

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Froze present indications, I should say that changeable materials were coming into general vogue. They have been worn more or less for some time past, but have created no special furore. Now, some of the prettiest of the later novelties are in this style. The richest are the changeable velvets, which are being introduced for demi-toilette as well as for full-dress wear. They come in very tasteful combinations, such as dark-blue and old-gold color, ruby and mouse-gray, ruby and black, dark-green and gold, and chestnut and sky-blue. Another very charming novelty in this style is the changeable gauze, which is now shown for evening-dresses. A very lovely sample of this new stuff is in pale delicate green and pink, the effect of which, by gaslight, was extremely pretty. The dress composed of this gauze was made with a long train, and with elaborate draperies confined with sprays of pink roses, with pale-green foliage slightly frosted with silver. Another was in white and silver, ornamented with chrysanthemums on silver crêpe, with centres of gold-yellow velvet.

The era of short dresses for evening-wear has entirely passed away, except for very young girls. Worth now makes the train long and full, and laid in flat plaits at the waist. It is bordered with a narrow double-bias ruffle put on under the hem, and is caught up in full puffs just below the waist. On the front of the skirt, the skill and taste of the dress-maker may be exercised to good advantage. With a brocade train, the skirt-front is usually of satin; if the train be of sküt, stamped velvet is employed for the skirt-front; and a plain velvet train and corsage is relieved with a satin skirt-front and trimmings. Worth's latest combination for a black velvet dress is pale-blue satin.

Short dresses still prevail for visiting and reception-wear. Worth is trimming a good many of his later skirts up the back, in a very elaborate fashion. One of his visiting-dresses is in a new material, namely, a black velvet stamped with large oval sunken spots in black satin. The draperies of this dress were lined with violet satin. This fashion of lining the draperies, overskirts, etc., of black dresses with colored silks or satins, is becoming very prevalent, and certainly lends a needed touch of light and color to the else sombre richness of a black satin, silk, or velvet toilette.

A very pretty visiting-dress, made for an elderly lady, has a long straight redingote in black silk lined with lilac satin, which is worn over a short black silk underskirt, *à la* plüsch from waist to hem.

A very tasteful style for morning-dress is composed of a loose Princess dress in cashmere, worn over a plain plush short skirt in some delicate contrasting hue, the dress being trimmed with plush to match the underskirt. Pale silver-gray cashmere is worn with rose-colored plush, pale-blue with old-gold color, steel-gray with ruby plush, etc., etc. Sometimes, instead of a loose Princess, the cashmere dress is made into a matinee and overskirt, the latter caught up very high at one side, and held in flat folds at the looping, with a cord matching the underskirt in color sewed on in an intricate device, and finished with two tassels. This loped style of overskirt is very picturesque, and very pretty. An overdress of satin made in this manner, and worn over a petticoat of plain velvet, is very handsome. Plain velvet, by the way, more than retains the supremacy it gained at the beginning of the season. Stamped velvet is now scarcely ever seen, except in pale Watteau colors for the skirt-frontage of satin dinner-dresses.

Fans are now carried of medium size, neither the very large ones of a few seasons ago, nor the very small ones being considered in good taste. The latest styles have the mountings in ivory, and the leaf in transparent crêpe, patterned with floral designs. Ostrich and marabout feather

fans with mountings of ivory, or of tortoise-shell, are still very popular. Mother-of-pearl mountings are comparatively out of favor; but are still used with white feathers.

Silk stockings are now embroidered up the instep with flights of birds, with small butterflies, or with single flowers dotted over the surface. Then there are others woven in narrow, longitudinal stripes of Roman scarf colors in rather subdued tints. The newest open-worked stockings for evening-dress wear show very elaborate and lace-like patterns, enriched with a very fine embroidery in floss silk matching the tint of the stocking.

The Mollère shoe is much affected for house-wear; it is made with a deep flap coming up over the instep, and is ornamented with large square buckles, either gilt or in oxidized silver. These buckles are sometimes formed of a series of imitation coins, either in gold or silver.

Birds are worn everywhere; on fans, on hats, on bonnets, on ball-dresses, and are even occasionally used to loop the draperies of walking-dresses. Apart from the cruelty of the fashion, it is a very pretty one.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—LITTLE GIRL'S COSTUME, OF SEAL-BROWN CLOTH. The coat is of a rather close-fitting saque shape, with pocket-flaps of seal-brown plush. A large bow of brown ribbon is placed low down on the front. Large cape, tied with brown ribbon, and seal-brown plush collar and cuffs. The muff is of seal-brown colored plush, ornamented with gatherings of brown ribbon. The soft capote-shaped bonnet is also of the plush, faced with a delicate rose-colored silk, which is gathered and ornamented with a rose-colored plume.

FIG. II.—GIRL'S COSTUME, OF GRAY BEAVER CLOTH. The coat is of a saque shape. It has a large cape, which rounds away in front. The collar, cuffs, and trimmings of the large pockets, are of black Astrachan fur. Hat of black Astrachan, with feather.

FIG. III.—BOY'S SUIT. The trousers are of brown velvet. The long jacket is of brown cloth. It comes far below the hips, and has wide basques attached to the bottom, and is trimmed with one row of military braid. Black felt hat, trimmed with black velvet.

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the skirt is laid in long plaits. The bottom is trimmed with five very narrow knife-plaited ruffles. Above this is a full quilting of heavy lace, which has been dyed the color of the dress, and which is interspersed with chenille drop of the same color. This trimming extends from the throat down either side of the front plaits, and around the bottom, just above the narrow ruffles. Three-quarter sleeves. Velvet bonnet, of the color of the dress, lined with rose-color, and trimmed with rose-colored feathers.

FIG. V.—CARRIAGE-DRESS, OF INDIA-BLUE SILK. The bottom of the skirt has a knife plaited ruffle. Above this is a shell quilting. A chenille fringe trims the bottom of the long gathered underskirt, and the tunic crosses in front, and is also trimmed with chenille fringe. The very long redingote is of blue brocaded silk. The waist is made with a point. The coat-skirt is very plain, and opens in front; it has large velvet pockets at the sides. The waist has a collar and revers of dark-blue velvet, and a soft silk-gathered plastron in front. Hat of dark-blue plush, with yellow plume.

FIG. VI.—WINTER CLOAK, OF BROWN BEAVER CLOTH. The bottom, sleeves, and collar are trimmed with seal-skin. Above the fur, at the bottom and on the sleeves, are several rows of wide Hercules braid, and above this again is a row of fancy braiding. The sleeves are put in in the dolman style. Brown velvet bonnet, trimmed with a yellow bird and brown and yellow feather.

FIG. VII.—WIDOW'S COSTUME, OF PARAMETTA AND CRÈPE. The kilted skirt is of parametta, and has a treble box-plait of crêpe down the centre of the front. The bodice has pailiers terminating at the back as a tunic. The trimming of the cuffs, the collar, the plastron, and bow are of crêpe. Crêpe bonnet and veil.

FIGS. VIII AND IX.—HOUSE-DRESS, OF BÈGE-CLOTH. The skirt is kilted nearly to the waist, and the full round tunic, which is also of beige-cloth, is machine-stitched. The bodice is of dark-blue cloth, and the basque is cut out as battlements, and is ornamented with braid, which is continued down the front, at each side of the buttons.

FIG. X.—WALKING-DRESS, OF DARK-GREEN CASHMERE. The skirt is laid in box-plaits in front, and in kilt-plaits at the side and back. The round tunic is full and short, and simply draped at the back. The coat-basque is close-fitting, and is buttoned down the front with old silver buttons. Bonnet of mastic-colored felt, with crown, with dark-green plush front. A bunch of dark-green feathers and a silver buckle ornament it.

FIG. XI.—VISITING-DRESS, OF TERRA-COTTA COLORED OTTOMAN SILK, and dark-claret velvet, with terra-cotta polka-dots. The bottom of the skirt has a founce of the Ottoman silk, laid in side-plaits, with bands of the claret-colored velvet alternating with the silk plaits. The bottom of the velvet skirt is cut in deep vandykes. The Ottoman-silk scarf is draped quite low in front, is caught up at the sides by a band of the velvet, and falls at the back, where it is turned up and draped. This Ottoman-silk scarf is placed so as to show the upper part of the velvet skirt, and does not reach to the waist. The bodice is pointed at the back, and has a vest of the velvet. The cuffs and narrow collar are also of velvet. Folds of the silk are laid fichu-fashion about the shoulders. Bonnet of claret-colored plush, with terra-cotta colored feathers.

FIG. XII.—HOUSE-DRESS, OF DARK-CRIMSON SILK AND BLACK SATIN. The underskirt is of the satin, edged with a narrow knife-plaiting. The scant ruffles of black satin are covered with black Spanish lace flowers. The crimson overdress is long in the front, falls square at the back, and is draped high on the side, with a gold buckle. The bodice has a long point, with a gathered plastron in front, and the collar and cuffs are of black lace.

FIG. XIII.—HOUSE-DRESS, OF ALMOND-COLORED CAMEL-HAIR AND SEAL-BROWN VELVET. The skirt consists of alternate box-plaits and kiltings of the two materials. The double tablier is trimmed with velvet. The bodice is in the redingote style, with long coat-ends at the back, where it falls in wide plaits, and has square tabs in front. This is also trimmed with seal-brown velvet, and the buttons are of velvet.

FIG. XIV.—VISITING-BONNET, OF BLACK SPANISH LACE, JET DROPS, AND YELLOW CHRYSANTHEMUMS. In white blonde this would be a beautiful bonnet for the opera, substituting pink or red flowers for the yellow ones. Without the flowers, it makes a beautiful dressy bonnet for an elderly lady.

FIG. XV.—DIRECTOIRE BONNET, OF BLACK CHENILLE, trimmed with three dark-red feathers. The lining and strings are of black velvet.

FIG. XVI.—BONNET, OF LEATHER-COLORED VELVET, trimmed both outside and inside with ruby-colored roses. The Ottoman-silk strings match the velvet. A bird at the side.

FIG. XVII.—CRÈPE BONNET, FOR MOURNING. There is a very narrow plaiting of crêpe around the edge, and the crêpe is put on full and carelessly at the top. Broad crêpe strings, hemmed.

GENERAL REMARKS.—There is never much that is new in the fashions to chronicle in this month. The winter ones have all been decided upon, and the new styles for spring have not appeared. In fact, the costumes are already so varied, and any transitions are so gradual, that we slip from autumn to winter, and from winter to spring, and are astonished to find how our last year's gowns, wraps, and bonnets are still quite in the fashion. Yet human nature, at least women's human nature, likes change, and there is always some little thing that is new—the cut of a sleeve, the trimming of a skirt, the length of a wrap, or the pose of a feather, that is valuable to those who need new garments.

In colors for outdoor wear, dark-brown vies with dark-green for popularity, and dashes of red are everywhere, from the aigrette in the bonnet to the "clocks" on the stockings. Black never loses favor, and is more worn by elderly ladies than any color, however dark the shade.

Gathered flounces, cut either straight or bias, are new, pretty, and easily made. For several summers, the straight flounces of white dresses have been finished with rows of narrow tucks, and now soft silks are being made in the same way for winter wear.

Soft white muslins and tulle are much used for evening-dresses for young ladies; but though the material is usually cheap, they are so frail, and the making frequently costs so much, that camel-hair, French bunting, and albatross-cloth, and surahs in light color, remain most in favor, except for the very rich. Tulle, also, to look well, should be made over silk or satin.

Towrares or bustles are universally worn, but of only moderate size. When too large, they sway and move with every step of the wearer, giving her a ridiculous wriggling appearance, though all superfluous fullness is dispensed with. Stiff muslin or horsehair ruffles are usually fastened into the back of the skirt, to give it the needed fullness; but if the dress is much draped at the back, even these may be dispensed with.

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I have seldom seen prettier costumes made up in woolen materials than are now shown in Paris, and that in most cases without any admixture of silk, satin, or velvet, the charm of these toilettes consisting in their stylish simplicity.

Plaited underskirts, with the plaiting extending from waist

to hem, are very much in vogue, even in the plaids that are now so fashionable. Over these underskirts are placed full looped draperies at the back, and a graceful scarf or apron overskirt in front. One of the most tasteful plaid walking-dresses that I have seen this season has a pointed draped apron overskirt, with full looped draperies at the back, the sides showing the close-plaited underskirt to the waist. Another style has a draped overskirt plaited up to a point at one side, attached there to the waist, and falling in full rounded folds over the other side of the skirt, nearly to the hem. This fashion is very popular; but is unbecoming to any but the most slender of figures. Another way of making a cashmere dress is to cover the underskirt as high as the knee with narrow ruffles, each bordered with an inch-wide band of velvet. The overskirt falls in a graceful curve in front, meeting the ruffles, and is caught up in drapery with two pointed ends at the back. The corsage is a very long coat in velvet, cut in deep scallops, or it may be made of cashmere, with cuffs and sailor's collar of the velvet. In white cashmere or ruby or sapphire velvet, this toilette makes a pretty evening-costume for a young lady.

Chené stripes in soft woolen materials are a good deal worn; the stripes are about an inch and a half wide, and much ingenuity is shown in draping and arranging the material so as to have all the trimmings, the overskirt, etc., on the bias. When well made, these dresses are extremely effective. Braided jackets, in dark-blue, brown, or green cloth, are still much worn, with underskirts in woolen stripes or plaids. Plush is a good deal used in combination with cloth or cashmere for walking-suits; but chiefly for the underskirt, or in bands for trimming. Plush opera-cloaks, in the deeper tints, such as ruby, old-gold, or sapphire-blue, are in great favor.

This seems to be an eclectic season in regard to wraps, as last year was for hats and bonnets. Every lady wears the cloak that best suits her style or figure. One sees wraps of every shape and length, from the trim tight-fitting cloth basque of a slender maiden to the long stamped velvet paletot of a portly matron. Black is decidedly the favorite color for outdoor wraps; and it is no longer essential to have the cloak and dress of the same material, except for very dressy costumes. Cloth and stamped velvet are the materials the most in vogue, unless the cloak or jacket forms part of a full costume. A novel and handsome wrap is a short tight-fitting jacket of seal-skin, made single breasted, and bordered with a band of sea-otter fur. Of course this garment was made for a slender figure; a stout one would look ridiculous in it.

The uncut velvet, or Ottoman velvet, introduced by Worth at the beginning of the season, is now only used for the trimmings or skirt-fronts of very dressy toilettes. It comes in all sorts of delicate evening-dress colors, and in pale-pink or yellow it is very lovely, having a sort of silvery bloom upon its surface that is very attractive. But it is too perishable to be used in any form that will subject it to actual wear, as it marks and crushes in one wearing. Embroidery in colored floss silks, and in chenille, and sometimes with a blending of both, is a good deal used for ball-toilettes. The skirt-front of pale-colored satin is covered with these superb embroideries worked upon the material. A novel element is the introducing of artificial flowers or fruits into the embroidery. Thus a cluster of vine-leaves will surround a bunch of artificial grapes, and a skirt-front worked all over with the foliage and branches of a rose-tree was set here and there with artificial roses very exquisitely made. Another skirt-front, embroidered with colored morning-glories in all their different and splendid hues, had tiny humming-birds set here and there, some apparently sipping from the calyx of the blossoms, others clinging to the vine as if to rest. The corsage had a cluster of humming-birds attached to the left shoulder. The effect was good, and the conceit was pretty, but was hardly in the best taste.

The newest color of the season is a greenish-gray, which is no other than the reseda or mignonette-color that was so fashionable several years ago. It comes in a light lady's-cloth, and is made up in combination with peacock-blue plush.

A very pretty style of embroidery on satin, for the skirt-fronts or underskirts of evening-dresses, consists of a large round spot, worked in white chenille on white satin, and having a cut-glass bead in the centre. The overdress may be in silk, or satin, or brocade, but always in pure white.

Very large rosettes, formed of loops and ends in inch-wide ribbon, either of satin or velvet, are much used for trimming bonnets or evening-dresses, replacing both feathers and flowers very advantageously.

The most popular shoe of the season is the Henri Deux. It is a slipper, cut high at the back and low in front, where a small bow of inch-wide ribbon is placed. A strap crosses the instep, and is fastened with ribbon, tied so as to form a long narrow bow with ends. This new shape comes in all shades of satin for evening-dress wear, as well as in black and bronze morocco.

The pointed or spoon-shaped bonnets, which have been recently introduced, do not appear to be very popular. They are not worn by the really elegant and fashionable ladies of Paris. In dark velvet, lined with pale-colored satin, they are rather pretty; but they do not "take."

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—YOUNG GIRL'S DRESS, OF DARK-GREEN AND BLUE SCOTCH PLAID. The underskirt has two ruffles, laid in box-plaits. The tunic crosses in front. The coat-basque is of brown striped cloth, double-breasted, and has velvet cuffs and rolling collar. Brown velvet hat and feather.

FIG. II.—GIRL'S DRESS, OF ALMOND-COLOR CASHMERE. The skirt is laid in box-plaits, with smaller plaits between. The coat is of brown velvet, cut away in front, and trimmed with brandebourgs. Seal-skin cap.

FIG. III.—BOY'S COSTUME. The knickerbocker trousers are made narrow. The sacque-coat has collar, cuffs, and trimming around the bottom of fur. The belt, which falls low, is ornamented with a silver buckle. The broad felt hat is trimmed with a band of velvet and a pompon.

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short in front, and draped at the back; the front is trimmed with twine-colored lace; the bodice is plain, and has a deep point in front, with a coat-basque at the back, which is edged with the lace; wide collar and cuffs, also of the lace; gray straw bonnet, lined with dark-blue silk, and trimmed with a light-blue feather, dark-blue silk, and twine-colored lace.

FIG. X.—WAIST, FOR HOUSE-DRESS. This waist is cut in very long tabs, which are lined with a contrasting color, and then turned up loosely, the lining showing.

FIG. XI.—BACK OF MANTELET, OF BLACK CASHMERE. Cut so that the mantelet itself forms the sleeves; it is tied in at the waist, with an inside band, and has a bow of black satin ribbon at the back; this mantelet looks well, lined with pale old-gold colored silk instead of black.

FIG. XII.—BONNET, OF BLACK STRAW, edged with jet, and trimmed with pink roses; black satin strings.

FIG. XIII.—FICHU, OF BLACK CHAMBERY LACE. It has a jabot of lace down the front; this fichu looks particularly well over a pink, white, or pale-yellow dress.

FIG. XIV.—FRONT OF MANTELET, OF BLACK CASHMERE. The ends are loosely tied at the waist, and ornamented with bows; the collar is of black satin. This mantelet is an extremely pretty model for part of a costume, and looks well whether made of a small woolen plaid material, of a plain colored camel's-hair, etc.

FIG. XV.—BONNET, OF YELLOW STRAW, trimmed with bows of blue satin ribbon.

FIG. XVI.—CHILD'S STRAW HAT, bound with black velvet, and trimmed with white feathers.

FIG. XVII.—TUSCAN STRAW BONNET, trimmed with red roses and the yellow acacia flower; the ribbon is of yellow satin, the color of the straw.

GENERAL REMARKS.—The new cotton goods, such as sateens, percales, chintzes, and gingham, are indescribably delicate in color and beautiful in design. The figured material is intended for the bodice and upper part of the skirt, while the plain part, matching the ground of the figured material, is for the underskirt, cuffs, etc. The sateens are scarcely distinguishable from real satin, and the finer ones come thus early in the season as high as seventy-five cents a yard, though, no doubt, later they can be purchased cheaper. These goods are covered with single flowers, large polka-dots, pea-dots, etc., etc. They require to be very prettily and jauntily made, and if carefully worn, will look well two or three seasons. FIG. IV of the colored plate is a good model for making sateen dresses.

Percales and chintzes are not so expensive as sateens; but are as delicate in color and design, though of course without the satin surface. They are also daintily made, sometimes in the Princess style, or in the Watteau style, with large paniers.

Swiss muslin dresses, with wide and richly-embroidered flounces, have again come into fashion. These will be made up with one or two wide flounces, with a draped overskirt, or with several smaller ruffles, reaching nearly to the waist, according to the fancy.

Pongees, printed fontards, checked summer silks, grenadines, etc., are shown in endless variety. The pongees are always serviceable, but the fawn-color is not always becoming. The foulards can be obtained of a much better quality now than formerly, and make a delightfully cool summer-dress. The checked silks now come in all the new combinations of colors; black and white, blue and white, etc., having given way to red and green, brown and blue, etc., etc.

The *useful shepherd's plaid* is as popular as ever. For traveling or constant street-wear nothing can be nicer than a good quality of this material.

French hunting, albatross-cloth, and nun's-veiling come in all

the most delicate tints for dressy wear, as well as in the richer and darker colors. The mode of making dresses is endless. The fronts are still worn close and flat; but all skirts have widened somewhat, the side-gores and back-breadths being less clinging. For all dresses, a tournure, or, as it is sometimes called, a "bustle," is added. The best are made of full ruffles of muslin, because it is softer than the steel bands which are used in the crinoline ones, though plaitings of crinoline are also used without the steel bands.

All kinds of *plaits* are used in flounces, some wide box-plaited ones, bunches of narrow ones with plain pieces between, etc., etc. For light summer-dresses, narrow gathered ruffles, simply hemmed, will be popular.

For the *sateens and heavy dress goods*, the pointed cuirass waist will be generally used, while for lawns and thin muslins, shirred and gathered waists are in favor.

Braiding still continues much in favor for spring dresses, but of course is not used on thin materials; though, for camel's-hair or cashmere dresses, it is very much liked, as it is rich and quiet in effect.

A hint about this braiding. Straight, perpendicular lines are better on the waistcoat for stout figures, while a design in which the lines run from right to left, and back again, is more becoming to thin ones.

A pretty style of walking-dress is made with a short tunic turned back in two corners in front, and with a square design in braid on each corner. The skirt is arranged in long plaits, reaching from waist to feet.

The *foot*, owing to the fashion of short dresses, is the object of much study. Stockings should harmonize in color with the rest of the dress. Black silk stockings and black satin shoes are the most fashionable for full-dress. These make the foot look much smaller than it really is, however small it may be naturally. Colored stockings, however, are also in favor, as gold-bronze, mastic, saffron, écru, flesh, blue, lavender, daffodil, lilac. Pale shades are less worn than they were last year; rich and bright costumes and dark colors being more fashionable. For balls, lace insteps on silk stockings are worn; and stockings embroidered up the sides in gold and silver are also occasionally seen. Ribbed stockings are the most worn during the day, and these are of thread or cotton.

Walking-boots are buttoned over the instep, and have wide toes and low heels.

The *hair* continues to be dressed simply, notwithstanding the desperate efforts of hair-dressers to revive puffs and pads. The forehead still remains covered with waves, crimps, or curls.

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The first bonnets of the spring, as is usual, are mainly revivals of the shapes of the past season, with certain modifications to suit the changes of temperature. Bonnets in fine silk braid, stitched together so as to present the aspect of a very fine English straw, are among the leading novelties. They are shown in various shapes, the capote having the preference, though the newest form has a set Tyrolean crown with a slightly flaring brim, the trimming being massed flowers and foliage, placed around the exterior of the brim. Spring dress-bonnets composed of scarfs of crinkled crape crossed over a capote-frame, and with the brim and the interstices between the scarfs filled in with crushed roses, are extremely tasteful and dressy, particularly in pure-white or in pale-pink; for the hue of the flowers and that of the crape must match exactly. Similar bonnets, formed of scarfs of black lace, and crimson or deep-yellow roses, are handsome for elderly wearers; but they lack the lightness and freshness of the crape bonnets. Osier bonnets are still shown, but are not very popular. They were a

passing caprice, and are not specially in favor this season. Still, for traveling or country-wear, they are picturesque and appropriate. Very large hats in dark-colored straws are shown, trimmed with shaded ostrich plumes. Bonnets of Spanish lace will be a good deal worn this spring, trimmed with ostrich feathers. Smaller flowers will be worn than were fashionable during the past season.

Handsome and showy bonnets are composed of a network, either of beads or of chenille, placed over satin on a capote-frame. In pure-white—that is to say, with the hat in white satin, the network in pearls, and the front of the bonnet bordered with a narrow puff of black velvet—this style is very tasteful. For evening-wear, gold beads over dark velvet, and the brim bordered with a flat gold lace, are popular. Bonnets of écaru lace are trimmed with small drooping flowers, such as clusters of sweet-peas in various tints. Birds of Paradise are seen on some black-lace bonnets intended for elderly wearers. Interlaced ribbons form the crowns of some of the new bonnets. They are arranged in alternate materials, such as velvet and ottomane, or velvet and satin, or in one material, such as ottomane ribbon by itself. Sometimes two colors are employed; but the checked appearance thus produced is not in the best taste. A puff of satin, or velvet, or ottomane silk, or else ruffles of cream lace, form the brim of the bonnet.

The earlier suits of the season show a corsage and draperies of cloth or cashmere over plush, or else over velvet underskirts, though this last is more frequently combined with ottomane silk or sicilienne for more dressy toilettes. Plush is very much used for the underskirt in making costumes for young girls. These underskirts are made almost perfectly plain, being bordered either with three rows of narrow-plaited satin flounces, or else being cut into squares around the hem, a plaiting of satin being placed inside the squares. A dolman-shaped jacket of plush is worn with these suits during the cold days of early spring. Dolmans with sleeves are the prominent wraps of the season so far, and are trimmed with a profusion of ribbons. They are now shown in the heavier materials, but later they will be made of lighter stuffs, suitable for the warm weather, such as black gauze lined with colored duchesse satin, and trimmed with ribbons to correspond in color with the lining, or else pongee and foulard, lined and trimmed with colors contrasting with the wrap itself. Very large plaids are still worn; but the smaller ones have followed the braided jackets and costumes, and the embroidered cashmeres of the past year, into the mists of oblivion. Satins, figured with large set patterns on velvet, are shown for underskirts for handsome costumes; the newest patterns are very large spots, worked on one side with silk, and equally large single leaves. Appliqué patterns of velvet in arabesque designs are used to decorate sicilienne mantles; the design is outlined with a narrow fine silk braid. One point is imperative in all these costumes, except, of course, those in which plaid materials enter: they must be of one color only, underskirt, trimming, mantle, etc., matching each other precisely in tint.

For evening-dress, Worth has revived the delicious white tulle dresses of past years, only with skirt-fronts of embroidered satin. The long train is composed of row upon row of narrow-plaited flounces of tulle, over which is thrown a single veil-like thickness of white tulle, floating lightly over the flounces of the train. Only the wearer of such a dress ought to imitate the cherubs of the old Italian pictures, and never sit down. Beads of all kinds are a good deal used for trimming, immensely deep bead fringes being composed for the skirt-fronts of evening-dresses. Wide sashes of watered silk or satin ribbon are coming into vogue for young-ladies' evening-dresses. They are tied in an immense bow at the back of the corsage, exactly as they are when worn by little children, and must always match the toilette wherewith they are worn.

In the way of underwear, the severest simplicity, not only in the matter of trimming, but also of making, now prevails. The material may be the very finest of linen cambric; but to be in the height of the fashion, its make must be of the plainest: puffings, insertion, lace frills, etc., being banished from every elegant trousseau. The garment is cut into a pointed or shawl-shaped opening at the back and on the chest, and is made with from two to four darts at the waist, according to the slenderness or stoutness of the figure. No sleeves, only a simple frill of very narrow lace around the top of the shoulder. The yoke is made with a narrow drawing-string or ribbon, to adapt it to the shape, the garment being very slightly gathered in front. Turnures are now shown in satin or in white cashmere, trimmed with two plaited flounces, to conceal the lowest of the steel springs; but white muslin and embroidery are still the materials most in vogue for evening-wear. The turnure should not be either too large or too stiff, these defects being prominent in the English "crinolettes," as they are called.

Fans of ostrich or marabout feathers, mounted on tortoise-shell, are almost exclusively carried in full dress. Pale-blue and white feathers are mounted on blonde tortoise-shell, and pale-pink and natural-colored ones on the dark shell. Mother-of-pearl sticks and those in natural ivory are no more seen, except with lace or crape leaves. Painted crape fans are shown, but are too costly and perishable to be very popular.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF HEATHER-COLORED TWEED. The trousers reach below the knee. The jacket has a rolling collar, and opens slightly to show the shirt-front.

FIG. II.—GIRL'S DRESS, OF BROWN VELVETEEN. The coat is of almond-colored cloth, with brown velveteen collar and cuffs, and is fastened down the front with brandebourgs.

FIG. III.—GIRL'S DRESS, OF A FINE MIXED PLAID OF SOFT WOOLEN MATERIAL. The bottom has a box-plaiting placed just below a belt. Above this is a shirring, which gives a slight fullness to the waist. The back is made in the same way. This shirring should have a muslin lining. Large square collar.

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for the trimming, as in the sixth figure of our fashion-plate. Some of the embroidery is narrower than that used for the flounces, and these dresses are sold now at from \$10.00 to \$17.00, according to the quality.

Beautiful pongees, with embroidery of this kind, are sold for \$19.00.

As will be seen by our colored fashion-plate, shorter overskirts are being worn, and of course these must be made somewhat fuller than those of the past, in order to drape in a more bouffant manner. These overskirts are often draped differently on the two sides of the skirt. Sometimes the drapery falls quite low on one side, and is draped very high on the other. Still, the short tunic is optional, as overskirts are worn in every way. Some are tight and narrow, whilst others are all in puffs. Plain skirts are usually made of heavy materials and rich embroideries; they need no trimming, but paniers are attached to the long pointed bodice that accompanies them.

Materials of light texture are made puffy, very puffy, and mostly short; whilst heavy materials are made with long trains, as heavy train dresses are more dignified—short puffy dresses more coquettish.

Bodices are made in several styles; that of the shawl to wrap over is in favor, and is both tight and full. It is young-looking, and becoming to thin figures; stout, though young, full figures look best in the plain bodice. These full bodices should be made over a tight lining, separate from the over material. The bodice itself is fastened at the waist only on one side, on the other it is crossed over. This is a slight imitation of an ancient Greek fashion. A white nun's-veiling dress, made in this way, is lovely. The skirt is very long and plain, and edged all round with a rich embroidery of silk and gold. It is looped up on one side over an underskirt of white silk, and is drawn up into a pretty drapery at the back. The bodice and tunic are also edged round with a similar embroidery. In front, the bodice is crossed over, like a shawl, from shoulder to waist, and a gold belt keeps the bodice in place at the waist. It looks equally pretty in soft Indian muslin, or any other colored nun's-veiling, or muslin-de-laine. The trimming might be rows of ribbon instead of the embroidery, which would be more economical. Long pointed bodices are also worn for evening-dress; but are made suitable for heavy materials. Cuirasses are also made pointed; they make the figure look slimmer than when tight and round over the hips. When straight over the hips, they are cut round the basque in square tabs, in order to conceal the straight line.

There is a variety in the battemented basque-bodices. They are cut a little longer, and in the form of a tulip-petal, rounded, and pointed in the centre. Those in plush and satin, for wearing with ball-skirts, have occasionally plaits of lace some inches deep, showing between each division, while others have silk balls hanging from the points. Jersey bodices are much again in vogue, with plaid and other skirts. They are turned under on the hips, or cut to give the effect of a pointed bodice, back and front, and a fold of velvet or fancy material is laid along the edge. The folds of the skirt are caught up to meet the point at the back with hook and eye, or a looped sash is placed there. Many skirts have now double puffs on the hips, taking the place of paniers, above the deep box-plaiting. The puffs do not meet in front, but commence on each side. Other skirts have the panier-drapery folded down perpendicularly for some way, and then looped back. Bodices for young, slight figures, either in the day or evening, are often full and round-waisted in front, with a band coming from the sides, and have the plain back and basque, with long loops of ribbon on each side of the basque. This style looks particularly well in foulard and nun's-cloth, with inch-wide satin ribbon.

Instead of the white and dark backgrounds as affected last year, terra-cotta, strawberry-red, and partridge-brown have taken their place, and the designs are dots, from the merest speck

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to those an inch and a half in diameter, as well as lines, checks, discs, etc. As pompons have been the rage during the winter, so will dots most likely be popular in washing fabrics. Large white balls, nearly touching each other, are to be seen on the new pale-blue, dark-green, and red sateens, and the balls stand out well in relief.

The stripes on the sateens are wide and even, alternate white and color, so that trimming may be managed with killings, in which the white stripe is folded inside, and there is a change in effect with the wearer's every movement. The checks are small. The costumes will consist of a combination exactly as more costly ones; for example, the bodice will be plain terra-cotta or telegraph-blue sateen, and the skirt will be either dotted or checked; the turreted or tabbed basque is likely to be much used for such bodices. White embroidery in Irish point designs, and either small white thread or pearl buttons are to be the trimmings.

For the flowered sateens that resemble foulards, more fanciful styles are prepared—Watteau and Princess polonaises of the figured sateens, and plaited skirts of plain sateen, matching in color the ground of the polonaise. The trimming will be open embroideries, the designs for which are copied from lace; velvet collars, cuffs, and waistbands are also prepared for these sateen dresses, and a great point in such additions is that they can be easily put on and off as required. Bows of satin ribbon are fastened on the shoulders, and likewise on the point of the bodice, and the sleeves only reach midway between the elbow and wrist, and in many costumes an insertion of open embroidery is placed lengthwise down the front half of the sleeve.

Velvet ribbons are much used as trimmings for dresses, knots of them looking very well on white, pink, or shades of yellow. They look particularly well and appropriate on the Watteau-like sateens.

Mantles, jackets, etc., are all worn, and the style differs but little from those in use for the past year. Nearly all the mantles have the dolman-shaped back, and some of the jackets are shorter and jauntier-looking than those lately worn, while the ulster and pelisse-shaped garments are if possible longer.

Bonnets are worn large or small, according to fancy, though the very exaggerated pokes and round hats are not in favor. The smaller capote is very popular. Black velvet ribbon is much used on straw bonnets, and in many, a touch of yellow is given by some means. Most bonnets have the trimming placed on or near the top; but the becomingness depends so much on the style of trimming, that no lady should place the ornaments of her bonnet high, if the shape of her face or of the bonnet does not warrant it.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The dresses, this season, are of an extreme elegance. Worth has never sent out more charming costumes. A glance at his show-rooms suffices to reveal more beautiful materials and graceful models than can be done justice to in a single article.

The favorite materials are very varied. First we have the brocaded satins, the newest of which show a small set design scattered at long intervals over the satin groundwork, the design being several shades darker than the background. The prettiest of these is a small shamrock, or club-shaped spot, in dark-brown on a pale-brown ground, or in dark-red on a crushed-strawberry background. Another style shows fruits in satin, relieved on a faille background in solid colors: thus, a small apple in black and red satin is scattered over a changeable faille in black and red tints. Still another pretty pattern has small pink strawberries, with shaded leaves in olive satin, on a background of olive faille. This

is made up in combination with faille in olive and deep rose-pink tints. Another very beautiful material is an olive satin, figured with small close-set spots in white velvet.

Spotted materials are to be extensively worn this season. The newest of the black grenadines shows a spot in some brilliant color in floss silk, strewn at long intervals over the material. The new ruby-red shows best in these spots, as its bright tint relieves the sombreness of the black background. The newest black gauzes show very large broché designs in arabesque patterns. For spring and summer dinner-dresses and for watering-place dresses for young ladies, crêpe de Chine is the favorite material. The newest style is to have the dress entirely of crêpe, two forms of the material, the plain and the embroidered, being blended in the same dress. Worth has just composed a lovely costume in these delicate materials which merits description. The hue of the dress was pale-pink. The front of the short skirt was in embroidered crêpe, finished with two flounces of ivory silk lace, continuing all around the skirt. Two scarfs of faille crossed this skirt-front, and were knotted behind at one side of the draped overskirt in plain crêpe, which was bordered with a band of the silk, and which fell to the top of the lace flounces. The corsage was of plain crêpe laid in plaits, its edge being concealed under the edge of the upper scarf, so as to give the impression of a dress cut all in one. These crêpe dresses are admirably adapted for watering-place wear in America, as they are at once cool and durable, as well as very elegant. The above model, being simple and tasteful, can readily be imitated in less costly materials and a less showy color. If the dress is to be made with an open waist, the folds should be made to cross in front, and the dress should be worn with a belt of the faille.

One of the prettiest innovations of the season consists in making up black transparent materials over cream-white satin. Ladies who possess treasures of black real lace can now rejoice in them, as that delicate and beautiful fabric is largely employed for trimming these new dresses. The latest one composed by Worth has a short skirt in cream satin, bordered with a wide plaited flounce, over which falls a flounce of black lace. Down the front of the skirt goes a shell-trimming of blended black and white lace, set with knots of black watered ribbon. The apron-tunic is in black silk gauze, figured with large black velvet spots; it is very simply draped, falling over the flounce in front. The back of the overskirt is composed of full puffed draperies of black satin. The corsage is of the brocaded gauze, lined with white satin, and trimmed down the front with a full jabot of black lace and black watered ribbon. It is made with a deep point in front, is cut up very high on the hips, and has at the back a postillion-basque, trimmed with black lace. Half-long sleeves, which are to be met by long black gloves of glacé kid, the Swedish kid being of a bad color in black.

A very handsome walking-dress for a young lady was recently worn at a full dress private concert. The plaited skirt was covered by a drapery, falling very low at one side, and caught up at the other by a bias bow of black velvet; this overskirt was bordered with a wide bias band of black velvet. The corsage was made with folds in front, slightly shirred at the waist, and was plain at the back, with a deep square basque bordered with black velvet. A round cape of black velvet completed the toilette. A short skirt of white satin, figured with large black velvet flowers, and bordered with a wide plaited flounce in white satin, over which falls a flounce of black lace, looks very elegant with a corsage of white satin, with revers of black velvet and full draperies of black lace falling over the underskirt. For a less dressy toilette, the corsage is made of black satin and without the revers.

Black lace shawls are now once more in vogue for trimming, or rather for forming part of a handsome ball-dress. The pointed shawl, placed with the point uppermost and draped over white satin, forms a superb skirt-front for a

ball-dress, the corsage and train of which may be in black velvet or in cream-white faille. As to the large square shawls, they form charming draperies, without being submitted to the vandalism of the scissors. A short dress, with the skirt-front composed of a Chantilly point over white satin, the back of the skirt and the corsage being of black silk gauze, brocaded in a large pattern, and trimmed with black lace and knots of black satin ribbon, forms an elegant toilette for a watering-place, and to those who possess the shawl and the lace a really inexpensive one.

The newest colors are Medusa-blue, wood-brown, and Canoe, which last is a peculiar shade of écar. Crushed strawbery is still much worn, and is combined with the palest shade of silver-gray with a very charming effect. Pekin silks in very wide stripes, both in solid and in contrasting colors, are very much in vogue, the favorite tints in the latter being the prevailing black and white. Changeable gauzes, both in silk and in worsted, are amongst the novelties of the season, and are made up in combination with solid-colored Pekins and failles. Bronze-brown velvet is used for trimming cream-white crêpe de Chine, and sailor-blue satin is combined with black gauze for toilettes for elderly ladies.

The Kate Greenaway or baby-bonnet retains its popularity. The melon-shaped hats in dark felt are now worn by young ladies who ride on horseback, in preference to the stovepipe hat.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF DARK-BLUE FLANNEL. The knickerbockers are not very tight-fitting. The shirt has a collar and cuffs of a darker shade of blue, with anchors embroidered in white in the corners of the collar. Straw hat, trimmed with blue ribbons.

FIG. II.—GIRL'S COSTUME, OF SILVER-GRAY CASHMERE. The coat is sacque-shape, with a cape tied in front with satin ribbons. Straw hat, trimmed with rosebuds and pink and white striped ribbon.

FIG. III.—GIRL'S DRESS, OF BLUE AND WHITE PLAID CHAMBRY. The underskirt is of chambray, of solid blue. The overdress is of the plaid. The tunic, collar, and cuffs are trimmed with torchon lace, or, if preferred, with Hamburg edging.

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but now long ones are dividing popular favor, and these latter are usually more becoming to short persons.

But see, for general fashions, our Paris letter.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

I do not think I have ever seen a season in which there were so few marked changes in the fashions. Perhaps this arises from the fact that the styles, for at least a year past, have been eclectic; that is to say, every lady has worn the shapes and colors that best suited her particular physiognomy. The most prominent difference, so far, has been in the shape and size of the new hats and bonnets. The very large hats are rapidly disappearing, though one sees here and there, at a fashionable milliner's, a very big Gainsborough in colored straw, elaborately trimmed and loaded with ostrich plumes. Such hats are less and less seen on the heads of the elegant Parisiennes, however. The baby, or Kate Greenaway shape, is still worn, but with the warmer weather even that is being replaced more and more by the close coquettish capote, which is made smaller than ever. It now fits the head as closely as a nutshell does its kernel. Colored straws are the rage, comparatively few white ones being worn. They are of the fine English braid, and are shown in all the fashionable dark colors, such as navy-blue, olive-green, garnet, and seal-brown. They are usually trimmed with flowers in contrasting hues, massed around the edge of the bonnet both in front and at the back. Some of the newest braids show a mixture of dead-gold or old-silver that is very tasteful. A braid of gray silk and old-silver, trimmed with large rosettes of pale-blue velvet ribbon, has a very stylish effect. Fruit is a good deal used on the small-sized poke bonnets, cherries and plums being the most fashionable, though small lemons and oranges are used with good effect. Velvet geraniums, arranged in shaded wreaths of three shades of red, are exceedingly effective and rich-looking. They are placed around the crown of a straw bonnet in a band three flowers deep, the top row being of the brightest shade of red. Gold braid bonnets are shown for evening-wear; the gold is bright and glistening, and the bonnet is trimmed around the brim with single loose-petaled roses in crimson and scarlet velvet, the strings being in dark-red corded ribbon. A very novel style of bonnet is made of a thick bias piping, or rather cording, of dull-pink surah. The cording is sewn round and round on the small capote frame till it meets the front, which is formed of two ruffles of narrow white Spanish lace over dull-pink surah. A cluster of ostrich-tips, in the same color, is placed at one side of this very odd and coquettish little headgear. A new kind of tulle, called Persian net, has been introduced for summer bonnets. It is firmer and more durable than the ordinary tulle. A capote made of this net, put on very full over the frame and trimmed with white lilacs around the brim, forms a delicious dress-bonnet. The strings are plaited scarfs of the tulle. Black Spanish lace is a favorite material for dress-bonnets for elderly ladies. These bonnets are now ornamented with the head and neck of some brilliant tropical bird, usually with bright orange plumage, which is placed at one side. Clusters of marigolds or of dandelions are also employed, yellow being the favorite hue for such trimmings.

Worth is employing some very small figured brocades with changeable grounds, and also small-patterned brocaded satins for his recent costumes. Long straight polonaises in black silk, with trimmings of jet in the sleeves and corsage, are worn over elaborately-trimmed skirts in black brocaded surahs or gauzes. One curious style that he has introduced is that of confining the plaits of a short full overskirt around the waist with points of velvet like those on the interior of a backgammon board, a similar series of points

extending upward on the waist. He is now making the trains of ball-dresses in brocade and satin with a breadth of brocade extending down the centre of the train, which is cut square at the end, the side-breadths being in satin. The corsage is in brocade, and the skirt-front in graceful scarfdraperies of brocade and satin. The corsage is made with very deep points, well stiffened with whalebone, and half-long coat-sleeves, fitting the arm closely. Very full draperies of velvet and lace, or of satin and lace, border the square opening.

Worth's favorite colors for evening-wear this season are a new faint-lilac which he trims profusely with white lace, a delicate reddish-mauve which he combines with the new Alicant-red (a shade much resembling the hue of old sherry), and a brilliant gold-yellow. This last is, of course, only suitable for brunettes; but in tulle, embroidered with silver and made up with a satin train of the same color, it is extremely effective.

For walking-costumes, full plaited skirts in cashmere, with flat breadths of velvet set under the plaits, are much worn, as are also full plaited cashmere skirts made short enough to show three rows of satin gathered flounces set under the edge of the plaits. A band of *écru* embroidery forms a handsome finish for the upper skirt.

Mantles in jetted silk gauze, or in brocaded gauze, trimmed with Spanish lace, are very fashionable. A very beautiful new trimming is a finger-wide silk lace in pale tapestry tints, intermixed with gold and silver.

The new fans of the season are large, with plain violet wood sticks, the leaf being on gold gauze edged around the top with gold lace. A spray of flowers is fastened to one of the outer sticks.

The newest parasols are very large, are dome-shaped, and are composed of black or white lace put on very full over a colored silk lining, and edged with a frill of lace. A cluster of flowers is attached to one side. A rather absurd novelty is the unlined parasol of white lace, which is dome-shaped, has an ivory handle, and is decorated at the top with a large bow of cream-white satin ribbon. Of course this pretty dressy trifle makes no pretense at sheltering the lady who carries it. Sometimes the lace is dotted with pearls, and the satin bow fringed with pearls.

Besides the Alicant-red (which is a tint between brown and crimson), the new colors are the hanneton (cockchafer), a delicate bistre-brown, with silvery reflections, and the Gobelin pinks, blues, and greens, which are faded old-tapestry shades of those colors.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF DARK-BLUE FLANNEL. The trousers are rather close-fitting to the knee; the blouse is confined below the waist by a narrow leather belt; the long collar is fastened by a ribbon at the point in front; the vest, which fastens at the side, is of the flannel. Blue Scotch cap.

FIG. II.—GIRL'S DRESS, OF WHITE AND DARK-BLUE BUNTING. The lower part of the skirt is of the blue bunting, plaited; above this is a kilt-plaiting of white bunting; the long blouse-waist is of white bunting, with collar and cuffs of the dark-blue bunting, trimmed with white braid; the vest is of blue and white bunting, striped crosswise. White hat, trimmed with white feathers and faced with dark-blue silk. Dark-blue stockings.

FIG. III.—GIRL'S DRESS, OF PINK PERCALE. The skirt and waist are cut in one, and the dress is gathered front and back to fit the figure loosely; at the bottom of the skirt are two ruffles of the percale, edged with white embroidery; above these ruffles is a sash or band laid in loose plaits, and tied at the back, with the ends trimmed with the embroidery. The large collar and cuffs are also trimmed with the embroidery. White chip hat, trimmed with white feathers and pink surah.

collar, and is trimmed with lace and ribbon coquilles; puffed sleeves, trimmed with ribbon; ribbon sash, holding a pocket.

FIG. IV.—EVENING-DRESS, OF WHITE NUN'S-VEILING. Worn over a petticoat of white silk, brocaded in black; the bottom of the skirt is trimmed with a narrow knife-plaiting of white silk, headed by a narrower one of black; above this is a ruffle of white lace, embroidered in black; the overdress of nun's-veiling falls in sharp points at either side, and in a full, long drapery at the back; the scarf-tunic also forms drapery at the back, and helps to give the very full appearance now so much worn. The cuirass bodice is made low in the neck, and the lower edge is concealed by the scarf-drapery; the dress is trimmed down the front by two rows of black velvet, lined with white satin; below the tunic they form loops and ends, the latter being edged with black and black chenille fringe; the berthia is of black velvet. Long black kid gloves.

FIG. V.—HOUSE-DRESS, OF BLUE ALBATROSS. The skirt is trimmed with alternate plaits of the material and *écru* lace; the tunic is draped crosswise; the overdress has panier-fronts, and is draped rather short at the back; the bodice is open in front, has Grecian folds, which cross from left to right, and is finished by a waistband; collar and cuffs of *écru* lace.

FIG. VI.—EVENING-CLOAK, OF BLUE AND CREAM-COLORED BROCHÉ SILK, with a hood of blue foulard. The bottom is trimmed with vandykes of blue silk, and wide lace; the satin ribbon which falls below the hood is blue on one side and cream-color on the other.

FIGS. VII and VIII.—FRONT AND BACK OF VISITE MANTLE. This may be made of ottoman silk, cashmere, etc.; it is draped at the back, and cut to form square sleeves in front; it is trimmed with lace and *passementerie*.

FIG. IX.—SUMMER-MANTELET. The upper part, in the form of a close-fitting cape, is composed alternately of rows of black lace, and bands of black silk; it has a jabot of satin loops in front; the short square ends are added, and are of *passementerie*, and lace mounted on net.

FIGS. X and XI.—FRONT AND BACK OF MORNING-JACKET, OF ELECTRIC-BLUE FLANNEL, embroidered in white, or any color that may be deemed suitable. The edge is scalloped in buttonhole-stitch.

FIGS. XII and XIII.—BACK AND FRONT OF HOUSE-DRESS. The skirt is of plain dark-green silk; the bottom is bordered with a coquille *ruche*; above this are several rows of gathers; the skirt is loosely gathered, and falls over these gathers; it also has several rows of gathers just below the hips; the bodice and scarf-tunic, which forms paniers on the hips, are of dark-green foulard, spotted with white; the tunic terminates at the back with full drapery.

FIG. XIV.—GARDEN-PARTY DRESS, OF CREAM-COLORED FEENCH BUNTING. The Princess dress is trimmed with three flounces of the bunting, not made very full, and edged with cream-colored lace; a coquille of the lace extends from the neck to the top flounce; the half-sleeves are edged with the same lace, headed by a band of white satin ribbon; hat of muslin, trimmed with lace.

FIG. XV.—MOURNING-DRESS, OF BLACK IRON GRENADINE. The skirt is trimmed with plaitings and puffings, the pointed paniers are bordered with *crêpe*; the jacket bodice is also bordered with *crêpe*, and has a simulated waistcoat of *crêpe*; *crêpe* bonnet and veil.

FIG. XVI.—HAT, OF CLARET-COLORED STRAW, FACED WITH VELVET TO MATCH. A long Amazon claret-colored feather ornaments the brim, and a velvet band encircles the crown.

FIG. XVII.—BATHING-DRESS, OF MAROON-COLORED FLANNEL. It is gathered back and front, and the tops of the sleeves, as well as the trousers, are laid in plaits, and fastened across with ornamented straps.

FIG. XVIII.—BATHING-DRESS, OF DARK-BLUE SERGE. The bottom, the collar, and the sleeves are cut in tabs and bound with white.

GENERAL REMARKS.—There is little to be said, this month, in the way of general remarks, except to repeat substantially what was said in June.

Bonnets and Hats are still chosen for their becomingness, for almost anything can be worn that is fancied, though the large Gainsborough hat has gone out of fashion. Still there are some things, even in the old shapes. The brims have received the most attention, for they have been tortured into all sorts of attitudes, the most prominent being that with a point over the forehead. The pokes are in the ascendant, and those named "tip-tilted" very likely will carry the day. The trimming is massed on the top, and the new bows are called "cock's-comb," probably from the notches like those of the comb of a cock cut in the ends of the many pieces of narrow ribbon of which they are composed. The bows are so strapped down that those notched ends are left stiff and bristling. Narrow ribbons are again to the fore. They do duty as double strings, tied separately, and for these cock's-comb bows; their width varies from one to two inches, and they are reversible. One side is velvet, the other satin; or, again, one side is ottoman and the reverse satin. Eastern coloring pervades brocaded ribbons.

As to the colors in millinery, yellow decidedly dominates. There is the *pépîte*, or light shade, patronized by Spanish women with their black lace, and it is the shade of their native gold. Then there is "mandarin-orange" and "dark-nasturtium," as well as all the intervening shades, and these yellows are oddly contrasted with gray or with dark-red, with green and pale-pink. Strawberry-red is now shown in eight different shades, and there is raspberry-red with a purple tinge. Then there is a new light bronze-green called *tige d'aillet*, or stem-of-pink green; also Judic shades, pinkish heliotrope, or dark-red purple, like amaranth and scabious shades. *Ananas*, or pine-apple, *cuir*, or leather-brown, and shades of blue in porcelain tints, in which gray has a large share. There are pure Sèvres blues and dark sapphires. Tortoiseshell and amber-headed pins, as well as buckles, ornament bonnets of all these colors.

The trimmings are laces, ribbons, flowers, pompons, marabout aigrettes, and ostrich-tips. The laces would require columns of description, for there are gold laces, white lace with gold thread, *soutache* lace, leather lace in guipure designs, made of silk and kid combined, colored laces of every shade, cashmere laces, and black, French, Spanish, and guipure laces. Flowers are massed together ungracefully, and a feature is made of thick stalks and stems, and even of thorns.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The latest novelties of the season are, of course, all as light and graceful as possible; and I speak of them particularly, because they will be useful as ideas for dresses for balls, etc., etc., at watering-places in America. They are all expressly designed for summer-wear. There are ball-dresses, floating vaporous clouds of white tulle, and others of a delicate peach-tint, in the same airy fabric. There are short costumes, in white gauze, figured with large spots of rose-red floss silk, and made up over underdresses of cream *surah* or satin Duchesse. There are graceful dresses, composed of short skirts of black Spanish lace, and corsages of jet, with black lace sleeves. This last toilette is one of Worth's latest inventions, and is a very novel and effective arrangement of the lace dresses that have been in vogue for so long. The corsage is of black net, interwoven thickly with small black bugles, and has side-pieces which continue down the sides of the skirt to the hem, the corsage being further ornamented with bows of satin ribbon. Lace is, in fact, very largely employed in all the new summer-toilettes. In the form of

very full curved ruffles, it decorates the dinner and evening dresses; it is used for trimming mantles and cloaks, and enters largely into the composition of bonnets for married ladies. Guipure and Spanish laces, and the heavy silk-embroidered laces, are most in vogue. Black lace is, of course, that which is employed for out-door or demi-toilette wear; but some very effective uses are contrived for white laces in the above varieties. There are white lace parasols, veritable sun-umbrellas for size, and white lace opera-cloaks. One of the prettiest of these last-named dainty novelties is in white lama lace, in the form of an ulster, lined throughout with rose-pink foulard, laid in plaits, and having an unlined hood of the lace. A lace scarf attaches this aerial garment at the throat. The same form, in black lace, lined with black, violet, or scarlet foulard, makes a charming wrap for carriage-wear at a watering-place.

The new summer wraps are either very long, or very short, pelisses and ulsters contending for favor with scarf-mantles and short dolmans. In the former style, the materials used are soft India cashmeres, lined with Florence or foulard silks, in gay contrasting colors. The mantles are usually black, and composed of heavy ottoman or ribbed silk, manufactured expressly for the purpose, and trimmed with a profusion of lace and jet. In dress-materials, plaids are decidedly going out of favor, except the ever-popular shepherd's-plaids, and small neat checks, in two neutral shades. Some of the very stylish dressmakers still make up the large gay plaids for pale and slender young ladies, but they are by no means universally worn. Cashmeres, in large blocks of wine-color and gray, with large broché figures scattered over the groundwork, are much worn. The corsage is generally made of plain wine-colored cloth, if the costume is intended for street-wear. Worth has introduced a very novel and charming style for visiting-dresses, blending cashmere, silk brocaded in set stripes, and satin spotted with small velvet dots, in the same costume. The side-panels are of the velvet-spotted satin, the back of the skirt is in full draperies of cashmere, and the skirt-front and full narrow flounce finishing the short skirt are of the brocaded silk. The upper part of the satin panels is continued in a narrow scarf-shaped drapery across the upper part of the skirt-front, and is tied in a knot with long ends; these ends being finished with oval ornaments in passementerie. The greatest care must be taken in combining the colors in this singular and elegant costume. The one which was shown me had the side-panels in pale-green satin, spotted with white velvet, the cashmere draperies being in a darker shade of green, and the skirt-front in white ottoman silk, striped with a brocaded stripe in subdued cashmere colors. For carriage-wear, Worth has introduced an embroidered velvet, the pattern being sprays of leaves in gold and steel beads. These velvets come in the newest shades of blue and green, to match his latest costumes.

A good deal more fullness is shown in the skirts of dresses than has been the case for some seasons past. Some of the later toilettes show full flat plaits in the side-breadths. Others are made with very full gathered skirts, and short and very full panier overdresses. This last style is generally seen in the changeable silks figured with small velvet figures, which are amongst the novelties of the season.

Some extremely pretty and fantastic hats and bonnets have just been introduced for summer-wear. Amongst the latter is a capote-shape, entirely covered with artificial moss. The trimming is either a cluster of field-flowers, or else one of dandelions, intermixed with the round feathery heads of the plant when it has gone to seed. Another one had two small yellow-green apples, on a branch placed in front of the crown, the end of the branch being met by a knot of apple-blossoms at the side. These moss bonnets are extremely picturesque and pretty. The strings are usually of dark-green velvet. A full velvet puff is generally used to border the front of a crape or lace capote, and must match

the color of the bonnet, except in the case of white lace dress-hats, when the velvet puff may match the hue of the ostrich-plumes and the velvet strings. The newest artificial flower of the season is the red clover, which, with its pretty trefoil leaves, is seen on many of the larger shapes in hats and bonnets of the season. A very large bunch of this new flower, set at one side of a black straw poke-bonnet, or broad-brimmed hat, has a very stylish effect. The new colored satin straws are trimmed with plumes matching them precisely in tint. There is a new shade of mignonette, a good deal paler and more green than the grayish-green formerly known by that name, which is especially charming in these hats. Hats in the pale hanneton-brown are often trimmed with dark-brown feathers, and lined with dark-brown velvet. The new shades of pink are much deeper than the older ones, and are very beautiful, having a delicate bluish cast. The latest tint of blue is called the "summer midnight," and is a very dark and very lovely shade of marine-blue.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S DRESS. The kilt-plaited skirt is of dark-blue bunting; the waist is of Jersey cloth, very thin; a scarf of the bunting conceals the edge of the Jersey, which has an anchor embroidered on it in front; band and cuffs of dark-blue velvet; sailor hat, faced with blue.

FIG. II.—LITTLE GIRL'S DRESS, OF PLAID POPLIN. The skirt has a narrow knife-plaiting on the bottom; above this is a row of embroidery, above which is a gathered puffing of the poplin; the body is laid in five perpendicular plaits, back and front; large embroidered collar, and sleeves with cuffs of embroidery; white straw hat, trimmed with velvet and a white plume.

FIG. III.—SAILOR-SUIT, MADE OF NAVY-BLUE SERGE, and trimmed with white worsted braid; the deep blouse has a narrow ruffle at the bottom, and opens over a striped woven Jersey, and has a large pointed collar; the stockings match the Jersey; sailor hat.

FIG. IV.—BOY'S SAILOR-SUIT, OF DARK-BLUE FLANNEL. The trousers are not made very full; the sailor-shirt has a square collar, and opens over a woven Jersey; the whole is trimmed with narrow white braid.

FIG. V.—BATHING-SUIT, FOR A CHILD. It is made of dark-blue flannel, has a red sash around the waist, and is trimmed with red braid.

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The high sleeves, those put far up on the shoulder-seam, are universal; and to increase the height, they are gathered slightly into the top of the armhole, forming a kind of puff.

Tucks are not only used on wash-dresses, but on some heavy silks, as well as on thinner summer silks; a black silk dress, just imported, suitable for a lady in slight mourning, has the flounces slightly gathered, put on with a cord, and three narrow tucks, not more than a quarter of an inch deep, on the bottom of each flounce; the hem on the flounces is the depth of the tucks. We have also seen another imported black silk dress, trimmed with rows of black velvet ribbon, about half an inch in width.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Sun-hats, of various shapes and styles, are now in vogue. The prettiest are of the poke shape, with the crown covered with shirred muslin and the brim with flat ruffles of lace. There are others entirely covered with ruffles of ficelle lace. A new bonnet for seaside-wear is in imitation of a fail-basket, that is to say, a basket composed of thin flat strips of wood. Another style is made of round straws set on the frame in a pattern. Field-flowers and fruits are worn on these rustic bonnets, and sometimes even small vegetables, such as a tomato-vine, bearing very small ripe tomatoes. A cluster of small lemons, with foliage, makes a very pretty trimming for a black lace or black straw bonnet. Large purple plums, ripe apricots, and small yellow-green apples are also seen.

The latest watering-place suits are composed of a corsage and panier overskirt in some material figured with large spots in floss-silk, and worn over a plaited underskirt of plain material matching the groundwork of the spotted stuff. For traveling-wear these suits are made in dark-brown or marine-blue cashmere, with the spots in crimson silk. For full dress, a spotted gauze, made up over an underskirt of plain satin, is very handsome. The plaits of the underskirt extend from waist to hem, and are caught together just above the hem so as to open like a flounce around the bottom of the skirt, a full ruching of satin being placed underneath.

A very handsome and novel material for evening-dresses, and one well adapted for summer-wear, is the new crape, which is genuine English crape, like that used for mourning purposes, only with a soft finish. This avoidance of the stiffness of ordinary crape makes the new material at once more graceful and more durable. It comes in all the pale evening-dress shades, and is made up in combination with satin, faille, or brocade. A corsage and train of brocade, with an underskirt covered with draperies of crape, make an elegant and effective toilette. Worth is employing tulle very largely for summer evening-dresses, in combination with faille or satin. The train of the toilette is usually composed of skirt upon skirt of tulle, laid in a broad plain single plait at the back. The low-necked, short-sleeved corsage is in faille with tulle draperies, and a wide sash, caught up into a large butterfly bow, is placed just below the waist, the point of the corsage coming between the two loops. This sash is either in faille, to match the corsage, or in satin. Tulle, spotted with gold or silver, is often used for these dresses. Very dark terra-cotta tulle is made up with a terra-cotta and gold brocade, the tulle draperies on the skirt being looped back with clusters of gold thistles. Worth also employs a transparent silver gauze for veiling the skirt-fronts of faille ball-dresses. On a rich rose-pink the effect of this new material is exquisite.

Morning-dresses are now almost exclusively made with a loose matinée and separate skirt, which are sometimes of different materials, the skirt being in some delicate or gay-

colored surah, and the matinée in transparent organdie, figured with colored flowers on a white ground, and lined with Florence silk of the same tint as the skirt, which is usually trimmed with white lace, or with white embroidery on transparent cambric. Crushed-strawberry and pale-blue are the favorite hues for these dainty garments. A new and very pretty woolen material has just been introduced for morning-dresses; it is rather thicker than grenadine, and is thinner than cashmere, the surface being figured with a diagonal rib. It is very tasteful in cream-white, made up with a profusion of lace ruffles and bows of white satin ribbon. White crêpe-de-Chine is used for morning-wear by some very extravagant and fashionable ladies, but its cost renders it unattainable for such a purpose by persons with moderate purses. Worth has made up a lovely morning-dress for the Empress of Russia, of this material, trimmed with full ruffles of Mechlin lace.

Crushed-strawberry continues to be the most fashionable color of the season, though there are some charming combinations in the shot silks, which are known as "Venetian glass," such as pale-blue and pale-green, white and lilac, gold-color and pale-blue, etc., etc.

Worth is using much more decided colors now than he has done for some seasons past, apple-green, deep rose-pink, and the brilliant gold-button-yellow being amongst his favorites.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF BROWN TWEED. The knickerbockers are rather close-fitting; the square jacket opens over a full white skirt, which falls loose and long over the trousers, in Moliere style; brown straw hat.

FIG. II.—LITTLE GIRL'S SUIT, OF DARK-BLUE SATEEN. The bodice is very full, and the skirt consists of two ruffles, embroidered in red; the same ruffling forms the collar; sash of red tulle; white straw hat, faced with dark-blue; long white plumes.

FIG. III.—GIRL'S DRESS, OF WHITE SUMMER SERGE. It is trimmed with white embroidery, and opens in front, over a plain white waistcoat, and a plaited skirt; large white linen collar. Lawn-hat, trimmed with ribbons.

FIG. IV.—CHILD'S BONNET, OF CREAM-COLORED STRAW, trimmed with cream-colored satin ribbon and sprays of hawthorn.

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OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

It is said that the short waists of the First Empire are to dethrone basques and pointed waists, and some society leaders of exceptionally perfect form have already tried the experiment. I doubt if this new mode will take, as it is so very trying, to ladies of a stout figure especially. It is positive, however, that basque and pointed waists are already worn a good deal shorter than they have been for some two years past. Belts are also worn with polonaises, especially those of a wash-material; they are closed at the side, and the fastening is concealed with a rosette of ribbon. Lace is very greatly in vogue, not only for trimming dresses, but for composing entire toilettes. Dresses of black Spanish lace are made up over underskirts and linings of scarlet or of apricot surah or satin merveilleux.

A very magnificent dress, prepared for a recent wedding and composed for a Russian princess, was entirely in Valenciennes lace, set off with knots of pale-pink satin ribbon. The parasol was in Valenciennes lace lined with pink, and the bonnet was of the same delicate lace, with a tuft of pale-pink ostrich-plumes at one side. But for those who cannot or do not care to afford such gorgeousness, there are quantities of inexpensive laces that will make a very pretty as well as durable costume. Even the lighter forms of torchon lace make up very tastefully over a colored foundation, and the old-fashioned lama-lace flounces, and shawls, and mantillas, that have been packed away for years, may now be utilized to make these dresses.

I have seen a very elegant costume compounded of a lama shawl and flounces, the corsage being covered with lace net, which may be purchased by the yard. Or, if that prove too costly, a dotted black net may be used for the corsage.

The newest fall bonnets and hats are in Leghorn-straw, which has suddenly regained its long-lost popularity. They are trimmed, when of large size, with a profusion of pale-yellow, pale-pink, or cream-white ostrich-feathers. The approach of fall is signaled by the introduction of velvet ribbon as a trimming for bonnets. The velvet used is of the new light brilliant colors, the darker tints being reserved for winter. The prettiest of these colors are the "ripe lemon" and "crushed raspberry" hues. The former is a very delicate shade of yellow, which, in velvet, has a charming white bloom upon it. "Crushed raspberry" is of a brighter red than the "crushed strawberry" color, which has fairly been worn out by over-popularity. Pineapple-color is a very peculiar shade of sickly yellow. Then there is the "green orange," which is a really beautiful tint of yellow-green, something like the linden color that was so fashionable a few years ago, but it is deeper and more on the green than was that famous and trying hue.

In stockings, solid colors are still worn; and in silk, open-worked stockings are the most popular. Slippers are still out very low over the instep. The Louis XV heel has gone entirely out of fashion, even for ball-room wear, which is a sensible and much-to-be-commended change. Low shoes of kid, foxed with patent leather, continue to be popular for out-door wear. They are of the Voltaire or Louis XVI style. Morning slippers are embroidered with jet, and are set with large black ribbon bows. In bronze, the embroidery and bows match the kid. Plain satin slippers are more worn than are embroidered ones, for full-dress occasions, except when the dress itself is embroidered. In that case the slipper is generally worked to match.

In the matter of gloves, undressed kid still holds its own but *glacé* kid is now becoming more popular for evening-wear, either in white or in pale tints to match the dress. Undressed kid gloves in the natural hues continue to be fashionable for walking-dress, but they divide the suffrages of fashion with the Biarritz gloves, which are a peculiar

make of *glacé* kid, in buff, yellow, and pale-brown shades, and of the Mousquetaire form. These are very stylish when drawn over the tight coat-sleeves of a traveling-dress. Immensely long gloves in white undressed kid are sometimes worn in full-dress; they reach to the hem of the short sleeve, are closed with buttons, and must fit the arm to perfection, the wearer being measured for them as for a pair of corsets or a dress-waist. Only ladies with very finely moulded arms have adopted this fashion, and as a beautiful arm looks best uncovered it must be considered a very absurd innovation.

Handsome old-fashioned chatelaines, with watches to match, are again in vogue. The latest novelty in brooches is to have the first three bars of some popular song or opera aria in diamond notes on lines of black enamel. The sentiment of the music selected should always have some reference to the wearer, either introducing her name, or conveying in the words some allusion to her tastes, her character, or to some event in her life.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S DRESS, OF WOOLEN PLAID. The skirt is laid in box-plaits; the short tunic crosses in front, and is draped at the back; the bodice is laid in plaits, back and front, and a belt of the material confines the waist. The sleeves are not very tight, and are put in rather full at the top. Black straw hat, with dark-red ribbon and plumes.

FIG. II.—GIRL'S DRESS, OF DARK-BLUE FLANNEL. The skirt is laid in kilt-plaits. The paletot is of gray tweed, fastened down the front with horn buttons. The back is plaited. The sleeves are set in the back, dolman fashion, and gathered at the wrists. Gray straw hat, trimmed with a dark-blue silk scarf.

FIG. III.—LITTLE BOY'S COSTUME, OF CINNAMON-BROWN CASHMERE. The bodice is double-breasted, and the skirt is set on in box-plaits. The cape, the band, and the tabs, are of a darker shade of brown plush. Brown hat and feathers.

FIG. IV.—GIRL'S BONNET. The crown is of very dark-blue velvet; the brim is composed of two frills of satin, of a somewhat lighter shade, and the bows are of blue satin ribbon.

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a narrow ruffle of the plush; the panels and the sides and back of the skirt, as far as they show beneath the black overdress, are also of the plush. The front of the skirt is of light-yellow surah, puffed, and between each puffing is a narrow shell-trimming of the plush. The black silk overdress is in the Princess shape, open in front, and looped back over the plush skirt; it has a wide open collar, which shows a vest of the yellow surah and the jabot of lace.

FIG. VI.—WALKING-DRESS, OF MYRTLE-GREEN CASHMERE AND SILK. The skirt is of the myrtle-green silk, laid in large plaits; the waist and tunic are of the cashmere, and the cuffs, plastron, and trimming around the basque are of myrtle-green velvet. Bonnet of velvet, very much pointed in front, trimmed with white lace and a green feather, and a deep-pink rose just under the top of the brim.

FIG. VII.—HAT, OF FINE BLACK STRAW, trimmed with black velvet and thick ostrich-feathers; the brim is lined with black velvet.

FIG. VIII.—BASQUE, OF BLACK STRIPED VELVET AND SATIN. The puffing around the bottom of the basque and at the shoulders is of the same material as the garment; black lace is quilted around the neck, and the front and cuffs are trimmed with long loops of black satin ribbon.

FIG. IX.—HOUSE-DRESS, OF PRUNE-COLORED SURAH. The front of the skirt falls in a loose puff, and it is edged with a narrow plaited ruffle, above which is a full puffing of the silk; the side-panels are trimmed with a striped satin in two shades of plum-color. The surah tunic is made very full in front, and is gracefully draped at the back; the bodice is trimmed with bands of the striped satin. This dress would be very suitable and handsome for a rather light mourning, if made of silk, and crêpe was substituted for the striped satin.

FIG. X.—DRESS-BONNET, FOR ELDERLY LADY. It is made of black lace trimmed with jet, and has a full lace-trimming covering in front, and fastened with bow and ends of black velvet ribbon.

FIG. XI.—FICHU, MADE OF ENGLISH CRÊPE, for mourning. This can be worn over a high-neck dress, and is very becoming to a slender figure.

FIG. XII.—VISITING-DRESS, OF EMERALD-GREEN NONPAREIL VELVETEEN. The bottom of the skirt is trimmed with a plaited lounce of emerald-green satin; beneath this are two narrow knife-plaitings of satin, edging the skirt; the skirt is composed of the velveteen, slightly gathered crosswise, and is trimmed on the left side with rosettes formed of bows of satin ribbon. The tunic is put on panier-fashion, the right side falling lower than the other; the drapery at the back is carelessly draped. The corsage is high and plain; the sleeves three-quarters in length, and worn with mastic-colored long loose gloves. Bonnet of emerald-green velvet, with shaded green plumes.

FIG. XIII.—WALKING-DRESS, OF BLACK VELVETEEN AND BLACK WOVEN BROCHÉ. The bottom of the skirt is with four narrow knife-plaited ruffles; the front is composed of the broché, put on quite plain, with a puff of the velveteen falling over it; the close-fitting waist is long over the hips in front, and over the tournure at the back, from which the skirt falls in the "waterfall" style; the cape, which is cut with high shoulder-pieces, is of the broché. Bonnet of black velvet, with dark-red plumes.

FIG. XIV.—WALKING-DRESS. The underskirt is of dark-blue serge, and is kilt-plaited; the overdress is shawl-shaped at the sides, is gathered up at the back, and is made of dark-blue and white shepherd's-plaid; the bodice is pointed, and the shoulder-cape, cuffs, and pockets are of the dark-blue serge, like the skirt. Dark-blue straw hat, trimmed with a band of velvet fastened with a buckle, and with feathers.

FIG. XV.—HOUSE-DRESS. The skirt is of very dark red and cream-colored striped silk; the bottom is edged with a

very narrow knife-plaited ruffle; the overdress is of dark-red silk, with pointed tunic in front, looped high on the hips with large rosettes; on the right side the drapery is turned back, forming a puff behind, and on the left side it falls in loose folds; the bodice is high at the back, but is cut like a peasant-waist over the bust in front, and buttons on the left side; the chemisette is of the striped silk, and the fichu of cream-colored surah; the sleeves are rather short, set high and rather full on the shoulder, and are worn with long gloves.

FIG. XVI.—DRESS FOR RECEPTIONS, FALL GARDEN-PARTIES, ETC. The whole dress is made of cream-colored nun's-veiling, and the tunic is very much puffed below the waist; the bodice is richly braided, or can be embroidered in outline-stitch, and is made with the full Henry III plaits over the hips; these plaits are lined with surah silk; the plastron down the front, the cincture around the waist, and the cuffs are of dark-green velvet, ornamented with fancy buckles. The straw hat has the brim turned up on one side, and is trimmed with a long green feather, and twists of striped green and cream-colored silk, and a large buckle.

GENERAL REMARKS.—The increased size of the tournure is the most decided change that has taken place in dresses, but the skirts still fall close in front and at the sides. We suppose that in time, however, the old style of hoop-skirts will be revived, and we shall soon present the appearance of the belles and dames of the times of the early Georges or of Marie Antoinette. Another decided fashion is the uncomfortable one of extremely high collars and bands around the neck; and for short-necked persons this is very unbecoming. Sleeves are still high on the shoulder and slightly full. Is this a prediction of the ugly leg-of-mutton sleeve? It has been said that short waists were "coming in;" as yet the long ones are universal. For young ladies, the round waists are liked; but Fashion—who used to be so inexorable in her decrees—allows almost any latitude in shape and style, not only of waists, but in all other respects.

Trains are so much more graceful for evening wear, and especially for older ladies, that they will not soon be discarded; but for any ordinary occasion, the short skirt is almost universal. This, however, necessitates the daintiest of hosiery and shoes.

Mantles are cut so as to allow of the greater fullness of the tournure; and even the tailor-made jackets are made to conform to the new style.

Bonnets and Hats still range in all sizes and shapes. The smaller ones have necessarily less trimming than the larger ones, which look bare if not well covered.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Decidedly, fashion is prescribing short corsages again. The newest dresses have the points in front and at the back of a much less prominent length than has been the case for some seasons past, so the innovation whereof I spoke in my last letter seems to be fully established in public favor. For this autumn's wear, Jerseys composed entirely of beads are now shown. They are very pretty, as well as showy and dressy, and come in all the popular dark shades, such as garnet, emerald-green, and dark sapphire-blue, as well as black. They must be worn with skirts matching the Jersey in color. Another pretty style of corsage which will be popular for demi-toilette, during the coming winter, is in white gauze, figured with small flowers in their natural hues, and lined with pale-pink silk. The skirt is in pure white silk gauze or surah. A toilette thus composed forms an exceedingly dressy and effective costume for a young girl to wear to a dinner-party, or to a small evening-party. Pink is a good deal in vogue this autumn, in a pale shade, more

on the blossom-color than the pale rose-pinks of past seasons. Loops of pale-blue satin ribbon are sometimes employed in trimming dresses of pale-pink gauze or surah, but great care must be taken to bring together precisely the same shades of the different colors. Intertwined scarf-draperies are sometimes used to replace the overskirt in walking-dresses; but this new style is only becoming when employed in soft materials, and for slender figures. In underskirts, the kilt-plaiting is less fashionable than a series of very large flat plaits, alternating with clusters of small ones, the skirt being finished around the edge with three very narrow plaited ruffles. Tailor-made cloth suits are still in vogue, but the Parisian dressmakers are now copying them, and are trimming them with bands of velvet in contrasting colors, cardinal-red being used on the marine-blue suits, and dark-blue velvet on the brown. A wide bias band of the velvet is placed above the hem of the underskirt, and a second borders the overskirt, while the jacket has a sailor-collar and cuffs of the same material. It must be confessed that the effect of this velvet trimming is not altogether favorable, except in the case of black velvet, on cloth of the same hue. The rather gaudy effect of the other combinations of color is probably a legacy bequeathed to us from the past watering-place season.

Some very handsome combinations in cloth and crape, for deep mourning, have just been introduced by Pingot, for the present autumn. I was lately shown a deep mourning-costume from his establishment, composed of a short-pointed corsage of cloth, with cuffs and collar of crape, to be worn over a short-draped apron-underskirt of cloth, bordered with a wide bias band of the crape. Crape draperies, attached to the back of the corsage, formed the back of the overskirt, and fell over the underskirt, which was composed of a kilt-plaiting of crape from waist to hem. This simple toilette was exceedingly effective without having parted with any of the characteristics of deep mourning. Lady's cloth is now largely used for mourning-dresses, and black nun's-veiling is a good deal employed for toilettes to be worn on warmer days, when the weight of a cloth dress would prove too oppressive.

The rules for French mourning are much less rigorous than are those adopted in the United States and England. A widow wears deep mourning for one year: black silk and crape for six months, and silk and jet, grays and lilacs, for six months more. This is the extreme period for which mourning is ever worn in France. For a parent or a child, the period prescribed is one year: six months being given to woollen stuffs and crape, three months to dull silks and crape, and three months to silk, with jet trimmings, and to neutral tints. For a grandparent, or a brother, or a sister, six months suffices; and three months' mourning is considered amply sufficient for a lost relative of no closer kin than an uncle, an aunt, or a cousin. Some of the French customs, during the period of mourning, are very peculiar. For instance, a widow cannot legally marry before the expiration of the first year of her widowhood. During the time that must elapse between the demise of any person and his or her funeral, no table must be set in the dining-room of the dwelling of the defunct. The meals must be served without a table-cloth, and eaten in haste, and without ceremony. At the funeral, it is imperative on the nearest relative to place himself or herself at the door of the church at the conclusion of the ceremonies, in order to shake hands with every person that has been present, as he or she passes out. It can readily be imagined how trying and painful this public ceremonial must be to a widow or a bereaved parent. It is etiquette, for all persons going to a funeral in Paris, to dress in black, and as nearly in mourning as possible. Black gloves must always be worn, and all bright trimmings must be carefully eschewed. The same rule prevails in England, and, indeed, funerals in the English provinces are far more elaborate, and depressingly gloomy, than they are with us.

It is only lately that the custom of tying long weepers of crape to the hats of the pall-bearers, and of compelling all the members of the family of the defunct to wear wide crape scarfs, passing over the right shoulder and tied under the left arm, has been wholly discontinued. Formal invitations to the funeral, written or printed on black-edged paper, are sent out. A pair of black gloves is presented to every person who attends the funeral, and a sumptuous lunch is provided for those who care to partake of it, after the conclusion of the ceremonies. The first Sunday after the funeral, the family of the deceased must appear in their pew, at the church they are accustomed to attend. The pulpit is draped in black, the congregation all wear black, the minister preaches in black gloves, and all portions of the ceremony—the hymns, the sermon, etc.—bear reference to the recent melancholy event. To persons of a nervous, sensitive nature, every fibre in their composition still thrilling with the agony of their recent loss, this ordeal must be truly terrific. Then, too, the bereaved family is expected to be at home, to receive calls of condolence, throughout an entire month, so that the quiet and seclusion which, in the United States, is held to be the best remedy for nerves tried by a terrible grief, are in England wholly laid aside.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—SUIT FOR A BOY. The killed plaid-woolen skirt is attached to a plain waist; the coat is of a dark-brown cheviot, cut in large tabs around the edge, and confined at the waist with a belt and horse-shoe buckle. Brown felt hat and plume.

FIG. II.—GIRL'S COSTUME, made of black, dark-blue, or plum-colored velvet. It is trimmed with guipure lace, and is of the Princess style, terminating with a scant flounce, above which is a puffing, each edged with the lace; the velvet bands are piped with satin; large square collar and cuffs, trimmed with lace; bonnet and feather to match the costume in color.

FIG. III.—PELISSE AND CAPE FOR A LITTLE GIRL. The color is dark-red, and may be made of flannel-cloth or velveteen; and it is trimmed with braid suitable in color.

FIG. IV.—GIRL'S BONNET, which can be made of velvet, plush, satin, or silk; it is shirred, and trimmed with *çeru* lace, and ties down with strings.

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with horn buttons, and satin ribbon to match. The shape is a sleeveless paletot with cape. The back of the basque is box-plaited, and the cape is draped above the tournure.

FIG. VII.—BÉGE-COLORED FELT BONNET, with satin strings of the same color. The lining is of terra-cotta colored plush, and the feathers and aigrette are of the same color.

FIG. VIII.—BACK OF HOUSE-JACKET, which is made of dark golden-brown camel's-hair, and trimmed with cream-colored guipure.

FIG. IX.—WALKING-JACKET, OF IRON-GRAY CLOTH. It is close-fitting, slopes away from the front in large scallops. The scallops decrease in size towards the back; the pockets, front, and velvet cuffs are also scalloped. Small standing velvet collar. Gray felt hat and feathers.

FIG. X.—FRONT OF HOUSE-JACKET, trimmed with guipure, and having a standing collar of the guipure.

FIG. XI.—HAT, OF CHESTNUT-COLORED FELT, lined and trimmed with velvet or plush of the same color, and with pompons of a rather lighter shade.

FIG. XII.—RECEPTION-HAT, OF BLACK VELVET, trimmed with crushed-strawberry colored feathers and aigrette.

FIG. XIII.—SHOE, trimmed with a bow of two shades of satin ribbon; the ribbon should be of a color to match the dress with which it is worn.

FIG. XIV.—WALKING-SHOE, with strap across to show the stocking, which should correspond in color with that of the dress; these straps button at the sides.

FIG. XV.—WALKING-DRESS, OF PLAID WOOLEN. The skirt is laid in lengthwise plaits, and the tunic is short, rather full, and made bias; it is draped at the back. The jacket is of dark cloth, braided in the Hungarian style, with mohair braid. Gray felt hat, trimmed with velvet and feathers.

FIG. XVI.—WALKING-DRESS, OF WOOLEN PLAID. The skirt is plaited, the tunic deeper than that of the other figure, but also bias, and is more puffed at the back. Cloth jacket, cut in pointed tabs, and bound with mohair braid. Straw hat, trimmed with feathers.

FIG. XVII.—WALKING-DRESS, OF NONPAREIL VELVETEEN, TRIMMED WITH NONPAREIL WOVEN BROCHÉ. The skirt, tunic, and close-fitting corsage are forest-green Nonpareil velveteen; the bottom of the round skirt is trimmed with a band, about three eighths of a yard deep, of forest-green Nonpareil woven broché; the overskirt reaches to the broché trimming in front, is draped high up at the sides, and falls in loose drapery at the back. This overskirt is made full, and lined with soft crinoline, so as to give the bouffant effect now becoming so fashionable. The close-fitting bodice is made with a good deal of spring at the back, to set nicely over the large tournure, and the bottom, with the sleeves, is trimmed with a narrow band of the Nonpareil woven broché. Forest-green felt hat, ornamented with a band of green velvet, fastened with a gilt buckle, and with a tuft of ostrich-feathers.

FIG. XVIII.—WALKING-DRESS, OF CHESTNUT-COLORED CLOTH OF LIGHT QUALITY, TRIMMED WITH SEAL-BROWN VELVET. The skirt has a side-plaited ruffle around the bottom, and perpendicular plaits down the left side; the right side is plain all around; the bottom and sides of this plain skirt are trimmed with bands of seal-brown velvet; the cloth is draped in paniers, which meet at the waist in front, and under a drapery of the cloth at the back; the pointed bodice is edged with the velvet, and it has a narrow pointed plastron in front, ornamented with buttons covered with the velvet; the cuffs and collar are also of the velvet. Bonnet of chestnut-colored felt, faced and trimmed with seal-brown velvet; brown ostrich-tips.

GENERAL REMARKS.—It is quite as impossible to describe the numerous materials for dresses as it is to speak of all the variety of styles of making them up. Woollen goods of all the dark colors will be very much worn; sometimes combined with silk, satin, velvet, or velveteen of the same color, but of a different shade, and often made and entirely

trimmed with itself. Velvet ribbons are again very popular as a trimming, three or four rows of the ribbon being put on plain around a draped overskirt, and trimming cuffs, etc. Embroidering with braid, and more simple braiding, is also very popular. The latter style is extremely pretty for a well-fitting bodice or jacket. Tailor-made dresses are very much liked for out-of-door wear; they are serviceable and comfortable, but are rather heavy for the house, and do not look as suitable as a lighter style of costume.

Kilt-plaits in front and at the sides, with a slight drapery at the back, are very much worn in these tailor-made dresses; others have a plain skirt tucked, with a pointed overskirt; others again have both skirts trimmed with broad military braid.

Silks, and other materials lighter than cloth, are less severe in style, and are more draped and trimmed. One of the newest styles for flounces is to gather them slightly, and to cut the edges in points or scallops. Then there are the rows of ribbon, or of the velvet ribbon of which we have before spoken; or, for evening-dresses, rows of gold or silver braid.

Sleeves are always put in quite high on the shoulder, and generally with some fullness—in some cases, with a good deal of fullness.

Vests and plastrons, made of velvet, silk, satin, etc., are much worn; and, for evening-dresses, the plastrons are often of tulle or crêpe-lisse.

Tournures of crinoline, or steels at the back, are universally worn—as yet of moderate dimensions in this country, but abroad they have already attained rather formidable proportions. But we are glad to say that the old-fashioned hoop has not yet put in an appearance. Still, to be fashionably dressed, the bouffant effect at the back is indispensable. The tailor-made jackets are cut with a spring sufficiently great to fit easily over this fullness. But in the manner of making dresses, or of the materials of which they are made, the greatest latitude is given. Anyone can follow her own especial fancy, remembering only the few important items we have stated, viz: the high shoulder and rather full sleeve, greater fullness at the back, and the close clinging front.

Wrappings are worn of every style: the jaunty jacket rather shorter, as a rule, than those of a year or two ago; the long close-fitting paletot, or saque, reaching nearly to the feet, with its cuff and shoulder-cape of velvet, Astrakhan-cloth, or fur; the mantle, or visite, warmly lined, cut so as to fall over the arms like a sleeve (though no sleeve is inserted), shorter at the back than in front, and loose enough to fit easily over the tournure; and the long loose cloak, made of silk, velvet, or cloth, and also with dolman-shaped sleeves. All these wraps are trimmed—as suits the fancy or purse of the wearer—with fur, lace, velvet, brocade, or rich passémenterie. Small fur capes are very fashionable over tight-fitting wraps.

Bonnets are more generally of the smaller shapes, and are usually considered more becoming, though larger ones are worn, if fancied. Hats are usually of a medium size, except the toques or turbans, which are so becoming to youthful faces.

The hair, it is prophesied, will be worn higher on the head than has been the fashion hitherto. This is stylish, but not usually so becoming as when worn lower on the neck; this last style, however, is not so well adapted to people with short necks.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The bonnets this fall are unusually pretty as well as stylish. Velvet is the favorite, the frames covered with that or some other rich material. The shape is small and a slight

modification of the capote, the crown being formed of folds of the material. Plain velvet is the favorite; but brocaded velvets, and those embroidered in jet or pearl beads in small set figures, are also seen. The trimmings are clusters of ostrich-tips matching the bonnet in hue. Strong contrasts are avoided, though red velvet bonnets, trimmed with black lace and jet, are ornamented with black feathers. If a brocaded velvet is used, the strings and plumes match the colors of the design, which is always in set small figures. Bonnets of white dotted net, trimmed with dark-garnet velvet and with clusters of gold-yellow flowers, are fashionable for evening-wear. In the way of hats, the mode inclines to the large and the exaggerated, though the sizes are less and the styles not so obtrusive as they were a few seasons ago. The newest shape is the capeline, which is a modification of the Gainsborough, the crown being less high and the brim not so wide. It is turned up at the right side, and is profusely trimmed with ostrich-feathers, one very long one sweeping around the brim and falling on the wearer's shoulder, while a cluster of ostrich-tips is set at the other side of the crown. These hats are made of dark velvet: black, dark-blue, and dark-green being the favorite hues. Colored felt hats are also a good deal worn; they are made with high-set crowns and brims of a moderate width. These are trimmed in all sorts of wild, exaggerated ways, with wings, and stiff quill feathers, and birds' heads, all combined. Sometimes even the head of a white kitten is seen on a terra-cotta or gray felt. Bands of velvet and satin, on the same gamut of hues as the felt itself, encircle the crown.

The favorite shade for walking-suits and bonnets this autumn is a lovely blue-gray—very soft and delicate and refined-looking; it has, however, the great demerit of being very perishable. Corded silks, and corded materials of all kinds, such as ottoman silks, uncut velvet, and soft-finished sicilienes, are largely in vogue this season. Stamped velvet will be extensively used for trimming in combination with ottoman silks and with plain velvet. The newest pattern shows large pansies massed together in rich dark shades of purple, or ruby, or garnet, the colors being set off by the yellow floss-silk centres of the flowers. This is an extremely rich and effective material, and combines well with plain stuffs. Black ottoman silks are made up by Worth for street-dresses, and are trimmed with bands of dark-red, relieved with narrow yellow stripes, these bands being also of ottoman silk. The effect is very good.

Another one of Worth's newer combinations is a delicate beige-shade in ottoman silk, trimmed with a very dark-red plain velvet. Neutral tints will be largely in favor for the coming season, both in woolen dress-goods and in silks. They will combine well with the dull-colored plaids that have recently been introduced. Worth is also using thick figured silks in small arabesque designs combined with plain velvet. These brocades are usually shown in olive or brown hues of various shades. For evening-dress, the train and corsage of plain velvet is combined with a skirt-front in velvet-figured silk, blended with satin embroidered with pearls. Worth has just finished a superb toilette, with the corsage and train in shrimp-colored velvet, the latter finished with a gold cord. The front of the skirt is in white silk, figured with large roses in shaded velvet. This has a washerwoman's overskirt, plaited to the waist in large flat folds. Below this overskirt a transverse band of pale-blue satin, worked with pearls, crosses the skirt-front. Narrow bias bands of satin are used for trimming cashmere suits, and must match the material precisely in hue. A black cashmere trimmed profusely with these bands forms a very stylish and dressy walking-costume. Scarf-draperies have to a great extent replaced the overskirt. Either they cross in front (which is a trying style to a stout figure) over the kilt-plaited underskirt, or one scarf, starting at the edge of the short basque at one side, crosses about half-way

down the other side of the skirt, and is held in place by a large buckle. A pretty combination for such a dress is to have the skirt of striped silk, with cuffs to match, and the corsage, scarf, and wide flounce showing under the kilt plaited skirt, all of a plain silk or of cashmere.

Stockings are now shown embroidered on the instep with large dots in colored silks: red upon brown or black, pale-blue on dark-brown, violet on pale-gray, etc. White thread open-worked stockings are embroidered with dark-red or blue floss-silk, the work following the interstices of the open-work. Very small patterns in open-worked silk stockings are popular for evening-wear. Stockings in fine black silk have bands of black-lace insertion crossing the instep and encircling the ankle. Boots of black morocco, foxed with patent-leather and laced in front, are worn in the street. For house-shoes, no novelties thus far have been shown.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—LITTLE GIRL'S DRESS, OF DARK-BLUE FLANNEL. The coat is of gray checked tweed, made with plaits at the back, to give it fullness; the large cape—which is slit up the back, and lined with blue silk—has a pointed hood, which is trimmed with tassels, and is lined with dark-blue silk; cuffs and pocket-trimming of dark-blue silk; gray felt hat, trimmed with dark-blue ribbon and steel buckle.

FIG. II.—BOY'S COSTUME, OF MAROON-COLORED CLOTH. The coat is double-breasted, and fastened across the front with brandebourgs of the color of the cloth; a morocco belt, with gilt buckle, is worn quite low on the hips; long leggings, of cloth like that of the coat; cap of the color of the coat, trimmed with Astrakan-fur.

FIG. III.—GIRL'S COAT, OF CHESTNUT-COLORED CLOTH. It is made double-breasted, fastened with large wooden buttons, and has a cape of the same cloth; the large collar, pockets, and cuffs are of mink-fur.

FIG. IV.—GIRL'S BELL-SHAPED BONNET, of gray felt, lined with black velvet, and trimmed with gray ostrich-feathers and loops of gray satin ribbon.

FIG. V.—SMALL CHILD'S BONNET, of white felt, with very full cap-trimming, and ornamented with white feathers and a cockade of white satin ribbon.

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trims the bottom is cut in square tabs. Green felt hat and feathers.

FIG. VIII.—WALKING-DRESS, OF BROWN NONPAREIL VELVETEEN AND WOVEN BROCHÉ COMBINED. The underskirt and bodice are of the velveteen, and the draperies of the woven broché. These combinations of velveteens, etc., etc., are very fashionable this season, as see our Paris letter.

FIG. IX.—WALKING-DRESS, OF PLUM-COLORED CACHEMIRE MARQUERITE. The skirt is finished with two narrow knife-plaitings of the cachemire. The panels at the side are ornamented with pointed pieces of the cachemire, fastened with steel buckles; and the front of the waist is trimmed in the same way. The scarf-drapery is made very bouffant at the back.

FIG. X.—WINTER-COAT, OF BROWN BEAVER CLOTH. It is long, but the skirt at the back is laid in large plaits, to make room for the fourrure. The pockets, collar, muff, and cuffs are of black Astrakan fur. Brown velvet hat, trimmed with feathers.

FIG. XI.—BLACK CLOTH JACKET, braided in black, and trimmed with cords and brandebourgs.

FIG. XII.—HAT, OF BLACK VELVET. The crown is high, and the brim is turned up at the side. The feathers are black, but the bird is yellow and orange.

FIG. XIII.—BOUQUET-BROOCH, of gold filigree, studded with turquoise.

FIG. XIV.—WINTER-JACKET, OF GRAY DIAGONAL CLOTH. It has sleeve-ornaments and froggings made of Russian braid, and the barrel-buttons are of gimp. The trimming around the bottom, the collar, and cuffs are of chinchilla-fur. Gray felt hat and feathers.

FIG. XV.—BLACK CLOTH JACKET, trimmed with black brandebourgs.

FIG. XVI.—BONNET, OF CHESTNUT-BROWN VELVET, trimmed with brown satin ribbon on the top, and with tea-roses and buds under the brim.

FIG. XVII.—ROWS AND ENDS for the neck, or other ornamentation, of blue-and-gray striped satin ribbon, fastened with a steel bar.

FIG. XVIII.—VISITING-DRESS, OF BLACK SILK. The bodice is cut in tabs at the edge, and is trimmed with black brandebourgs. The large cape is of black plush, and fastened with brandebourgs. The collar is of the Medicis-shape, and is faced with black satin; and the cuffs are of plush. The hat is of black beaver, trimmed with black feathers.

GENERAL REMARKS.—All shades of gray are exceedingly popular; but care should be taken to select a warm tone, as the colder ones are so often unbecoming. But our readers have a large range of colors to select from, as browns, greens, and dark-reds are all sought after. In fact, the fancy can always decide the color, and the wearer can be sure to be in the fashion. Two, and even three, materials are much used in making up a dress—silk and velvet, or brocaded satin, or camel's-hair, or any of the numerous rich goods which are now so plentiful, can be employed in the making-up of the new winter-dresses. Both materials may be plain, or one plain and the other figured; in this way, two, or even three, old dresses may be made up to look like a new one of the latest style.

Skirts are still close-clinging in front, but are growing more and more bouffant at the back. Of course, all waists and basques must be cut with sufficient "spring" to allow for the extra fullness at the back.

The mode of making the waists is as varied as possible: long or rather shorter bodices, plain or much-trimmed. Those closed to the throat, or open at the neck, are all equally fashionable, only care must be taken that the open bodice, or the much-trimmed one, is not worn at inappropriate times. For persons whose wardrobe affords but few dresses, the less pronounced and marked ones are in better taste, as the date of a very much trimmed dress is apt to be remembered.

Sleeves are still put in high, and rather full at the shoulders; and the extremely tight sleeves, making the arms look like sticks, are no longer the fashion, though great pains is taken to have this important part of the dress fit well.

Black dresses can be varied in appearance by putting on a gathered jabot of colored silk or satin, with a band of the same round the neck, and a black waistband. A kind of Norfolk jacket is a good deal worn as a dress-bodice, with three plaits back and front, or else with gaugings at the neck and waist. These lodices are cut straight round the jacket, and only extend about six or seven inches below the outside waistband. They are very suitable for slim figures.

Wraps are of all shapes, and in the more dressy kinds are frequently made of two materials; the long square-sleeved Russian cloak is much liked, as it is so comfortable; the tighter-fitting coat or jacket is jaunty-looking, but has the disadvantage of not being easily removed in the house or at church. Lace, chenille—or other kinds of fringe—and fur, are all used. Many of the expensive new cloaks are lined with gay silk or satin; sometimes brocaded silk is employed.

Bonnets are generally small, though larger ones are seen; the crowns are made ample, and often square, to fit the hair, which is now usually worn high on the head.

In hats, the Henri Trois is the leading shape, with its high stiff crown and straight brim. The crowns here are also important, being large enough to take in the coil of hair which the Parisians now set on the top of their heads, having repudiated the classic Greek knot in the nape of the neck.

Felt hats are trimmed with lustreless cloth of light quality, with velvet of short pile, and with terry velvet. The ribbons used are mostly reversible—plain velvet on one side, and repped velvet on the other; then there is the new Astrakan ribbon, woven in loops or tufts.

Gray is likely to be the leading color in millinery, and the newest bonnet-trimmings are steel net and steel lace, woven of metallic threads, but very fine and flimsy-looking. Escorial lace and heavy ficelle lace are much used, so are large beads—principally jet or tortoise-shell—in eccentric shapes—pear-shaped, spiked, and oblong.

Dark-red velvet, trimmed with black lace, or having a network of black chenille over it, is also a style that is much liked to brighten up black or other dark costumes. Bonnets partly made of the material of the dress are also popular. Strings are often made of a reversible material—such as velvet on one side, and satin on the other. Silver and gold braids are frequently employed for the whole hat, and at other times trim velvet and satin for more dressy wear. Feathers, wings, and whole birds are much used for hats and bonnets.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Stamped velvet, or rather velvet-flowered satin, is highly in favor this season for handsome toilettes, either for visiting or dinner-dress. The figures are very large, and are in various styles, sometimes the pattern being in dark velvet on satin of a lighter hue, and at others the flowers or fruits are in shades of their natural tints on a pale-colored background. The patterns are very varied, the newest being oak-leaves and acorns in dark velvet on light satin, very large dahlias and chrysanthemums, in the same style, and branches of fruit, such as peaches and plums, in their natural colors, as finely shaded as a water-color, on cream-white or pale-blue satin. The new copper-red—known as volcano-color—blends admirably with the last style of material.

Worth now shows for walking-dresses a front in stamped

velvet placed over the underskirt, which is in satin, the draped back of the skirt being in satin. Another of his models blends satin, ottoman-silk, and velvet, the skirt-front having an apron-overskirt of ottoman-silk caught up to the waist at one side so as to show a satin underskirt, plaited from waist to hem, and bordered with a two-inch wide band of velvet. The back of the skirt is formed of velvet draperies, and the corsage is a plain short cuirass of velvet.

Worth is employing a dark rich shade of brown very extensively, even for full-dress occasions. In satin, combined with a brilliant gold-yellow, the effect of this hue is admirable.

Coats of stamped velvet, in dark colors, lined with satin or plush in vivid violet or scarlet, and trimmed with bead fringes and passementerie, are very much in vogue. Almost any shape can be worn, the styles being decidedly eclectic. In the way of trimmings, heavy handsome fringes in jet beads and chenille are the most effective. Less costly, and very showy, are the wide network fringes in narrow worsted braid, hung with round balls, which are used for covering the underskirts of walking-dresses in cashmere. They are worn in hues contrasting with the underskirt itself: such as red on navy-blue, black on dove-color, or silver-gray and dark-brown on beige-color. There is a positive run on neutral-tints this season, all shades of brown and gray being especially favored—that is, so far as dresses and coats are concerned.

Bonnets and hats—to relieve the more sombre hues of the costumes—are frequently shown in very brilliant colors. The bonnets are still very small, but there is a slight modification in the crowns, which are sometimes seen in set flat shapes. For ornamenting bonnets in dark velvet, the head and neck of a tropical bird, in very delicate hues, are combined with the breast of another bird, also in some pale tint, and the effect is exquisite—the palest pinks, blues, and cream-tints in plumage being employed on dark brown and olive-green velvet. Scarlet-velvet roses shrouded in black lace are seen on the small capote-bonnets of a darker red. Bonnets of pale-blue or of pale-pink English crape, with fronts formed of a puff of velvet matching the crape in hue, are shown for evening-wear. The bonnet is formed of crossed scarfs of the crape at the back, meeting the puffed velvet brim.

Morning-dresses are more elegant and elaborate than ever. The richest styles are formed of Princess-cut dresses—that is, all in one—of plush or ottoman-silk, trimmed with fur, and opening over elaborate lace underskirts. Sometimes the underskirt is composed of a series of narrow lace flounces; at others, it is formed of full or transverse draperies of lace, or rather of rich silk lace-net. If the wearer has a very slender figure, a blouse-vest of the lace is admissible, confined in place by a sash of narrow satin ribbon. A less dressy morning-toilette is composed of a sacque and skirt in cashmere. The first is rather short, and is bordered by an inch-and-a-half-wide plaiting of cashmere, headed by a band of velvet of the same width. The skirt is formed of a single kilt-plaiting from waist to hem.

Fans are of medium size, except when formed of ostrich-feathers, and they may then be as large as the fancy of the owner may dictate. The Spanish fan, with gilt carved sticks, and with a narrow leaf in gold-spangled crape, is very much in vogue for opera or dinner-wear. Painted-stiff fans, with sticks of violet wood or ebony, relieved with gold, are much used for dinner-toilettes. A new and very effective style is in black crape, with the design—such as cupids, wateau-personages, etc.—painted in shades of gold, the sticks being in gilt wood or in ebony and gold. Tortoise shell mountings are less in favor this season, except for ostrich-feather fans, mother-of-pearl and ivory being more extensively employed for the more dressy styles. In some of the newer fans the leaf is so large as to take up two-thirds of the expanse, and is very beautiful, showing

designs of fruit elaborately painted by hand on white or black satin.

The Jersey has been adopted in Paris at last, and has become the rage. Silk Jerseys—such as were fashionable in England—are not seen; but in worsted, the variety is great. They are shown plain, or braided, or trimmed with heavy braid, and closed with frogs. The result of their success is that very thin and very stout women are often seen in them, with most disastrous effect. They are invariably worn with skirts to match them in hue.

Stockings embroidered with beads, either in jet or colors, are amongst the latest innovations. Sometimes the instep shows a very fantastic pattern, such as a beehive with bees hovering around it, in shades of amber and olive silk and beads, on a pale-blue silk stocking, or a lizard, in ruby, gold, and emerald beads, on a black-silk one. Jet arabesques on black-silk stockings, and similar designs in gold and amber on dark-red ones, are in better taste. A very pretty style has a fine lattice-work in jet or steel beads, on black silk, on the instep.

House-shoes are cut very low in front, and are elaborately worked with beads, the little bow on the front of the slipper being also embroidered with beads.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—COSTUME FOR A GIRL OF FIFTEEN. The skirt is laid in plaits, and is of dark-green, crossed with red and dark-green lines. The tunic and jacket are of dark-green cloth, are cut out in battlements, and braided in a trefoil pattern. The collar and cuffs are of sealskin. Green felt hat, trimmed with shaded feathers.

FIG. II.—GIRL'S COSTUME. The dress is of dark-blue winter serge. The coat is of dark-blue cloth, made with a wide sailor-collar, faced with blue plush, and trimmed with brandebourgs in front. The sailor-vest is of dark-blue and light-blue stocking-net. Blue felt sailor-shaped hat.

FIG. III.—BOY'S COSTUME, OF BROWN CLOTH. The skirt is laid in large box-plaits. The Louis XV coat buttons cross-wise, is edged with braid, and the large collar and cuffs are of fur. Astrakan fur cap.

FIG. IV.—GIRL'S BONNET, OF BROWN BEAVER, trimmed with a rosette of brown satin ribbon and brown feathers.

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