



## Review of Fashions.

IT is very curious that, in spite of the lessons of experience, there is a constant and persistent renewal, on the part of every new set of dress reformers, to impose upon all women their own special ideas in regard to costume; in short, to revolutionize dress forthwith, and produce a new order, as men might change a parliament, or adopt a new form of government. The fact that this never has been accomplished, that all matters in which the individual is mainly concerned, are left by tacit modern consent to the control of the individual, and that no two think quite alike upon the subject of clothing, is of no account to these over zealous workers; what they consider good for themselves must be good for others, and as for the natural law of growth and evolutionary progress; they believe in accelerating both by pulling existing conditions up by the roots and planting their own, whether the soil is suitable and has been prepared for them or not.

Naturally, such methods do not succeed; they never have, and they never will; sense in dress keeps pace with sense in other things, and you cannot make every one think alike upon this subject, any more than upon politics or divinity. If reformers would examine what has been done, would see what is good in what already exists, and work in the line of effort which is steadily directed toward helping what is good and helpful, and discouraging what is hindering and pernicious, they would accomplish much more for themselves and women at large. An English Dress Reform Society has recently advertised for dress designs for women and girls, embodying certain indispensable conditions. Very many of them are already an integral part of the costumes of the majority of sensible women, but they would not have adopted them if they had been made a part of a uniform—the badge of a limited society. It is because they have been made universally applicable, and at the same time universally flexible, that they have been adopted, and that they will be retained. There is no one dress that can be made to suit all conditions or all circumstances, but there is still abundant room for improvement in every department of dress, both that worn by men and that by women; and if each one would bring their good thought, their sensible suggestion, or original idea, and put it to the general fund of knowledge upon the subject, and let it stand for what it is worth, they would stand a better chance of receiving just and appreciative consideration. Dress takes its proper place

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in life when other and more important interests have theirs; there was a time when men were more showily and extravagantly dressed than women, and if we develop a class of "leisure," as it is termed in this country, it will be so again. Already the cost of the dress and personal belongings of a man of fashion exceeds that of the average woman of fashion, except in the matter of jewels alone, which are usually the property of the husband, but men keep their luxuries and extravagancies more for use in private, while women display theirs in public, as part of the necessary state and charm of social life.

More and more, however, the dress of women is becoming distinct in its relation to certain ends and purposes. The most highly finished and strictly fashionable walking-dress is more severely destitute of color and glitter than that of a man; it is simple, dark, unobtrusive, and derives all its beauty from the depth of tint, fineness, and softness of the material, and perfection of cut and fit. The dress of men is open to as much criticism as that of women, and is beginning to receive it from themselves; the one advantage they possess is that of permanency, but it should be remembered that the minor changes of fashion are of little account to the majority of women, and that the essentials for dresses adapted to different purposes remain unchanged year after year, the variations being in matters of detail, suggested largely by trade competition, and finding more scope in the dress of women, because their more flexible life does not demand, from the majority, the same points of rigidity as that of men. Naturally, experiments and discoveries in the region of color and beautiful effects find much of their opportunity in the dress of women and art too; what would art be restricted to the black trowsers and steeple hat? On the whole, the world has reason to be as thankful for the variety of dress among women as for anything else that exists, and the fault-finders could put themselves to better use by looking for that which is worthy of praise, rather than that only which is open to blame.

## Illustrated Designs.

THE designs illustrated in the present number contain many new suggestions and ideas peculiar to the season, to which we call special attention. Among these will be found several features in the models for reception toilets, which differ from those of recent seasons, and a quite new departure, or rather revival in the form of cloaks

which adapts them to the present style of dress, and particularly to the small tournure which fits closely into the back, and over which the perfectly straight coat, or cloak, cannot hang gracefully.

The "Thora" toilet consists of a plain, full train, gathered to a pointed bodice. The front is covered with alternate plaitings and ruffles of lace, with side panels of rich flowered velvet, or brocade. The paniers are not separate, but are formed at the side by the fullness of the skirt, which is draped back, and held by clustering loops of satin ribbon. The lower sides of the train are disposed of, most happily, by being turned back and faced with the flowered material. The bodice is simply *marked out* in the pattern, not *cut out*, and therefore need not be made square unless preferred. It is trimmed with Irish point set upright on the bodice and sleeves, and finished with the fashionable standing collar of lace. A pointed plastron of the brocade forms the lower part of the square, and might be made to form a vest in a closed bodice. The finish of the train consists of three narrow plaitings, which may be replaced, if preferred, by a double ruche or box-plaiting like that upon the "Alisa" demi-train. This is a simple but very graceful design, and suited to a combination of rich material, Ottoman silk, or satin and velvet, or brocade, flowered in the large, rich patterns in use this season. The "Odille" basque would be a suitable one for wear with this skirt, the basque being perfectly plain, and made of the handsome figured material used in combination with the skirt. The ruche is composed of a plaiting arranged, in double shells, and surrounds the entire skirt, the front as well as the train. The "Odille" is a very stylish shape for a dressy basque; the slope upon the hips, and its strongly accentuated point, front and back, render it one of the most graceful designs of the season.

The two costume designs given represent the most distinctive styles of the season. The "Rodolpha" has been previously mentioned as one of the most useful and practical models for walking-dresses, and that won instant favor. It is a design also that, with more or less of variation to suit individual ideas, will be retained, for it is in the line of the best, and most practical modern ideas. The pattern consists of a skirt and open redingote, cut away from the draped front of the skirt, which is further finished with plaitings. The plaiting at the back might be of the same material as that used for the drapery and plaiting, Ottoman silk, or satin surah, and the plain part of the dress velvet; or the draped portions may be of fine wool, cashmere, or camels'-hair, and the coat part of plush; in short, there are endless ways in which a good effect may be produced. A contrast in materials, however, is much more desirable in a short costume than a contrast in color, as this tends to dwarf the already reduced outlines.

The "Valmont" costume almost requires a combination of plain and figured fabrics, but it may be used for the braided cloth suits which are furnished with designs that take the place of figures upon an untrimmed skirt, at least to the extent of giving pyramidal effect to the front. There are, however, an almost infinite variety of pressed plushes, figured velvets, silk and wool stuffs, with tapestried effects, and brocaded silks, all of which are used for combination costumes, specially for skirts and parts of skirts, the front breadths or "tabliers," side panels or trains.

The "Valmont" would look well made up with short plush skirt and collar, a camels'-hair polonaise, arranged as basque, paniers, and back drapery, and ruching of the plush over a plaiting of the wool, which should show a narrow, double rim.

The "Dinorah" walking-skirt is suitable for flannel or any softly draping materials; and might be made with Gari-

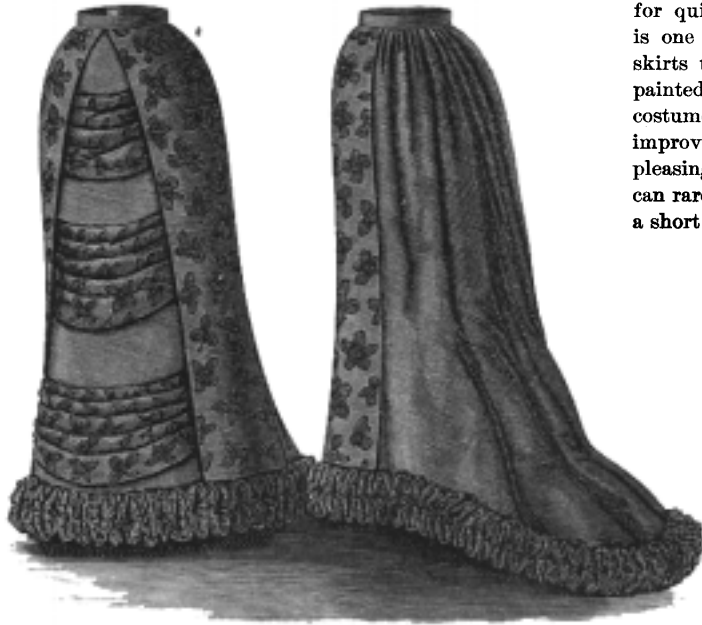
baldi or sailor bodice. It should be trimmed with stitching or rows of braid in irregular, or graduated widths.

Of cloaks there are two—the "Molda" being the latest, and most novel in cut and design. It deserves special attention, for it is an effort to restore, in a graceful and excellent form, the cloth cloak of former years, a garment which can never be satisfactorily replaced by the silk cloak for those who require long and useful service in an outdoor garment. There is no waste in this design of the "Molda," the shoulder pieces form the sleeves, and give at once the cape and dolman effect, while the fitted back, held in above the plaiting of the skirt, and obtaining a curved effect from the slight draping of the sleeves, emphasizes its decidedly handsome and lady-like appearance. The braiding is in a simple, yet graceful pattern, easily executed, and the only other trimming required is the pendant combination of braiding with crochet balls which ornaments the back.

The "Micheline" cloak should be made in rich materials. There is nothing especially novel about its long, dolman form, but it is one that possesses so much distinction, united with grace and simplicity, that it can never be out of fashion, and always occupies the front rank as an elegant outdoor garment for ladies of mature years. The materials should be Ottoman silk, or sicillienne, satin Rhadames, or satin de Lyons; the lining crimson or amber plush, and the trimming either dark plush or broad bands of fur.



**Valmont Costume.**—Unique and elegant, this stylish costume, equally well suited for street or house wear, is arranged with a plain gored underskirt trimmed simply with a full plaited ruche above a narrow plaiting at the foot, and a polonaise with basque front lengthened by shirred panier draperies. The back is arranged in a very novel manner, the drapery being very slightly *bouffant* and fastened to the bottom of the skirt beneath the ruche, and having *revers* set on at the sides which extend into hollow plaits at the top adding to the effect of the drapery. The corsage is tight-fitting, with the usual number of darts in front, side-gores under the arms, side-forms rounding to the arm-holes, and a seam down the middle of the back. This design is especially desirable for a combination of rich fabrics, and is illustrated on the plate of "Ladies' Street Costumes," trimmed with fur. Price of patterns, thirty cents each size.



**Alisa Demi-Train.**—An elegant and simply arranged model, especially suitable for dressy wear. It is cut with an apron, a wide side-gore at each side and two full breadths in the back, and is short enough to escape the ground in the front and at the sides, with a moderate demi-train flowing perfectly straight and full at the back. A full *ruche* trims the foot of the skirt, and it is further ornamented with three scarf draperies across the front, and long, plain panels at the sides. This design is suitable for almost any class of dress goods, and is particularly effective in a combination of materials, as illustrated. It is illustrated on the plate of "Reception Toilets" in combination with the "Odille" basque. Skirt patterns, thirty cents.

### Evening Waists.

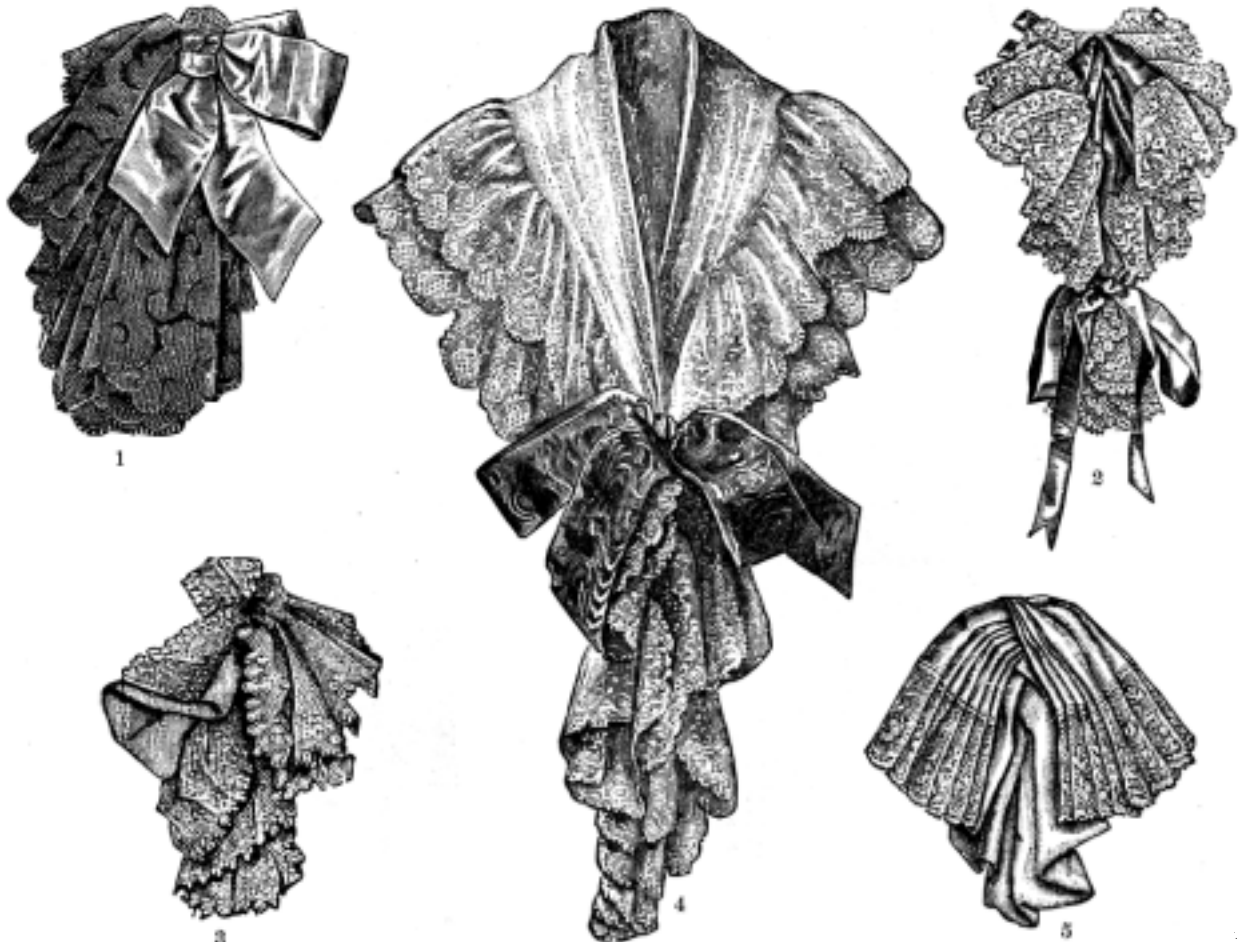
**T**HE fashion of wearing jackets and waists of different color from the skirts promises to retain its popularity. A lovely evening waist that can be worn with either dark or light skirts, is pretty enough to be duplicated by some of the readers of DEMAREST. The basque is of plain Jersey shape, and is trimmed with a very scant ruffle of white lace; this is set up on the silk, and above it is painted a pretty vine. This waist was of blue silk, the delicate evening shade, and the flowers were wild roses and marguerites; the effect was exquisite. A fan to match was trimmed with lace, and a bow of satin ribbon with long ends completed it. Another waist of *écru* silk, ornamented with violets and daisies, was also furnished with a fall of lace, and had a fan to match. These waists can be varied according to individual taste, and the skill to execute them need not be very great; painted with either water or oil color the effect is good. Some ladies prefer water colors. If you use oil colors, it is an excellent plan to squeeze them from the tubes upon blotting paper the night before using. This absorbs the oil, and there is less danger of the silk being spotted. Magnesia rubbed on the underside is also a preventative. A very pretty jacket might be made of salmon colored silk, having the skirt slashed to the waist line, and on each tab a scarlet poppy printed. Or a terracotta waist with tiny sunflowers. These waists would be found useful in utilizing white nun's veiling or dark silk skirts for small dancing parties, and would be dressy enough

for quite large affairs. The fancy for painting on dresses is one that will increase. Bands of silk for ornamenting skirts to be worn with these waists could be very easily painted, and the effect would be that of an entirely new costume. Plastrons of silk and collars and cuffs would be improved with such simple ornamentation, and will be as pleasing as embroidery, and quite a saving in time, for one can rarely spend the time to embroider anything to last for a short season.



**Molda Cloak.**

**A** GRACEFUL wrap of dark brown pelisse cloth richly ornamented with *soutache* braiding down the front and around the sleeves and collar. The fronts are cut in *sacque* shape, and the sleeves are inserted in *dolman* style and draped in the back at the waist with a handsome ornament of silk and *passenterie*. The model illustrated is the "Molda" cloak. Brown velvet hat edged with a border of beaded work, and trimmed with a roll of velvet and a large band. Patterns of cloak in two sizes, medium and large. Price, thirty cents each.



## NOVELTIES IN LINGERIE.

No. 1.—A handsome *jabot* of black silk hand-run Chantilly lace, in a Spanish pattern, with a knot of cardinal red satin ribbon at the top, falling in two loops and ends. Price, with ribbon of any desired color, \$2.50.

No. 2.—This beautiful *jabot* of white Alençon lace, ornamented with bows of pale blue satin ribbon, is extremely dressy. The lace is about four inches wide, and is arranged upon a foundation of wash net, for which silk to match the ribbon can be substituted if preferred. Price, with ribbon of any desired color, \$2.85; or with silk, instead of net, \$3.25.

No. 3.—*Jabot* of Oriental lace, and *ciel*-blue Surah. The *jabot* is beautifully arranged in fan shape, and is a most becoming addition to the toilet. Price, with Surah of any desired color, \$2.

No. 4.—A lovely fichu of ivory-tinted silk India mull, bordered with gathered ruffles of white Oriental lace, and fastened with a large bow of eglantine pink *moiré* ribbon. The bow may be of any other color, or any other style of ribbon, to suit the taste. Price, \$4.85.

No. 5.—A dainty *jabot*, or throat-knot of white silk India mull and wide Alençon lace, arranged in graceful folds. Price, \$2.

FASHIONABLE corsage bouquets are formed of roses or chrysanthemums of different shades, no two in the bunch being of the same color. Roses used in this way are of the deepest shade of pink to the lightest tinge of yellow, but white ones are seldom used.



**Odille Basque.**—A simple model, although very well suited for rich fabrics, this basque, pointed front and back and curved over the hips, is tight-fitting, with the usual number of darts in front, side-gores under the arms, side-forms rounding to the arm-holes, and a seam down the middle of the back. The coat sleeves are plain and the basque is without trimming of any kind, although trimming may be added to the bottom, if desired, or turned upward from the edge. This design is suitable for any class of dress goods, and, if desired, may be of a different material from the rest of the costume. It is illustrated on the plate of "Reception Toilets" in combination with the "Alisa" demi-train. Basque patterns, twenty-five cents each size.



**Bracelets and Rings.**

No. 1.—A beautiful bracelet consisting of a simple circlet of highly polished "rolled" gold, very flexible, and finished at one end with one, and at the other end with two large white stones, which are set in patent foil back diamond mountings. The stem on which the single stone is set snaps around the other end to form the fastening, thus showing the three stones set in a row when the bracelet is clasped on the arm. The patent foil back greatly increases the natural brilliancy of the stones, and gives them all the fire and beauty of genuine diamonds. Price, \$5.75, per pair.

No. 2.—Bracelets of hammered "rolled" gold. The design is singularly novel and chaste, consisting of a flexible arm-band, fastening with two balls that snap around each other on the outside of the arm, the ends of the bracelet overpassing each other and curving away to the center. The balls and outer surface present the uneven appearance of hammered gold, while the surface next the arm is highly polished. Price, \$4.25 per pair.

No. 3.—This beautiful finger-ring is of solid gold, set with a large white stone in a low setting. The ring is a grooved circle with raised shank, and the stone is set with a patent foil back which gives it a much-increased brilliancy and the showy effect of a genuine diamond. Price, \$5.75.

No. 4.—"Padlock" bracelet of "rolled" gold. The arm-band is of highly polished red gold wire, the two ends lapped about an inch and a half like a spiral, with balls of yellow gold in lace pattern filigree at each end. Twisted gold wires connect the lapped ends, and a small padlock with tiny steel key and gold chain, and set with two turquoises instead of screws, is suspended from the bracelet at this place. The bracelet fastens with a hinge and clasp, and has rings for guard chains. Price, \$8.25 per pair.

No. 5.—A dainty finger-ring, representing a clover leaf of

gold set with three stones, two pure white and brilliant, and one a garnet, contrasting beautifully with the others which are set with patent foil backs giving them all the light of genuine diamonds. The ring is of pure gold, divided into a triple band and prettily engraved around the setting. Price, \$4.25.

No. 6.—Gentleman's ring of solid gold, set with a pure white stone sunk so as to show only the upper surface. The ring is a flat band raised at the top to form a square box where the stone is set with a patent foil back, greatly increasing the natural brilliancy, and giving it all the appearance of a fine, genuine diamond. Price, \$5.25.

No. 7.—This handsome bracelet is a round circlet of highly polished red gold, with overpassing ends, one end finished with the head of a saurian, having ruby eyes and holding in its open jaws a real pearl, and the other end with the scaly tail of the same reptile. The bracelet opens at the side with a spring, and has rings for guard-chains. It is of the finest quality of "rolled" gold. Price, \$6.50 per pair.

No. 8.—A pretty and neat bracelet with flexible armband of highly polished "rolled" gold, and clasp consisting of three balls of hammered gold with a polished stem like a clover leaf, one of which snaps around the other two and so closes the bracelet. Price, \$5 per pair.

No. 9.—Pearl cluster finger-ring set in solid gold. The ring is a slender band, widening at the shank, where it is finely engraved and chased. Seven pearls compose the cluster, which is set in diamond mounting. Price, \$6.50.

No. 10.—Solid gold finger-ring with beveled edges, and divided on the outer half of the circlet into three bands, slightly widening toward the setting, in which four brilliant white stones are mounted in the form of a Latin cross. The stones are set high in diamond knife-edge setting, with patent foil backs giving them all the beauty and fire of the purest genuine diamonds. Price, \$5.

No. 11.—An elegant and especially becoming bracelet of yellow "rolled" gold. It is composed of a hollow rope of braided gold wire, with a concealed spring which causes it to coil tightly around the arm and to fit any sized wrist. Each end is finished with a sphere of filigree ornamented gold, and in wearing, the ends may be brought as close or as far apart as desired upon the arm. Price, \$11 per pair.

No. 12.—Cameo finger-ring. The stone is black, with a female figure in relief cut out on it in white, and the cameo is set in a square marquise shape, the ring being composed of solid gold, in a flat band finely engraved near the setting. Price, \$5.

All of these goods are of the best quality of material and workmanship, and many of the "rolled" gold designs are fac-similes of those made in solid gold.

When ordering finger-rings the measure of the finger should be sent. The best way to obtain it is to put a fine wire round the finger and twist the ends at the required size, being careful to leave room enough for the ring to slip over the joints of the finger easily.\* By sending us the wire ring thus procured, for a measure, a ring that will fit accurately can always be obtained.



### Zampa Cloak.

BUST MEASURE, 28 INCHES.

USUAL SIZE FOR 10 YEARS OF AGE.

**T**HIS stylish garment, a pattern for which will be found in this Magazine, is cut with sacque-shaped fronts fitted by a single dart in each side, side forms rounding to the armholes, and a seam down the middle of the back which forms plaited extensions below the waist; and the cape is fitted by small gores on the shoulders, and draped in plaits in front and shirred in to the waist in the back. Any of the goods usually employed for misses' and children's out-door garments are suitable for this model, and the cape may be lined with silk or Surah of the same or a contrasting color, as desired.

Half of the pattern is given, consisting of seven pieces—front, side form, back, cape, collar, and two sides of the sleeve.

Join the parts according to the notches. Baste the darts in the front and fit them to the figure before they are cut off. The slit in the front is for the pocket, which is to be inserted underneath. The extension on the back edge of the side form and the one on the front edge of the back piece are to be joined in a seam, and then laid, according to the holes, in

a box-plait on the under side. The extension on the back edge of the back piece is to be laid, according to the holes, in a plait turned toward the front on the inside, so that when the plait is laid on the corresponding piece they together will form a box-plait on the inside. The small gores in the top of the cape are to be basted and fitted to the figure before they are cut off. The holes near the front edge denote four plaits to be turned upward on the outside. The cape is to be shirred at the waist line in the back by rows of gathers, the first row to be in a line with the perpendicular row of holes and the others at equal intervals back of it. The gathers are to be drawn up to fit between the two single holes near the back edge of the back piece, above the extension. The collar is to be sewed to the neck according to the notches, and rolled over, but not pressed flat. The notch in the top of the sleeve is to be placed at the shoulder seam.

Cut the fronts lengthwise of the goods on the front edges. Cut the side forms and back pieces with the grain of the goods in an exact line with the waist line. Cut the cape with the grain of the goods straight across the shoulders, the collar bias in the back, and the sleeves so that the parts above the elbows shall be the straight way of the goods.

This size will require five yards and a half of goods twenty-four inches wide, or two yards and three-quarters of forty-eight inches wide. The pattern is also furnished in sizes for twelve, fourteen, and sixteen years. Price, twenty-five cents each.



**Rodolpha Costume.**—Entirely novel in design, this stylish costume is composed of a short, gored walking-skirt, trimmed around the bottom with a shirred and plaited flounce, which is easily arranged although quite elaborate in effect, and having a full apron draped across the front; and a long redingote, cut away in front and tight-fitting, with the usual number of darts in front, a deep dart taken out under each arm and a seam down the middle of the back, which is cut short just below the waist and has a plaited skirt piece inserted. The side-forms are cut on the front pieces. This design is adapted to almost any of the heavier qualities of dress goods, and may be trimmed, as illustrated, with *passementerie* ornaments on the redingote, or in any other style to correspond with the design and the material selected. One view of this model is illustrated on the plate of "Ladies' Street Costumes." Price of patterns, thirty cents each size.

Fashions in Furnishing.

HERE has been a decided revolution in household draperies in the last few years, and they are more artistic and graceful each season. The stiff, box-plaited upholsterer's lambrequins are rapidly disappearing, and a seeming *negligé*, the perfection of art, is superseding them. A new style of lambrequin is just a straight piece of plush, or satin, hung on the rings like the lace curtains beneath them, or thrown carelessly over the bar, and left to fall in graceful folds. Some of these lambrequins are marvels of elegant hand embroidery; less expensive, but very picturesque, are those painted. One set recently finished, were of old gold satin, on which were painted morning-glories of every color. Another set by the same artist were of black satin with sun-flowers, or "Oscar Wild's," as some people dub them. Lambrequins for the mantel matched those for the windows; these are finished with a band of plush on the satin, and the heavier materials are merely faced; the reign of fringe for home drapery seems to have become a thing of the past. When the upper panes of glass in a window are stained, and many people are adopting that pretty renaissance style, the curtain falls from a slender rod placed just beneath the stained glass, so that the tinted light falls into the room. These curtains are often of the softest kind of silk, embroidered in antique style with all kinds of flowers. Others are of soft linen, with the drawn work so very fashionable. There are few places where one sees more artistic draperies than in the houses of Newport summer residents, and certainly none where there is more variety.

An artistic home, an inexpensive cottage, recently built near one of our large cities, has some unique features. The exterior follows somewhat the Queen Anne style. The interior is finished throughout with hard woods, the lower story is quite low ceiled, so that a man standing upright can easily touch the old-fashioned beams that cross the ceiling. Box-plaited all around the parlor is a frieze of flowered chintz, and the furniture is upholstered with the same. An open, carved fire-place with the modern antique shelves for bric-a-brac, has two old time settles, one on either side, of the wood to match.

The sleeping apartments in the second story are much higher ceiled. The rooms are larger and are furnished in the quaintest style. Every bedstead is an imitation of the immense "four-posters" of our grandfathers' days; those have, some merely the frieze of chintz, and others the full curtains. Spindle-legged dressing-tables, with mirrors with carved frames and sconces, usurp the place of bureaus, and three-cornered washstands take the place of set marble basins, which are banished to the bath rooms.

Open fire-places with andirons are in each sleeping room, with cunning little shelves and cabinets, taking all the odd corners everywhere. The floors are highly polished, and Turkish rugs are used in every room. The house itself cost about three thousand dollars, and a cultivated taste has made it far more picturesque than many that cost fifty thousand.

**Thora Toilet.**—An elegant model, suitable for the most dressy occasions, this toilet is arranged with a long, flowing train, draped like paniers over a short underskirt with side panels, and mounted in shirrings upon a pointed basque which is tight-fitting, with the usual number of darts in front, side-gores under the arms, side-forms rounding to the arm-holes, and a seam down the middle of the back. Elbow sleeves complete the design, and the neck is illustrated open

square, but the pattern is only marked, not cut out. Any class of rich dress goods is suitable for this design, which is extremely effective in a combination of materials, and may be trimmed, as illustrated, with lace and plaitings, or in any other style to suit the taste and material selected. This design is illustrated on the plate of "Reception Toilets." Price of patterns, thirty cents each size.



**Micheline Cloak.**—This elegant wrap is especially adapted for fabrics to be lined and trimmed with fur or plush. It is cut with sacque-shaped fronts, and back pieces forming the outer portions of the sleeves, and slightly fitted by a curved seam down the middle. A deep, round collar completes the model which is suitable for any class of material usually selected for winter wraps. Patterns in two sizes, medium and large. Price, thirty cents each.



THORA TOILET.



*Evening, or Reception Toilets.*



Evening or Reception Toilets.

FIG. 1.—Evening dress for a young girl of sixteen. The design illustrated is the "Peninah" costume, which is arranged with a short skirt of pink Ottoman silk, kilt-plaited with wide spaces between every two plaits, and trimmed with a wide border of white Spanish lace put on *en revers*, below which is a narrow knife-plaiting of satin. The polonaise, which is open in front and forms a sash drapery at the back, is of ruby plush, and is trimmed with white Spanish lace. The neck is cut out in square shape and filled in with a plaited *guimpe* of pink Ottoman silk. A bow of Ottoman ribbon is placed on the right shoulder, and the elbow sleeves are trimmed with a cuff of lace. Full *ruche* of lace around the throat, and a cluster of rose-buds, pink and white, at the right of the corsage. White undressed kid Mousquetaire gloves. The double illustration of this stylish costume will be found among the separate fashions. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each.

FIG. 2.—This elegant toilet is of sky-blue Ottoman *velours* combined with sapphire Watteau brocaded velvet. The design is the graceful "Thora" toilet, arranged with a long, flowing train of the Ottoman *velours*, mounted in shirrings upon a short pointed basque of the same, and draped away in paniers over a short underskirt with side panels of the Watteau velvet, and an apron trimmed with alternate knife-plaitings of Ottoman *velours*, and flounces of Malines lace. The train is ornamented with *revers* of the brocade velvet, and trimmed all around with narrow knife-plaitings of the Ottoman *velours*. The corsage is cut low and square in front, and has a simulated pointed vest of brocade. Lace laid on plainly outlines the vest, the basque and the elbow sleeves, and bouquets of pink roses loop back the train and ornament the corsage. Flesh-colored Mousquetaire gloves. This toilet is also illustrated among the separate fashions. Price of patterns thirty cents each size.

FIG. 3.—The "Odille" basque and "Alisa" demi-train are combined to produce this handsome evening dress of dark green *faulle* and brocaded velvet. The basque is very simple. It is tight fitting and pointed back and front, rounding well over the hips, and is composed entirely of the brocaded velvet, with collar and cuffs of white Duchesse lace. The demi-train is of *faulle*, trimmed at the foot with a full *ruche* of the same, and having three scarf draperies across the front, and long plain panels at the sides of the brocaded velvet. Tan-colored Mousquetaire gloves and gold bracelets. The basque and demi-train are illustrated separately among the double illustrations elsewhere. Price of basque patterns, twenty-five cents each size. Skirt pattern thirty cents.

The Best Black Silk.

HERE is strong evidence of a decided re-action in favor of the rich solid silks which have recently been displaced by figured materials. Already there is inquiry for the black silks which are known to combine the wearing qualities with the peculiar softness of texture, depth of tone, and beautiful lustre which have been achieved by a first-class manufacturer. These silks have been known by the name of *Cachemire Oriental*, because they possess the softness and durability of Indian cachemire with the depth and luster of richest silk, and this beauty of touch and appearance they retain till the last. They are what they seem; they do not crack or wear shiny; the strength of a thin silken fiber is not sacrificed to a surface gloss, nor are the threads charged with a starchy substance to make them thick and weighty. *Cachemire Oriental* is a soft, pure, rich silk, good through and through, one that will "turn" and make over. We recommend it specially now, because it can be

obtained at lower prices than by and by when the demand becomes still heavier, and we recommend it particularly in any of its grades for handsome spring costumes. A. Person, Harriman & Co., are the wholesale agents for New York, but it can be obtained of any good drygoods house now throughout the country, as the breaking up of the house of A. T. Stewart & Co. has put a stop to the control and exclusive monopoly of this finest achievement in silk manufacture by any one establishment. This monopoly was held by A. T. Stewart & Co. for ten years and was another instance of the sagacity of the great merchant.



Micheline Cloak.

THIS elegant winter wrap is of black brocaded velvet lined with quilted satin and trimmed with broad bands and Russian collar of black fox fur. The model employed is the "Micheline" cloak, which is cut with sacque-shaped fronts, and back pieces forming the outer portions of the sleeves, and is slightly fitted by a curved seam down the middle of the back. Hat of black velvet, faced with velvet and trimmed with a roll of velvet and a long black ostrich plume. Patterns of cloak in two sizes, medium and large. Price, thirty cents each.



LADIES' STREET COSTUMES.

FIG. 1.—A unique and elegant street costume, having a polonaise of terra-cotta habit cloth with basque front lengthened by shirred panier draperies, over a short skirt of brocaded plush of the same color, edged with a narrow knife-plaiting of satin, above which is a broad border of Labrador fur. Russian collar, cuffs and muff of the same fur. Bonnet of shirred terra-cotta velvet of a darker shade than the costume, edged with fur and tied under the chin with terra-cotta ottoman silk ribbon. Terra-cotta gloves. The model illustrated is the "Valmont" costume; the double illustration of which will be found among the separate fashions elsewhere. Price of patterns, thirty cents each size.

FIG. 2.—Entirely novel in design, this stylish figure illustrates the "Rodolpha" costume, composed of a long redingote of plain black velvet, cut away in front and tight-fitting, with a plaited skirt piece inserted in the middle of the back; and a short walking skirt of black ottoman silk, trim-

med around the bottom with a shirred and plaited flounce, and a full apron draped across the front. The redingote is handsomely ornamented with jet and chenille garnitures. Black velvet felt bonnet, trimmed with a large bird and a curled plume. The double illustration of this stylish costume will be found among the separate fashions. Price of patterns, thirty cents each size.

### Cape Cloaks.

THE novelty of the present season in outdoor garments is a revival of the winter cloak of many years ago, shaped and modified in accordance with the better ideas of today. This cape cloak is useful and economical; the cape is not detached, but forms part of the cloak; it admits of a slight draping at the back, and constitutes the sleeves, which partake of the dolman or visite form. It is fitted in at the back, and therefore presents a neat and lady-like appearance, and may be serviceably made in cloth with a braided trimming for border, and also down the center of the back, if that is liked. It is a much

more desirable form of cloak for the country, for church wear, and for riding than the circular, which exposes the arms and chest. It is beautifully made in dark shades of cloth, and also in cashmere cloth in small palm patterns, with olive shades in them. These should have a black velvet collar.

Another cloak, an imported design, is a straight sack with mandarin sleeves and dark velvet collar. It is made in striped Chinese silk and wool stuffs with gold and black in them, the stripes narrow and indistinct; the lining is quilted satin.

Brocaded velvets and pressed plush are used for the outside of the richest garments, excepting the few made in very rich plain velvet, lined with splendid furs, and clasped with precious metals. Naturally, of these there are few, but they must be said to occupy the first place, the cost being from five hundred to a thousand dollars.

## Christmas and New Year's Cards.

ONE of the prettiest and most graceful of Christmas tokens, is the Christmas card; and not only is it pretty and graceful, it is, thanks to the enterprise of the publishers often really artistic, and it is a most appropriate adjunct of the season, because it presents the religious side of the great Christmas festival, and presents it not in an obtrusive way, but in one that harmonizes with all our feelings and thoughts.

In short, we have all grown to feel that the Christmas card has become indispensable to us, and we look forward to the appearance of these dainty trophies, with feelings of pleasant and often eager expectation.

Remembering that the Christmas crush and crowd, though exhilarating to the feelings, is very hard upon one's clothes, and indeed upon one's precious time too, I went early this year to visit the stores of the principal dealers in these pretty and fragile wares, and I was rewarded for my pains by finding the delicate goods exhibited in all their freshness, while there were just enough people admiring them to make the stores seem cheerful. My spirits were dashed for a few minutes, by the charge of a small boy, who bore down upon me in a spirited and gallant manner, seized my best—indeed my only silk umbrella from my unresisting grasp, and handed me in its place an evidently worthless brass coin, all without a word of explanation!

However, I reflected that all is not gold that glitters, that I should be served just so at the Academy of Design, and, in short, that the umbrella was not strictly necessary inside the charming precincts, and that a check in the hand is really the equivalent of an umbrella in the bush, that is to say, the cane-stand. Thus consoled by the maxims of philosophy, I turned my attention to the stationery counter, where one of the most striking, though, perhaps, not the most artistic novelty, was the "Star of Bethlehem," made of one hundred pieces of rice paper which formed a number of small points arranged on the main points of the star, something like the petals of a flower, while in the center was a pretty design painted in a circle. Price, three dollars. George Washington's hatchet, either single or in pairs, made a striking contrast to the star; some people think that Washington and his goodness have been rather too much borne in upon us; but until this generation has learned to be a great deal better and more truthful than it is just now, I don't think we ought to grumble at this reminder that all men are NOT falsifiers, or were not in the days of '76. Right thoughtful was I to find that most of the cumbrous and common-place tokens that abounded so much at Easter, had now disappeared from the salesman's counter. A pin-cushion is no doubt a delightful thing, but combined with an Easter or Christmas card, it seems a little like putting postage stamps on your best bonnet, which, it is needless to say, no lady ever thinks of doing. A light blue plush palette, ornamented with a cross, and a Maltese cross in cardinal plush, were both pretty, and seemed to be survivals of the fittest. Photographs taken directly from the etchings of George Cruikshank, and printed upon white satin, were very artistic, and almost as good as real etchings. The burgo-master, a Stuart cavalier, and "our times," represented by a coaching party, were among the subjects of these, while on the reverse side, directions were given, with true British accuracy, for removing these panels from the surrounding mat, in case they were wanted for art needlework, etc. These were marked two dollars.

Little tambourines of card-board, with the bells gilt and projecting, I thought pretty and graceful, and the drums were realistic enough to delight even a small boy, while they are wisely made too fragile to greatly disturb a parent's

peace of mind. I have often reflected, with deep thankfulness, what a wise provision of nature it is that the boy is sure to smash a drum soon after he receives it. If this were not so I think that the suicide of parents would become deplorably frequent. Saucers made of white enamelled card with pretty designs of birds were deftly imitated from the china shops, while the glaze on them recalled the days of my childhood when people used enamelled cards—how ugly they were! Cards in the form of circles with the centers cut out, the edges finished in silk fringe, were more curious than pretty, nor did I especially admire sickles finished in the same way. Photographs of flowers made by the new process, which preserves their natural color, were an interesting study, and yet not wholly satisfactory nor truly artistic. The flower is of course reproduced with the minute accuracy of the sun-picture, but the effect of the colors is rather harsh, though a decided improvement upon the old colored photograph. The new process will very likely be improved upon and perfected until it gives us softer and more harmonious results, and it is quite a step forward to find a way to make the negative retain color. Is it not rather touching the natural love we all have, children of darkness that we are, for light and color? Beautiful and perfect as the photograph has now become, it does not satisfy us wholly while it is colorless. Some hand painted cards of rather fleshly cupids I thought not very good, especially for the price asked, \$2.00. Cards in the form of baskets disclosing a pretty design of spring flowers on lifting the cover, are new and pleasing as are some in the shape of stars with many points. Lovely little cherubs' heads, new and yet old, are always a pleasure to look at, and I noted some very pretty designs showing fair young heads crowned with low waving blonde hair, and drooping broad hats. By this time I have sufficiently recovered from my admiration of all the pretty things before me to remember that I have an umbrella to which I owe duties, or *vice versa*, so I rescue it from the grasp of the small boy, and, with a last look at the pretty windows, wend my way to another emporium, where I find many pretty and artistic cards displayed. The new owl-shaped shades made of tissue paper, I notice in passing, as pretty oddities, while a screen of deep-red straw on which is designed two owls, one with a broad ruffle round its face like an Irishwoman's cap, and the other with a hat on in Hibernian style, strikes me as truly comic. Beneath is the legend "We're from the owl'd country!" A terra-cotta plaque displays a likeness of the all-pervading beauty, Mrs. Langtry—all this only *en passant* as I make my way to the Christmas card counter. A panel of old gold, on which is painted lilies of the valley, would be pretty were not the flower pot represented like a real live flower pot rising in high relief bodily out of the card. Now, this is too realistic, and why have the earthiest part, that which is most faithfully represented? Again, apple blossoms painted on rough paper would be very pretty, save that in the center of the card is a panel of pink satin on which is stitched in outline a child gathering flowers. The hand is ugly, like most outlines of human figures, and mars the harmony of the whole. Two cherubs (if one may correctly speak of a cherub with a body) supporting the Christ-child, is one of the loveliest designs, another of which is the infant Saviour supported by angels. But I must not leave the subject of Christmas cards without speaking of the prize ones, which are indeed beautiful and striking, but not so artistic as those of last year, which is not strange, as these last were especially fine. The design which took first prize, a forlorn woman with a child clinging to her skirts standing on the world, and straining her gaze to look upon the Virgin and child, is inharmonious, to my thinking, and while the attitude and expression of the woman are well portrayed,

the Madonna and child are stiff and unsatisfactory in coloring. The third artistic prize, an angel standing with down-cast look on a crescent moon, is more conventional and less ambitious in design, but makes a more harmonious and beautiful whole. The little child gazing at the fire—the second prize—and wondering what Santa Claus will bring her, is novel, and well drawn, and colored; while the fourth prize, the dear little child awakening with hands full of toys, pleases every one, although the design is so far from new. The calendars are so beautiful this year that they deserve more than a passing mention, which is all that I have time for to-day.

### Costumes for Twelfth Night.

**T**WELFTH Night parties will be in high vogue this year, and will take the form largely of fancy dress entertainments, or private theatricals. Costumes are a matter of great concern, and a few hints for some that are pretty and not over costly, may not be out of place.

A pretty Pompadour dress is made in cream, and blue satteen, with straw hat, and pink roses for trimming, and corsage bouquet. Blue clocked stockings, high-heeled shoes. A charming costume is of sage green satteen; straight gown, lace cap, muslin fichu, blue mitts.

A peasant's dress, old style, would consist of a full short skirt; large white apron; low bodice over white kerchief; edge of bodice, coming to waist, cut in tabs; elbow sleeves, with white below; pointed felt hat or hood, and tippet.

A correct Swiss costume is a black velvet bodice with shoulder straps, a yoke piece cut out back and front, worn over a plaited chemisette of linen, set in a linen band, and cut round at the shoulders; full sleeves of the same to elbow, the velvet bodice embroidered in silver, and having silver chains across the front; short, closely-plaited skirt of some woolen stuff, red or green, large apron, and coquettish straw hat, with flower wreath round. The hat is better than a cap, because each Canton wears a different one.

The "Fish-wife" costume is very good, and may be made in dark blue, or green flannel, with red facings. It consists of a short skirt, plain in front; sailor blouse; red silk handkerchief, knotted low, and revolutionary cap, with tasseled top, turned down, and pendant at the side. Low thick shoes, red or clocked stockings. Hair in short curls round the edge of the cap, which is shaped very much like the old-fashioned pointed night-cap of a man.

"Grandmamma" would wear soft grey silk; plain skirt, leg-of-mutton sleeves, large handkerchief, fichu of muslin, crossed on the breast, and lace cap with pink ribbons. The skirt of the dress should be gored plain in front, and gathered into a belt at the back.

A "Cook" is an easy and effective dress for a pretty young girl with plump arms. The costume is a short skirt with plain straight strapped bodice of any plain dark stuff—alpaca perhaps the best. Above this a chemisette and short plain sleeves of thick muslin. A figured neckerchief is knotted as a fichu over the breast, and a white apron, with ruffled bib, is tied in front. A cap is worn upon the head, with a bunch of small carrots at the side, and parsley. In a small basket upon her arm, the cook carries her marketing, consisting of bon-bon cases representing a chop, a roll, a bunch of onions, and the like.

A "Cook's Tourist" is new, and excites great merriment. The features of the dress are a very large round broad hat, (black) straight brim, a cape ulster belted in, with leather side pocket, eye-glasses or spectacles, an alpenstock, and a huge package of tickets, inside a green strapped portfolio, which are the constant subjects of the "Tourists" scrutiny. Immense boots with flat heels.

The "Lady Physician" is equally new, and very good.

For this a gray wig is necessary, the long curls of which fall upon the shoulders; large blue, round, eye glasses, a peaked crowned hat like the tall Welsh hats, with broad black band, and silver buckle; long black cashmere gown, the sleeves reaching to the floor; deep white collar of crimped muslin, and square bow of the same at the throat. broad belt with buckle at the waist, and close interior sleeves with deep crimped cuffs at the wrists. Low shoes with buckles, black silk stockings.

"Winter" wears a dress of white cashmere with fur, holly, and berries; the hair powdered, and a robin red breast perched on the left shoulder; the fan frosted or representing icicles.

An "Incroyable" costume is very fine with a blue satin coat and white satin waistcoat trimmed with gold braid; the tunic flowered satin on white ground; and the underskirt tricolor satin trimmed with gold bullion fringe. The cap of Liberty in red surah, and the white satin shoes are ornamented with tri-colored bows; Incroyable eyeglass and stick complete the costume.

A "Marguerite" dress consists of a full skirt caught up on the side; square bodice with linen chemisette to meet stomacher; sleeves to wrist, puffed at shoulder and elbow. Any white woolen stuff would be suitable.

There are many pretty and well-known fancy costumes that might be given, but the object is to suggest simple ones that can be made at home, and of not expensive materials. The pleasure of an entertainment of this description is doubled when the ingenuity is exercised in regard to dresses, and the taste and resources of every one are called into requisition. A Christmas tree, or the arrival of a ship from sea, affords an opportunity for the distribution of German favors and bon-bons. The boys of the family can be pressed into the service for the building of the ship, which may be placed on rollers, and with a little bunting and red and white paint, be made to present a very gay appearance. If the gifts are light favors, and such like, it may be made of card-board with a bandbox for the "hold," out of which the dainty little packages are brought with small gilt ropes and pulleys.

AMONG the most fashionable rings for gentlemen, and the favorite for holiday gifts, are massive ones of gold, set with carved topazes in antique style. Another beautiful ring has set in it a clear aqua-marine, which resembles a drop of sea-water. This also is beautifully carved. A very handsome design for a breast-pin is a spray of wild roses in enamelled gold, in the leaves of which are diamonds representing drops of dew. The ear-rings to match this pin represent a wild rose, in the center of which a diamond sparkles.

OLIVE SHADES.—There are three shades of olive, which color, being set in the minor key, suits blondes equally with brunettes, transparent of complexion. It would be an error in art to set a pale face in a frame of saddest olive. On the other hand, cheeks under whose delicate skin the red blood comes and goes, each coming and going to be clearly marked, gain ineffably from the contrast. There is a "golden olive" which only brunettes may wear, and they must not by any means let disappointment, or anything else, feed on their damask cheek; or if they do, they must wear peacock blue, or a warm seal brown, not golden olive.

PRETTY D'OYLIES or small napkins to pass with finger bowls, or to lay under the finger bowl on the table, are made of white or écu linen with the edges fringed, and odd designs worked on them in outline stitch. Use the soft, untwisted silk to embroider them with. They should be folded twice only, and the entire design should be on the upper side, and so arranged that when the napkin is folded every part of the picture will be in sight.

Woolen Costumes.

**T**HE most fashionable cloths for woolen costumes are not shaggy, but smooth-finished, and very handsome; in short, a lady's broadcloth. They are made in coat suits, with real, or simulated vest; and also in closely trimmed skirts and basques, some double-breasted, some with, and some without vests. Some are frogged, or enriched with braiding in military style; but the finest forms prefer the plain, perfectly fitting coat, or basque, untrimmed save by the rich facing of satin which is occasionally visible; the stitching and the buttons, which latter are often as ornamental as jewels. One of the great reasons for the superiority of the plain costume is, that it is more capable of individualization than the machine trimmed ones. While machinery has brought the art of decoration in certain ways to great apparent perfection, it turns hundreds out all alike, and then no matter how handsome they may be, they soon become common, and lose their value. We see this constantly repeated in elegant fabrics, whose only fault is that the ornamentation is capable of being infinitely repeated. The embroidered cashmeres, and the later braided suits of cloth are cases in point.

Doubtless the prices at which they are introduced, and held, while still comparatively new, are very high; but the reduction of half, which has taken place in some instances, cannot be altogether due to the premium put upon novelty; but must owe its extent largely to the multiplication of models of the same design.

There is something, too, in the boldness, and striking character of the new braided designs which accounts for their occupation of a lower grade than that for which they were originally designed,—a *prononcé* character, which is distinctive when there is only one of it; but is considered to show lack of refinement when it is often repeated. We owe something to the new cloths, however, for their fine dark shades in color; and, whether plain or decorated, they are most useful, and valuable, from the serviceable and hygienic points of view; and it is to be hoped will be preserved to us with but little modification, so far as fabric is concerned. A pure wool dress is worth a dozen silk in cold weather, so far as practical and sanitary value is concerned.



**Molda Cloak.**—This graceful wrap is cut with loose sacque fronts, a back slightly fitted by a curved seam down the middle and laid in plaits below the waist, and sleeves in-

serted in dolman style and draped in the back. Any class of goods usually employed for outdoor garments is suitable for this design, and it may be trimmed as illustrated, with *soutache* embroidery and *passementerie* ornaments, or in any other appropriate style. Patterns in two sizes, medium and large, price, thirty cents each.

Kid Bonnets.

**S**OME recent hats and bonnets have been made in a thin, light kid, plain, embossed, and embroidered with gold thread. The latter designs are used for the crowns of capotes, the trimming being plumes of pale leather colored feathers; and ribbon fastened with gilt buckles. A large hat of light kid is faced with claret-colored velvet, and trimmed with claret velvet and feathers. A smaller kid hat has a soft, brown velvet crown, which droops to one side, and is trimmed with a plume of brown feathers. The Charlotte Corday bonnet is a novelty, and is made in myrtle green velvet, with a bird at the side in pale shades of yellow, and four small gold headed pins put through diagonally upon one side, one below another, as if fastening it.

Fashionable Fancies.

**LILIES** are out of favor. They are no longer in demand for the corsage, and are only used in large set pieces, set pieces especially ordered for entertainments.

**VERY PRETTY** whisk-broom baskets are made in fisher's twine, then gilded and trimmed with a ruching of colored ribbons

A MOST effective decoration is made by the use of scarlet japonica in combination with green moss.

**PRETTY** lambrequins are made of gray linen for dining-room mantels, and are decorated with devices suited to the room; for instance, a cup and saucer, knife and fork, antique bottles and pitchers put on in outline embroidery are much used.

A NEW stitch not unlike that so long known as darning stitch is used now for backgrounds. Designs are worked in long stitch upon Japanese silk canvas, and the filling in the new stitch gives an appearance of half relief to the work when finished.

THE prettiest designs for quaint d'oyleys are of German origin, and are much preferred now to those which were so long popular of Greenaway figures. Some of them are a little grotesque; for example, a small boy holds a dish which contains a fish as large as himself.

APPROPRIATE winter decorations take the form of receptacles for growing bulbs; hyacinths, crocuses, and snowdrops being planted in porcelain vessels of peculiar shape. Some are grotesque enough, a hedgehog, or a beehive being the most popular.

PILLOW shams are now made, if they are used at all, of squares of linen with lace insertions. The latest style is to make them of four hemstitched handkerchiefs, joining them together with lace insertion, and finishing them off with lace edging.

BEAUTIFUL effects are obtained by the use of colored ribbons upon a white satin ground. This is in reality the very newest form of art needlework, and gives scope for a great deal of individual taste. Cot quilts and cushion covers are decorated in this way with much effect.

SCRAP baskets are decorated with hangings of crimson or deep brown plush, which is inlaid with satin and vandyke. Each point is specially ornamented with a tassel of different colors, while the handles are covered with shaded ribbons.



### MISSES' CLOAKS.


FIG. 1.—Cloak of mottled Cheviot cloth for a school-girl or young miss. The model illustrated is the "Zampa" cloak, which is cut with sacque-shaped fronts and the back with plaited extensions below the waist, and has a cape draped up to the throat in plaits in front and shirred in to the waist at the back, where it is ornamented with loops of Arabi red Ottoman ribbon, and a bow of the same is placed at the throat. The simple dress with which this cloak is worn is of garnet cashmere trimmed with rows of braid. Black felt hat with a band of black Ottoman ribbon, and trimmed with red ostrich feathers. Tan-colored mousquetaire kid gloves. The double illustration of the "Zampa" cloak will be found among the separate fashions. Patterns in sizes from ten to sixteen years. Price, twenty-five cents each.

FIG. 2.—This pretty little coat is of bright red habit cloth, trimmed with rows of black Hercules braid and a narrow embroidery of *soutache*. The garment is in sacque shape, but the side forms and part of the front pieces are cut off and a box-plaiting inserted, over which falls a pointed basque skirt. The poke bonnet is of pale blue plush, trimmed with ostrich tips of the same color and faced in the brim with shirred *satin merveilleux* of ciel-blue. Blue plush ribbons tie it under the chin. Embroidered linen collar. The design employed for this garment is the "Laurent" coat, the double illustration of which will be found among the separate fashions. Patterns in sizes for from two to six years. Price, twenty-five cents each size.

FIG. 3.—A simple yet stylish garment for misses' street wear is illustrated in this redingote, of *chaudron* colored

cloth. The design is the "Leighton" redingote, which is tight-fitting and open in the front and back from a little below the waist. The trimming consists of bands of box fur; the black, curled, Persian lamb-skin or other suitable fur, or plush may be substituted, if preferred. The front is closed by black *fourragères* of silk cord in wheels, and a similar one ornaments the back. Hat of black French felt, trimmed with a band of black velvet, and a tuft of strawberry-red ostrich tips. The double illustration of the "Leighton" redingote was given in the last number of the magazine. Patterns in sizes for from ten to sixteen years. Price, twenty-five cents each.

### Children's Fashions.

HE variety in the dress of the children of to-day is limited only by the social habits and pecuniary resources of their parents. Even the boys who have arrived at the dignity of trousers, and are thereafter considered exempt from the disturbing influence of fashion's changes and frivolities, are indulged in multiform caps, the "Military," the "Sailor," and the "Derby," having successively given place to the "scull," the Scotch caps, Glengarry and Lowland, and now the "Tam O'Shanter," and Turkish Fez. The cap is a great feature of the dress of the season both for boys and girls. The latter wear a red Tam O'Shanter as a finish to costumes composed of red kilted skirt, short gray princesse dress and gathered red cape. The former display the Turkish Fez, with its gold tassels, with coats bordered with fur and finished with fur collars. A good deal of dark rich color, but not much contrasting color is used just now in the street dress of girls. The street dress forms a complete costume, which is often made to match throughout—bonnet, muff, coat, and dress. A very favorite winter outfit consists of dark myrtle green velveteen skirt, cloth or camel's hair over-dress, and fur cape. Large hat with feathers to match the skirt. This style of dress suits a girl just growing into womanhood—fourteen to sixteen, or thereabouts. Little girls wear bonnets more than hats, and are very charming in the quaint shapes, which recall to many old-time memories. With these the cape-cloak is popularly worn, but some mothers preserve the picturesque effect by making long straight *sacque* cloaks with small, round capes, and adding a narrow border of fur or gathering them in at the throat, in the style of the Mother Hubbard. The prettiest of the long, straight cloaks are made in terra-cotta red, and braided with black, or trimmed with rows of black braid in two widths, three rows of narrow enclosed in single rows of wide; but the effect of this is not so good as the narrow bordering of gray or black fur, the latter being especially good with long black hose, and black hat or beaver bonnet, with black and terra-cotta red feathers.


The æsthetic idea has not done better services than in providing pretty party dresses for children made of simple materials that are not so costly that anxiety is uppermost lest they be spoiled, and in their quaint designs are as becoming and far more healthful and sensible than the thin, low bodices and short sleeves in which they have frequently been permitted to shiver and stand exposed to a cruel change from their every-day woollens. Some little girls appear, it is true, in a revival of the simple white dress, straight skirt, "baby" waist, short puffed sleeves, and sash, but this is not only unsanitary in our climate, it is usually unbecoming. Growing American girls are too often lank and long; they lack the pretty, plump shoulders and milk-white skin of English girls, and are seen to better advantage in a rose-bud pattern polonaise, olive ground, over a peacock blue skirt, or a pretty square dress of sage green silk or soft woolen, with

white muslin sleeves and tucker. A new party dress for a girl of sixteen is of delicate pink nun's veiling, the skirt covered with narrow flounces; bodice of black velvet, cut out in squares below the line of the waist, in what was formerly known as "polka" fashion, and cut square at the neck, where it is filled in with folds of India muslin. Very long mitts of pale pink silk, and silver Indian bracelets. A pretty little girl of nine or ten wore for a party dress recently a skirt of pink sateen trimmed with cream lace; watteau over-dress of cream sateen, cut square with elbow sleeves, also trimmed with lace, and at the left of the corsage a cluster of pink, and cream narrow satin ribbon loops; pink mitts, pink satin ribbon in a rosette at the side of the golden hair.

Sensible mothers are glad of a dress for parties, and festival occasions that does not require the taking off of the knitted merino underwear, or that will admit of girls wearing it. It seems incredible, but it is true that warm under-clothing for children is a modern invention, and that even now there are mothers who take more pains to provide a gay outside, than warmth next the skin. In fact the old notion still prevails among some persons, that strength and hardihood are obtained by exposure, and that it does children good to be dressed lightly in cold weather. We do not intend to go into an argument on this point now; but one thing must be clear to all, and that is, if a method of this kind is pursued at all, it should be done systematically, or otherwise the child should be properly protected at all times as it is sometimes. It is advisable, therefore, and essential to its comfort that the difference between the temperature at different seasons be marked by a distinct change in its clothing, and that this change be as uniform throughout as possible. The very best winter garment for boys and girls is a combination vest and drawers of knitted merino, or cut and made from flannel in a good pattern. Over this a corded waist may be worn by girls to which the stocking suspenders can be attached; and over this a second combination of cotton. One warm knitted petticoat is sufficient with these; or there is a chance for a modification of Lady Harberton's "rational" idea, in a pair of loosely knitted drawers with lining waist or broad belt, of the same material as the dress over which a princess dress might be worn, and thus complete the clothing, which would be warm and uniform.

It is necessary to but briefly direct attention to the illustrated designs for children's clothing. The "Peninah" costume will commend itself for its graceful simplicity, and the "Zampa" cloak for its novelty and distinction, combined with warmth and serviceable qualities. The "Laurent" coat, for a small child, is stylishly made in seal-brown plush, or cream Angora cloths, and the little Clari dress in ruby or terra cotta red wool, with ash berry buttons. The boys' fez, or Turkish cap, is easily made from the pattern, and much more cheaply than it can be purchased; dark blue, or Turkey red cloth stitched with black, and with black cord and tassels, is the most approved style.

### Children's Toys.

R. FELIX BRÉMOND, one of the highest authorities on hygiene in France, has contributed a paper on the sanitary aspect of toys, to a French journal, and from it the following paragraphs are extracted:

"Foremost," says Dr. Brémond, "among children's toys capable of being converted into dangerous instruments I take up those brilliant articles of ivory, bone, silver, or gold, popularly called 'corals,' and which many of us are accustomed to suspend from the necks of infants to assist them in teething. The poor babies raise the thing to their mouths

and press it between their gums; but instead of deriving comfort from its use, they lacerate or contuse the delicate mucous membrane of the mouth, and so add to their troubles. In lieu of these hard and injurious substances, mothers, I recommend you to give your babes a crust of very dry, very stale bread. At that they will mumble; it will soothe the irritation which accompanies early dentition; and it will avoid the risk of tearing the fleshy capsule in which the young tooth is in course of formation." But the mishaps resulting from the employment of the metallic or other "corals," although serious enough, are positively nothing in comparison to the dangers which certain toys destined for older children present.

Dolls, jumping-jacks, harlequins, buckets, mills, balls, wooden horses, pasteboard dogs, and a host more are the delight of little lads and lasses that we all know; but dolls, horses, dogs, &c., may cost many a sigh and many a tear from parents, if these toys have been purchased haphazard anywhere, and come from makers using poisonous materials for coloring them. Sad to say, but it is a fact, which must nevertheless be acknowledged, that most manufacturers connected with the toy trade consider but little, or not at all, the baneful action of the paints applied to their wares. They seek to give the playthings they offer for sale a gaudy taking aspect, and, minding not in the least degree, the grave accidents they may provoke, they dispose of the attractive trifles.

Children, every one is aware, have a kind of mania for putting into their mouths all things on which they may happen to lay their hands; it is literally from hand to mouth with them, and oftentimes this mania, or it may be natural instinct, has been, when common toys are operated upon, a source of most dire misfortune. Thus a little girl of six months old poisoned herself—not so long ago—by sucking the white lead paint with which the head of her doll was covered; and a small boy was within an ace of death from having licked a piece of stuff dyed green with an arsenical preparation."



**Peninah Costume.**—Composed of a short, gored skirt trimmed with a spaced kilt-plaiting, and a tight-fitting polonaise with sash drapery at the back, this stylish costume is at once practical and dressy. The polonaise is fitted with a single dart in each side in front, a deep dark dart taken out under each arm, side-forms rounding to the armholes and a seam down the middle of the back. It is adapted to a

wide variety of materials, and is illustrated with the plate of "Reception Toilets," made in handsome goods. Patterns in sizes for from twelve to sixteen years. Price, twenty-five cents each.

**Laurent Coat.**—A stylish coat for children under six years of age. It is cut with sacque-fronts, side-forms rounding to the armholes, and a seam down the middle of the back. The side-forms and part of the front pieces are cut off and a box-plaiting inserted, over which a pointed basque skirt falls. A small shoulder cape and deep cuffs on the sleeves, complete the design, which is adapted to any of the goods usually selected for outer garments for children, and it may be trimmed, as illustrated, with braid or any other style suitable for the material employed. Patterns in sizes for from two to six years. Price, twenty-five cents each.



VELVETEEN is gaining in prestige. A neat distinguished costume is composed of a walking skirt of nut-colored velveteen, princess over-dress of *noisette* cashmere fastened on the side; and cape of velveteen edged with fur. Fur cap. A double-breasted jacket of peacock blue velveteen is fastened with silver buttons; and has a ruff, and jabot of ficelle lace at the throat. The skirt may be black.

DEEP linen collars and cuffs are worn again, with indoor dresses of plain cashmere. Smaller linen collars are worked upon the edge, and the corners are turned down over a plain red, or amber silk tie.

THE "Jersey" gloves are still the favorites both for evening and day wear, and the dull tan shades are the ones preferred.

VELVET wraps are a luxury of the season—made in long visite or dolman shape, and lined with rich fur. The clasps are old silver, the colors rich, dark shades of green or wine, and the trimming wide bands of ostrich feathers.

EMBROIDERED gauzes and embroidered crêpes are used in conjunction with tinted satin for evening and ball dresses. When short, the satin skirt is usually finished with a full ruching, and the gauze arranged *en panier*, with very deep pointed satin bodice draped with Grecian folds of the gauze, and lace short sleeves, or none at all.

FLORAL DEVICES this season are very varied. Fans, parasols, watering pots, fish baskets, are all made in blossoms, and play their part in decoration. For luncheon tables, baskets of flowers have handles, while for dinners, they are invariably low and open, the flowers being banked up upon them. Roses, violets and ferns with smilax, are the combinations used. Muffs, decorated with a bouquet at each end, are a new and not particularly artistic style of decoration.

A LOVELY tidy, which will brighten up a dark chair, is made of two strips of shaded scarlet satin ribbon. Paint a little green vine and two or three daisies on the ribbon; between the two strips put an insertion made of hand-knit linen lace; on the edge put lace made in the same way, pulling it at the corners so that it will lie out flat. Of course torchon may be used for this, but the knit lace is a little later style.