with wash goods, and first the French and English prints; the latter are now made almost as beautiful as the former, and at much less price; and not being as fine in texture, do not prove as easily torn and worn out, especially by children. Figures; gay flowers; watered stripes, with tiny sprigs between; vines of bright blue, green, brown, or purple on a white ground, and half-inch stripes of green, gray, blue, brown, buff, or black, alternating with white stripes, upon which are gayly colored palm leaves, autumn

leaves, figures, or tiny sprigs of flowers—are some of the few styles seen. They all are so beautiful that to describe all, or make a choice, is a difficult task. The *écru* batiste, so popular last season, re-appears with ruffles embroidered with white for trimming skirts and polonaises. These ruffles can be scalloped at home, and edged with a narrow braiding pattern, instead of embroidery, if desired. Some to be used for entire suits have alternate stripes of thick and thin, some of the stripes imitating lace. Suits of the plain batiste are trimmed with ruffles, braiding embroidery, or lace. Polonaises and overskirts come in patterns, wrought all over in designs like guipure lace; these can be worn over an underskirt of plain batiste, or else over black or brown silk. Thick goods is called broche linen, and has leaves, vines, and figures embroidered over it by machinery. A new rough linen looks like a sponge, and is called sponge striped linen; it is in inch wide stripes, of darker brown on *écru* grounds. These linens will make serviceable and stylish looking suits for morning wear, or travelling short distances. Percalés have the foulard finish, and are antiquated looking cotton goods, with soft finish, and lustre of silk; they are shown in stripes and polka dots, on grounds of deepest blue, brown, plum color, gray, or black. The stripes are in two shades of color, or in contrasting colors, and borders are also imported with some of these goods, in fanciful designs. The success of these things is insured, for this reason, viz., plain grounds of quaint mongrel hues, in opposition to positive colors in silks and fine woollens, second polka dots for foulards, and the fine wash goods spoken of, and lace like stripes for grenadines and batiste. Foulards are highly in favor. Last summer there were many with the gay Dolly Varden patterns; these have entirely disappeared, and we see them with the old time white polka dot, always pretty clean and neat looking. Blue is the ground most in favor—a deep blue, as deep as indigo, but without the reddish purple tint of it. The dots vary in size, from that of a pea to an inch in diameter. Other dark colors besides blue are worn, with the white dot, crescent, stars, or Japanese figures sprinkled over them. Foulard laine is a fine woollen goods, very light, and will take the place of Cashmere; it is, after all, merely a slight improvement on the old-fashioned *mousseline de laine*, that we can all remember as having done such good service for so many years, but which many new and poorer fabrics has thrown aside from the market. This goods is imported in all the new colors now fashionable. Pongee of the soft silk kind, so very beautiful, is shown in the same colors as last season; with one exception, but few have plain surfaces; they are brocaded with polka dots or stripes. Fine thin wool goods, with crape finish, are also shown, with stripes and figures in the fashionable faded colors. For serviceable, cheap suits, the *glacé* mohairs are the best; they are pretty silvery gray, a smooth surface, will not shrink from dampness, and will endure hard wear. These goods are generally trimmed with the material, and can be made up into what in these days might be called a cheap dress. *De bège*, the old all wool goods of muffled gray and brown, has returned to us in a finer and more costly dress, under the name of Vigogene. This goods will prove, as its predecessor, a favorite goods for travelling dresses.

In silks, we see all of the shades worn this winter, but differing from those, in being of the light delicate shades appropriate for spring. Blue will be the fashionable color, but as this is not becoming to all, the other shades will come in for an equal share of favor. Solid colors prevail among rich, heavy silks,

and two shades appear in a costume. Real summer silks retain the stripes of different colors, upon a white contrasting or light ground; little broken stripes, one wide and the next narrow; and irregular clusters of stripes, are the new styles. The beauty of the contrasting stripes consists in the grounds being very slightly tinted, while the stripes are bold and dark. Thus on Nile green are bronze lines; *écaru* buff has green stripes, palest gray, with blue lines, wood color with periwinkle stripes, and many others which our space will not permit us to mention.

Grenadines and gauzes, similar to those worn for evening dresses now, are shown for the very warm weather; black grenadine either plain or figured will be the most popular; the newest ones have lace-like stripes over an inch wide, with a plain smooth grenadine stripe between, various other stripes are shown, but mostly all black, sometimes a color is introduced but not generally. White grenadine with small gay colored figures are also seen, these are particularly appropriate for the warm weather of the Southern States.

The English walking jacket, so universally worn this winter, is being made up for spring, slightly altered. It is as much the shape of a gentleman's sack coat, as a lady's wrap can be. It is double-breasted, with revers, and square pockets, and is far longer in the waist than the *sacques* of the winter; hence it fits smoothly over the *fournure*, and does not bag in the back. It is usually made of blue or any shade desired of very light cloth, trimmed with a band of very thick black or colored *repped gros grain* silk. The *Dolmans* are also popular as a wrap, they have extremely long side pieces, or sleeves, reaching to the knee, and in some cases almost to the edge of the dress skirt. They are made of very thin cloth, or black Cashmere, and are trimmed with lace of the color of the garment.

But little change in styles, it is said, will be introduced into the spring suits, it will be more in the minor details. One change we heartily hope will not be only a rumor, but be entirely and successfully carried out, that is, that dresses are again to be of a clean walking length, so says rumor, and many dresses have been so made; it is too early yet to say if the fashion will be carried through. Long dresses were never meant for street wear; our fair Parisian sisters never wear a long dress for walking in, it is worn for riding and home wear, the place where it rightly belongs, not in doing the duty of street sweeping, on our dirty thoroughfares.

Pannier puffs are again to be revived—the huge puff of four years ago—it is certainly not pretty for a short dress, but so it is to be worn; for a long train dress, to be looped over a sash, it is both pretty and convenient.

Sailor suits for girls, similar to those worn in fall, are again being made up of twilled washing flannel, either pink, creamy white, or navy blue. They are made with the sailor blouse, sailor collar, pockets, sash, and plain skirt; and are trimmed with wide white braid, or else bias bands of Cashmere. These tasteful dresses with white Normandy caps will be the most tasteful dresses worn by girls this spring.

The Greek fillet, a band of black velvet tied around the head, is quite in favor at present. The velvet is nearly an inch wide, is tied behind, and long ends are left hanging. The high-backed Spanish combs are much worn with full dress coiffures, they are exceedingly becoming to round, youthful countenances, but should be avoided by ladies with slender oval faces. The comb is not always worn at the back of the head, but is often placed at one side as if put there by accident. These combs are not used for the

purpose of fastening up the hair but merely for ornament. The hair is worn arranged as high as ever, and is very becoming for house wear, but does not look as well for the street when surmounted by a bonnet, the whole of the back of the head is then so bare that many ladies coil a few braids around, to take away that look for the street.

Headdresses are small, coming with a slight point in front and a puff at the side. For example, a headdress of Parma violets, with a white camellia, surrounded with white thorn, and a small tuft of thorns *en aigrette*; a wreath of blue periwinkles, with a tuft of tea roses and a salmon-colored aigrette.

Polonaises of black grenadine, striped their entire length with lines of gimp studded with jet are extremely pretty, and can be worn over a black silk, gray, or violet-colored for an evening toilet by a person in mourning.

The old-fashioned melon puffs are revived for trimming some of the handsomest dresses, and offer a slight change from kilt plaitings and gathered flounces. These puffs are made of straight widths of the silk joined at the selvages, and lined with foundation muslin; they are formed by taking slight seams on the wrong side of the fabric at intervals of two or three inches, leaving the puff between to form a puff on the right side. As there are now no gathers in these smooth puffs, the stiff muslin lining is necessary to keep them well rounded, and sometimes a thick cording of candle-wick covered with silk is used to separate the puffs. Wide puffs are more stylish than narrower ones. A description of a dress made by the celebrated Worth will better serve as a guide for arranging this trimming. This is a dinner and carriage dress of rich black silk, made with a basque and demi-train skirt but no overskirt. Around the whole skirt is a bias-gathered flounce eight inches deep, very fully gathered, and finished with an inch wide hem, turned up on the right side with a tiny fold of piping in the upper edge of the hem. A tablier of melon puffs three inches wide covers the greater part of the three front breadths, beginning very near the top of the skirt, and descending in straight lines down to the upper edge of the flounce; the lower edge of each puff forms a scallop, and is finished with jet fringe. A thick cord is between each puff, and a *ruche* heads them, though this is concealed by the basque. A wide revers of silk, perfectly straight and merely doubled, without any trimming, covers the remaining gored part of the skirt, beginning at the belt and ending on the gathered flounce, the straight back breadths are then gathered up behind to form two large pannier puffs, and a sash ribbon passes under these puffs and is tied in a bow behind. A very simple jockey basque completes this distinguished looking dress.

Waistcoats of colored China *crêpe* are very much worn for dinner and evening toilet, they are embroidered or trimmed with Valenciennes lace. Some are made to wear over the bodice and not under it, which is more convenient than if a special coat bodice were made for it. Fichus and bows are made in the same style, with a mixture of lace. The new cravats are of embroidered China *crêpe*, and trimmed with a narrow faille, festooned with white silk. The favorite collars are *fraises* made of plaitings of either open worked batiste or of muslin trimmed with Valenciennes lace, or all of Valenciennes, or all of tulle illusion. As the hair is worn so high, these frills look very ornamental around the throat. The sleeves consist of plating, opening towards the wrist; they are usually made of batiste, with an open work hem.

Next month we hope to be able to tell the styles decided upon as most popular for bonnets and hats, as yet it is too early to speak definitely. FASHION.

NEW STYLES FOR ARRANGING THE HAIR.

(See Description, Fashion Department.)

Fig. 1.

Fig. 2.



Fig. 3.

Fig. 4.



LIVE CURIOSITIES BY POST.—Frank Buckland, the English naturalist, writes:—

"Curious things are sent me by post. Every week I receive fish of some kind or another by post— young salmon, young trout, young whitebait; also young pheasants, three-legged kittens, six-headed kittens, no-headed kittens—and they generally smell frightfully. The postman always knows my letters without reading the address. Sometimes live things are sent me by post. I lately received a scorpion caught alive at Woolwich. He was packed in a jeweller's box, and when he arrived was poisonous enough to sting a mouse severely. And once some kind person killed a viper, and put him into a paper sweet-stuff box; but, during the journey, the scotched viper came to life, and he had to be killed again by the Postmaster-General, who wrote me an official note about it. I once heard of a pair of jack-boots being sent by parcel-post. What next I can't tell. Send what you like, my friends, only pay the postage; and if you send vipers or scorpions, kill them first."

ANSWERS TO CORRESPONDENTS.

UNDER this head will be found all information connected with M.S.s., and answers from the Fashion Editress.

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In sending orders to the Fashion Editress, the cash must always accompany it, or it will not be attended to.

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

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

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

Alice.—With your eyes in their present weak condition you should not read by firelight. In daytime sit with your back to the window so that the light falls on the book.

J. D.—We should say that you were rather too old to begin a professional career.

Mary.—Early rising will certainly produce the desired effect.

Rose.—Freckles are produced by too much iron in the blood.

Gareth.—As no answer is requested, you are not obliged to send one, but still it is always more polite to do so. If you accept and do not go, a note should be left with your card next day.

Violet.—Hippopotamus is pronounced with the accent on the third syllable.

Anxious Friend.—Vanity is evidently your weak point. You like admiration, and have not strength of mind to resist it.

"Directions for Knit Doll," accepted.

Emily.—A requiem is a grand musical composition performed in honor of some deceased person.

Zoe.—A lady should not dance too frequently with the same gentleman.

Miss T. D., Little Rock, Ark., you sent no stamp for an answer.

"The Diamond Casket," declined.

L. L. D.—Too many questions to be answered here. Send inquiries again, and send a stamp to pay postage on reply. Some of your questions we cannot answer.

"My Grandmother's Chair," declined. No stamp sent for return.

"Garnet," is declined.

H. N.—We cannot give you the receipt for making the powders, but it can be procured at a druggist or grocery store. No particular patent is required.

"Lines on the Death of a Little Child," accepted.

Maria.—The word etiquette means "in due order," although in the original French it signifies a ticket or card. It appears that it was once the custom in France, on occasions of ceremony or festivity, to distribute among the guests tickets, containing an outline of the proceedings, and directions for the conduct of the company. If everything was properly done, it was said to be according to *l'etiquette*; hence, "in due order."

A. D. E. is informed that we never recommend any advertiser. We have confidence in the gentleman who collects our advertisements, that he would not insert anything that was not correct. Apply to them by letter.

Annie.—Your handwriting is good.

Builder.—Address Isaac H. Hobbs & Son, 810 and 811 Chestnut Street, Philadelphia. They have lately published a new work on "Suburban and Rural Architecture," sent by mail to any address on the receipt of \$3.

Caleb R.—Sent instrument by express February 24th.

Mrs. V.—Sent patterns 24th.

Miss M. S.—Sent switch 25th.

Mrs. Dr. K.—Sent slippers 25th.

Miss W. T.—Sent lead comb 25th.

Miss S. T. D.—Sent curls 26th.

Mrs. C. L.—Sent infant's embroidered skirt March 3d.

Joseph L.—Sent ring 3d.

Mrs. V. K.—Sent patterns 5th.

Miss M. A. T.—Sent worsted 9th.

Miss D.—Sent perfumed note paper 9th.

Mrs. N. G. C.—Sent patterns 18th.

Miss A. D. R.—Sent articles by express 18th.

Mrs. B. E. F.—Sent paper knife 19th.

Mrs. E. H.—Sent patterns 19th.

Miss L. N.—Sent patterns 20th.

Mrs. J. B. C.—Sent patterns 20th.

Miss J. F. S.—Sent trills 20th.

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 the Publisher will be accountable for losses that may occur in remitting.

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.

The publisher of the LADY'S BOOK has no interest in this department, and knows nothing of its transactions; and whether the person sending the order, is or is not a subscriber to the LADY'S BOOK, the Fashion Editress 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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Walking dress of green foulard silk, made with two skirts, the lower one trimmed with ruffles, trimmed with silk of a darker shade, alternating with ruffles of the foulard, scalloped and bound. The overskirt is open up the back, and trimmed with silk. Basque waist coat sleeves. Bonnet of the two shades of erape, trimmed with flowers.

Fig. 2.—Visiting dress of two shades of brown silk; the back breadths are trimmed with ruffles up to the waist. The front has an apron overskirt, trimmed with fringe and silk. Mantilla of black silk, heavily embroidered. Bonnet of chip, trimmed with the darkest shade of dress, black lace, flowers, and feather.

Fig. 3.—Walking dress of gray silk poplin. The front breadth is trimmed with narrow ruffles, headed

by a puff of blue silk, finished with bows of blue ribbon. The deep ruffle around the bottom extends all around the back. Bonnet of gray Milan braid, trimmed with flowers, and faced with blue silk.

Fig. 4.—Evening dress of white silk, trimmed with a ruffle of silk around the bottom, headed by a puff of silk illusion, caught at intervals with bouquets of green leaves. The overskirt is of illusion, with garlands and bouquets of leaves. Low corsage, short sleeves, with bouquets on the shoulders and on the waist.

Fig. 5.—Evening dress of white silk, the underskirt trimmed with a plaiting of the same and pink silk. The overdress and waist are of pink and white striped silk, trimmed with black lace. The low over waist is of plain pink silk, trimmed with black lace. Hair arranged with black lace, and pink ribbon headress.

Fig. 6.—Little boy's suit of white *piqué*, braided with black. White straw hat, trimmed with black velvet.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Visiting dress of *écru*-colored silk poplin, with points around the skirt embroidered with brown silk, with loops and bows in between; heavy black silk mantle, embroidered with black silk, and finished with a wide thread lace over white tulle. Bonnet of floss silk of color of dress, trimmed with straw, scarlet, and brown.

Fig. 2.—Walking dress of *écru*-colored pongee, made with two skirts, the lower one trimmed with a plaited ruffle, the upper one braided with brown, and finished with a brown fringe. Coat basque, trimmed to match overskirt, with passementerie and cords on shoulders and on the back; coat sleeves, and large pockets on the sides of coat. Straw bonnet, trimmed with ribbon and feathers of the two shades.

Fig. 3.—House dress of tea-colored silk, made with one skirt and polonaise; the front breadth of skirt is trimmed with plain ruffles, and scalloped ones plaited, the back breadth with one deep ruffle scalloped; the polonaise has a vest in front, and revers turned back, scalloped with a button and cord to represent a buttonhole in each one; coat sleeves.

Fig. 4.—Visiting dress of steel-colored silk, made with one skirt and a polonaise, the front breadth of skirt is trimmed with narrow ruffles, the back breadths are plain; the polonaise is trimmed with thread lace and passementerie ornaments. Hat of black chip, trimmed with blue velvet and feather.

Fig. 5.—Evening dress of white corded silk, trimmed with alternate ruffles of tulle and silk for a quarter of a yard around the bottom; overskirt of tulle looped up with flowers; opera sacque of corded silk, either white or colored, trimmed with passementerie ornaments and a narrow band of swansdown; long Eolman sleeves. Hair arranged in puffs and curls, with pink roses in it.

Fig. 6.—Dress for little girl, of white *piqué*, made with a polonaise with pockets in it scalloped; open sleeves.

Fig. 7.—Walking dress of steel-colored foulard, made with a Redingote of a darker shade, trimmed with fringe, lace, and embroidery. Bonnet of chip, trimmed with the two shades of the dress.

Fig. 8.—Carriage dress of lilac silk; the lower skirt is trimmed with one deep ruffle of the silk plaited with two narrow ruffles of a darker shade above it; polonaise, trimmed with fringe and ruffles of the darker shade. Bonnet of white Belgian straw, trimmed with the two shades of the dress, and feathers.

Fig. 9.—Walking dress of sage green poplin, made

with two skirts, the lower one trimmed with a broad fold cut in points top and bottom, and braided; the overskirt corresponds; sacque of thin cloth of a very light shade, the front trimmed with cords and buttons. Hat of white chip, trimmed with blue velvet and feathers.

SECOND SIDE.

Figs. 1 and 4.—These jet ornaments are worn in slight mourning. They are made of a composition like glass, and are called French jet, in contradistinction to the English jet. These glass ornaments refract the light, and are very effective and dressy looking, and set off the sombreness of a toilet with advantage. The necklet and comb are both mounted with steel, which adds to their brilliancy.

Fig. 2.—Morning robe of blue batiste, made with a skirt and loose short sacque. The trimming is embroidery and braiding in white cotton and braid.

Fig. 3.—Lady's nightdress. The fronts of this longcloth nightdress are ornamented with tucks of two different widths, and rows of insertion, according to illustration. The neck, down the front, and the sleeves are trimmed with embroidered frills an inch wide.

Fig. 5.—Evening dress for a little girl, of blue silk, the skirt trimmed with a side plaiting, with a narrow Valenciennes lace below it. Overdress of white French muslin, trimmed with Valenciennes lace, sash, bows on sleeves, shoulders, and at the throat with blue ribbon.

Fig. 6.—Apron of black silk for little girl, made with a bib; it is trimmed with black velvet ribbon, put on in diamonds.

Figs. 7 and 8.—Brooch and earring of black onyx, inlaid with gold and small pearls.

Fig. 9.—Jet earring, mounted with gold.

Figs. 10 and 11.—Brooch and earring of gold, enamelled with blue, and set with turquoise.

Fig. 12.—Black lace fichu. This is made entirely of black lace. It is pointed both back and front, and trimmed with two lace frills. The lace is the heavy Chantilly blonde.

Fig. 13.—Nightshirt for boys from eight to ten years of age. This plain nightshirt is of linen or muslin; it is set into a yoke plain in front, and gathered at the back. The slit in front has a double-stitched hem, furnished with three buttonholes, and the neck is set into a double collar with rounded ends. The sleeves are plain at the armhole, and gathered into a straight wristband at the bottom. At the top of each side slit is a three-cornered gusset.

Fig. 14.—Dressing jacket for girls from eight to ten years of age. This simple jacket, with stand-up collar, buttons in front, and is trimmed with three narrow tucks on each side and a crochet insertion. The collar and wristbands are trimmed with an edging as follows: On a crochet gimp, work along one side 7 double on each loop; on the other side, 1 double, 1 treble, 7 long treble, 1 treble, 1 double on each loop.

Fig. 15.—Dayshirt for boys from eleven to thirteen years of age. Fine muslin shirt, with linen fronts, collar, and wristbands. The front is plain, and the back gathered into a double yoke. The sleeves are plain at the armhole, and gathered into a cuff at the wrists with a button and buttonhole just above the cuff. The left front has a linen band, with a double row of stitching instead of a hem, and at the bottom the fronts are set into a narrow band with a buttonhole tab attached to the centre, according to illustration. At the neck the shirt is sewn into a band with a turn-down collar.

Fig. 16.—Fashionable belt of passementerie and watered ribbon.

Fig. 17.—Apron, trimmed with gimp and fringe. The lower edge of the apron is cut out in scallops, and between each scallop there are six frills, arranged in the form of a fan, and each bound with velvet. These are headed with a cluster of leaves, likewise bound with velvet. An ornament of fine passementerie is placed in the centre of the apron, and rich fringe terminates the scallops.

Fig. 18.—This is the back of Lisbeth bertha, which was given in Fig. 10 extension sheet in April number; the description for it is the same.

Fig. 19.—Dress sleeves of the coat form, open on the outer side of the arm, and trimmed with narrow ruffles and lace.

Fig. 20.—Apron for little girl, made of fine Nainsook muslin; the yoke is made of tucks, and is cut in scallops, and finished with a ruffle plaited around, the ruffle finished with a narrow Valenciennes lace; the skirt is trimmed to correspond. Our model has short sleeves, but long ones can be substituted if desired.

Fig. 21.—Loose jacket for miss of thirteen years, made of light gray cloth, bound with blue silk; collar, revers, cuffs, and buttons also of the silk.

Fig. 22.—Spanish comb and ornamental hair pins, made of tortoise shell; the centres of the ornaments on pins are of gold.

Fig. 23.—Lady's leather belt, with gilt buckle, and chain at side, to which an umbrella or bag may be attached at pleasure.

Fig. 24.—Kilt suit for little boy, made with a plaited skirt and tight-fitting jacket; the material is soft gray woollen goods, trimmed with blue bows and buttons. Blue and white plaid stockings. Straw hat, trimmed with blue.

NEW STYLES FOR ARRANGING THE HAIR.

(See Engraving, Page 403.)

Figs. 1 and 2.—Watteau headdress. The hair is parted in the same manner as the two styles. There are three small *marceaux* or stiff curls at each side of the front parting; the remainder of the hair to the nape of the neck is arranged in three *relevés*. A thick plait is interlaced at the top of the head, and a curl may be added at the nape of the neck, if desired.

Fig. 3.—The Louis XV. headdress. The front centre parting is four and a half inches long, and the side parting describes a half circle to the ear. The small plait is pinned in a round at the top of the head, and at each side of the front there are four *rouleaux*. At the back there are four *relevés*, with loops of hair to keep them up. A thick strand of hair is taken at the left side, and the letter S formed with it. A rose with foliage ornaments this headdress.

Fig. 4.—Another Watteau style. This headdress is executed like the preceding one, the only difference being that there are short curls at the top. A rose and several small buds ornament it at the side.

CHITCHAT

ON FASHIONS FOR MAY.

WE promised to speak of bonnets this month, a rather difficult task, when almost every bonnet seen is of a different shape. In one respect they differ but little from the winter bonnets, in merely being hats, with the addition of strings to form a bonnet. They are odd, picturesque, becoming, but of decidedly incongruous shapes, with large, square, sensible crowns, accompanied by most fantastic brims, turned up on one side or the other, no matter which, nor whether it is behind or before, whatever style caprice dictates, but never twice alike. This queer brim is a feature, and in its variety offers something to suit all faces. Instead of the bonnets being worn

far forward, as they were the last season, they are worn very far back, mounting the top of the high coiffure, and leaving all the front of the head bare, a fashion of years ago revived, and which will take us some time to become accustomed to, as everything has been worn so far forward for so long a time. Straw bonnets are the favorite, and are the style of bonnets which are to be most worn; we see the fine split Belgian straw, white soft chip, and the undressed chip, which is of a pale *écru* color. We also see silk floss of different colors woven in bonnets to resemble straw. There are also black chip and soft black straws, which will in a great measure take the place of the black lace bonnets so long worn. Lace is not as much used for trimming, nor ribbon, except for strings; soft repped silk, straw fringe, lace, curled straw braids, cords and tassels, thick ruches, ornaments and leaves to be placed in flower clusters; these are all made of either very yellow or very white straw. Flowers are used in the greatest profusion, not long clusters, but compact masses, grouped together with many contrasting colors. Elaborate face trimming of either flowers or ribbon is seen in almost all bonnets. Three and four colors are seen on a bonnet; two shades of one color and two contrasting colors are arranged with these. The flowers remind us of old-fashioned country gardens—sweet pea blossoms, hyacinths, dwarf roses, garden pinks, violets, geraniums, blue bells, forget-me-nots, and many others far too numerous for our limited space to enumerate. Mixed with these are dried grasses, herbs, moss, pine cones, and berries. Wild flowers are also shown in great profusion. There are faded flowers, roses that are just ready to drop from their stems, a fashion we spoke of in the winter, and one, if it is to be followed, is better for a summer than a winter fashion, when all nature, and especially flowers, soon wither and fade after being cut from their parent stems. A novelty this season is artistic ornaments of *vieille argent*, or old silver, set about on the bonnets as buckles, brooches, and darts with swinging chains. Especially stylish among these is a comb-like piece in flagee designs representing the top of a high-backed Spanish comb. This is used to catch up the side of brims, or is mounted with violets and pink Bourbon roses, and worn on the back of the bonnet. For very dressy bonnets crape will be worn; blue is a favorite color, larger importations having been in blue flowers of every shade than in any other color. We cannot pass by a bonnet seen, made of blue crape, without a description of it. The front is very high, the crown flat, and a large coronet crosses the forehead beneath the front. The coronet is of forget-me-nots, but so pale and delicate that they have all the effect of being freshly gathered. A row of white blonde is arranged to stand upright around the crown, and there is another row of forget-me-nots upon it; the strings and lappets are of the palest blue tulle.

Among the round hats are seen the same erratic brims, with very high steeple crowns. The two favorite shapes are the Medici and Castilian shapes. One has a very ample brim projecting squarely over the forehead, while each side is turned up high and close to the crown, while the back descends in a very sharp point. The other has a steeple crown, with projecting brim, and it is turned up on one side only. The brims stand out very prominently, and are no longer filled up with frizzes and puffs of hair. An English straw hat is trimmed with a fringed blue silk scarf passing around the crown, and a facing of blue silk under the brim, with a wreath of rose-buds and lilies of the valley under it. The scarf is fastened in the back by an ornament of silver.

Foulard silks are shown in all the new shades of

color in plain goods, and at a short distance off have all the appearance of real silks. These do not make a cheap dress, but a serviceable and, if the colors are well chosen, a very stylish dress. Polonaises are worn with but little change; also postillion basques, with long Dolman sleeves. The upper skirts have very short aprons, or else are plain breadths attached to the back breadths of the lower skirt, and rounded off to the belt in front, displaying the elaborately-trimmed front breadth of the lower skirt, which is a feature of the dresses this spring. This style of dress has the appearance of a polonaise when finished. Two shades appear in these costumes, and the novelty is to use very light and very dark of the same shade. The foundation is usually of the lightest shade, while the trimming, revers, cuffs, vest, and many pipings are of the darker shade. Almost all the silks and dress goods are imported in the different shades of one color, so that there is no difficulty in selecting shades to suit the taste of any person. The thin goods which are daily being opened are of the palest and most delicate tints, and the lawns are beyond a just description; plain lawns are very largely imported in every shade. These are made up, trimmed with ruffles and puffs, edged with narrow yak lace. Many of these plain grounds have borders of the most perfect garlands of flowers to be used for ruffles. Polka dots are also seen on brilliant blue and green grounds. Delicate vines in wood color on pale gray grounds are also very popular: in fact, both of these colors are seen to a great extent in all styles of goods.

Embroidered, chain stitched, and braided dresses are imported, the trimming already made to put on the dress, some of these are very beautiful, but they could with a little trouble be made at home at much less cost, and very much handsomer. The soft finished percales have every appearance of foulard silk, is as soft, and is very frequently mistaken for it; of course this finish disappears with washing, but as we were told when looking at these goods, they are never expected to be washed.

Very large pearl buttons, white, opal-tinted, and smoked pearl, with eyes or with shanks, are on suits of gray and blue linen. There are other buttons that look like rare yellow ivory, but are probably bone, for trimming *piqué* dresses. Pearl buckles are placed in the centres of bows, and are used for fastening the belts of spring costumes.

Sleeveless waists are being very much worn for spring costumes; this costume will, we think, be very popular, it having one very great advantage, answering to remodel old dresses, and make them look like new. The dress as mentioned above is of the light shades, while the trimmings and basque are of the darker. The simplest of these jackets or waistcoats, as they are by many called, is shaped like the jaunty English sacque, but is fitted closely by two darts, is square across the front, with small square pockets, and has slashed back seams. Others, again, have a revers collar, and are double breasted, with two rows of large buttons in front. The simplest piping edges them, and to be stylish they must be cut very short on the shoulders. The jackets of richer suits are cut away to disclose the lighter dress beneath, in vest shape, and lace is used for trimming. The dress waist worn under these jackets, is a plain French waist with coat sleeves. Dresses for very warm weather dispense with the extra waist underneath, and make merely a basque of the dark shade, with light sleeves. Sometimes the lower skirt of the dress is of a dark shade, the flounces light, overskirt and waist and sleeves light, jacket dark. Ladies in making over old suits can vary the arrangement to suit their material, almost any style being allowable.

For very warm weather suits of linen are to be worn, with the basque of dark blue linen; bands of the blue linen both plain and with a polka dot, are used to trim the dress with. Polonaises have sleeves of a different color or are made without sleeves, and are worn over a dress of a contrasting color.

The old time mantilla, which was tried to be revived last season, will probably be successful this, that is for married and elderly ladies; it will take some time for young ladies to become accustomed to anything else besides the jaunty suit which is and has been so very popular.

Polonaises for evening wear made of embroidered white Canton *crêpe* shawls are gaining ground in public favor. These shawls, when richly embroidered, sometimes terminate with a long but straggling fringe; when this is the case the fringe should be cut off and replaced either by a richer and thicker one, or with lace, as nothing looks in worse taste than a poor trimming upon an exceedingly rich fabric.

A new carriage hood for evening is in the shape of a Spanish veil. It is made of white zephyr wool, is attached to a coronet of flowers and ribbon falls over the neck and shoulders, and is fastened on the bosom by bows and rosebuds.

Long gloves still continue popular, from three to four buttons are mostly desired. Undressed kid gloves for general wear are rapidly gaining favor, they are now brought in darker shades of blue gray, olive brown, and drabs that do not show soil easily. Infants' kid gloves are shown for infants only six months old, and from these up through all sizes to ladies' gloves. Fine black lace mitts will be worn in very warm weather, lace gloves with fingers will also be worn, it is rumored. These gloves cover the entire hand, and were worn by our grandmothers.

Black silk dresses are being made up as extensively as in former seasons, also the fine black and white stripes, and black striped with white, these latter form a cheap, neat travelling suit, the dust being easily shaken off, and the dress then looking neat and dressy with the addition of fresh collar and cuffs. No lady who contemplates making a visit away from home should go unprovided with a black silk dress. It can be changed and altered and made into a variety of toilets with but little trouble and expense. For an underskirt a good model is first a deep flounce, and next a succession of narrow ruffles, or bands, as fancy may dictate. The first flounce may be looped up into large scallops by bows of silk, ribbon, or velvet. In other models the flounce is arranged into deep treble plaits, divided one from the other by plain places, which are filled up with patterns in braid work or raised embroidery, or by butterfly bows of silk or moire ribbon. The polonaise can be made to correspond with this trimming, or this underskirt can be worn with a striped or almost any polonaise, and the toilet may be varied by a change of sashes, bows, and trimmings. The full ruched *parure* in the François II.'s style, a *fraise* for the throat and ruffles for the wrists, are made of pure white *crêpe lisse*, and are becoming to tall figures; while the Mancini *parure*, opening *en cœur* over the bosom, and forming a sort of *bertha*, composed of folds of tulle, with bias of *crêpe de chine* and border of Mechlin lace all around, is more suitable to ladies gifted with *embonpoint*. To wear with a high dress the Albani *parure* is very pretty. It is a full lace *ruche* for the throat and a *jabot* of the same, to form which the lace is folded in and out with a bias of *crêpe de chine* or silk. A single *ruche* of *crêpe lisse*, or white gauze is extremely becoming to young girls, those *ruches* are now more fashionable than those of tulle which are still less durable.

CHILDREN'S FASHIONS.

(See Description, Fashion Department.)



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

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

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

Alla P. B.—1. Thank him for his escort home, and pass the compliment of inviting him in; but if it is late, he would not accept. 2. If he makes but a short call, and you desire, you can invite him to remain longer, but it does not look well to appear anxious. 3. Invite him to call again on his first visit, but not afterwards. 4. Certainly thank the gentleman when he is leaving you for the evening's entertainment; all is included in that.

"The Lily Pond," declined.

"F. E."—We must decline the offer in regard to "Puzzles, Enigmas," etc. No stamp inclosed for answer by mail.

J. H.—"To Laura" was declined in the February number.

E. B. M., St. John's, N. B.—No stamp sent for a reply or return of articles, which are declined.

"Night," declined. No letter or stamp.

"I Love Thee Still," declined. We agree with the writer as regards "no merit."

"Our Happiness," declined.

"Suffer and yet be Strong," declined. No stamp for answer.

Florice.—1. We suppose it would be etiquette; but it would be rather marked to give the invitation, unless there were to be a large number of ladies and gentlemen together. 2. The ladies always.

Ella Martin.—1. If in full dress, no; ride. 2. If the person has the right to the title of Dr., certainly use it. 3. Wool poplin—wood color.

M. E. H.—Cloak, \$25; skirt, \$5.

Miss J. B., Merrickville, Ontario, Canada.—Wrote you, January 2, that your article had been declined and destroyed. Letter returned by the P. O. department. Could not find you.

Mrs. C. B. M.—St. Valentine was a priest of Rome, and was martyred during the reign of the Emperor Claudius, about 470. He was eminently distinguished for his love and charity, and the custom of choosing Valentines, or special loving friends, on this day, is by some supposed to have thence originated. The following solution is also given by some writers: It was the practice in ancient Rome, during a great part of the month of February, to celebrate the Lupercalia, which were feasts in honor of Pan and Juno, whence the latter deity was named Februata, or Februialis. On this occasion, amidst a variety of ceremonies, the names of young women were put into a box, from which they were drawn by the men, as chance directed. The pastors of the early Christian church, who by every possible means endeavored to eradicate the vestiges of pagan superstitions, and chiefly by some commutations of their forms, substituted, in the present instance, the names of particular saints, instead of those of the women; and as the festival of the Lupercalia had commenced about the middle of February, they appear to have chosen Valentine's day for celebrating the new feast, because it occurred nearly at the same time.

Flora.—The passion flower derives its name from an idea that all the instruments of Christ's passion are represented in it.

Etiquette.—1. We believe this is the custom abroad, but not here, as a lady never bows to any one she does not know. 2. The left arm is the proper arm, but this must depend on the house and staircase, as the lady must always be placed next the wall.

George.—The Chinese get drunk upon opium; the Persians on fermented curds; the Turks on raki; the Hindoos on haksheesh.

Coral.—Quite so; officiating as bridesmaid has nothing to do with being "out." Children of six years old and under are sometimes bridesmaids.

Mermaid.—You could not pay a visit to the one without including the other.

T. F. Shreeveport, La.—Wrote you February 8. Letter has been returned by the P. O. department. Could not find you.

Ursula.—We must decline your article. Too many articles of that character on hand.

Coras S.—Wear white thread gloves; they can be washed. Use white glycerine to whiten hands.

J. B.—Sent articles by express March 21st.

Mrs. G. P. M.—Sent patterns 21st.

Mrs. A. B. F.—Sent child's clothing 25th.

Mrs. T. C.—Sent apron pattern 24th.

Miss M. R.—Sent gloves 25th.

Mrs. H. A.—Sent slipper pattern April 1st.

Mrs. D. S. W.—Sent embroideries 2d.

Dr. T. M.—Sent instrument 3d.

Mrs. W. L.—Sent patterns 3d.

M. J. C.—Sent hair ornament 5th.

Miss E. R.—Sent lace mitts 7th.

Mrs. D. C. B.—Sent box by express 10th.

Mrs. Hutchen.—Sent watch by express 10th.

J. G.—Sent colored wools 15th.

B. F. R.—Sent patterns 17th.

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.

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The publisher of the LADY'S BOOK has no interest in this department, and knows nothing of its transactions; and whether the person sending the order, is or is not a subscriber to the LADY'S BOOK, the Fashion Editress 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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Evening dress of pink silk, made with one skirt and low corsage; the skirt is trimmed with a ruffle of white French muslin, headed with a puff of muslin, with fan-shaped ornaments of pink silk at intervals. Embroidered muslin overskirt, and cape; sash of pink silk tied at one side. Hair arranged in puffs and curls, with pink roses in the front.

Fig. 2.—House dress of purple silk, the underskirt is entirely covered with kilt plaiting to the waist; apron front overskirt, trimmed with fringe looped up in a puff in the back by the sash which is fastened at the waist; jacket bodice corded around the edge, heart-shaped neck, with small bow in the back of neck, and in front; coat sleeves with ruffles at hand, and bow on them.

Fig. 3.—Visiting dress of green taffeta, made with one skirt and polonaise; the skirt is trimmed with one deep ruffle laid in box-plaits, headed with a vine of leaves, which extends down the plaits embroidered

in wood color silk; the polonaise is cut heart shape, and is trimmed with cords and ornaments on the shoulders, the edge finished with a very heavy knotted fringe and embroidery; a row of buttons down the front, and six across the bottom. Bonnet of chip the color of dress, trimmed with ribbon of the same shade, and flowers to match embroidery on dress.

Fig. 4.—Carriage dress of Napoleon blue silk, made with two skirts, the lower one trimmed with kilt plaiting; the overdress is trimmed with white Chantilly lace and a band of silk piped with white; sash fastened at one side; deep basque waist, faced with white silk, cut heart shape; tight coat sleeves. Bonnet of white chip, trimmed with blue ribbon and long white feather.

Fig. 5.—Evening dress of white silk, the lower skirt trimmed with two plaited ruffles across the front breadths, headed with wreaths of pink roses and leaves; court train, made of puffed illusion or turlatane, trimmed with white Mechlin lace, the puffs divided by narrow bands of green silk; it is made very bouffant in the back, with sprays of flowers coming down from the sides to the puff; corsage slightly heart shaped, cut with a point in front, trimmed with lace. Hair arranged in puffs and curls with flowers in it.

Fig. 6.—Costume for street for little boy; the dress is of white *piqué*, the coat of white Cashmere, with sailor collar, bound with crimson velvet; crimson sash tied at the side. Straw hat with crimson wing at one side.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Visiting dress of lilac silk. The skirt is trimmed with side plaiting and ruffles, headed with a *ruche* and bows; mantle of Cashmere, a shade darker, trimmed with fringe, gimp ornaments, and cords on the shoulders. Bonnets of the two shades, trimmed with lace and flowers.

Fig. 2.—House dress of black silk, made with one skirt and polonaise. The skirt is trimmed with a box-plaited ruffle in the back, the plaits faced with blue silk on the top; the front breadth is trimmed with bands of silk bound with blue. The polonaise is belted in in the front, loose in the back, forming a Watteau fold; it is bound with blue silk.

Fig. 3.—Travelling dress of gray summer serge, made with two skirts, basque waist, and cape thrown over one shoulder. The trimming consists of broad silk braid put on in squares with loops at the ends; frog buttons up the front and on the cuffs. Hat of gray straw, trimmed with gray flowers, ribbon, and black lace.

Fig. 4.—Walking dress of *écru*-colored batiste, made with one skirt and a polonaise. The skirt is trimmed with one deep ruffle box-plaited on, headed with folds, and two rows of *écru*-colored lace. The polonaise is trimmed with lace to correspond. Hat of straw, trimmed with brown velvet and feather.

Fig. 5.—Walking dress. The underskirt is of black silk, trimmed with one ruffle. Polonaise of black grenadine, trimmed with lace and bands of silk; the polonaise is looped up with sashes of black ribbon. Black Neapolitan hat, trimmed with black ribbon and pink roses.

Fig. 6.—Bonnet of black lace, trimmed with black ribbon, lace, pink roses, and feather.

Fig. 7.—Hat of black Neapolitan, trimmed with blue ribbon, blue and black feathers, and a white wing.

Fig. 8.—Bonnet of white chip, trimmed with pale blue ribbon, feathers, and black lace.

Fig. 9.—Bonnet of lilac crape, trimmed with feath-

ers and ribbon. The trimming inside the turned-up brim consists of a bow of ribbon and flowers.

Fig. 10.—Bonnet of dark brown straw, trimmed with ribbon of two shades, and feathers to match; strings are added which can be omitted if a hat is desired.

Fig. 11.—Hat of white English straw, trimmed with pale green velvet, feathers, and pink roses.

SECOND SIDE.

Fig. 1.—Basque made of spotted black lace, with trimming of thread lace around the bottom, sleeves, neck, and waist. Pink ribbon heads the lace on the waist, fastened by a bow in front; the same on the sleeves.

Figs. 2 to 7.—Six different styles of arranging hair. Ladies who possess a good deal of hair can easily compose the modern coiffure without any artificial aid besides that of a large frisette for the chignon. The way to proceed is as follows: Divide the *front* from the *back* hair, comb the latter perfectly smooth, raise it as high as possible, and place the frisette underneath; then comb the hair smoothly over, and fasten just in the nape of the neck. Arrange the ends into curls, which are left to play in the neck. The chignon should not be too large but it should be high enough to show in front; the front hair is arranged in waves or short frizzled curls. A tortoise-shell comb to fasten the chignon is a very nice finish to this coiffure. There are, of course, much more elaborate coiffures, but we have mentioned the above as both sufficiently *à la mode* and easy to accomplish without the aid of a coiffure. High tortoise-shell combs have fast come into high favor and fashion after being long discarded. Gift and jeweled combs are not considered in good taste. The Spanish and the Grecian combs of real blond tortoise-shell are the most *distingué* of all.

Figs. 8 and 9.—Linen collar and sleeves, trimmed with lace. The collar and cuff are of fine double linen, ornamented with embroidery, and trimmed with lace edging. The three lappets in front of the collar are of embroidered cambric, trimmed with lace, and a mother-of-pearl buckle ornaments the centre. The cuff is also ornamented with two mother-of-pearl buckles, with lappets attached, and with narrow linen straps.

Figs. 10 and 11.—Linen collar and sleeves, trimmed with lace. This linen collar, with turned-down points, is trimmed with a lace insertion one and a half inch wide and a narrow lace edging, and a row of cut-out embroidery is sewn on between the insertion and the frill. A chemisette of cambric is attached to the collar. The linen cuff sewn to the sleeve is trimmed to correspond with the collar, and ornamented with mother-of-pearl buttons.

Figs. 12 and 13.—Front and back view of girl's walking dress, made of blue and white plaid silk. The skirt is trimmed with a plaiting of plain blue silk edged with lace, three bands of blue silk heads this. The fancy peasant waist with basque is made of the plain blue silk, trimmed to correspond; sash bow in the back.

Fig. 14.—Fichu made of spotted black lace, and edged around with narrow thread lace. It is made of double lace plaited in at the neck and finished with a bow of colored ribbon; ribbon strings tie in front.

Figs. 15 and 16.—Black lace fichu. This fichu is of plain black tulle, trimmed with black lace of two widths, and a bow of two-inch wide watered ribbon. Cut out two straight strips of black tulle twenty-nine inches long and three inches wide, sloped towards the ends to the width of one and a half inch; then cut for the ends two pieces six inches long and two

and a half inches wide, sloped towards the top to the width of one and a half inch. Cover these pieces with black tulle laid on in fine plaits, and edged around with narrow lace. The rest of the fichu is made in the same manner. Bow of watered ribbon, either black or colored, at waist.

Fig. 17.—Infant's cloak of white *piqué*, made with a cape, the cape embroidered and trimmed with a passementerie ornament and cords made of white cotton; a colored ribbon bow also ornaments the back.

Figs. 18 and 20.—Front and back view of walking dress for a girl of six years; the dress is made of very light *écru*-colored French poplin, trimmed with bands of silk of a very light brown. The dress is made with an overskirt and jacket waist, with revers in front, and vest of silk; silk cuffs on the sleeves. Cords ornament the jacket, deep square collar of silk in the back.

Fig. 19.—Belt of black velvet, with gold buckle formed of a monogram, with ornament to attach fan, added to the buckle.

Fig. 21.—Suit for boy of five years, made of dark gray linen, the pants come to the knee; jacket slightly open in front, showing a colored striped shirt; deep sailor collar. Straw hat.

DESCRIPTION OF CHILDREN'S FASHIONS.

(See Engraving, Page 502.)

Fig. 1.—Dress for girl of eight years, of pale blue foulard silk, made with one skirt and polonaise, trimmed with ruffles. Hat of white straw, trimmed with blue ribbon, feathers, and straw.

Fig. 2.—Dress for child of three years, made of white *piqué*; the dress cut square in the neck, buttoned down the front, and trimmed with braid put on in scallops and buttons.

Fig. 3.—Dress for girl of seven years; the underskirt is made of pale green silk, trimmed with a pointed ruffle and a *ruche*. The polonaise is of white Cashmere, trimmed with lace and lace insertion. Hat of white chip, trimmed with green velvet lace and flowers.

Fig. 4.—Dress of white *piqué*, made with a *basque* waist; the skirt and waist trimmed with braid.

Fig. 5.—Sailor suit for boy, made of dark blue flannel, trimmed with white. Straw sailor hat.

CHITCHAT

ON FASHIONS FOR JUNE.

It has been said, and we once believed in the saying, that pretty fashions lasted a long while, and ugly ones were but of brief duration; but the degree of absurdity now attained by some of the modern bonnets and hats would almost make us despair of ever seeing anything like rational head gear *à la mode* again. The difficulty nowadays is to find a lady who knows how to dress with taste, and yet many such exist, but somehow they get lost in the crowd of those who dress for effect only, and who are ever seeking out the most unbecoming style of dress—the one most likely to attract the eye by its novelty and strangeness. Besides these ambitious leaders of fashions, innovatrices of all that looks bold and dashing in modern costumes, there are the feeble minded who follow suit, who will wear anything and everything—a cocked hat and a lunched tournure—because *tout le monde* wears them. Between them these two classes of women invent and propagate fashions which would never be tolerated in good society if our sex were endowed with moral courage enough to stem the tide of extravagance and eccentricity. But we preach in the desert, we know, and therefore, instead of moralizing,

we had better speak of some of the hats and bonnets seen.

Last month we mentioned several, but each week the new styles are varied. The shapes of the straw goods before being trimmed are most odd; but it is the *modiste's* skill to trim and ornament so as to make even these more or less extravagant models look graceful and becoming. Indeed we have seen very many which did not look so odd, but graceful and pretty. Trimmings are, indeed, now so important that the bonnet shape is no more than are to the dress the lining and stiff buckram which sets off its upper material to advantage. A straw bonnet that we have seen was of a slightly conical shape, and the narrow border disappeared under a fluting of straw-colored taffeta ribbon; as for the crown, it was very nearly covered by wide *coques* of light chestnut-brown ribbon, forming an enormous bow, in the centre of which was a cluster of tea-roses, and from which sprang an *agrette* of shaded brown feathers. Long scarf ends of both chestnut and straw-colored silk fell at the back. Another was of rice straw; the crown was higher and more oval than in the above model, and the border turned up into a diadem with pale rose-colored taffeta; around the crown a voluminous trimming of wide ribbon of the same color and of black lace was artistically disposed, and fell in graceful drapery at the back. A little on one side a very delicate *agrafe* of cut jet fastened on a cluster of pink and white acacia blossoms placed feather-like to droop at the back. Strings of black lace. A bonnet of gray fancy straw was lined with pale blue taffeta; the border formed a *bandeau* of blue velvet, and there was a torsade of taffeta and velvet around the crown, finished into a large bow, with long ends in the back. The ornament in front consisted of a large bird's wing, and a white *agrette naturelle*, fastened on with *casques* of blue velvet and taffeta. And fourthly, a very dainty, though rather too conical, shape, was of Leghorn straw, very simply trimmed with wide black taffeta ribbon, a high jet buckle, and one spray of bright red roses across the front part. Long streamers in the back, and strings of Chantilly lace. The *Marin* hat is in most instances made of either brown or black straw, and trimmed with a mixture of velvet and taffeta and shaded feathers. The black hat is often relieved by a white or colored feather or bird's wing, but the brown usually remains in the same dark shades of maroon or Havannah. Golden pheasant's feathers are, however, a happy exception, forming a bright and tasteful trimming, in very good style, with brown straw and ribbons. After *faille* and *moire* ribbons, we are delighted to see the prettiest and most durable kind of ribbon come into fashion again—the wide, glossy, firm, yet soft taffeta ribbon, pleasant to wear, easy to tie in full large bows. The difference between bonnets and hats consists in the strings.

And since we are speaking of ribbons, we may as well mention the novelties in that style. For tying lockets or crosses around the neck there are the new velvet ribbons with satin lining, of any width, but the most fashionable are wide. For bows, the favorite model just now is the *Albani*—two loops and one wide fringed lappet of bright rose; blue, mauve, or *gaz* green *crêpe de chine*, and two loops and a crossing of black velvet for the cravat bow. Two loops of the *crêpe de chine*, and two loops and a crossing of black velvet for the coiffure.

More elegant still are the cravat bows of *crêpe de chine*, embroidered in floss silk, and edged with Mechlin lace. In sashes the most becoming model is the *Centure Sultane* of *crêpe de chine*, embroidered and fringed in another shade *en camaïeu*.

This sash is worn either very loosely knotted on one side of the skirt, or disposed into an elegant peplum drapery. New sashes and neckties to match are made of square meshed thin armure silk, with an embossed figure in the pointed ends, and a most elaborate tassel fringe below. For other sashes, there are watered ribbons of solid color seven inches wide, in black and all the new shades; also white watered stripes with a color on each side. There are new combinations of Roman colors that form beautiful stripes. Bayadere stripes and the Mar-seillaise, with a single color and white, are in horizontal bars.

The thick, soft cloud-like ruches of white *crêpe lisse*, we spoke of last month, are more fashionable than ever, and are worn both with high dresses and with those which are open in front, either in the shape of a square or a heart. These ruches are especially becoming to ladies of tall, slight figure, while more *potelé* outlines look best with the flat-plaited trimmings or lace borders put on plain.

The Russian belts of black or colored morocco, or, better still, of real Russia leather, are still quite *bien porté*, but rather in the house than out of doors. Ladies use the chain attached as a chatelaine to hang up keys, a fan, a scent bottle, or a *nécessaire*, with working implements; in some instances a prayer book is fastened to the hook upon the chain, in others it is the watch which hangs from it. The most elegant of these belts are lined with colored satin. The Russian belt is also very convenient to wear with excursion costumes in the country, and no doubt fair travellers will sport them over dainty jackets this season.

New veils are of thread net, with thick dots wrought at intervals. The shape is scarf-like, smooth over the face, pointed far below the chin, and with very long tabs that form drapery behind. Spanish blonde is so cheaply imitated that it is losing favor. Square handkerchief veils are objected to by milliners, because they crush fine feathers and flowers. They are still worn, however, in polka dotted net, with Spanish lace border, are fastened very low behind with a jet or silver pin, and do good service in the way of covering bonnets that have lost their freshness.

Among the wash suits, which are now being so very extensively made up, thin batiste are seen in the greatest number. These are usually of flax gray or *écru* shades, and are made with a belted polonaise and a flounced skirt. Sometimes the polonaise has lace like stripes, or else stripes of color, and is often in clouded figures like gauze; the skirt is of plain batiste, trimmed with striped flounces. Ruffles and bands of batiste, embroidered by machinery in brown, white and black, are much used for trimming; *écru* yak lace is used in abundance, and there is a caprice for trimming batiste, with the peacock and Napoleon blues that come to the surface so conspicuously this season. Immense pearl buttons, dead gilt buttons, and pearl slides and buttons are on these suits. Darkest brown facings are also used with batiste suits. Thick gray linen suits have French blouse waists and simple overskirts, trimmed with bias bands, piped with white, or deep blue linen. A deep kilt plaiting is on the lower skirt. A small *fichu*, trimmed with folds, is the wrap; large blue buttons fasten the blouse. Other linen suits have polonaises, with simple basque backs, and fall open from the waist down to disclose the skirt, trimmed across the front with twelve bias bands two inches wide, piped with a tiny fold of white linen on each side. The same bias bands extends down the front seams. On the back breadths is a plain side plaiting, with a narrow gathered ruffle

below. Other wash suits of heavier goods are made with double-breasted polonaise, cut with low revers at the throat, and are to be worn over white habit shirts. Square pockets are on the front, and there are two rows of buttons down the front. These suits have Russia leather belts worn with them.

Soft finished linen of Napoleon blue color is used for suits, or for polonaises alone. Some of these are wrought all over with white polka dots, others have simply an embroidered border, others are braided all over. A novelty is blue and white linen, which has the exact appearance of bed-ticking. They are made with long straight polonaise, caught up behind, and edged with a needleworked scalloped ruffle, fastened up the front with smoked pearl buttons. When there is a line of red in the white stripe, the edge of the ruffles is overcast with Turkey red cotton.

Many wash suits are made with a long loose polonaise, simply trimmed with a ruffle, and fastened down the front with pearl buttons. They are belted in with a sash of black *faïlle*, which drapes it high behind. The loveliest white cambric suits have the polonaise wrought all over in open worked English embroidery, all eyelet holes, and compass pattern. The skirt has a single deep flounce of embroidery. Embroidered *fraise* around the neck. Watered ribbon sash, belt, and knots at the throat and elbow completes this perfect costume.

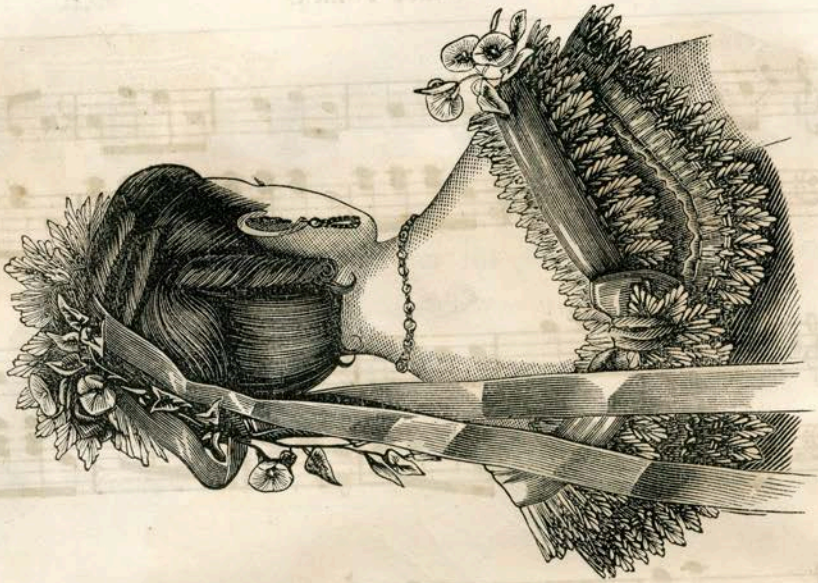
The polonaise or Redingote is to be used for suits of all materials, that and the basque with overskirt are the models; both are equally fashionable, but there is a preference for polonaises for street suits. A conspicuous feature is the novel effect produced, by doing away with side drapery, and drawing up polonaises and overskirts very short behind, leaving the sides and long front absolutely smooth and plain. To add to this appearance of flat front, slender sides and bouffant back, the lower skirt has its three front breadths trimmed flatly, with lengthwise bands, plaits, gathered puffs, or smooth melon puffs, while the back breadths are covered with three full gathered bunchy flounces. To complete the effect, these skirts are tied back over the new French tournure, which is a long, narrow affair of twelve steel springs incased in muslin, and worn strapped in the back. This bustle adds nothing to the breadth of the hips, but holds the skirts out in the back, and keeps them from falling in below a projecting hump at the waist, as they have lately done. The high standing Medici *fraise* of silk or the dress material trims the pointed neck of basque or polonaise, and adds to that stateliness which promises to supersede the jauntiness so long in fashion. The *fraise* is bias silk three inches wide behind, where it is held in full plaits, and slopes gradually away toward the throat. It is seen on all dresses, from the simplest muslins to the elaborate dinner dresses of *faïlle*. The plaiting of *crêpe lisse* is put inside of this, which was before mentioned.

The prettiest dresses for little girls are sailor suits of white repped *piqué*, with blue Chambery sailor collar, cuffs, pockets, and bias bands around the skirt. The Normandy caps before spoken of are so simple that almost any mother can make them. They have a plain, high-pointed crown of Swiss muslin over blue or pink silk, a lace ruffle around the face, and a band of ribbon around the crown, tied in front in a jaunty bow with ends turned upwards. Little Gabriel slips are made of buff linen, trimmed with rows of white *piqué* braid. They are for children, one, two, or three years old, either boys or girls, and will answer for dresses or aprons. Other Gabrielles have a basque set on the side and back, leaving the front piece plain. FASHION.



KNITTED PELISSE, WITH JACKET.

(See Description, Work Department.)



HEADRESS.

White lace pouf, trimmed round with loops of turquoise-blue China crape. In the centre of the loops there are sprays of blue convolvuli. Two blue crape lappets fall over the chin, and over the lappets are ends and loops of the *fille ribbon*. The *bertha* matches the headress, and consists of blue China crape, convolvuli, and blonde.

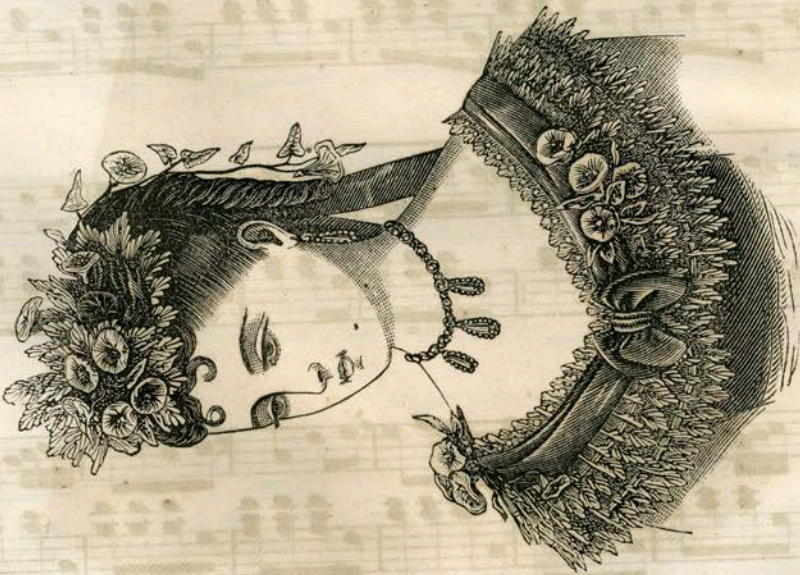


Fig. 23.



Fig. 24.



Fig. 25.



CHIFFRE & EYCHONNE

CHILDREN'S FASHIONS.
(See Description, Fashion Department.)



Fashions.

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BRIDAL WREATHS OF REAL FLOWERS.

(See Colored Plate in Front of Book.)

BRIDAL wreaths are worn either oval or round according to illustrations, and the front is thick, and raised in the form of a diadem, whilst the hinder part is thinner, and has long trailing sprays depending from it. In round wreaths a cross band is often added, as in Fig. 2, which is not covered by the veil; but in this case the veil is gathered up about three inches from the front drawn underneath the band, and arranged in a sort of rosette between the diadem and the band. In some instances the wreath consists merely of a diadem and long trails without meeting behind, or of a diadem with trail and a broad band across the chignon in the style of a high comb. In all cases the principal object should be to suit the wreath to the face of the wearer and to the style in which the hair is dressed.

For a wreath of fresh myrtle or orange-blossoms about twenty-five or thirty dozen small sprigs are required, which should be cut from the tree with scissors immediately before they are made up, the young shoots and buds being avoided as they fade so quickly. Artificial buds and blossoms are easily procured and will be found more serviceable. Having carefully removed all particles of dust, proceed as follows: Cut a number of pieces of thin wire from ten to twelve inches in length, and taking a sprig of myrtle in the left hand, place the wire beside it, leaving one end about an inch below the end of the stalk, wind the wire around the stalk, taking in three or four lower leaves according to illustration Fig. 5; bend it downwards, wind it around in the opposite direction as far as the lowest leaf, and then holding the stalk and the wire together between the finger and thumb of the left hand, twist them rapidly together, so as to form a spiral stalk, after which turn the wire upwards again to the upper leaf of the sprig, and repeat the operation. When all the sprays have been thus wired, put in the buds and blossoms, five dozen of the former and two dozen of the latter being required for a wreath. Take one of the wired sprays and a blossom between the finger and thumb of the left hand, observing to leave the wire stalk of the spray and of the blossom of equal length, and wind with the right hand the stalk of the blossom between the leaves of the spray according to illustration Fig. 4. When the buds and blossoms are secured cover

the stalks with brown tissue-paper cut into narrow strips about half-an-inch in width, an operation easily performed by folding several sheets together, and cutting through the several layers at once. Take a slip of paper, and having gummed the ends, attach it to the spray just underneath the lowest leaf, holding the paper in a slanting direction, and twist the stalk and the paper together quickly between the finger and thumb of the left hand, holding the other end of the paper loosely with the right hand according to illustration Fig. 6. For the thicker parts of the wreath unite two or three sprays on one stalk according to illustrations Figs. 6 and 8, putting in an extra length of stalk where necessary by twisting wires together, and covering them with paper. The trails are mostly made of gutta-percha tubing, into which the stalks of the single sprays are inserted according to illustration Fig. 7, or they are composed of string or piping cord, covered with narrow brown ribbon or crossway strips of brown crape, the stalks always being twisted between the finger and thumb of the left hand. When all the parts are prepared bind them to a wreath on wire with narrow brown ribbon or brown chenille, beginning in the centre of the front and finishing one-half first, then beginning again in the centre for the other half, observing to dispose the tufts and blossoms in regular gradation; twist the ends around so that the places where they are fastened will not be seen.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Evening dress of light blue silk, made with one skirt, the front and side breadths being trimmed with a side plaiting and ruffles of white muslin, and blue ribbon bows. Low corsage, with deep point in front and short overskirt in back, trimmed with white muslin, and Valenciennes lace. Hair arranged in puffs, braids, and curls, with half wreath of blue flowers arranged in front and to one side.

Fig. 2.—Evening dress of pink *crêpe*, made over silk. The lower and upper skirt are trimmed with ruffles of the *crêpe* on the silk skirt, headed with a wreath of flowers. Low pointed corsage, with white muslin tucker in the neck, and a wreath of leaves and flowers around. Puff sleeves. Hair arranged in puffs and curls, with wreath of flowers.

Fig. 3.—Black grenadine dress, made with a court train. The front breadth is trimmed with wide and narrow ruffles bound with cherry-colored silk; the side and bottom of the back of skirt is trimmed with one narrow ruffle and band of grenadine bound with silk; bows with buckles in the centre on the side. The dress has three puffs in the back. Deep basque faced and trimmed with cherry-colored silk; open sleeves. Hair arranged in puffs, with cherry-colored velvet bands across the front to the back.

Fig. 4.—Visiting dress of pale ashes of rose-colored silk, made with one skirt, trimmed in the front with one ruffle and a plaiting with a brown silk band through the centre, and a narrower ruffle and two narrower plaitings in the back. The upper part of skirt is trimmed to simulate an apron front, with thread lace and plaiting; short overskirt in back; sash fastened at side, trimmed all around with thread lace. Basque waist, trimmed with lace, cut open at the throat with lace *fraise* around it; open sleeves. Bonnet of chip to match dress, trimmed with the two shades, and black lace.

Fig. 5.—Dinner dress of white muslin. The front breadth is trimmed with ruffles formed of side plaits with green ribbon and white Marguerites heading them. The back of skirt is trimmed with two ruffles, trimmed the same, with bows of green ribbon and Marguerites up the sides; low corsage with lappels of green ribbon and flowers; short green silk overskirt

in the back, trimmed to correspond. Hair arranged in puffs, with bunch of Marguerites at one side, and green ribbon bow in back.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—House dress for a lady, made of black grenadine, with two skirts and basque waist. The underskirt is trimmed with three ruffles, the overskirt is open at the sides, fastened across with bands of pink silk, the edge of skirt is bound with the same. The basque waist has a deep vest in front (which also extends around the sides), of pink silk, the back is bound with the silk, and the sleeves are trimmed with narrow bands of the same. Pink ribbon band and bow in hair.

Fig. 2.—Dress for child of six years, of *écru*-colored batiste, made with two skirts, the lower one trimmed with a band of blue silk, the upper one plain but looped up with a sash of blue ribbon which is fastened underneath the skirt in the back, and goes across the front near the waist. Plain waist, open sleeves, trimmed with a ruffle bound with blue, blue bows on the shoulders, and belt and bow and ends in the back.

Fig. 3.—Walking dress. The underskirt of stone-colored silk, trimmed with one ruffle with revers turned back, the ruffle trimmed with narrow pipings. Overskirt and basque waist of grenadine, trimmed with narrow pipings of silk. Vest in the front of basque, and revers at throat and bottom of basque. Coat sleeves, with cuff. Bonnet of chip the color of dress, trimmed with blue ribbon and feather.

Fig. 4.—Carriage dress of pearl-colored silk, made with a court train. Basque mantle of black silk elaborately trimmed with lace and passementerie ornaments. Bonnet of white Milan straw, trimmed with pink ribbon, feather, and black lace and ribbon.

Fig. 5.—Morning dress of lilac and black striped percale. The underskirt is of the striped goods, also the sleeveless basque. The overskirt is of plain purple bound with the striped, the sleeves the same. It is not necessary to have any waist under this, the sleeves can be sewed in the striped waist, it is as are all basques now finished on the edge with a cord.

Fig. 6.—Walking dress of two shades. The underskirt is of brown silk, trimmed with a deep kilt plaiting. The overskirt and basque are of *écru*-colored pongee, trimmed with a thick cord of brown silk, made double-breasted to button down with brown buttons; it is looped at the side with a brown sash. Bonnet of white chip, trimmed with pale blue, pink roses, and lace.

Fig. 7.—Visiting dress. A lilac silk underskirt, trimmed with folds of grenadine, headed with silk folds. Polonaise with open sleeves, and vest front, with cords across. Black lace bonnet with lilac feather, and ribbon strings tied in the back.

Fig. 8.—Afternoon dress of peach-blossom silk, made with one skirt very long, to loop up with black velvet ends, and bows at each side to form a puff in the back, and to display a black velvet skirt (or trimming put on an underskirt) at the sides. Basque waist with facings of black velvet, cuffs to sleeves, and vest in front. The dress is beautiful in its quiet elegance.

Fig. 9.—Over vest, with basque attached to belt in the back, made of two shades of blue silk. Trimming, narrow ruffles and buttons.

Fig. 10.—Fancy cap for married lady, made of Valenciennes lace, pink ribbon, and pink roses.

Fig. 11.—Plastroon bow for the neck, made of blue ribbon and wide Valenciennes lace.

Fig. 12.—Fancy bow for the hair, made of two

shades of *crêpe de Chine*, with one end trimmed with fringe, and a silver buckle in the centre of the bow.

Fig. 13.—Coiffure to pin on, formed of curls, with strings of pearl beads wound in them, pink convolvulus arranged in the front where it is fastened on; this comes quite far forwards, and falls down in the back.

SECOND SIDE.

Fig. 1.—Dinner dress of lilac silk, with embroidered bouquets done in a darker shade of silk over it. The back is of this, trimmed with three narrow ruffles of plain silk. The front breadth, side breadths, and basque waist are of plain silk of a darker shade, embroidered with silk of the shade of the silk in the back of the skirt, and narrow fringe to match.

Fig. 2.—Ladies' morning wrapper, made of striped white and blue percale, with a band of plain blue percale stitched down the sides and around the back, cuffs on sleeves, buttons, and pocket flaps of the same.

Figs. 3 and 4.—Fashionable cravats for gentlemen.

Fig. 5.—Embroidered corset.

Figs. 6 and 7.—Front and back view of walking dress for girl of four years, made of white *piqué*, trimmed with a band of the same on the back breadths braided. The front breadth is finished down the sides with two sashes braided. Jacket waist, trimmed to correspond.

Fig. 8.—Infant's nightgown, made of cambric muslin, with the sleeves set in, and a belt to fasten around the waist.

Figs. 9 and 11.—Front and back view of summer sacque for lady, made of black silk; the front is loose; the back fits the figure as a basque waist. The trimming consists of lace and passementerie cords, gimp and ornaments. Open coat sleeves, with deep cuff.

Fig. 10.—Black silk summer sacque for lady. It is made open on each seam, trimmed with lace and silk embroidery; coat sleeves and full open sleeves. Revers at the throat, with vest beneath.

Fig. 12.—Infant's shirt, made of linen cambric, and trimmed with narrow Valenciennes lace.

Fig. 13.—Ladies' drawers, made with pointed belt in front, and drawing strings in back. The trimming consists of worked ruffles and insertion.

Fig. 14.—Fashionable mode of arranging a sash. It is fastened by bows of ribbon on the shoulder and at the left side.

Fig. 15.—Basque waist for a lady, trimmed with one ruffle of the material, bow of same in the back. The sleeve is coat shape, with a deep fall of lace below the edge of it.

Fig. 16.—Fashionable shaped fan, made of sticks of very white wood, with colored silk between, with flowers painted on it.

Fig. 17.—Dress for baby boy of one year old, made of white Cashmere, and trimmed with a ruche of blue silk around the skirt, finished with a bow of ribbon on each side. Low square waist and short sleeves, trimmed to correspond.

Fig. 18.—Fashionable fan for evening wear, the sticks being of ivory, with blue silk set in, upon which flowers are painted; blue silk cord and tassel from it.

Fig. 19.—Ladies' corset cover, made of fine linen, and trimmed with rows of insertion and lace.

Fig. 20.—Chemise for girls from eight to ten years of age. Fine linen chemise, gathered back and front into a band ornamented with hem-stitch and a mignardise braid. The same trimming goes around the sleeve and the band which buttons over the slit in front.

Figs. 21 and 22.—Embroidery on net.

Fig. 23.—Infant's slip, made of Nainsook muslin. The waist and skirt are cut in one, the front being plaited, the back loose. The front has rows of insertion stitched on over the plaits. The belt has strings attached to it, which fasten in the back. Short sleeves, trimmed with insertion and edging.

Fig. 24.—Infant's bib, made of fine Nainsook muslin, lined and wadded; the edge is finished with a worked scallop, with a vine of embroidery above it, and a Valenciennes lace.

Fig. 25.—Mantle for elderly lady, made of rich black silk, trimmed with silk embroidery and narrow guipure lace.

DESCRIPTION OF CHILDREN'S FASHIONS.

(See Engraving, Page 30.)

Fig. 1.—Dress for girl of eight years old, made with two skirts and basque waist. The material is gray mohair, the skirts trimmed with bands of blue silk. The basque waist is trimmed with narrow bands of silk and buttons. Large coat sleeves with cuffs.

Fig. 2.—Dress for little girl of four years, made of plain blue percale. It is made with one skirt, the overskirt and waist being in one, drawn in with drawing strings. The trimming consists of rows of white braid, sash bow fastened at one side. Sailor collar coming deep down in the back.

Fig. 3.—Dress for girl of seven years, made of white *piqué*. It is made with one skirt and a polonaise, the skirt being trimmed with a plain side plaiting, with a pointed one over it, the points being bound. The polonaise is trimmed with two rows of braid, coat sleeves with cuffs of side plaiting cut in points.

Fig. 4.—Boy's suit, for boy of eight years, made of gray summer cloth, short pants, and jacket, white Marseilles vest.

CHITCHAT

ON FASHIONS FOR JULY.

As before mentioned, but as future developments of fashion more fully corroborate, ladies clever with their needle can find plenty of employment in preparing new and tasteful toilets; for embroidery, both in silks and beads, is, and is likely to continue, quite *à l'ordre du jour* as a trimming. Dresses of white or black net for evening wear, and Princess robes of black or colored silk, walking costumes of many of the pretty materials which so plentifully abound, Cashmere (for cool days), or foulard, are all profusely embroidered. The Brussels net dresses we before spoke of, but they are so extremely pretty worked in all the various shades of the rose, violet, cornflower, and heartsease, which bloom in lovely garlands upon the soft folds of the net, that we must again speak of them. Very pretty, also, are the flower patterns worked in soft shades of silk either natural or *en camaïeu*, which are placed quilled fashion upon the Princess robe of light neutral shades of color or black. Of another style are the bead-work patterns embroidered in fine beads, turquoise blue, garnet, clear or thick white, shaded gray, and so on. This, again, is an old fashion revived. Small jet beads are also much employed for trimming black silk or Cashmere costumes or mantles. In these days of sewing machines, however, ladies extremely clever at needle-work are becoming truly *rara avis*; or, if clever, few have the patience to undertake such lengthy tasks. For these the work has to be done, which of course is accomplished at great expense. For little girls very pretty dresses are made of gray or *écru*-colored batiste or pongee, with a bead work pattern above the hem of the skirt, and also on the bodice and sleeves. A cape or *sacque* is generally made and trimmed to match, and a sash of the same material has embroidered loops and ends. For demi toilet la-

ies wear a blouse tunic of any of these plain shades of material, trimmed in the style just described, with bead work; the blouse is fastened around the waist with a morocco belt of the color of the beads, and a buckle of *nacre de perle* or oxidized metal or steel. This style of blouse is worn over a silk or foulard underskirt. Steel is very much the fashion this season, brilliant steel cut *à points*, and mounted in open work patterns to form large glittering buttons, agrafes, and other ornaments. Plain buttons of burnished steel are also fashionable for polonaises or Princess dresses, buttoned all the way down the front.

We are constantly being asked what are the most fashionable materials for dress goods; all materials are fashionable, and it would be impossible to begin to enumerate one-half of the goods or styles, no two seeming to agree. Foulards are in high favor, and especially those with white spots, on either a blue, maroon, violet, prune, steel gray, or black ground. Foulard is a material highly appreciated by French women, consequently the assortment has never been as varied as this season. There are hair stripes of color on pale grounds, suitable for young girls. There are the Pompadour foulards, sprays and garlands of flowers, that look as though painted on China, so exquisitely are they rendered on all sorts of delicate creamy grounds as well as black. These make into dressy dinner, evening, and out-door party toilets, and are extremely picturesque. There are foulards representing Cashmere patterns which are intended for morning wear. There are also the plain foulards before spoken of in every shade. Many of the leading Paris dressmakers are making foulard costumes with a double skirt. The first or underskirt is trimmed with double flounces, hemmed at the edge, and headed with a full *ruche à la vieille*, piped with silk the same shade of the foulard. The upper skirt is trimmed with guipuré to match the dress, and is looped up on the hips with large ribbon bows, either marine blue, violet, prune, etc., as the case may be. Bodice either with basque at the back and forming a blouse in front, or else round-waisted with a band, which band is fastened with a smoked pearl buckle.

For evening wear for summer, embroidered muslin and organdy will be very much worn. For example, a pale pink silk dress, the skirt bordered with a white muslin flounce, embroidered with *fleurs de lys*, and above the flounce a fringe of lilac and white lilac blossoms. The white muslin tunic is rounded in front, and is bordered with an embroidered frill, edged with Valenciennes lace. The pink silk is cut with a train, and is fastened at the waist in two wide flat plaits, and at the side there is a large spray of lilac. Low bodice with basque, trimmed with an embroidered ruffle. Pale pink bertha, trimmed with Valenciennes lace. The mixture of pale pink and lilac is very popular at the present time, bouquets of violets are much used for trimming pink evening dresses. Dresses of white silk and white organdy intermixed skilfully are very appropriate to the season for they are so fresh looking. The silk flounces are rather narrow quillings, and the muslin flounces are festooned, and these alternate on the skirt. These dresses are made without a tunic, and with only a *pouf* at the back. Wide watered ribbons—pink, cerise, or mauve—are arranged carelessly on the skirt, and form bretelles on the bodice. The bretelles describe two plaits at the waist, and then below the waist they form loops on the *pouf* of the dress.

Crêpe de Chine is greatly in vogue for evening wear for what may be termed "elegant mourning." It is made up as follows: black silk skirt with flounce, alternating with folds of China *crêpe*, bordered with lace, which is embroidered with jet. China *crêpe*

tunic, forming a point in front, and very long at the back, where it describes two wide scarf ends, which are fastened together in two different places. These ends are so tied that they form a *pouf* on the skirt. The tunic is ornamented with lace ornaments, worked with jet, a double row of lace borders, the tunic and the ends at the back are fringed with jet. The bodice has pointed basques in front edged with the lace; at the back the basque is also very pointed, cut up in the centre, and fastened together with *gros grain* ribbons, which likewise form a sash. A double row of lace with insertion describes a point in the centre of the back, and forms heart-shaped in front; a lace *fraise* studded with jet encircles the throat.

Each month we record novelties in lingerie; still there are a thousand novelties to record. Every window is filled with them, and all persons have adopted them to some extent; we stand bewildered before the mass of beauty, for some are too lovely, it seems, to think of wearing. But as we cannot describe all, we will mention those most generally adopted. Tulle *fraises*, mounted under wide plaitings of either pink, blue, or lilac silk, are now universally worn on black or white dresses; in colored silk or thin dresses the *fraise* is made of the material of dress held out by wires. These ruffs are made double, and consist of two plain folds beginning at the belt, extending up the front, and standing curved out behind like the ruffs of Queen Elizabeth's time. The white one is then placed inside. Collars and sleeves of sailor blue linen, edged with narrow Valenciennes lace; percale cuffs and collars with colored spots, linen, and cross bars are worn for morning and travelling. Plaited ruffs for neck and undersleeves are made of white linen and percale, as well as the square cuff and standing English collar. Dark cambric in gray, blue, or black and white squares, is made into collars and cuffs for travelling. Bodices of blue linen, braided with fine white braid, and trimmed with Irish guipure lace, are worn; also Louis XIII. bodices, all of guipure, copied from old patterns; undersleeves and *fraises*, also guipure, are all in vogue. These guipure bodices are sometimes lined with a colored silk, and prove very effective.

En tous cas are now taking the place of umbrellas; the newest are made of twilled silk, and have short "club" sticks of light malacca or bamboo, mounted with knobs of ivory, oxidized silver gilt, and furnished with a chain to catch them to the chatelaines. Blue and plum are the favorite colors, and the size is eighteen inches down the gore. Shot Venetian silk, which is a sort of twilled serge, showing two colors—black and blue, green and black, or purple and black—is likewise extensively used for covering the *en tous cas*. If this changeable or shot silk is once thoroughly wetted, it will not be injured; but if merely sprinkled, the spots will show.

We copy from a foreign journal a short article which so exactly describes the difficulty of giving a just description of fashions now, that we cannot refrain from giving it. "It is all but impossible to describe dresses of the present day accurately without the aid of color to bring them before the eye, the contrasts used are so strange, and yet so picturesque; the fashionable shades are undecided and vaporious, as if seen through a mist; and another peculiarity of the prevailing style is that either the material used is double-faced, or it is lined with a contrast. The art of trimming nowadays lies in knowing exactly when to bring the lining, so to speak, to the fore. The headings to plaitings are turned back, so as to show it; tunics are draped, so as to show it; and the revers, cuffs, waistcoats, are all of the second or lining color."

The fancy in summer wraps is for garments made entirely of yak insertion, with velvet or moire bands. For wearing over black grenadine and light colored silks, there can be nothing prettier than a *sacque* of lace and velvet stripes, with glistening jets sewed on. These are brightened by bows of blue or pink watered ribbon, changed to suit the costume. *Ecru* yak lace and insertion are also much used with lengthwise stripes of bronze or black velvet. A polonaise of *ecru* insertion alternating with bronze velvet stripes, and draped with a sash of double-faced satin ribbon, black on one side, *ecru* on the other, is a very stylish garment for carriage or watering place wear. For dressy wear in the house or at watering places are sleeveless jackets of black velvet or moire bands, with lace insertion between. These brighten up simple toilets, and cover a soiled waist. Colored velvets are also used in this way over white or black dresses. For example, rose velvet stripes with white insertion, blue velvet, with *ecru* yak. A blue velvet jacket has the back of plain velvet, with merely the side forms outlined by a guipure band, while the front is formed of crosswise bands of lace and velvet. This is also admired on black velvet with white guipure.

Long black lace scarfs made of spotted Spanish lace, with an edge around it, are worn around the neck, fastened in front by a rose, or crossed as a *fichu* and falling in ends at the back. These are made the width of the net, and are from two to three yards long. New cambric handkerchiefs have two wide hems, the upper one being *appliqué*, and both hem-stitched.

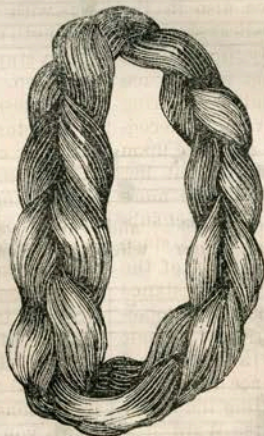
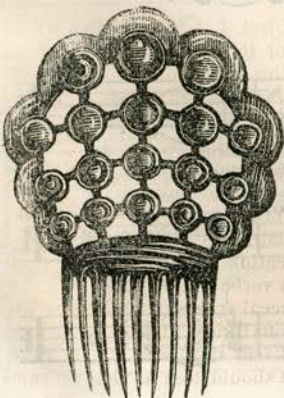
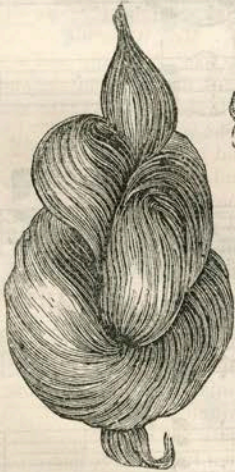
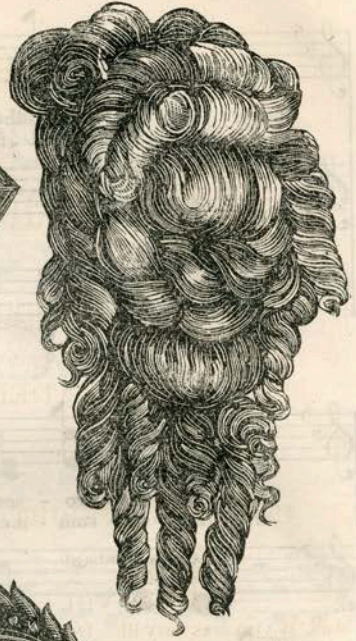
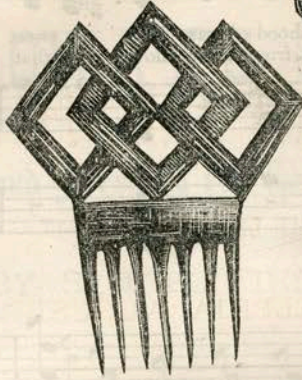
Among small details we notice square ends of neck-ties are newer than pointed ones. Pale India silk neck-ties are trimmed with white lace and *appliqué* needle work. Malines thread lace is preferred by many to Valenciennes. For our taste, we admire Valenciennes more than the thread. Napoleon blue silk ties with white dots are worn with black dresses. Darkest green grenadine squares are in fashion for veils. They are grateful to the eyes, and a pleasant change from the pale gray shades so long worn.

For black grenadine dress, damask figured lace striped, and polka dotted, as well as plain, are all worn. These are made usually with a silk lined tight basque, half over skirt, and a silk skirt on which the grenadine flounces are mounted. Sometimes silk flounces are put like a lining under the grenadine flounces, but this seems useless and heavy. The Parisian fancy is to use jet, watered ribbon bows, and French laces on these dresses; but jets are heavy on thin goods, and American ladies will not wear imitation laces. For a polka dotted grenadine, trim the silk skirt with two straight flounces of grenadine held in three side plaits at intervals, with gathers between, and headed by a wide bias puff, with ruffle at each side edged with lace, the fullness laid in three tiny side plaits, reversed at top and bottom. Put an apron overskirt in front, with a plaited puff around it, a row of plaited puffing up the whole of the second side seam, a pannier puff and a watered sash behind, and add a simple jockey basque with coat sleeves, and you have a stylish summer suit.

We must describe a dress seen for a little girl of three or four years old, and then close this now too lengthy article. The dress was of white *piqué*. The first skirt plain; the second is cut in vandykes, edged with ruches of the same material, bound with black braid. A broad pink ribbon sash is tied behind into a large bow with ends. White French chip hat, trimmed with pink ribbon, and a tuft of pink and white feathers.

COIFFURES, ETC.

(See Description, Fashion Department.)



Fashions.

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

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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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Evening dress of white silk, made with one skirt, the edge trimmed with one ruffle headed with a puff. The overdress and low corsage are made of lilac silk, and trimmed with *point appliqué* lace. Hair arranged in puffs and curls, with spray of lilac flowers and white feather in it.

Fig. 2.—Dinner dress of pale green silk. The lower skirt is covered with folds of crape put on in points. The overdress is embroidered with gold bronze silk, and finished with a cord of the same shade, as is also the lower skirt. Basque corsage cut square in the neck; open sleeves, trimmed to match overskirt. Hair ornamented with gold comb in it.

Fig. 3.—House or walking dress of two shades of brown silk pongee. The lower skirt is of the lighter shade, the dress trimmed all around with one ruffle, and up the front with three. The polonaise is of the darker shade with revers of the lighter, with frog buttons up the front, and on the cuffs of sleeves.

Fig. 4.—Walking dress of blue and black silk. The underskirt is of blue, trimmed with black and blue. The overdress is of black with trimming, revers, and sash of blue. Basque waist with open sleeves of the blue, trimmed to correspond with the overskirt. White chip hat, trimmed with blue. White parasol lined with blue.

Fig. 5.—Pink silk evening dress, made with one skirt, trimmed with a fold cut in deep, rounded points, bound. The overdress is a black lace shawl draped, and looped up with pink roses. Low basque corsage, trimmed with white and black lace. Hair arranged very high with ribbon, bow, and spray at one side.

Fig. 6.—Dress for little girl of six years. The underskirt is of pink and gray striped satine. The overskirt of plain gray, with revers of pink; it is cut low in the neck and worn over a white waist. White chip hat, trimmed with pink.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Figs. 1 and 2.—Front and back view of a black

grenadine dress; the front breadth is composed of kilt plaits to the waist, with watered ribbon bows with buttons in them down the centre. The skirt is trimmed with a plaited ruffle with watered bows between the plaits. Overskirt with revers, trimmed with buttons, watered sash looping it at one side; the skirt is trimmed with a band of silk. Basque waist, trimmed to correspond.

Fig. 3.—Morning dress of white Nainsook muslin; the front breadth is formed of puffs and insertion; the back breadths are trimmed with one deep ruffle; the waist is trimmed with a puffed piece forming a kind of cape to correspond with skirt; sleeves puffed.

Figs. 4 and 5.—Front and back view of black silk dress, made with two skirts; the front breadth of underskirt is plain, trimmed with bands of silk finished with passementerie ornaments; the back breadths are trimmed with narrow ruffles to the waist. The overskirt is long at the sides, and looped up very high in the back with cords. Basque waist, with vest front, ruffles trimming the back; open sleeves, trimmed with ruffles.

Fig. 6.—Evening headdress of lilac ribbon and pink roses.

Fig. 7.—Black Neapolitan bonnet, trimmed with blue ribbon and flowers.

Fig. 8.—Black lace hat, trimmed with lace, flowers, and black feathers.

Fig. 9.—Brown straw bonnet, trimmed with brown ribbon, feather, and pink and blue convolvulus.

Fig. 10.—Hat of white chip, with turned-up brim, lined with fine flowers; the trimming is black velvet and pink flowers.

Fig. 11.—Light blue crape bonnet, with feather and ribbon trimming; flowers inside the brim, and lace strings.

Fig. 12.—Bonnet of white chip, trimmed with black lace, lilac ribbon, feather, and flowers.

Fig. 13.—Bonnet of white English straw, trimmed with black and straw-colored ribbon and feathers.

Fig. 14.—Hat of white chip, trimmed with black velvet, blue bird and feather at the side.

Fig. 15.—Black Neapolitan hat, trimmed with blue ribbon, mixed with black, blue and black feathers and flowers.

SECOND SIDE.

Fig. 1.—Walking dress for girl of five years. The dress is made of blue percale, trimmed with a plaiting; the sacque is made of the same, trimmed with braid; it can be belted in at the waist, if preferred. White chip hat, trimmed with blue ribbon and pink roses.

Fig. 2.—Dress for miss of fourteen, made of plain green percale; it is made with two skirts and a basque waist, and is trimmed with braiding; the vest is trimmed with straps of braid. White chip hat, trimmed with green ribbon.

Fig. 3.—Dress for girl of four years. The dress is of plain blue serge, the front breadth trimmed with narrow folds, the back breadths with ruffles. Thin white cloth jacket, trimmed with black velvet. White straw hat, trimmed with black velvet.

Fig. 4.—Suit for boy of six years, made of buff linen, the jacket braided with black.

Fig. 5.—Dress for girl of four years, made of buff percale, the waist low basque, with short sleeves, worn over a waist of white muslin; high neck and long sleeves; ribbon sash.

Fig. 6.—Apron for girl of five years, made of Nainsook muslin, with a yoke formed of insertion and tucks; narrow tucks in the skirt of the apron.

Fig. 7.—Infant's shirt of fine linen lawn, the neck and sleeves finished with embroidery.

Fig. 8.—Vest of rose-colored silk, with two rows of

buttons upon it, and trimmed with black thread lace.

Figs. 9 and 10.—Fichu collar and undersleeves, made of black velvet, thin muslin, and insertion, trimmed around with white lace; the whole band of the collar is made of the velvet.

Fig. 11.—Dress for little girl of blue percale, spotted with white; the trimming is a plaiting of the material around the neck, which is cut square; blue ribbon sash, fastened at the side.

Fig. 12.—Morning cap of white muslin, trimmed with lace and rose-colored ribbon.

Fig. 13.—Morning cap of white muslin, trimmed with the muslin and rosettes of narrow black velvet.

Fig. 14.—Fichu of black silk, the edge cut in scallops, trimmed with fringe, and a gay colored bouquet embroidered in each scallop. This can be worn with a grenadine or silk dress.

Fig. 15.—Ladies' Russia leather belt, with chate-laine and watch suspended from it. The buckles and chain are of oxidized silver.

Fig. 16.—Drawers for child of one year old.

Fig. 17.—Brown Holland apron, trimmed with plaited ruffle, headed with a narrow braiding pattern.

Fig. 18.—Jaconet muslin underskirt, with train, trimmed with a plaited ruffle, edged with insertion and edging, points, tucks, and insertion heading this.

Fig. 19.—Watered ribbon sash. This handsome sash consists of one end thirty inches long, and another fifty inches long, of 7-inch wide black watered ribbon. The ends are rounded at the bottom, and looped together according to illustration. At the top they are gathered upon a stiff net foundation, and attached to a belt with a bow, and ends of narrower ribbon. The outer edges of the ribbon are trimmed with black lace, and the ends of the sash are fringed.

Fig. 20.—Muslin over-vest, made of white muslin, embroidered and edged with Valenciennes lace: the buttons up the front are of bright colored silk to match the dress.

Fig. 21.—Ladies' dressing sacque, made of cambrie muslin, trimmed with crosswise tucks and insertion and edging; colored ribbon bows.

COIFFURES, ETC.

(See Engravings, Page 124.)

Fig. 1.—Coiffure of roll, braids, and curls.

Fig. 2.—Coiffure of puffs, braids, and curls.

Fig. 3.—Comb, with jet top.

Fig. 4.—Comb, with tortoise-shell top very elaborately carved.

Fig. 5.—Back braid arranged in a coil plat to pin on the head.

Fig. 6.—Coiffure to cover the entire head, formed of finger puffs across the front; curls and puffs in the back.

Fig. 7.—Comb, with ornamental silver top.

Fig. 8.—Braid plaited up, to arrange around the back coil.

CHITCHAT

ON FASHIONS FOR AUGUST.

WE have endeavored to keep our readers *au fait* in regard to the spring and summer fashions in bonnets; still very frequently the bonnet adopted in the spring is not the one that finds most favor during the whole summer. For instance, to accommodate ladies who wear their hair very high, surmounted by a high comb, a bonnet has been introduced without any crown: these bonnets look very odd in the hand, but on the head the effect is very pretty. The crown was only flat on the head before, now it is

omitted, many persons being obliged to remove the comb before putting on the bonnet. This style is a mixture of lace and flowers, arranged as two wreaths, one upon the hair, the other upon the bonnet, lace or tulle lappets completing it. The hair replaces the crown, and unaccustomed as we are to the effect, we cannot say that it is not a success. Another *nouveauté* of the season is the bonnet of Panama straw, which straw has hitherto been the exclusive property of the lords of creation; but now bonnets are made of the genuine Panama. One model of this description has a large crown, and a border sloped in front, but turned up at the side with garnet-colored velvet. The trimming is put on with truly artistic taste. First, upon the left side there is a spray of rose-tree foliage, which comes close up to two tea-roses placed in the middle of the front, within the plaits of a thick diadem ruche of tulle illusion. The other *retroussis*, on the opposite side, has no trimming under it, but it is caught up with a cluster of tea-roses, the foliage of which spreads out to the back, where it is combined with *coques* of garnet colored *gros grain* ribbon. Another new model is of fancy straw of a greenish color, trimmed with rose-colored ribbon; a bunch of rose-colored and greenish feathers, an aigrette, and beautiful foliage, partly brown tinted, and partly of a light transparent green. The border turned up *en diadème* is lined with rose-colored taffeta, with treble piping of rose-colored and greenish silk around the edge. A thick torsade of ribbon of both these shades of color goes around the crown. On one side there is a cluster of greenish and rose-colored feathers, with the aigrette in the middle; loops of ribbon of both shades fall at the back. The strings are also of both shades of color.

We will give for the benefit of our readers who desire to act as their own milliners, the mode of arranging adopted by a lady who is extremely clever in this way, and who yearly saves a large sum in this manner. First procure a straw bonnet of the style desired, then line it with crape throughout. Then lightly bind the turned-up edge with velvet or *gros grain*, and dispose a delicate wreath of flowers just under the brim, and larger ones around the top, with a cluster or aigrette at the side. Next take a long strip of tulle three or four inches wide, edge it all around with black blond, fold in two, fasten on to the middle of the crown, and drape with a few plaits, leaving the ends to fall behind. A bow may be added to match the flowers; no strings, but only a piece of silk elastic to fasten under the hair. This will make up a charming dressy bonnet. If it is required more simple, *coques* of *gros grain* ribbon are substituted for flowers, and merely one spray or large blossom placed at the sides. A bow and lapels, instead of tulle and blond drapery, are placed behind, and ribbon strings are added.

A costume seen as particularly appropriate for this month was composed of a dress and mantle of light buff washing satinette. The dress is cut Princess fashion, trimmed with one deep flounce around the bottom of the skirt, put on with bias and fluted heading; the dress is fastened down the front to the heading of the flounce with bows of the material. At the back it is caught up with a wide sash, embroidered and edged with fringe. Long tight fitting jacket, edged with similar fringe, above which there is a narrow bias and fluted heading. This jacket has coat sleeves, with deep revers and a massive collar; revers and collars are embroidered, and edged with narrow bias and fluting. Another pretty costume is of iris blue grenadine, of two kinds. The skirt is of *grenadine rayée*—that is, with white satin like stripes. It has no trimming. The short dress

or tunic is of plain clear grenadine, with deep border of silk gulfure of the same color around the bottom. The bodice is high; it comes down a little beyond the waist in front, and behind in two long coat lapels. Bodice and sleeves, which are trimmed with narrow ruffles, are merely corded with silk.

Almost all the dresses made for evening wear are composed of white muslin; many of these are striped, with Valenciennes lace over either pink or blue silk underskirt. The lower portion of the skirt, which is trained, is draped gracefully over the underskirt. The tunic, very short in front, and very long in the back, is looped with a scarf sash of various colors, each stripe being shaded. This is tied at the side in a large bow, and so contrived that it sustains the muslin *pouf* at the back, and proves most effective.

Another very beautiful evening dress is made of mauve silk and mauve China crape. The open square polonaise of the latter material forms a train at the back, and is trimmed at the side with a beautiful fringe of pink or white thorn. The wide flowing sleeves are ruched with Valenciennes lace, and a simple ruche encircles the throat. A tulle fichu is worn underneath the open bodice, a bunch of thorn at the side, and a fringe of the same around the basques of the waist.

One of the most fashionable garments of the season is the loose front double breasted polonaise; this is sometimes called the blouse polonaise. It is a graceful and simple garment, adapted alike to thick or thin goods, and is used for all but full dress suits. It is very long, with ample fullness in the skirt, and abundant soft drapery; after the collar, cuffs, and sash are added, all other trimmings are superfluous, and detracts from its style. It may be worn flowing loosely in front, like a morning wrapper, or else it may be belted down. This garment can be worn as an outside garment, or else of the same material as the underskirt, for summer wash goods, or for grenadines. The front is cut double breasted, but with very close high revers and collar, so that a chemisette may be worn when a habit shirt or dress waist is objectionable. The shoulder seams are very short, and the waist is as long as nature will permit. The front has no dart near the edge, but is shaped by a short seam taken quite far back, beginning quite low down in the armhole, and extending below the waist to the spot where the pockets are set in. When the garment is on, this looks like the under-arm seam, and is important, as the fronts will draw and wrinkle if it is omitted. The bottom of the front is made very wide, in order that it may be draped very far back, beyond the sides, rather than on them. The back of the polonaise fits smoothly, without a wrinkle at the waist, and consists of two simple sacque-shaped pieces, with ample skirt fullness, added in the middle seam at the smallest taper of the waist. This fullness is folded underneath the seam, plait upon plait, showing the revers of a triple box plait, and is then draped over the tournure by tapes, in the style of polonaise spoken of before.

The latest novelty on imported dresses, enamelled buttons of color on metal, and also of lacquered wood, and oxidized silver. The wood are Japanese, and are usually black, showing their favorite mountain-peak design in gilt. These are used on black silk dresses made at the best French houses.

We must devote a short space to the little folks this month, as we have had many questions from fond mammas upon the subject of the little ones' clothing. We will commence with the babe, although infants' clothing has not changed much in style. The fancy is to still hide fat, plump, shoulders and arms, under high necked dresses, with long sleeves, and to make the skirts very long—one yard from the

waist down. Baby dresses imported from Paris are made with a half high neck, and a high yoke of lace and embroidery is then added, making the garment do duty both as a high and low dress. Nainsook is the muslin most used; the yoke and the broad tablier are formed of lengthwise bands of Valenciennes between puffs or tucks of Nainsook. The skirt may be finished by a deep hem headed by insertion, or else a ruffle edged with lace. The sash is tied on the left side and is of ribbon usually; some mothers prefer a muslin sash, with insertion and tucks the entire length or only across the ends. Ordinary day slips are made with plain yokes, and full, loose breadths, not confined at the waist by belt or sash. Infants' cloaks are large double capes of repped *piqué*, the upper cape is almost covered with embroidery done in slender vines, lilies-of-the-valley, with tiny buds and leaves. The first short dresses are also made with yokes, to which are added full breadths, making waist and skirt in one piece, but a belt is placed underneath, and the muslin is gauged on it in two or three rows of gathers. The French aprons, which are merely yoke slips without belts, are also used for dresses. Gabrielles still rival the yoke slip in popularity; they are so very simple in their style, that with a sewing machine they are really nothing to make. The trimming usually used for these slips is the Hamburg insertion and edging. The wrap worn by both boys and girls of this age is a *piqué* coat, just like a wrapper with a large cape embroidered. Lovely little sun hats of *piqué* are made with embroidered crowns, buttoned on a scalloped brim, these are so easy to wash, and are nice for general wear. For best, the Normandy cap is worn by girls up to eight years of age. Boys wear soft straw turbans, trimmed with white velvet band and facing, and a closely-curved ostrich tip. Sailor costumes of all kinds are more popular than ever, both for boys and girls. Girls of three years old and upwards wear *piqué* dresses made with a sailor blouse and one gored skirt, trimmed with bands, collar, cuffs, pockets, and sash of blue Chambery. Boys not yet in trousers wear *piqué*, linen, and flannel suits, made with sailor blouses and kilt skirts. The skirts of little girls' dresses are worn quite short, just coming below the knee. The long stocking is gartered above the knee, and the drawers are not visible. Striped lisle thread stockings are worn; this is a questionable taste, but it is the fashion at present, so adopted. For very small children there are buff, pink, pale blue, and gray kid boots buttoned at the side. Girls of three years, and misses also, wear black kid buttoned boots. The most convenient mode of making school girls dresses is the box-plaited blouse waist, with two skirts, or else a single skirt, and a loose belted polonaise. Flax gray linen suits, plain prints, percales, and linen lawns with fine stripes or polka dots are the most popular for suits. To make them, put two plain, straight gathered flounces eight or ten inches wide on the skirt; make an apron front overskirt with long, full back breadths, and trim with a ruffle, or else merely hem; put from three to five box-plaits in the back and front of the blouse, and add a standing English collar, or else a high *fraise*. The sleeves may be coat shaped, with a cuff, or else a frill falling on the wrist; if the shirt sleeves of last summer are worn, the cuff is turned downward, and made flaring toward the hand. The sailor-shaped Rabagas hat of rough looking straw, trimmed with a band and streamers of black velvet ribbon, is worn by young girls. Sometimes white daisies or rose clusters are stuck in the hat band. The hat is worn far back on the head, or else on one side in a saucy way, that is very becoming to fresh, young faces.

FASHION.

CHILDREN'S FASHIONS.
(See Description, Fashion Department.)



FANCY DRESSES.—We give below a description of costumes that may be of service to some of our friends when making a selection of a character for a fancy ball or party:—

"An *Albanian* dress is as follows: Loose cambric shirt, with frill at neck and wrist; short blue cloth jacket, with a row of closely set gold buttons down the front; full red trousers fastening at the knee, long white silk stockings, and red morocco shoes; silk scarf of many colors around the waist, knotted at the side, dagger attached with gold cord; red fez cap. Or maroon velvet jacket, vest, gaiters, and cap embroidered in gold, blue silk trousers, and scarlet shoes.

A *Danish Peasant* would wear trousers and undercoat of red cloth; white overcoat the shape of a frock coat, cut out at the neck, and bordered with gold braid, and confined at the waist with a red belt, to the right side of which a satchel is attached all embroidered in gold, sleeves with red cloth and gold braid at the wrist. Or as follows: Heavy boots, full loose trousers of green cloth drawn in at the ankle; red cloth jacket fitting closely to the figure, and buttoning down the front with small silver buttons, and having a row of silver braid around the front and armholes, no sleeves except shirt sleeves; knotted handkerchief at the throat, and a worsted cap made with a point such as seamen wear, only white instead of red.

Hamlet.—Black silk velvet tunic, with tights to match; white lace rufflers, black round cap with white feather, and long black cloth cloak; or scalloped black velvet jerkin trimmed with black jet and silk, black velvet sword belt, black velvet cap and black plume, black silk tights, and black velvet shoes, with white puffs.

Frust.—Green velvet jacket, trimmed with gold braid, white satin trunks, white silk tights, green boots, and circular silk cape.

A *Mexican Brigand* would wear a red coat with gold facings, blue pantaloons embroidered with gold, white vest, yellow sash, and a broad brimmed hat with feathers. Another Mexican costume would be light cloth trousers cut open below the knee, and decorated with gold buttons, to allow a plaiting of fine linen to be visible, embroidered jacket, with bows on the shoulders, scarlet silk sash, turned down collar, blue silk cravat, and a straw hat, with feather at the side. This may also be made in nankeen. Mexican costumes are very picturesque, richly embroidered, and of bright colors. The men wear an ample scarf of gay colors, with an opening down the centre to allow the head to pass through, and when on, they throw an end over the left shoulder. Their broad-brimmed hats, or sombreros, are made of the fur of the llama, dyed straw color. The trousers are a mixture of cotton and wool, embroidered in colored silks and spangles, the trimming being carried in a stripe down the outside of the leg, the jacket is short, and edged with the same, a knotted scarf goes around the waist.

Some of the following costumes may prove suitable for a young gentleman of twenty:—

Arab Scribe.—Shirt and trousers of white Cashmere, red sash, white turban, slippers with turned-up toes.

Peramoy.—Black velvet trousers, white cambric shirt, trimmed with lace and silver buttons; colored silk scarf around the waist; velvet cap.

Bohemian.—Velvet jacket, scarlet breeches embroidered in gold; silk hose, gray cloak, with gold cord and tassels.

Carmelite Friar. with cloak, rosary, and rope.

The Cure.—Blue and white satin or cotton jacket, short trousers to match, and a high-peaked hat, with bow at top.

Dick Turpin.—Scarlet coat, white satin vest, embroidered with gold, high black Jack boots, three-cornered hat, and pistols.

Page of time of Elizabeth.—Blue and gold doublet and trunks slashed with white satin, silk hose, cap, and feathers.

Edward VI.—Blue velvet coat, trimmed with gold; blue velvet sleeves, with white satin puffs, trunks of the same, sword belt, etc.; velvet shoes, with satin puffs trimmed with gold; blue cap and white plume.

Ethiopian Serenader.—Greek Dress.—Skirt and bodice of crimson Cashmere, embroidered in gold; black velvet jacket, embroidered in gold; gaiters, cap, and silk trousers to knee.

Harlequin.—Court Jester of Henry VIII.'s time.—Coat and breeches of blue and white Cashmere;

sleeves of the same, lined with crimson silk; cap of blue and white Cashmere; the whole covered with bells.

A *Jockey* or a *Venetian* costume.—Jacket of black satin, the basques edged with gold; waistband of gold; sleeves slashed with Solferina satin, as are the short full trunks; gray satin hose, black satin boots, small pointed cap of black satin, ornamented with birds' wings.

Nourmahal, from Moore's 'Lalla Rookh' was dressed as follows at a recent fancy ball; Short skirt of amber satin, trimmed with blue and gold; body of amber satin, richly studded with jewels; blue and gold sash, and blue and gold cap; pearls in the hair; white full trousers, spangled with gold; white and gold slippers; feather fan."

A **SMART AGENT.**—"Sir," said a tall, thin man, clad in a worn, very shining garb, suddenly appearing in the room, "I have ventured to call to lay before you one of the most astonishing inventions of modern times." They all begin in some such impressive way as that. "A gas-burner, sir." I was but arranging some papers in a corner, and having both hands full, with a pen held crosswise in my mouth, I was for the moment quite at his mercy. "Perhaps, sir, you are aware that in the case of every kind of burner but this I now show you, gas gives off a most noxious effluvia, having a peculiarly ruinous effect upon the eyesight." By this time I had emptied my hands and mouth, and was advancing upon him. Fixing his eyes upon mine, he started back in distressful horror. "Heaven help us, sir!" he exclaimed; "how you have suffered already! Your sight, sir, would not last six months longer. This must not be."

Before I could say a word or lift a finger to stop him, he rapidly glided past me to the table on which the lamp stood. With a nimbleness which rooted me to the spot in apprehension, he whipped off the shade, then the oil burner. In a moment the lamp was a ruin. "It is a mercy of Providence, sir, that I happened to call."

"Stop!" I called. "Replace everything as it was instantly."

"The number of cases of premature blindness," he calmly proceeded, "that I have had the gratification of preventing makes my labor a most pleasant one."

Thinking he might be deaf, I bawled, "I don't want your burner; I won't have it; take it off," for he was lightly twirling the new one in its place.

"There, sir; you will feel thankful to me as long as you live. The only thing that troubles me in the matter is, I know I am ruining the spectacle makers."

"Do you hear?" I asked. "I shall not pay you for it."

He struck a very effective attitude. "Payment! Of what consequence is that? I could not remove that inestimable burner for any amount of money, when the alternative is the ruin of your valuable eyesight. For, sir, your eyes are worth many burners. I make you a present of it willingly. I am a poor man, under heavy travelling expenses, and I have a family in want." He sighed. "But duty shall be done. The price is threepence-half-penny, or three shillings a dozen. I know you will regret this momentary harshness in long years to come, when you are enjoying the benefits of that burner. But that is not my affair, though I am sorry to think of it. Good-morning, sir! If at any time, no matter how long an interval, by some inconceivable accident anything should become out of order in it, you will find the name of the manufacturers stamped on the side. Be good enough to drop a line to their well-known house at Glasgow, and a man will instantly be sent to attend to it."

I was beaten. This offer to send a man from Scotland into the heart of England, after the lapse of years, to put a gratuitously bestowed threepence-half-penny gas-burner to rights, was too much for me. I had to make a purchase.

TAKE your choice:—

"An Albany, N. Y., clergyman recently requested his congregation not to use fans during the service, as the constant motion all over the church was very annoying, and prevented him concentrating his thoughts."

"A Louisville paper finds fault with a clergyman for fanning himself vigorously while going through the service."

Miss Julia E.—Sent patterns 9th.
 Mrs. W. J. A.—Sent patterns 11th.
 Mrs. B. C.—Sent gloves 12th.
 Mrs. E. R.—Sent pattern 16th.
 Mrs. L. H.—Sent articles 16th.
 Mrs. J. M. O.—Sent breastpin 19th.
 Mrs. H. B. A.—Sent gloves 21st.
 Mrs. A. H. U.—Sent gloves 21st.

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 mantlets 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 the Publisher will be accountable for losses that may occur in re-mitting.

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.

The publisher of the *LADY'S BOOK* has no interest in this department, and knows nothing of its 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.

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Walking dress of two shades of purple. The lower skirt is of the darker shade of silk, trimmed with a piece of silk plaited at intervals, and at intervals left as a ruffle, it is trimmed with velvet, and silk tassels. The polonaise is of a lighter shade of Cashmere, trimmed with velvet and handsome passementerie cords up the front. Bonnet of silk of the lighter shade, trimmed with feathers and lace.

Fig. 2.—Carriage dress of very light Havana brown silk. The underskirt is plain, except the front breadth which is trimmed with brown velvet. The overdress has revers of brown velvet, and sash of brown velvet. Basque waist, trimmed with straps to match those on revers of overskirt. Bonnet of silk to match, trimmed with feather and lace.

Fig. 3.—Evening dress of light blue silk, made with two skirts and low corsage. The skirts are each trimmed with plaited ruffles, the corsage with ruffle plaited as a berth. The skirt is looped up with pink roses and ribbon of a darker shade. Hair arranged in puffs and curls, with blue ribbon and pink roses.

Fig. 4.—Visiting dress of light gray silk. The skirt is trimmed with a plaiting and narrow ruffles up the front, bound with crimson velvet, and the same, only not as far up, in the back. Overskirt trimmed with plaited ruffle and narrow band; crimson velvet sash. Basque waist; open sleeves, trimmed to correspond. Bonnet of silk and velvet of the two shades.

Fig. 5.—Walking dress of light green foulard silk, made with skirt and polonaise. The front breadth of underskirt is trimmed up to the waist with narrow ruffles. The polonaise is braided, long Dolman sleeves, with tight sleeves underneath. Hat of black straw, trimmed with green velvet and feathers. White parasol.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Visiting dress of gray silk. The underskirt is trimmed with one ruffle, with band of silk and plaited heading of a darker shade above it. The polonaise is trimmed with fringe and sash from the shoulders, of the darker shade, as is also the band of silk around it. Bonnet of gray silk, trimmed with blue feathers and black lace.

Fig. 2.—House dress of two shades of lilac silk. The lower skirt is of the darker shade, made plain; the polonaise is of a lighter shade, cut surplice at the throat; coat sleeves, trimmed with a plaiting of the silk.

Fig. 3.—Walking dress of black silk, made with two skirts trimmed with narrow ruffles. Sacque mantle of black Cashmere, with long sleeves, trimmed with narrow silk braid and buttons. Black straw bonnet, trimmed with blue flowers, velvet, and lace.

Fig. 4.—Dress for little girl of three years. The underskirt is of blue Chambray, trimmed with one ruffle. The overdress and sacque are of white piqué. Hat of white straw, turned up at the sides and trimmed with blue flowers and ribbon.

Fig. 5.—Visiting dress of green silk. The lower skirt is of a pale shade, made with a demi-train; the overdress and sacque are of a darker shade, trimmed with silk fringe and passementerie. Bonnet of black lace, trimmed with lace and pink roses.

Fig. 6.—Walking dress of light leather-colored Cashmere. The skirt is trimmed with four ruffles, the top of each one finished with a watered ribbon. Basque waist, trimmed with watered silk and ribbon. Bonnet of black straw, trimmed with flowers and ribbon to match dress.

Fig. 7.—Walking dress of black silk. The lower skirt is made plain; the overdress is a polonaise, which is trimmed with lace and passementerie. Black lace bonnet trimmed with black lace, blue ribbon, feather, and pink roses.

Fig. 8.—House dress of black silk. The lower skirt is trimmed with a ruffle of pearl-colored silk, headed with a plaited quilling of black silk faced with pearl color, and pearl-colored bows between the plaits. The overskirt is bound with the silk, and has bows up each side. Basque waist and open sleeves, trimmed to correspond with skirts.

SECOND SIDE.

Fig. 1.—Morning dress, made of plain blue delaine; the skirt is trimmed with a deep side-plaited piece, headed with a band and two plaitings. The front is *en tablier*, the space between the band and plaitings being formed of narrow rows of braid. Open sleeves. Muslin *fraise* around the neck.

Fig. 2.—Open sacque, of white satin, trimmed with feather fringe. Hood and tassels on the back.

Fig. 3.—Ladies' linen chemise, cut sacque shape, and embroidered.

Fig. 4.—Gentleman's wristband, with oxidized silver sleeve button.

Fig. 5.—Plaited blouse dress for boy of two years, made of white piqué braided.

Fig. 6.—Dress for little girl, of blue Cashmere, braided.

Fig. 7.—Apron of gray linen, braided.

Fig. 8.—Dress for little girl, made with two skirts and basque; the material is pale gray delaine, the trimming braiding.

Fig. 9.—Dress for little girl, made of white piqué; the overskirt is cut in points, as is also the basque; braiding trims this dress.

Fig. 10.—Infant's cap of Valenciennes insertion and work, trimmed with lace and blue ribbon.

Fig. 11.—Infant's cap made of muslin, and worked insertion, and trimmed with Valenciennes lace and pink ribbon.

Fig. 12.—Infant's slip, made of fine white Nainsook muslin; a narrow edging trims up the front, the belt, and around the neck, sleeves, and skirt.

Fig. 13.—Plaited apron, without sleeves, made of white linen, braided.

Fig. 14.—Coat for girl of four years, made with a cape; the material is gray cloth, braided with blue.

Figs. 15 and 27.—Boy's suit of clothes. Fig. 15 shows the drawers and underwaist, Fig. 27 the suit complete, which consists of blouse and pants of gray thin cloth, trimmed with blue velvet.

Fig. 16.—Collar, habit shirt of linen, trimmed with lace, and linen straps across.

Figs. 17 and 18.—Back and front view of muslin fichu, made of French muslin, trimmed with Valenciennes lace and blue ribbon.

Fig. 19.—Apron for girl of four years; the apron is made of fine white linen, the front embroidered and trimmed with edging.

Fig. 20.—Sacque for little girl, made of white cloth, with two rows of scalloping around the edge, blue silk coming down below the first row of scalloping. Collar trimmed to correspond. Open sleeves.

Fig. 21.—Apron for girl of two years, made of fine white linen, the neck and sleeves finished with embroidery.

Fig. 22.—Suit for boy of ten years, made of very light Cashmere, trimmed with brown silk braid and buttons. Cap of the light cloth, turned up with brown.

Figs. 23 and 24.—Tortoise-shell hair-pins.

Figs. 25 and 26.—*Fraise* and bow for the neck, and one for the hair to match, made of white muslin and rose-colored silk trimmed with fringe.

Fig. 28.—Jet necklace, formed of three chains of jet, joined together by four jet ornaments.

Fig. 29.—Ladies' dress sleeve.

Fig. 30.—Drawers for girl of four years, trimmed with bias tucks and edging.

DESCRIPTION OF CHILDREN'S FASHIONS.

(See Engraving, Page 217.)

Fig. 1.—Dress for girl of seven years old, made of gray Cashmere, with one skirt and polonaise. The lower skirt is trimmed with one ruffle; the polonaise has a basque front, with revers of blue silk on the skirt. Gray straw hat, trimmed with blue ribbon.

Fig. 2.—Dress for girl of five years, made with two skirts; the material is blue sultane. The lower skirt is trimmed with two bands of silk, the upper skirt with ruffle and band. Short sacque, trimmed with silk and braid. Hat of white felt, trimmed with blue.

Fig. 3.—Dress for girl of eight years, made of light brown satin. The lower skirt is trimmed with bands of silk; the overskirt with a ruffle and band. Sacque trimmed to correspond. Hat of two shades of brown.

Fig. 4.—Dress for little girl of three years, made of light blue silk poplin; plain skirt; low basque waist, with white waist underneath.

Fig. 5.—Dress for girl of five years, made of lilac silk satine, with one skirt and a polonaise, trimmed with three narrow silk bands.

Fig. 6.—Dress for girl of six years, made of light gray delaine. The lower skirt is trimmed with one ruffle; the overskirt simply corded. Basque waist, trimmed with a narrow plaiting. Hat of gray straw, trimmed with velvet and feather.

CHITCHAT

ON FASHIONS FOR SEPTEMBER.

As equestrian parties are in demand this month and next, we will devote some of our space to de-

scribe the most fashionable style of habit. Black cloth continues to be the favorite material, and severe simplicity of trimming is necessary to give them style. The skirt is ordinarily made from a yard and a half to a yard and three-quarters long, and measure about three yards and three-quarters in width around the bottom. They are usually faced with the material about four inches deep, and bits of lead or shot are sewed in at intervals to help keep the skirt down; some horses will not allow this, they grow restive under feeling it against them. This, and the length of the skirt should be guided by your horse; a small horse requiring a short skirt. The front and side breadths are gored; the back breadths are plain, and gathered in French gathers. The waist has usually a short, square jockey basque, with two or three flat plaits behind, held down by buttons. The sleeve is perfectly tight-fitting and without cuffs. Oxidized silver buttons are worn, but most ladies prefer button moulds covered with cloth or heavy repped silk. Standing white linen collar and flaring cuffs, also spotted and striped percale lingerie, is worn with riding habits. Gloves of undressed kid, long-wristed and cut in one piece, without buttons. The silk hat, with rolling brim and crown five inches high, is usually worn, but some ladies wear the high hat like a gentleman's, which is, as a general thing, unbecoming. Black straw hats are worn in the country with one side turned up, and a long, sweeping black feather. The hair is combed straight up to the crown of the head, and made in a small coil that is entirely concealed by the stove-pipe hat.

Manties promise to be very much worn this fall. One of the prettiest and most becoming models is a pelerine of fine black Cashmere, trimmed with strips of black woollen guipure insertion, let in between bands of the material and edged with a narrow bias of *faille* and narrow guipure. This has a charming effect, and there is a deep border of the woollen guipure around the bottom. A Louis Quinze bow of black *faille* falls over the back, which is tightened at the waist by means of ribbons placed inside; in front it falls in lapels, edged with woollen guipure. Another model, of larger size, forms a short, tight-fitting *paletot* in front, with Dolman sleeves and scarf lapels in front. This very great favorite is made either of embroidered Cashmere edged with fringe, or of heavy *gros grain* silk, trimmed with Chantilly lace or guipure. Next month we will give several models for mantles for fall and early winter wear.

The redingote will also be very popular for fall wear; it very closely resembles the garment from which it derives its name—that is a gentleman's riding coat. They are open with revers, double-breasted, and fastened half way down the skirt, with buttons of steel or oxidized silver, engraved or plain. A new fancy is to face the redingote front down the inside, turn it backward, and let the garment fall open its entire length, just as a gentleman's spring overcoat. Another masculine model will have a double-breasted vest introduced, and a third will have the lower edges of the fronts turned up high in three-cornered revers in Watteau style. These redingotes are made of Cashmere, thin cloth, and for travelling of waterproof cloth of blue, brown, or green. The cloth used is of both light and dark colors, according to fancy; they are generally worn with a black silk dress. Camel's hair cloth is also a favorite material to make them of, but as this goods is expensive, it does not come within the means of all.

The round Josephine waist for high-necked dresses is the next change, which will throw the now popular basque into disfavor. This waist is perfectly plain, with high shoulder seams, two darts in front, side forms behind, and is cut off evenly around the waist,

and worn with a broad belt, often three inches wide. A high ruff and close coat sleeves finish the simple and tasteful corsage. This waist and overskirt when on, has the appearance of a belted-in polonaise; the same effect is produced by putting the overskirt over the basque. Many ladies are adopting this mode of arranging their dress, as they are loth to relinquish the jaunty basques, and think that this fashion may not be generally adopted. Pointed waists are also being revived, these have been made up for dinner dresses of rich silk. These have a deep point in front, with round, straight back. The chatelaine bodice, rounding over the hips, is gradually coming into use.

The old-fashioned Gabrielle dress comes to us with another name—the empress and duchess dresses. These dresses were originally cut all in one, but the fashion which has been most successful has the back in long entire breadths from shoulder to foot, while the plain front is relieved by a basque just falling below the waist, and concealing a belt, to which the front of the skirt is attached. This dress, like the old-fashioned Gabrielle, requires to be very carefully cut to be successful; it also requires a tall, well-proportioned figure to wear it gracefully. Another style of dress is the underskirt and tunic. A black silk seen will serve as a model. The underskirt was trimmed with a series of narrow flounces in front, and three deep flounces only at the back, short tunics and plain round waist. The tunic trimmed with narrow ruffles. Strange to say, the tunic or polonaise draped over the skirt now represents the more simple, unassuming style of dress.

The single skirted dress, or *robe drapée*, is far more elaborate than any costume, being so profusely trimmed that the material of the skirt itself perfectly disappears under its flounces, bias, *plissés*, and bouillons. The various styles *à la mode* may now thus be classed: The loose Princess robe for robe de chambre, the costume for walking dress, and the robe *drapée* for full toilet.

For the benefit of our young lady readers, who frequently ask for simple costumes, we will close an already long list with the description of a walking dress of fine gray Cashmere, particularly appropriate for the early fall wear. The skirt is *rastere*, and is trimmed with two flounces, the first put on in full double plaits, the second merely gathered, but neatly finished with two fluted headings. Polonaise plain in front, buttoned all the way down with large buttons of the material, and edged around with a piped bias, looped up behind into a full drapery, fastened with buttons at the waist. Demi-wide sleeves, crossed with piped bias bands, which are finished off in loops at the edge. Whatever the style of the dress, a very wide sash is fashionable; it is fastened under the basque of the bodice, or half way up the skirt only, looping up the puffed tournure at the back, and fastened on the left side in a bow or loops.

The sash is also a great resource for altering dresses that, being still good, are becoming a little out of fashion. The most fashionable just now are the *Atmée*, which is shaded from light to dark in a most exquisitely graduated scale of color; and the Ecossaise of plaid silk, including not only all the known stock plaid patterns, but a great many fancy ones besides. All these sashes are from eight to ten inches wide, in plain *gros grain*, and in striped ribbon they are also very stylish, though less of a novelty than the plaid or *ombéré*. Of course these colored sashes are only worn at home, those worn in the street matching the dress in color.

Black silk fraises lined with pale blue, buff, white, or rose-colored silk, are used to vary the monotony

of black silk and grenadine dresses. Colored China crape and muslin fraises are also worn. The sash must match these in color. Short fichus, scarcely more than collars, lapped on the breast, are made of lace and sheer muslin, and finished with a high lace fraise around the neck.

Sleeveless jackets of black gulpure insertion, with velvet, or else moire stripes, and richly dotted with jet, are worn over black and colored silk dresses. Pink or blue watered ribbon bows brighten these jackets, and make them correspond with the dresses with which they are worn. Evening mantles are white Sicilienne Dolmans, wrought with seed pearls, and elaborately fringed.

From present appearances, the hair is to be worn lower. The chignon, so criticized during its popularity, was so easily adjusted, and so much lighter than the heavy braids now in vogue, that ladies regret its decadence, and will be glad to hear that it is about to be restored to favor. Finger puff chignons, made very light, with lengthwise puffs coming down on the forehead, and extending to the nape of the neck behind, are the newest caprice. The most prevalent coiffure for the street and general wear is still the crown braid wound high around the top of the head. It is once more the fashion to part the hair in the middle, letting the white skin gleam through, and drawing the loose, large waves of hair back easily and naturally, in a way most becoming to broad, low, Greek foreheads.

Bonnets are now placed back on the head, so as to show these wavy, luxuriant, but smooth tresses, that are so unlike the "fluffy" front hair so long in vogue. The hair above the temples is no longer stretched up from the roots toward the top of the head, but is drawn backward in a natural way that avoids a bald, bare look. Young girls still wear a single long Marguerite braid of three thick tresses hanging down behind.

Fans are so increased in size that we cannot wonder at their being caricatured. They are shown in stores a yard in length from tip to tip, but those of half the size are found the most saleable. The fan for full dress is the Trianon, of silk or satin, with a bunch of flowers painted in one corner, and a long branch or spray trailing across to the opposite corner. It is mounted on fine lacquered wood sticks of the same color, or else on pearl or yellow ivory. The plain fan can be bought, and decorated according to fancy. The bridal fan is white silk, with painting on one side and lace on the other. Chatelaines for hanging the fan to the belt are made longer, so the fan can be used without detaching.

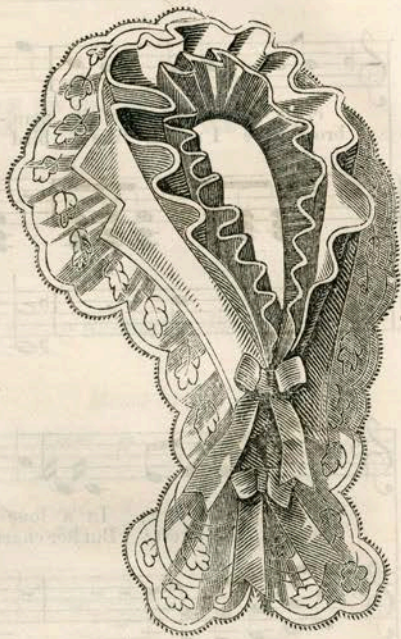
The regular roundabout jacket, double breasted, and without plaits behind, is revived for boys of from six to ten years. They are fashionably made in dark blue cloth, with mohair braid *à la militaire* across the front, and with knee pantaloons of the same. This jacket dispenses with the vest, which most boys are so proud to wear.

Though not our usual custom to speak of fancy work here, we cannot before closing resist speaking of some new work just seen. These were cushions, chair seats, and drapery of pale drab and leather-colored cloth, worked in *point russe*, with delicate colored silks in imitation of antique embroidery.

New Afghans for infants are made of blue or pink satin, and white cloth in alternating stripes. The cloth is embroidered in *point russe* stitch, the satin is quilted, and the lining is white merino. Another style is of soft, thick, white flannel, with a wide fringe of blue worsted tied on the edge, and a large monogram, or else the word "Baby," is wrought in the centre in blue forget-me-nots and pink rose buds.

BONNETS, ETC.

(See Description, Fashion Department.)



actions; and whether the person sending the order, is or is not a subscriber to the *LADY'S BOOK*, the Fashion Edtress 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.

DESCRIPTION OF STEEL FASHION PLATE.

Fig. 1.—Walking dress of two shades of purple silk, or the lower skirt can be of silk and the upper one of Cashmere if desired. The lower skirt is trimmed with five ruffles; the polonaise has the front breadth covered with narrow folds, the edge trimmed with a fringe of the darker shade, and a wide sash looping it in the back. Coat sleeves, with cuff; pocket on the right side. Bonnet of velvet of the two shades, trimmed with feathers and ribbon.

Fig. 2.—House dress of cuir-colored silk poplin, made with underskirt and polonaise. The front breadth of the underskirt is trimmed with three narrow ruffles headed with a puff and plaitings, with an embroidered band down the side. The polonaise is cut in the back to form a deep overskirt in the back; it is trimmed with an embroidered ruffle, and band. Open sleeves trimmed to correspond.

Fig. 3.—Visiting dress of peacock-green silk, made with one skirt and polonaise. The skirt is trimmed with a deep side plaiting; the front breadth is covered with this same plaiting extended across, with loops of heavy silk cord festooned over it. The polonaise is cut double-breasted, with square sides, trimmed with folds and gimp and fancy pockets on them; lace trims the back breadths. Coat sleeves; the waist and sleeves are trimmed with cord and lace. Bonnet of velvet and silk, trimmed with lace and flowers.

Fig. 4.—Evening dress of white silk; the back breadths are trimmed with one deep ruffle; the front breadth with three rows of lace with pink satin loops over it; bands of pink satin and lace bows with roses in the centre extend up to the waist. Pink silk overskirt and low corsage, trimmed with white lace and pink roses. Hair arranged in puffs, with wreath of pink roses placed on one side, and pink ribbon ends in the back.

Fig. 5.—Carriage dress of blue silk, made with one skirt and polonaise; the underskirt is trimmed with deep and narrow ruffles, headed with two plaitings. Polonaise with deep vest of white satin, the edge finished with embroidery. Coat sleeves, with satin cuff. Bonnet of blue velvet, trimmed with black lace and feather.

Fig. 6.—Dress for little girl of four years, made with a kilt skirt and jacket; the material blue velvet, trimmed with white silk braid and buttons. Blue velvet hat. Blue boots.

Fig. 7.—Dress for child of one year, made of white *piqué* braided, cut low waist, with an under waist and sleeves of Nainsook muslin. Pink boots.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Walking dress of two shades of sage green Cashmere, the lower skirt of the darker, the polonaise of the lighter, trimmed with a plaited ruffle. Bonnet of the two shades, trimmed with a feather and black lace.

Fig. 2.—House dress of purple silk and Cashmere. The underskirt is of the silk of the darker shade; the polonaise of the lighter, embroidered with silk of the darker, and vest of the same as underskirt.

Fig. 3.—House dress of gray Cashmere, made with two skirts, trimmed with ruffles. Waist with basque, belted in, made of blue Cashmere, trimmed with fringe. Buttoned across with large buttons.

Fig. 4.—Visiting dress of two shades of brown. The dress is of the lighter shade, the trimming of the darker. The back breadths are trimmed with large ruffles plainly hemmed; the front breadth has points of the dark over the ruffles; band and ruffle above them. Basque, waist, and coat sleeves with puff at the top. Bonnet of brown velvet, trimmed with feathers.

Fig. 5.—Visiting dress of two shades of green silk, made with one skirt, except in the back where there is an overskirt. The front breadth is trimmed with bias folds of the two shades and black silk lace. Basque waist, trimmed to correspond. Bonnet of velvet, of the two shades, trimmed with lace and feathers.

Fig. 6.—Second mourning toilette. The dress is of black Cashmere, trimmed with a side plaiting; the redingote is trimmed with narrow folds and a plaiting on the edge. Bonnet of black silk.

Figs. 7, 8, and 10.—Cross for pendant, ear-ring, and locket of oxidized silver and gold. These ornaments are now, as noticed in the *Chitchat*, very fashionable.

Figs. 9 and 11.—Ear-ring and locket of stone cameo, set in yellow gold and pearls.

Fig. 12.—Bonnet of light blue, faced with a darker shade; feathers, lace, and flowers form the trimming.

SECOND SIDE.

Fig. 1.—Mantelet of black Cashmere, trimmed with passementerie and lace. Bonnet of blue velvet, trimmed with a long plume.

Fig. 2.—Dolman of brown cloth, embroidered with silk of the same shade, and finished with a fringe. Hat of brown velvet, trimmed with ribbon and feathers.

Fig. 3.—Cape for the opera or evening wear, made of white cloth, trimmed with embroidery and fringe.

Fig. 4.—Apron for child of two years, the front is made of bias tucks and insertion, the neck and sleeves are trimmed with edging.

Fig. 5.—Letters for marking.

Fig. 6.—Infant's night dress, made of striped muslin, with a belt of insertion in front, long sleeves trimmed with edging.

Fig. 7.—Dress for child of six years, made of gray Cashmere. The lower skirt is trimmed with a plaited ruffle, headed with two bands of the material piped with blue silk. Overskirt and basque cut in scallops and bound with blue silk.

Figs. 8 and 9.—Front and back view of a dress waist. This waist can be used for a black silk, trimmed with lace and velvet; the back of sleeves are open showing the white sleeve underneath. Ribbon fastened across to left shoulder, finished by a bow and ends.

Figs. 10 and 11.—Front and back view of black Cashmere saque for lady, with long tab ends in front and short in the back, long hanging sleeves; the trimming consists of heavy cord, frog ornaments, and tassels. Rolling collar on the neck. This can be made of thin cloth if desired.

Fig. 12.—Fashionable shirt for a gentleman. The bosom and cuffs are trimmed with embroidered insertion, and narrow embroidery on the material.

Fig. 13.—Overcoat for boy of four years, made of dark blue navy cloth, trimmed with black silk braid and buttons.

Fig. 14.—Dress for child of three years, made of delaine, with a small figure in it. The skirt is trimmed with two rows of braid. The basque, waist, and sleeves the same.

Fig. 15.—Dress for little girl, made of plain blue silk of a dark, bright shade; it is trimmed with a

braid trimming of black and blue. Basque waist forming an overskirt; the waist is cut heart shape, with white muslin waist underneath.

BONNETS, ETC.

(See Engravings, Page 316.)

Fig. 1.—Bonnet of black velvet, trimmed with pink velvet, black lace, and leaves of dark brown.

Fig. 2.—Overvest of blue silk, trimmed with white lace.

Fig. 3.—Vest with pockets, made of pink satin trimmed with white lace; the neck is finished by a fraise of lace.

Fig. 4.—Bonnet of black velvet, trimmed with white flowers, and brown and gold wheat, and black ribbon.

CHITCHAT

ON FASHIONS FOR OCTOBER.

AGAIN has the Autumn rolled around, with its refreshing breeze, its brilliant foliage, and last, in the world of fashion, what is considered of the most importance, its new and varied fashions. The dark, rich, quiet shades of last season are reproduced in goods of all kinds, from the costly silk to the simple delaine and alpaca. The fabrics are very similar to those of last season. Heavy silks, silk poplins, silk and wool serge, Cashmere, which, instead of losing, has gained in popularity, and wool goods, of styles too numerous to mention (many being the same goods, but called by different names by different manufacturers), are some of the goods seen. Alpacas, which have been confined in color to black for some time, are now seen in colors; clear gray shades are most used, and are trimmed with black velvet or else *gros grain* of the shade of the material. Sleeveless basques of the silk or velvet are worn with alpaca suits. These suits will only be suitable for early fall wear, and are particularly well adapted for travelling suits. Velvet is very much used in combination with other goods for fall wear, either as an underskirt, or else for trimming the polonaise or dress. The dark plum colors, leaf brown, elephant, *réseda*, and blue black, have entirely superseded the lighter shades which were allowable for this season; and where black is not worn, and preferred as it is by many before any other dress, these dark shades are universally worn.

In regard to styles, double-breasted garments have by no means seen the height of their popularity, but will continue in favor for the fall and winter. The English walking jacket, similar to the garment called by that name last fall, but tighter fitting, will dispute favor with mantillas as fall wraps. A pretty garment showing a compromise between these two wraps, consists of a snugly fitting jacket in the back; the front has long square mantilla ends, and the sleeves are coat shape. This composite garment is stylish and new, and will be made of black Cashmere or camel's-hair cloth, to be worn with various dresses. The double-breasted front will also be retained in polonaise and redingotes. The sleeveless basque, and the jockey basque, also promise to be popular.

The puffed skirt is another Parisian suggestion which is to be adopted for fall dresses. This is merely an amply long basque and a single skirt; but the skirt is so elaborate that an overskirt would be superfluous. A long walking skirt of cambric is made, and plainly covered with silk from the knee down. On this is sewed the silk skirt, held in lengthwise puffs from the waist down, gradually widening towards the bottom, and forming below a hollow box plating that gives the effect of a flounce around the

skirt. The puffs are separated by ruches, and a bow conceals the end of each ruche. The basque is deeply pointed in front and behind, and is quite short on the hips. It is trimmed by a ruffle of hollow plaits, graduated narrower on the sides, and quite deep in back and front. This skirt is new, but was the outgrowth of the fashion prevalent in the summer, of long puffs in the three front breadths.

Overskirts on many imported dresses are open in front and lapped from side to side, just below the belt. There is a deep point on each side, and the back is caught up by a sash, almost to the belt.

Many of the new Autumn dresses are made with long waistcoats, having the effect of tunics in front. They are extremely novel in style, and are more becoming than the shorter ones. A very novel and beautiful walking dress seen, was made in this style. It was made of twilled Indian Cashmere, the color called *vert-blue-ocean*, of a very dark shade. The skirt was made demi-long, and trimmed all around with a wide band of heavy corded silk to match. On the front there were three wider bands of silk, alternating with a row of Spanish fringe, made in wool, and of a very novel pattern. The polonaise was entirely of the silk, opened over a waistcoat, likewise of silk. The very long waistcoat was fastened with tassels, in the same style as the fringe.

Another very beautiful dress is of very dark plum color silk, the skirt edged with a plaited flounce. This plaited flounce is headed with a band about eight inches broad, cut out on both sides into deep Vandykes, bound with pale blue silk pipings. The tunic forming a rounded tablier in front, is cut out into Vandykes, piped with blue silk. It is gathered very high up behind on the left side by a fringed scarf of blue silk, and on the right side by a large bow of the same material as the dress, lined with blue silk. The bodice has straight Vandyked basques, piped to correspond. It is trimmed with a square collar, lined with blue silk, and two small bows of the same material as the dress, also lined with blue silk, of which one is placed at the waist. The sleeves have a sort of plaited fan-shaped revers, turned upwards, and lined with blue silk.

An easy and fashionable mode of making a plum, or smoke colored, silk, some of which are so dark that they are scarcely distinguishable from black, is a plain skirt, trimmed with two simply gathered flounces; a tight fitting polonaise with plain edge, coat sleeves, and high ruff. With such a dress there should be a sash of the same, or else a unique belt of some kind, either of Russia leather with silver joints, clasps, and chatelaine, or a velvet belt fastened behind by a pearl or antique silver buckle, or else a canvas belt with binding of Russia leather.

India embroidery in long loose stitches, such as is seen on the borders of camel's-hair shawls, is used at the fashionable French houses for trimming the redingotes, polonaises, mantles, and jackets for fall wear. These slender, feathery stitches describe the outline of palm leaves, arabesques, and other oriental figures, which are filled in with a firmer seed stitch. The India stitches are particularly effective in leaves and vines. Guipure or yak lace, is used to complete the garment.

A black Cashmere polonaise, loose and belted in the blouse shape, has just been imported, with elaborate India needle work border, and lace flounce. Another of greenish gray Cashmere, has a vine of flowers, which are tufted, and look almost like nature. Long mantles of black Cashmere, with round backs, and deep square fronts, have the India work done in black floss. These, where expense is no object, will be the most fashionable style for early fall. Breakfast jackets are wrought in the same stitches with

many colored silks. Dark gray, and steel-colored camel's-hair polonaises have the same patterns done in wool, and silk floss, of darker shades than the material. On many of the dresses, upon which this embroidery is used, the flowers and leaves are worked in their natural colors. Embroidered laces are also announced as a garniture; these can only be used on very dressy evening or dinner tolets.

There is an effort in Paris to bring into favor what is called the Restoration sleeve, viz., a close sleeve with a large puff at the top. This is unbecoming, as it gives an appearance of too great breadth, and destroys the graceful slope of tapering shoulders.

For protecting the facing of skirts that drag on the ground, an inner facing is now used of dark oil-cloth or morocco bound with braid. It is more substantial than the plaited wiggig, which is soon discolored and worn out. Two yards are sufficient for a skirt, as it is only placed on the back breadths.

A mixture of oxidized silver with gold is the latest novelty in jewelry. Necklaces, lockets, crosses, chatelaines, and ball ear-rings, are shown in this new combination. The necklaces have long bars, joined by links and prettily engraved. There is a fancy for antique-looking chasing on gold and silver jewelry. Slight vines and delicate flowers, of which the merest outlines are traced, are the favorites for ornamentation. Oxidized silver ball ear-rings and silvered chatelaines are much worn with black dresses, both in and out of mourning. The oxidized silver most in vogue, is almost as dark as iron. Highly polished platinum, it is said, will take the place of the dark silver, and will be fashionable combined with gold. This will, we think, be but a fleeting fashion, for already there are so many imitations as to make persons care but little for the real, which is quite expensive. The fashionable gold ear-ring is bullet-size and quaintly chased, fastened by a screw in the ear, so that only the ball is seen. Among the latest styles in stone sets, are those of finely-cut jet associated with garnets or other bright red stones; these are thought to be very effective. The Persian jewelry is also much admired. This is a combination of brilliant stones of various colors set in one brooch. The designs are miniature copies of the intricate figures represented in Persian scarfs, shawls, carpets, etc.

New ruffs or collarettes are very high behind, coming low at the throat, and covering so much of the corsage front that any trimming to the waist is superfluous. They are made of silk folds of two shades, the darkest and palest of any color, and a ruff plaiting of muslin or net. Stylish ruff chemisettes are Pompadour squares with high double ruff of muslin edged with Valenciennes, made very full and flaring out from a band of needle worked insertion. The prettiest muslin ruffs have lengthwise bands of Valenciennes insertion separating very full double or treble box-plaits. The edge is then scalloped and finished with narrow lace. Very long narrow jabots of lace are still worn, and the height of style is to continue them down the entire front of the basque, or even the polonaise, with which they are worn. The fancy is to have an insertion band down the centre, and arrange the lace in waves on each side. Valenciennes and Malines are both used for jabots.

The long chemisette covering the shoulders, and tied down to the belt back and front, is considered an essential item of ladies' lingerie, as it protects the fine corsets, and also absorbs any perspiration there may happen to be on the shoulders, and prevents the dress lining from being soiled. Almost all the collars have this chemisette attached to them, the plaited linen and percale ruffs as well as the standing English collar with turned-over points.

Another novelty is linen and lawn handkerchiefs, with colored hems, made of the India silk that washes like linen. They are chosen with reference to the dress worn. Some have plain hems, others have brier stitching on the hem; others have striped hems of contrasting colors. There are also hems of fine batiste doubled, to accompany collars of batiste to wear with black silks. A variety of these have rows of narrow Valenciennes laid on the hem, and wider lace on the edge. Another fancy is a fluted ruffle of spotted linen, like that of chemisettes, put around white handkerchiefs.

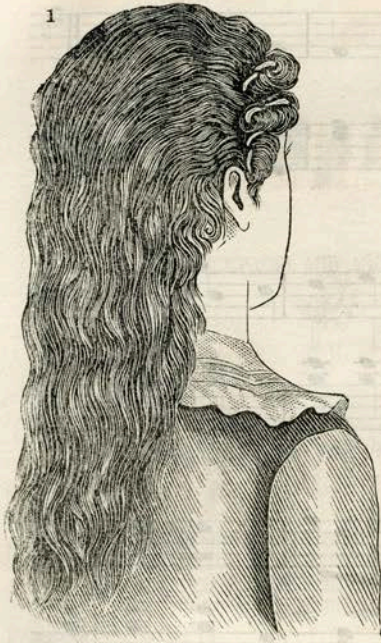
A loosely waved tress of false hair is now worn across the head, just above the forehead. This pretty fashion is welcomed by ladies who have burned or worn off their front hair in frizzing it, as this enables them to smooth away their own front hair out of sight, and let it grow long enough to be parted in the middle and drawn back in classic style.

As weddings and wedding parties usually take place to a great extent this month, we have been asked by several correspondents to give the description of some dresses suitable for guests at a full dress wedding. White silk for white dresses is of all materials the most popular; it is a cheaper dress in the end than any thin material, as it can be retouched and altered to look well a long time. *Crêpe lisse* plaitings, ruffs, and fichus are used for trimming, associated with those crystal, frost-like beads the French call white jet. A pretty white dress for a young lady is made of white silk, the three front breadths are trimmed with eight *crêpe lisse* plaitings, with four lengthwise bands of green silk, embroidered with white jet; the demi train is untrimmed. An upper skirt covers the back breadths only. Chatelaine waist, with a bertha of *crêpe lisse* and beads. A white silk dress for a young married lady, is made with a demi train entirely without trimming. The long, round apron front overskirt is trimmed with two plaitings of *crêpe lisse*, headed with a puff of black velvet dotted with crimson roses. Deeply fringed black velvet bows, and a sash with rose branches stuck in the loops, are used to drape the skirt. Low Josephine corsage, with a bertha of *lisse* and velvet. Dresses are also made of *crêpe lisse* and trimmed with silk festooned ruffles. Shiny white taffeta silk is more effective than lustrous grain, and is also less heavy on the delicate erape foundation. As mentioned before, lilac and pink are a fashionable combination that still continues popular; pale blue and pink, cherry, peach blossom, cream, and pale green are some few of the colors worn. An elegant dress made for a brunette, is of striped straw-color and white satin, the back was trimmed with medium-sized plaitings reaching to the waist. These plaitings were arranged in such a manner that only the yellow stripes were seen, and not the white one, except at the lower edge of each row, when the plaitings expanded somewhat, and the white stripe was visible as well as the colored one. A pale blue tunic in front only; it was rounded, and fell very low, and was likewise trimmed with plaitings, and above each plaiting there was a ruche of white tulle. No tunic at the back, but in its stead a wide sash of shaded blue and maize silk. Blue bodice, trimmed with blue plaitings and white tulle ruches. Fringes of mosses and hanging flowers, are used to trim thin white dresses, for overskirts, and to head flounces, is the use to which they are generally applied. Fichus continue to be as popular, many of them are a mass of embroidery and lace, others are made more simply of tulle.

Our space will not permit us to speak of bonnets, of which there are many new shapes and styles, of which we will speak in our next. FASHION.

CIOFFURES.

(See Description, Fashion Department.)



DESCRIPTION OF STEEL FASHION PLATE.

Fig. 1.—Carriage dress of green silk and velvet. The underskirt is of silk, trimmed with three ruffles; the polonaise is of velvet trimmed with embroidery and edged with a band of fur. Bonnet of green velvet, trimmed with ribbon and feathers.

Fig. 2.—Evening dress of pink silk. The underskirt is trimmed with one ruffle trimmed with three bands of white silk. Overskirt trimmed with band of silk and square pieces of white to fasten across the front. Basque waist with white silk vest, coat sleeves with white silk cuff on sleeves.

Fig. 3.—Bride's dress of white corded silk, trimmed with a plait of silk, and leaves and flowers in silk embroidery up each breadth and around the bottom, the waist, and sleeves. Plain corsage, high in the throat, and tight and open sleeves. Puff around throat and waists. Illusion veil, and half wreath of orange blossoms.

Fig. 4.—Bridemaid's dress of plain white silk, made with one skirt, trimmed with a plaiting around the bottom. Illusion puffs and lace above this, and going up each side with bouquets of flowers between the puffs. Low corsage, short sleeves, with bertha of lace, illusion, and flowers in front, and high lace ruff in the back. Half wreath in hair, long gloves.

Fig. 5.—Visiting dress of two shades of brown. The underskirt is of silk of the lighter shade, trimmed with a deep kilt plaiting, the vest is also of this color. The polonaise is of camel's hair-cloth of the darker shade, with tight coat sleeves; it is trimmed with worsted lace, cords and frog buttons fastening it across the front. Bonnet of velvet of the two shades, trimmed with feathers.

Fig. 6.—Dress for girl of six years, made of light gray silk poplin; the skirt is laid entirely in kilt plaits to the waist, trimmed with bands of blue velvet and buttons. Basque jacket waist, trimmed to correspond. Coat sleeves.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Travelling dress of dark green Cashmere, made with one skirt and basque waist, trimmed with a plaiting. Dark green felt bonnet, trimmed with velvet and feather.

Fig. 2.—Visiting dress, made of two shades of slate color. The underskirt is of silk, trimmed with a ruffle, headed with a puff, all bound with velvet of a darker shade, and velvet bows. The overskirt is bound with velvet, and looped at the sides with velvet bows and ends. Jacket waist, trimmed to correspond, and velvet vest. Bonnet of silk and velvet of the two shades, with flowers and feather for trimming.

Fig. 3.—Walking dress of sage green Cashmere. The underskirt is trimmed with one deep ruffle in the front, those in the back headed with a puffing. Scarf overskirt; basque waist bound with velvet. Bonnet of velvet to match dress, trimmed with flowers and ribbon.

Fig. 4.—House dress of two shades of blue silk. The underskirt, sleeveless basque, and back of the overskirt are of the darker shade, the rest of the lighter; they are trimmed with the different shades.

Fig. 5.—House dress of black silk, made with two skirts, trimmed with kilt plaitings, headed with a band and small bows. Sleeveless basque of black velvet, embroidered with gold thread. Ruff of black silk around the neck.

Fig. 6.—Evening dress of pale blue silk, made with one skirt; the front breadth trimmed with puffs running diagonally, divided by bows of pink ribbon; the bottom is trimmed with a ruffle of blue and narrow

one of pink. The back breadths are trimmed with ruffles running lengthwise, divided by bands of pink silk. Basque waist, cut square in the neck, open sleeves, trimmed to correspond. Hair arranged in puffs and curls, with blue feathers in it.

Fig. 7.—Hat of two shades of blue velvet, trimmed with feathers and ribbon, with flowers under the coronet. Strings can be added at pleasure.

Fig. 8.—Bonnet of stone-colored velvet of two shades, the feathers are of the same shades; pink roses under the coronet.

Fig. 9.—Black velvet hat turned up at one side, trimmed with pink roses, black velvet and small feather.

Fig. 10.—Bonnet of brown velvet, the coronet edged with blue, blue flowers and brown feather trimming it, with blue flowers under the coronet.

Fig. 11.—Hat of dark green velvet, trimmed with flowers and ribbon.

Fig. 12.—Bonnet of black velvet, trimmed with blue silk and feather, blue velvet in the face under the coronet.

Fig. 13.—Bonnet of two shades of blue velvet, with feather shaded, and colored convolvulus at one side, and under the brim. Any of these can have strings added at pleasure.

SECOND SIDE.

Figs. 1 and 2.—Front and back view of dark green cloth mantle, trimmed with yak lace and worsted embroidery.

Fig. 3.—Overdress and cape of navy blue camel's hair-cloth, finished with a deep vine of silk and wool embroidery. This can be worn over a black silk skirt, or over a silk skirt of the same color.

Figs. 4, 5, 6, and 7.—Fashionable sleeves. Fig. 4.—Black silk sleeve, trimmed with silk of a contrasting color. Fig. 5.—Sleeve with embroidered cuff. Fig. 6.—Sleeve with velvet cuff, with silk plaiting at the back of arm. Fig. 7.—Sleeve, with plaited cuff, finished with ribbon bow.

Figs. 8 and 16.—Front and back of loose *paletôt* for girl of six years, made of dark green cloth, trimmed with narrow silk braid; ribbon bows on cuffs of sleeves.

Fig. 9.—Dress for boy of three years, composed of skirt and sacque, made of gray Cashmere, trimmed with band of blue velvet.

Fig. 10.—Cambric apron for a little girl of two years, the neck and short sleeves finished with a narrow edging.

Fig. 11.—Collar and cuff and cravat bow of white linen, trimmed with blue percale.

Figs. 12 and 13.—Front and back of jacket for girl of four years old, made of light gray cloth embroidered, and trimmed with passementerie cords and tassels.

Fig. 14.—Russia leather belt, with buckle and ornament of oxidized silver, with chatelaine chains for keys, money bag, memorandum book, smelling bottle, scissors, needle case, and thimble.

Fig. 15.—Fashionable shape for a basque waist. It is edged with silk cord, ribbon bow and ends on the left shoulder.

Figs. 17 and 18.—Front and back view of girl's *paletôt*, made of navy blue cloth, bound with velvet; velvet collar; buttons and bows upon it.

Fig. 19.—Vest made of blue silk, the inner plaitings being of *crêpe Visse*. The trimming is either white or black lace, whichever suits the dress and taste of the wearer best.

Fig. 20.—Wrapper for child of one year, made of plaid flannel, trimmed with binding of silk edging, a band of the material.

Fig. 21.—Dress for girl of eight years, made of

brown Cashmere. It is made with two skirts, and jacket waist; the whole dress is braided to correspond.

Fig. 22.—Dress for girl of six years, made of blue Cashmere. The skirt is trimmed with six ruffles, bound with striped blue and black silk; a sash of the material is fastened in the back. Deep basque waist trimmed to correspond.

COIFFURES.

(See Engraving, Page 412.)

Figs. 1, 2, and 3.—Fashionable coiffures. Figs. 1 and 2 show the modes of arranging Fig. 3.

Fig. 4.—Coiffure arranged in puffs and curls, with Spanish comb in front.

CHITCHAT

ON FASHIONS FOR NOVEMBER.

We will commence this month our chat upon the (to women's minds) all-important topic of bonnets, which our space last month did not permit us to discuss. The bonnet of this season is more of a bonnet than we have seen for some time; it shows a comfortable improvement on those which have been worn, inasmuch as they cover more of the head. The new shapes have low but capacious crowns that fit smoothly over the high coiffure, and have broad coronets with a full face trimming beneath. To be well worn they must be neither too far forward, nor in the other extreme, by many adopted, of too far backward, but on the top of the head, where a good, sensible bonnet ought to be, but where we have not for a very long time seen them. Velvet is mostly used, it is placed plainly over the frame, even the narrow piping folds being omitted. The face trimming is an important feature in bonnets, and fills in the inside scoop, or under the coronet; flowers are used, closely-curved ostrich plumes have been introduced for these bands, and promise to be very popular. The coronet is plain and high, and stands out from the bonnet instead of resting against the crown. Flowers, especially roses, are worn everywhere upon the outside and inside of the bonnets; long, shaded ostrich feathers, scarfs of silk wound around the crown in easy careless fashion, and a Shah ornament of cut steel, jet, or an aigrette of feathers, or else a rosette of clustered loops of ribbon form the principal trimmings of bonnets. The cut diamond steel ornaments are very handsome and also very expensive. Jet is very popular, and the new styles are exquisitely fine. They are made of tiniest beads sewed on black lace in patterns of leaf and flower. There are jet coronets either very massive-looking or else as light as lace, jet plumes, wings, aigrettes, bands of jet passementerie all beads like embroidery, and beautiful diadems with drooping fringes. The shaded feathers are frequently composed of four or five shades of one color, two demi long plumes, or, perhaps three, are worn on bonnets, while one long one is chosen for hats. The high Shah aigrette is shown in white marabout tufts, with heron's feathers, and a mother-of-pearl ornament. Double-faced ribbons are very much worn; these are black on one side and a color on the other, or else each side shows different shades of one color, or perhaps the sides contrast. Ferruche, or parrot-color, a delicate blending of pale yellow with green, is used in silk as faelings for black and dark green velvet bonnets. Seal-skin red, precisely the color of the dark fur seal, is a rich hue fashionable for winter bonnets. Slate and granite are the names given to dark-blue gray shades that will be very fashionably and stylishly worn this winter. Little, if any, hanging

trimming falls in the back of the bonnets to interfere with the ruffs, which are now so exclusively worn, so that the bonnet is left compact, and is, besides, pretty, picturesque, and generally becoming. We will describe one bonnet seen, to serve as a model, and then pass on to other fashions. The model, which was particularly lovely, was made of black velvet, with high coronet sloping lower on the sides. Below the coronet, as a face trimming, is a torsade of blue and *restda* silk passing plainly above the forehead, and fastened in a large, loose knot on the left side. A bow of standing loops is made of these two colors, and, with a pampon, is placed upright in front; silk bands pass around the crown, with very short ends hanging behind.

Later importations show the dark shades in greater abundance, blue shades are the most conspicuous; these French blues are equally becoming to blondes and brunettes. Under the general head of *gros bleu* we see black blue, which is nearly black, old blue like the color seen in English China, indigo-blue, Napoleon blue, mandarin is the familiar Chinese blue, and tourmaline is the color of the stone of that name. Greenish blues are not so largely imported as formerly, but a few of the peacock shades are shown. Since the advent of the Shah the green shades are all called Persian green, but there is nothing in the name, for they retain the same shades as worn last year—bronze, sage, and olive. Camel's hair Cashmere is a new material, and will be very extensively used for overdresses. It is as closely twilled as French Cashmere, but has the rough, lustreless surface of camel's hair, with its many loosely-woven fleecy ends. Another new fabric is the English serges woven in stylish broad diagonals. Another novelty is tufted camel's hair. This has the soft twilled camel's hair surface, with small clusters of raised loops set about on it in diamond shape, half an inch apart. Another fabric of cheaper quality but very good style, is a single width camel's hair serge, showing the heavy broad diagonal lines that form a feature in all fall goods. The *de bège* introduced in the spring (or rather revived) having found so much favor the past season for travelling dresses, a new material similar but heavy enough for winter use, has been introduced; it is woven in stylish "diagonals," and is renamed serge de bège. It is all wool in an undressed state, and in its natural gray and brown shades.

Long waists, tight sleeves, and high full ruffs are considered the necessary features for giving style to the various jockey basques, round waists, and polonaises. The neck of dresses is cut very high in the throat, and above this appears a white muslin ruff, which is to be worn very close and high all around, and is called the "Amy Robsart" ruff. The edges of polonaises and overskirts of fine woolen suits are finished by a bias band two inches wide, with a double piping fold on the upper edge. Ruffs of dress material are worn on almost all dresses, and are prettiest when made to serve as trimming for the front of the corsage, instead of merely passing around the neck. These ruffs are plaited into an inch wide bias band, that begins at the waist under a bow, passes up outside of the buttons in front, and extends around the neck behind just below the binding. The plaiting begins half way up the corsage, where it appears from beneath the band, and gradually widens toward the back. It should be two inches wide (or perhaps three for long necks) in the back, where it is held in a wide box plait, and is then laid in double side plaits—that is, one plait is laid upon another to give fullness. Three of these double plaits will be enough, and then follow six or seven shallow side plaits. The lace or muslin ruff

is basted on the neck of the dress, and does not extend down the front with the silk ruff. Many are lined with silk of a contrasting color; black silk ones (to wear with black dresses) can be purchased ready made, lined with colored silks, blue, lilac, green, rose, or straw color.

Galloon ribbon, in which jet and steel beads are woven, will, it seems, prove more attractive than vine passementerie for trimming this winter. Thick, heavy passementerie cords swinging from the shoulder are to be again worn. Fringes of every description are seen; there are fringes entirely of jet; others of silk, with jet drops, bullion fringe, sewing silk fringe, tassel fringe, and the goffered or crimped tape fringe, and another made of fine silk braid, curled, not crimped or goffered. There are also heavy wool fringes for trimming the wool goods.

Moiré ribbons for bows and sashes, and the silk cut on the bias for pipings, bands, and folds, are some of the trimmings shown. Silk skirts are trimmed with bias bands of Cashmere, and so profusely trimmed that it is difficult to decide whether the skirt is of silk or of Cashmere. The polonaise is then made of whichever material fancy dictates, either silk or Cashmere.

The polonaise and redingote have lost none of their favor; in fact, they promise to be more fashionable this winter than they have yet. Polonaises are worn very long and flat in front, much shorter behind, and looped high on the sides. The long straight scarf front, with square corners below, and clinging closely to the figure, is seen very much in imported suits. The new fall redingote is a long, close garment, that makes the figure look very slender. The long clinging front hangs smoothly, without a wrinkle, has two darts, or else is slightly loose and belted, is double breasted, with two rows of buttons its entire length. Has a round revers collar, instead of the square and pointed revers that has been worn; in many cases this collar is only set on for ornament, while the close, high neck of the garment is finished by a still higher ruff of the material or trimming. The back of the waist is tight fitting, having but one seam down the middle, or else three back seams placed wide apart in English fashion, while the drapery of the skirt is most abundant, consisting of many deeply folded loopings in the three back seams. But these draped folds hang so softly that they do not give that bouffant tournure which is now so objectionable. Plain coat sleeves, with fancy cuffs, pockets with ornamental flaps, belts of the material, with large silver clasps fastened in the back, completes the now popular redingote. Soft, thick woollen fabrics are worn for redingotes, and the garment is made sufficiently warm by lining the waist with flannel. Dark-blue redingotes are first in favor; next slate color, green, and bronze; black ones are also worn, but are not as popular as the shades mentioned. These are worn with silk or velvet underskirts of the same color.

Few all silk costumes are to be worn; they are to be associated with other goods. We would not advise new dress skirts to be too elaborately trimmed, as the wheel of fashion is turning towards simpler styles. True elegance will be looked for in the perfection of cut, rather than in a profusion of ornaments. This change will necessitate two rare possessions: a pretty figure, and a talented dressmaker. Skirts no longer bulge out, except just immediately below the back of the waist; all that clings is *de rigueur*. Underskirts should be arranged thus: A short narrow skirt of flannel, a tournure petticoat, or petticoat with bustle at the back, with flounces and whalebone, as well as cords. The last to tie it,

so that the skirt falls flat in front, and keeps out well in the back. A muslin skirt, trimmed with two deep ruffles, over this. A new polonaise, called "The Austria," has lately made its appearance, and is likely to grow in popularity, as it is exceedingly stylish. A dress, in which it formed a conspicuous part, had an underskirt of dark prune-colored velvet, bordered with a deep plaiting of pearl gray silk, headed with a *ruche*, which was studded at regular intervals with prune velvet bows. Pearl gray silk polonaise, like a French coat in form, and with large square pockets. It was trimmed all around with bands of prune velvet and gray silk guipure. Prune silk frog buttons fastening down straps of velvet, with chased silver buttons at the opposite end, decorate the front of the polonaise. Velvet sleeves, with silk cuff and frog buttons.

When greater warmth is required than the redingote gives, one of the wraps will be added. Of these the mantilla will probably be the first choice, and will be used to complete suits. It is made of colored or black, has a round cape back, long, straight scarf fronts, with a fanciful pocket in one end, and a high ruff around the neck. Dolmans, of cloth and camel's hair, are also largely imported; they are of various shapes, but always preserve the long side piece peculiar to them. Some have jacket backs and mantilla fronts; others have coat fronts joined to the shortest possible back, and fastened under the long flowing sleeve. These are almost covered with yak braiding, wool embroidery, silk embroidery, chenille, and jet, until it becomes a burden to lift them. The inevitable ruff finishes these garments, made of black silk, edged with Tom Thumb fringe.

Feather trimmings are very popular on dresses, particularly the new style made of flat, shiny feathers, which form a fringe.

Instead of neckties with ruffs, a cravat bow, with very long ends, is worn in front, and is preferred to a brooch. This is a simple bow of black velvet, or of colored *gros grain* ribbon, two inches wide, with ends a yard long hanging straight down in front. The black velvet bows are worn with light dresses, while colored bows brighten black ones. Another fancy is to wear a bow of China crape high on the left side of the ruff, instead of in front. The newest fancy for arranging sashes worn with evening dresses, is to drape them in a half circle in front, letting them swing low around the edge of the overskirt apron. They are then caught up to the waist on each side, and tied in a long loose bow, with hanging ends on the left.

Before closing, we must not omit to mention Ellis's Fifth Avenue Stocking Supporters, a pair of which we now have before us. These supporters supply a need long felt, in having a really reliable article to fasten the stocking. They are made in seven different styles, numbered from 100 to 700, and are adapted in size for children from one year old upwards to ladies. There are different qualities of clasps, the price being regulated by the clasps, which are made plain, gold, and nickel, the latter being most expensive. They range in price from 35 cents to \$1.50 per pair, according to the size and clasp. There are no buttons to come off, or buckles to tear the stockings in these supporters, the clasps instantly and firmly attaching the supporter to the top of the stocking. They can be regulated very easily in regard to the length of the straps. They are conducive to health, allowing the blood to have free circulation. We advise our readers to try them, feeling sure one trial will be enough to insure their constant use. The Fashion Editress can supply them if desired.

FASHION.

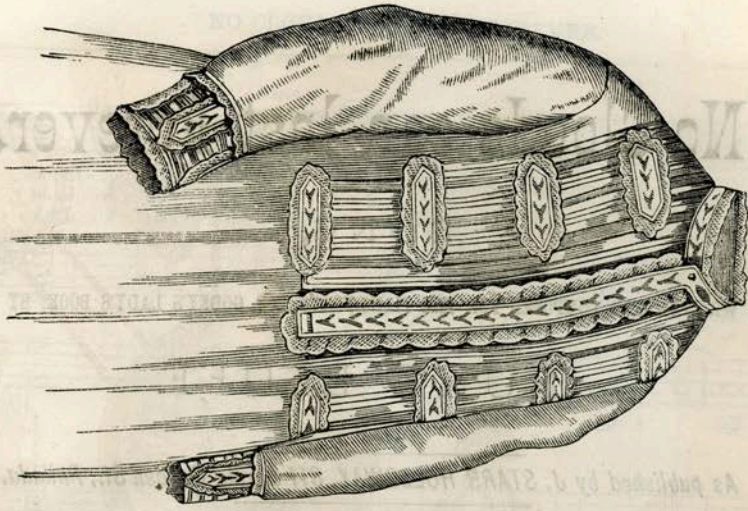


Fig. 26.

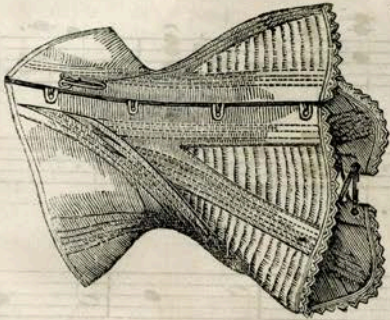


Fig. 28.

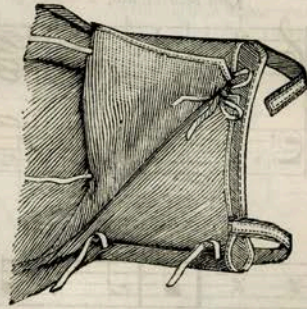


Fig. 27.

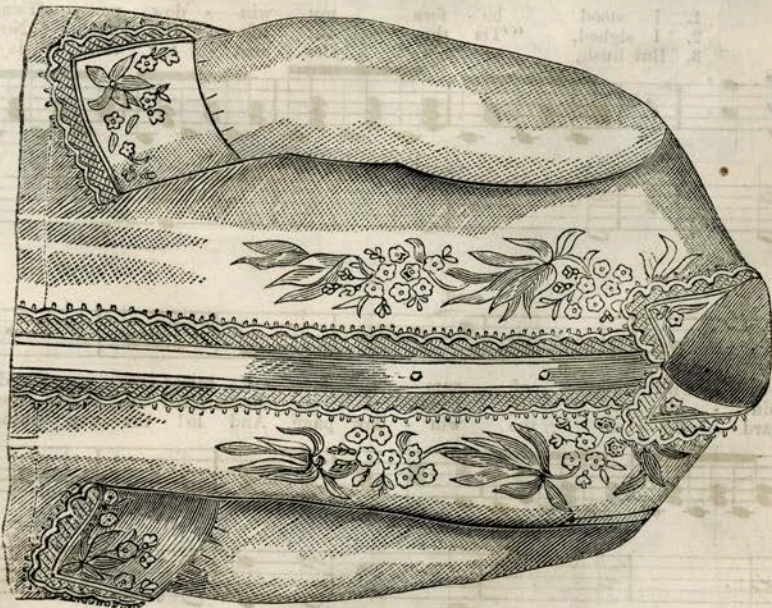


Fig. 29.

CHILDREN'S FASHIONS. See Description, Fashion Department.



HATS, BONNETS, ETC.

(See Description, Fashion Department.)



Mrs. J. L. B.—Sent corsets by express September 18th.

Mrs. R. F.—Sent patterns 18th.

Miss B. R. L.—Sent black gloves 18th.

E. V. D.—Sent hair braid October 3d.

Miss L. W.—Sent patterns 3d.

Dr. K.—Sent article by express 3d.

Mrs. J. C. McL.—Sent bonnet silk, etc., by express 3d.

T. F. G.—Sent embroidery 9th.

Miss Borgie.—Sent slipper pattern 9th.

Mrs. J.—Sent pattern for boy's coat 10th.

Mrs. D. S.—Sent hair ornament 13th.

Miss M. F.—Sent music 13th.

Miss E. M.—Sent lace 14th.

Mr. E. C.—Sent box by express 14th.

Mrs. C. S. J.—Sent child's clothing 15th.

Mrs. F. H. B.—Sent article by express 15th.

Mrs. J. A. B.—Sent pattern 21st.

H. W. R.—Sent pattern 21st.

Sarah.—It depends altogether on the state of the invalid. A great deal of injury often results from an indiscriminate admission of visitors to the sick-room.

Wife.—Study your husband's taste, and endeavor to wear what he thinks becomes you best. The opinion of others on this subject is of very little consequence, if he approves.

Alice Cornewall.—Wrote you Charleston, S. C., thanking you for receipts, etc. Letter returned by P. O. department.

Rebecca.—The Red Cross Knight is St. George, the patron saint of England, and, in the obvious and general interpretation, typifies Holiness, or the perfection of the spiritual man in religion; but in a political and particular sense, his adventures are intended to shadow forth the history of the Church of England.

Henry L.—Albyn. The ancient Celtic name of Scotland, and, until Caesar's time, the appellation of the whole island of Great Britain.

"Her Ideal" declined, and destroyed as requested. Will some one of our subscribers send us a receipt for crystallizing grass?

B. S. F.—I. Yes. 2. It would be proper for the brother to introduce his sister first. 3. That depends on circumstances; if caused by the follies of either party, they are not.

"Two Lives," by K. H., will be accepted, if sent simply with a view to its publication. If desired, we will answer further by letter.

"Required."—No letter, no address on MS.

"Two New Years" declined.

Subscriber.—"Weary" is accepted, with thanks.

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.

DESCRIPTION OF STEEL FASHION PLATE.

Fig. 1.—Walking dress of navy blue silk, made with two skirts, trimmed with band of silk and edged with black lace. Black velvet mantle, trimmed with lace, bands of silk, and buttons. Navy blue velvet bonnet, trimmed with feather and lace end.

Fig. 2.—Evening dress of crimson silk, made with one skirt. The front breadth of skirt is trimmed with one deep plaited ruffle; the back breadths with narrow ones, finished down the sides by a vine of embroidery. Surplice waist, with vest of white satin, and trimmed with lace and embroidery; open sleeves.

Fig. 3.—House dress of two shades of green silk.

It is made with one skirt and overskirt only in the back. The front breadth is trimmed with narrow ruffles bound with the darker silk; the back breadths with but one deeper ruffle. Basque waist, with ribbon bows down the front, which also extend down the skirt. Wide sash-looping overskirt in the back. Muslin fraise around the neck.

Fig. 4.—Dinner dress of two shades of lilac silk. The dress is of the lighter shade; the underskirt trimmed with puffs of the darker shade, finished with a plaited quilting at the bottom, and three plaited ruches at the top. Vest and trimming of the darker shade. Hair arranged in puffs and curls, with pink flowers in it.

Fig. 5.—Evening dress of pink silk, made with two skirts; the lower one trimmed with lace and puffs, the overskirt simply with lace looped up with pink ribbon bows; the lower skirt is trimmed with white flowers. Low corsage, with bertha of lace and ribbon. Hair arranged in puffs and curls, with half wreath of pink flowers.

Fig. 6.—Suit for boy of four years. The dress is of brown figured poplin; sacque of heavy white cloth bound with black velvet; black velvet collar and buttons. Hat of brown felt.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Travelling dress of black Cashmere. The underskirt is made plain; the overskirt is bound with a band of silk, looped at the side with a black watered sash. Jacket made of thin cloth, bound with silk. Black velvet hat, trimmed with ribbon and a small bunch of pink roses.

Fig. 2.—Visiting dress. The underskirt of heavy black silk made plain; the polonaise of velvet richly embroidered, looped up at the sides with passementerie ornaments. Bonnet of black velvet, trimmed with black feathers and blue flowers in the inside.

Fig. 3.—Walking dress of two shades of bronze silk. The underskirt is trimmed on the front breadth with side plaiting, the back breadths with ruffles. Polonaise, trimmed with band of velvet and lace. Bonnet of the two shades, trimmed with feathers, lace and ribbon.

Fig. 4.—Walking dress of olive green Cashmere, made with one skirt and polonaise. The skirt is trimmed with a bias ruffle cut in points, and looped up with bows; polonaise with jacket front, trimmed with a band of fur. Hat of velvet of the same shade, trimmed with ribbon and feather.

Fig. 5.—Carriage dress of tea-colored silk, made with one skirt and polonaise, with basque back and long hanging sleeves with tight ones underneath. The whole dress and sash ends are very elegantly embroidered, and edged with a heavy fringe. The bonnet is of velvet, trimmed with lace, and blue and purple grapes and foliage.

Fig. 6.—House dress of steel-colored Cashmere, made with two skirts; the lower one trimmed to the depth of half a yard with bands of blue velvet put on lengthwise; the overskirt is trimmed with one band. Jacket waist with revers trimmed to correspond.

Fig. 7.—Dress of navy blue silk, made with one skirt and a redingote; the skirt trimmed with a ruffle faced with silk of a lighter shade, the bands on the front breadth being bound with the same. Redingote, trimmed with bands of the lighter silk and faced with the same. Bonnet of velvet of the darkest shade, trimmed with flowers.

Fig. 8.—Walking dress. The underskirt is of black and navy blue silk spotted; the overdress and mantle are of black Cashmere, trimmed with embroidery and braiding edged with lace. Black velvet bonnet, trimmed with pink roses.

SECOND SIDE.

Figs. 1 and 2.—Pardessus with long basque. This model consists of a waistcoat in China *crêpe* open to the waist, and trimmed around the top with white guipure. This guipure is continued around the outer edge. The waistcoat is bordered with a band of lilac silk, and ornamented with pannes of the same and steel buttons. The lilac silk corset forms a tablier in front and a full basque at the back; it is bordered with white guipure and guipure stars. The band of China *crêpe* forming the waistcoat is continued at the back.

Figs. 3 and 4.—Collar and sleeves of striped percale. The collar is of a strip of blue and white percale, lined with red and white. The strips are plaited, and set into a narrow band. The fronts are turned back as revers. The cuffs are made to match the collar; the sleeves and chemisette are of Nainsook.

Fig. 5.—Neck-ruffle: stitched muslin. Fig. 6 shows the stitching and buttonhole edge in full size. The material is fine book-muslin. The stitching and buttonhole work may be in black ingrain silk, or white embroidery cotton. The work must be reversed at the corners as far as they fold over. The muslin is one and a half inch in depth, and is plaited into the neck-band.

Fig. 7.—A chemise, with embroidered top. The round top is ornamented with a shield, having an embroidered coronet encircled with forget-me-nots. The shield is surrounded with a satin-stitch insertion. The front is embroidered likewise with forget-me-nots, being the design of the insertion. The sleeves terminate with Valenciennes lace.

Fig. 8.—French cambric underskirt, trimmed with one embroidered and two tucked ruffles cut in deep scallops, trimmed with edging. Insertion and tucks above these.

Figs. 9 and 13.—Showing fashionable modes of trimming dress sleeves.

Fig. 10.—Horsehair dress-improver. This consists of five straight pieces of the material, each five inches wide and fifteen inches long, pointed at the ends, as shown in illustration, and having at the back a narrow steel down the centre. These separate parts are joined together lengthwise, and to each outer one is sewn a plain piece of the material the requisite length, and two and two-fifths inches wide. At the seams, and also at the side, the improver is then gathered at a distance of about five and three-fifths inches from the bottom. At the sides and also around the bottom edge, it has a narrow binding, and at the top it is attached to a box-plaiting of horsehair three and one-fifth inches wide, and a pad with a string at each end. At the back about four or six inches from the bottom, two steels cross the others.

Fig. 11.—Kilt suit for boy of four years. The skirt is of blue Cashmere; the jacket of blue velvet, trimmed with silk, and a blue silk sash, fastened across the shoulder.

Fig. 12.—Apron for girl of twelve years old, made of black silk, trimmed with a ruffle, edged with narrow lace.

Fig. 14.—Morning cap. This cap is of white mull muslin, and has a high, stand-up frill, with net ruching, and a bow of pink and blue *gros grain* silk.

Figs. 15 and 16.—Collar and undersleeve of striped blue percale; the sleeves are fastened by ribbon bows.

Fig. 17.—Sacque for miss of fourteen, made of black Cashmere, trimmed with silk braid, buttons, and yak lace.

Fig. 18.—Ladies' drawers. They are trimmed with lace insertion and edging put around in scallops, finished with insertion at the top.

Figs. 19, 20, and 21.—Fashionable hair-pins for hair.

Fig. 22.—Oxidized ear-ring picked out with gold.

Figs. 23 and 24.—Pin and ear-ring of black enamel and gold set with large pearls.

Fig. 25.—Infant's cloak. This may be made either of silk, Cashmere, or *piqué*. In the two former materials it is embroidered, but in *piqué* it is braided. A rich tassel fringe is added around the cape.

Fig. 26.—Long cloth night dress; the front tucked, with bands of insertion, trimmed with edging going across the tucks. Coat sleeves with cuffs to match front.

Fig. 27.—Infant's flannel skirt.

Fig. 28.—Ladies' corsets, trimmed with embroidery.

Fig. 29.—Embroidered nightdress. The material used is Nainsook. The centre tuck, upon which the buttonholes are made, is edged with Valenciennes lace. Satin-stitch embroidery covers the plastron. The pointed collar is likewise trimmed with Valenciennes lace. The cuffs correspond with the collar.

CHILDREN'S FASHIONS.

(See Engravings, Page 508.)

Fig. 1.—Suit for boy of five years; Knickerbocker pants, and jacket of dark gray cloth; high Polish boots, with a band of fur on the top. Overcoat with cape of navy bound blue cloth, with silk braid. Dark blue cloth cap, trimmed with a band of fur, and wing at one side.

Fig. 2.—Suit for boy of two years; dress of dark blue Cashmere, skirt trimmed with two ruffles. Heavy white cloth sacque belted in, trimmed with a band of black for binding, and velvet buttons. White felt hat, trimmed with blue velvet.

Fig. 3.—Suit for girl of five years; dress of gray serge, the skirt laid in kilt plaits, trimmed with a band of crimson velvet. Sacque of darker gray cloth, trimmed with fringe. Gray felt hat, trimmed with crimson velvet and feather.

Fig. 4.—Kilt suit for boy of three years, made of brown silk poplin. The waist is made plain; the skirt laid in kilt plaits, trimmed with velvet. Sash of same fastened on left side. Brown felt hat, trimmed with velvet.

Fig. 5.—Dress for girl of seven years old, of green silk poplin, made with an underskirt and polonaise, cut square in the neck, trimmed with narrow embroidered band. Hat of velvet of the same shade, trimmed with ribbon and feather. The wrap to wear with this is a black velvet sacque.

Fig. 6.—Dress for girl of six years, made of cuir-colored Cashmere; it is made with one skirt, trimmed with ruffles. Basque waist, trimmed to correspond.

Fig. 7.—Suit for girl of eight years. The underskirt is of gray Cashmere; the polonaise of light blue Cashmere, trimmed with embroidery and square piece on waist of gray. Hat of gray velvet, with blue flowers.

HATS, BONNETS, ETC.

(See Engravings, Page 509.)

Fig. 1.—Bonnet of black velvet faced with pink velvet, trimmed with pink feather and roses.

Fig. 2.—Bonnet of black velvet, trimmed with grapes and foliage.

Fig. 3.—Bonnet of blue velvet, trimmed with blue flowers and ribbon.

Fig. 4.—Bonnet of light green velvet, trimmed with feather and pink flowers.

Fig. 5.—Fichu of black lace, trimmed with ribbon and pink flowers.

18. Fig. 6.—Black velvet bonnet, trimmed with green velvet, lace, and flowers.

Fig. 7.—Bonnet of two shades of green velvet, trimmed with lace and flowers.

Fig. 8.—Bonnet of two shades of purple, trimmed with a long feather and pink flowers.

Fig. 9.—Gray velvet hat, trimmed with black velvet, feather, and purple pansies.

FASHIONABLE FURNITURE.

(See Engravings, Page 510.)

Figs. 1 and 5.—Embroidered chairs. Fig. 1 is a chair of white lacquered wood; the cover of the back and seat is of pale green silk rep. The pattern is worked in *appliqué* with satin and overcast stitch, and in *point russe* with different colored purse silk. Fig. 5. This chair is of gilded wood, with covers of mulberry-colored *gros grain* silk, worked according to the pattern with *appliqué*, in satin and overcast stitch, and in *point russe* with different colored purse silk.

Figs. 2 and 3.—Window seats of white lacquered wood; the cover of Fig. 2 is of golden brown satin embroidered with pale blue silk; Fig. 3 is covered with pale blue satin with the pattern *appliqué* on in different colored purse silks.

Fig. 4.—Camp stool of oiled walnut, with a cover in tucking work, before spoken of in the magazine.

CHITCHAT

ON FASHIONS FOR DECEMBER.

It is not unusual among ladies to desecant upon the sudden changes that take place in the fashions, and to assign that cause as a reason for ordering a new dress when so many half-worn toilets are still on hand. There is, at any rate, no such excuse this winter, for, as a rule, costumes made this time last year do not look at all antiquated when brought out for the coming cold weather. We never remember a year when there was such a variety of styles; almost anything will be allowable. We will compress in a short space what is worn, so as to be of some service to those who are looking over their wardrobes, and, on economical thoughts intent, are engaged in deciding what to retain and what to replace.

In the first instance, tunics arranged as double skirts are still worn, and if they are of somewhat antiquated cut, they can easily be modernized. For example, the front part of a tunic can be removed altogether, and the back arranged to form a *pourf* on the skirt; or, on the contrary, the front can be made long, and the back converted into a wide scarf sash, with flat plaits, one end being left falling, and the other fastened at one side with buttons. This arrangement is to be recommended for such materials as silk, velvet, or cloth.

Polonaises are still worn, as before stated, and they will continue to be worn all winter. They are made very long in front, and generally buttoned the entire length. It is reported that triple capes will be added above the polonaise, the largest reaching only a short distance below the waist, and called the "Carrick," but it is too early to assert whether these will be popular, as they are to be only worn in very cold weather.

Skirts are trimmed more than ever with Russian plaits, called sometimes kilt plaits, the only difference being that of late the plaits are considerably wider than when first introduced.

The Louis XIII. sleeveless jackets with narrow square basques continue in great favor; these are made in such materials as silk, velvet, or satin, but for later in the season they will be composed entirely

of fur, grebe, and minerver for light full dress, and mink, seal, or any black fur for simple dark toilets. They will also be made of velvet, trimmed with a band of fur or feathers. Cloth costumes will be trimmed, during the winter, with bands of fur that has only recently come into favor, and which is called Russian cat. It is not expensive, and the Paris furriers announce it as likely to be durable, but little has been yet imported here. Muffs are made much larger than last year, but we will not speak further of furs this month.

Cloth costumes are made as tunics or redingotes to wear over silk or velvet underskirts; the tunic is made very flat in front, is fastened at the sides with metal buttons, either steel, oxidized silver, or gilt. The jacket is either made with what is called a *gendarme* plastron, on which there is a double row of buttons, or with large revers lined with silk of the same color as the cloth. When a polonaise or redingote is made, a cape is invariably added, and in this instance either fur or gimp borders the cape, which is fastened in front with a wide *gros grain* ribbon.

Several winter mantles have been made of dark blue cloth, and are double-breasted, they are bordered with black marten fur, and ornamented with wide black *gros grain* ribbons, fastened down with oval buckles of the peculiar mother-of-pearl called *nacre burgau*. There is a similar repetition of the bows and buckles upon the sleeves.

Chinchilla, worn some years ago, again comes to us in camel's-hair cloth; it is soft, thick, and warm as a blanket. This is made up into extremely stylish basques, and the very fashionable English walking jacket, simply trimmed, with pockets, revers, cuffs, and bands and facings of heavy silk or velvet in large pipings; and the new yak braid which is used purposely to trim all heavy fabrics. The buttons are of plain old silver, blue steel, dark colored pearl, oxidized silver, or cut steel. Redingotes, mantles, and Dolmans are all rough, hairy, and positively shaggy in camel's-hair cloth and camel's-hair felt; this is new, and one cannot but marvel at the eccentricities of fashion, that so coarse and ugly a material should be so expensive and fashionable. All these camel's-hair goods are embroidered in wool in long, loose stitches; the edges of many are finished with a novel trimming, tufted wool, the same as is used for the edge of toilet mats. The warmth of these materials makes them desirable, yet one questions their beauty.

Velvet polonaises are made exceedingly plain; they are worn with black silk underskirts trimmed with velvet; even with all the dark colors, as the season advances, black is the favorite for street wear. These polonaises are half fitted, to be worn with a belt, are very long, and double-breasted, having two rows of large jet buttons down the front. These buttons are formed of tiny cut beads. Other polonaises have a band of silver fox fur extending down each front and a moire bow at the end. The bottom of the garment is not trimmed.

The fancy for jet trimming is revived to such an extent, that it promises to surpass the extravagant use made of it a few years ago. Whole polonaises are so nearly covered with jet that you cannot rest a finger-tip on a spot where it is not. These are usually made of black Cashmere, and are worn with a black silk underskirt. New long basquines of cloth fitting the figure behind, and with velvet rolled collar in front, are called ladies' overcoats. They are comfortable and graceful cloaks, though rather masculine looking. Short English jackets are made with very long waists fitted by cross seams to lie smoothly on the tournure; they are made of the new diagonal cloth, with repped silk revers, cuffs, and bands.

Short dresses for walking are again fashionable and worn; not that they were ever out of fashion for walking dresses in Paris, a lady there never wearing a dress to walk in to touch the ground. We are thankful to see that our American belles have at last proved sensible in again adopting this fashion; the skirt is made short enough to escape the ground; they are also very narrow, the gores in many cases, being sewed into the belt without the slightest fullness. These dresses are certainly much more neat and lady-like looking than a trained dress, to drag through mud and dust. Many, many times have we seen the skirts of dresses for three inches deep thick with mud; what the under facing must have been like our feeble pen would not attempt to describe; thankful were we that we had to come no nearer to it than the passing glimpse. But one step has been taken, the short dress has appeared on our promenades, and there will soon be, we hope, many to follow the truly sensible and comfortable fashion.

We have had so many inquiries about evening dresses that we must devote some of our space this month to the subject, as there are many parties in prospect at this season. Full dress toilets are composed of silks of very light shades, trimmed with velvet of the darkest shade of that color, with *crêpe* lisse plaitings, flounces of Valenciennes, or tulle, and garlands of flowers. The skirts are very moderate demi trains. The overskirts are of fanciful construction, consisting in greater part of velvet sashes, or else whole breadths of lace. Two basques, one high in the neck and the other low, are generally provided; they are made with merely one seam in the back, and have antique sleeves, plain to the elbow and ruffled below. The high basques are for dinner parties or the opera; the low basques for parties. These low corsages are deeply pointed in the neck, back, and front, or else all square and only three-quarters low. Plaitings standing like ruffs finish off many of these, and the short sleeves have upturned revers. Blue or pink tulle embroidered is an elegant novelty for overskirts of light silk. A very beautiful dress seen was of pale buff silk, with eight or nine silk plaited flounces covering the back breadths, while the front has a long square apron of *crêpe* lisse bordered with autumn leaves embroidered in chenille. Open-worked English embroidery on black silk is the novelty for overdresses worn above the light silks at ceremonious dinners, etc. For instance, a pale green silk has a sleeveless basque and square overskirt, wrought all over in eyelet, open wheel-and-compass patterns: the needlework is exquisite, the pale color shows through the open spaces, and the effect is very fine. Net polonaises, which we have before spoken of, are now embroidered all over with jet, and are worn with black or colored silk dresses. A very beautiful one has a brocaded sash in rose, pink, and scarlet, draped low in front as if outlining an apron; the neck has a standing collar of net with a pink lining. The wraps for evening parties are of pale tinted silk or Cashmere, instead of the white cloaks which have been for such a long time popular. They are in Dolman and sacque shapes, with hoods and standing flaring collars, or ruff of silk. For ornament they are trimmed with embroidery, lace, fringe, and swan's-down. Pearl-color, Nile green, rose, and pale blue silk are trimmed with a border of white embroidery, or else are thickly wrought all over with shaded floss of the color of the material.

Gloves are seen in the invisible colors to match the dark costumes with which they are worn. The different shades shown appear without number. The most fashionable gloves are perfectly plain, fastened by three or four buttons, and depend for their beauty

on the fit and color; two-buttoned gloves are seen with embroidered backs. Six buttoned gloves are worn for evening wear. The gloves for general use with various dresses are autumn-leaf colors, blue, gray, slate color, olive, and plum. The visiting light gloves are still retained with a black dress. Gloves are made in all sizes now from those for an infant of a year to a lady's. Undressed kid gloves are very much used for general wear, they are shown in all the dark colors; the long-armed glove, equal to those fastened by six buttons, yet closed and fitting the arm as if moulded there, are very handsome. Blue and scarlet cloth gloves continue as popular for children; they have *appliqué*, pinked, and embroidered tops, fastened by one button.

Among the novelties seen, are striped percale collar and cuffs, with new shaped flaring collar, and very wide French cuffs. Fanciful linked balls of gilt, oxidized silver, and blue-gray metal fasten the collar and cuffs. The most stylish belts are of black velvet, with three oxidized buckles and chatelaine. Cut steel ornaments are also placed on the back of velvet belts. Camel's-hair lace is the latest novelty for trimming camel's-hair. It is more light and wiry than yak. Black tulle beaded ruffs are very stylish. White tulle ruffs have black chenille on the edge; these are pretty, but are a fashion that will soon be copied in inferior goods, and made common. Everything is ruffs, all kinds, styles, widths, and materials are seen; to some these are exceedingly becoming; to short persons they are not, and should, when worn by them, be narrow, not high, as when worn by a tall, commanding figure.

A Spanish fancy is a high-necked small fichu of black beaded tulle, fastened at the throat by a rose. The newest Valenciennes fichus are of large medallions wrought in shape to fit the shoulders, with a flower in the centre of each. The new Spanish veil has a drawing string of ribbon to confine it under the chin in a becoming manner, that will also be very comfortable in this cold winter weather. It is made of Brussels thread net, with tiny thick embroidered dots, and a lace edge of Chantilly two inches wide. It is a kind of scarf over a yard long, sloped to points at each end, but quite wide in the middle. The upper part of the middle covers the top of the hat: it falls thence over the face under the chin, where the ribbon is put in the hem, and, after drawing up, is tied behind under the pointed ends, which hang like tabs.

There is but little new to chronicle in the way of bonnets; the difference between them and hats is to be told in the shape, not the strings, for not one-half the bonnets are worn with strings; as a general thing the bonnets are not becoming worn so far back on the head; it is said the fashion was first adopted by a very beautiful lady who was the leader of fashion, who would rather, she said, try her beauty by it for the pleasure of seeing if others would follow; others have followed it, and as all are not beautiful, the effect is not so good. Felt comes in all the dark, rich, and invisible shades in bonnets as well as hats, to correspond with costumes. A black felt bonnet from a Parisian house has inside a full puffing of pink coral silk, outside a long ostrich plume of the deepest bronze blending into a pale green, a drapery of dotted Chantilly lace behind, half concealed, half revealed, a cluster of satin gorgeously-tinted autumn leaves.

We must now close our labors for the year, hoping that we have so far succeeded in letting our readers know what has been the mode, as to make them all anxious to meet us at the commencement of the coming year. With wishes of a merry Christmas, farewell.