

S. E. G.—1. At present it is. 2. We have more articles on hand than we can possibly use for months.

Smithy.—1. We do not know the author. 2. Yes, not ladylike.

Old Subscriber.—Have not been able to find it here.

Miss H. M., Boston.—Much obliged to you for the pattern; shall publish it shortly.

Lucia B. B.—We can have the charm made for \$6. Girl in Blue.—Light hair is considered most fashionable; but no person of sense would wear any hair but the natural color.

Young Housekeeper.—Your questions are too many to enable us to reply. The subjects are treated on at various times through the proper department of the Book.

Fannie.—To preserve the hair of a child in the best condition it should be cut, and not dragged back in a reverse direction to its growth.

Sarah.—All woollens dye well.

Inez.—We have no prescription, nor do we think you should attempt to use one without medical advice.

N. S. S.—Offer declined.

Fashions.

NOTICE TO LADY SUBSCRIBERS.

HAVING had frequent applications for the purchase of jewelry, millinery, etc., by ladies living at a distance, the *Editor of the Fashion Department* will hereafter execute commissions for any who may desire it, with the charge of a small percentage for the time and research required. Spring and autumn bonnets, materials for dresses, jewelry, envelopes, hair-work, worsteds, children's wardrobes, mantillas, and mantelets, will be chosen with a view to economy as well as taste; and boxes or packages forwarded by express to any part of the country. For the last, distinct directions must be given.

Orders, accompanied by checks for the proposed expenditure, to be addressed to the care of L. A. Godey, Esq. No order will be attended to unless the money is first received. Neither the Editor nor Publisher will be accountable for losses that may occur in remitting.

Instructions to be as minute as possible, accompanied by a note of the height, complexion, and general style of the person, on which much depends in choice.

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

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

DESCRIPTION OF STEEL FASHION-PLATE.

Fig. 1.—Carriage dress of silver gray Irish poplin, made with one skirt, trimmed with a deep plaiting of blue satin, with bands of the same above, trimmed with satin ruffles. Casaque of the same forming an upper skirt, with revers turned back, trimmed with satin. Open sleeves and waist, with white muslin sleeves and chemisette. Blue velvet bonnet, trimmed with black lace and blue flowers.

Fig. 2.—Evening dress of white tarlatan, with an underskirt of pink silk, trimmed with three narrow pointed ruffles. The overdress is trimmed with four ruffles, scalloped and bound with silk. Low square corsage, with lapels, which extend down on the skirt, trimmed with flowers; the shoulders are also ornamented with bouquets as well as the front of the skirt. Hair arranged in curls, with diadem of flowers.

Fig. 3.—Visiting dress of purple satin, made with one ruffle on the skirt. A trained casaque of black velvet, open at the sides, and looped in the back, trimmed with narrow lace insertion. Purple velvet hat, trimmed with flowers and small feathers.

Fig. 4.—Dinner dress of Pomona green silk, made with a court train, trimmed with narrow ruffles. The front breadth is trimmed with three narrow ruffles and point lace. Corsage cut low square, with underwaist of white muslin, and puffed sleeves of the same. Hair arranged in curls and plaits, with diadem of ivy leaves.

Fig. 5.—Walking costume of black velvet, trimmed with a ruffle around the edge of the skirt, headed with a band of fur. Mantelet cut short in the back; deep points at the sides, trimmed with fur. Muff to correspond. Bonnet of ruby-colored velvet, trimmed with white flowers.

Fig. 6.—Costume for little girl of ruby-colored silk, trimmed with a band of gray silk, edged with quilting of ruby silk. Overskirt and lapels of the same, scalloped at the edge, and bound with silk; sash ends of same. Gray felt hat, trimmed with flowers and velvet to correspond.

DESCRIPTION OF EXTENSION SHEET.

FIRST SIDE.

Fig. 1.—Morning-robe of white cashmere, trimmed with lace insertion, lined with cherry-colored silk. It is cut with a loose camisole puffed in the back. Coat sleeve, trimmed with a deep ruffle at elbow. Lace cap, trimmed with cherry-colored velvet.

Fig. 2.—Dress of black velvet, trimmed with one ruffle on the skirt. The overskirt and waist are in one, and are turned back and faced with lilac satin. Habit shirt and sleeve of fine muslin.

Fig. 3.—Suit composed of an underskirt of blue silk, trimmed with seven narrow ruffles scalloped. Overdress of black gros grain, trimmed with one ruffle, headed with a ruche, looped in the back, and a fancy sash. Hat of black velvet, trimmed with a feather.

Fig. 4.—Visiting dress of maroon-colored silk, made with two skirts. The lower one is trimmed with a ruffle and puff, and large bows made of the silk. Upper skirt trimmed to correspond with puff in back. Plain corsage, with mantelet of same. Maroon-colored velvet bonnet, trimmed with flowers.

Fig. 5.—House dress of elderberry-colored silk poplin, made with one skirt trimmed with three ruffles, put on in deep points at intervals, and finished with a bow. Plain corsage, trimmed to represent square neck, with a short basque in back.

Fig. 6.—Walking-dress of purple cashmere, made with two skirts. The lower one is trimmed with three narrow ruffles, trimmed with narrow velvet; the upper one is edged with one ruffle. Mantle of the same, trimmed with one ruffle, crossed in front and fastened with a belt. Purple velvet hat, trimmed with flowers.

Fig. 7.—Suit of blue cloth, made with one skirt, trimmed with three ruffles. Mantle looped in the back to imitate an overskirt, and trimmed with heavy fringe. Blue velvet bonnet, trimmed with flowers of the same shade.

Fig. 8.—Suit of green Winsey, with an underskirt of green and black striped satin. The overskirt is looped in back and front in Watteau style. Cape looped in back. Black felt hat, trimmed with green.

Figs. 9, 10, 11, and 12.—Gentlemen's collars and cuffs. These collars and cuffs are for morning wear, as there is color introduced. Any one of the patterns can be forwarded.

Figs. 13 and 16.—Fashionable shaped collars for gentlemen.

Fig. 14.—Linen cuff, suitable for morning wear, fastened with three buttons.

Fig. 15.—Double cuff. This cuff consists of two halves joined together by a cross strip of linen; so

that either the straight or the round part of the cuff can be worn on the hand.

Fig. 17.—Sailor collar of white linen, with border of striped linen, the same trims the habit skirt.

Fig. 18.—Bracelet of fine gold, with cameo surrounded by pearls. The Greek pattern is in black enamel. The bands crossing the bracelet are of gold, inclosing a row of pearls.

Fig. 19.—Butterfly in gold, for ornamenting the hair.

SECOND SIDE.

Figs. 1 and 2.—Front and back view of a fashionable shaped water-proof cloak. The edge can be finished plain or by a ruffle, as seen in Fig. 2.

Fig. 3.—Hood of white cashmere. This hood is trimmed with flutings of the same material as the hood, cross strips and flutings of blue satin. A puff of white cashmere, ornamented with blue satin, is sewn on in front, as well as a bow of blue satin three-tenths of an inch wide. The cape crosses in front, as can be seen on illustration. The hood fastens with a hook and eye, the sewing on of which is covered under a blue satin bow. The cape is edged all round with pinked-out white cashmere flutings and cross strips of satin.

Fig. 4.—Jacket of scarlet cashmere, trimmed with black velvet and embroidery in gay colors. The centre of basque in the back is composed entirely of black velvet and embroidery, and finished by gay colored tassels.

Fig. 5.—Necklace, in the Watteau style, composed of light chains of gold, from which are suspended medallions of flowered enamel, with framework of leaves of gold. Gold butterflies, studded with emeralds and rubies, are suspended between the medallions.

Figs. 6 and 7.—Ear-ring and medallion of enamel, with border of pearls.

Figs. 8 and 9.—Elizabethan collar and sleeve. This collar is of quite a new shape. The front part, forming revers, is turned back, whilst the back part stands up. The collar is made of muslin, with a strip of insertion four-fifths of an inch wide, and lace three-fifths of an inch wide. Fasten a red satin bow in the middle of the back of the collar, and a similar one in front. Fig 9 shows the corresponding cuff.

Fig. 10.—Dressing jacket. This pattern can be made up either in flannel, figured cambric, *brillante*, or *piqué*. It consists of three pieces—front, back, and sleeve—representing one-half of the jacket. The jacket is trimmed all round, and in the front as a square bodice. The sleeves are also ornamented as gauntlet-shaped cuffs. The style of the trimming depends on the material used for the jacket. If for flannel, either a hemmed *ruche* or braided band of the same is effective; but if white cambric, or any other white material, is used, the best trimming is a row of embroidery lined with colored gingham or satin ribbon.

Fig. 11.—A costume composed of a jacket cut with basques, but with full knickerbockers that are fastened immediately below the knee.

Fig. 12.—This costume is in the Scotch style, and is intended for a boy between four and five years of age. The jacket is also cut with basques, which are ornamented with braid and buttons.

Figs. 13, 14, and 15.—A new arrangement for shortening a train skirt worn with a tunic. This new arrangement is both elegant and practical. The waistband of the underskirt is provided with straps of unequal length, each having a buttonhole at the lower end. To shorten the dress you fasten the buttons placed lower down upon the dress into the

buttonholes; but if you wish the dress to remain long, you leave the straps unbuttoned. Our model is made of striped pearl-gray and violet silk, with border of gray lining at the top gathered on to an upper part, also of gray lining; the buttons are put on over the gathers at equal distances. The tunic is of gray silk, trimmed with a fluting and bows of violet silk. The toilet must be completed by a high bodice and sash of the material of the tunic skirt.

Figs. 16 and 17.—Stuart collar and sleeve. This collar is very becoming; it consists of a strip of muslin one yard long, two inches wide, slanted off on one side from the middle toward the ends, so as to be only two-fifths of an inch wide; it is hemmed on the straight edge, and ornamented with lace two-fifths of an inch wide. On the other edge, the strip of muslin is plaited in plaits one-tenth of an inch wide, turned in the same direction, so that the strip is only twenty inches long. A second strip of muslin, only one inch and three-fifths wide, and slanted off in the same manner, is likewise edged with lace, and is plaited in box-plaits, two-fifths of an inch wide, at a distance of four-fifths of an inch from each other; the middle six box-plaits must be double. Both strips are then sewn between a double cross-band, covered with a colored satin ribbon.

Fig. 18.—Overskirt of blue satin, trimmed with narrow lace, headed with a fancy gimp. Fancy gimp bows ornament the sides and back.

Fig. 19.—Flannel skirt for a baby just shortening its clothes. It is made with a waist and short sleeve.

Fig. 20.—Fashionable shaped corset, made of fine French clotilde, trimmed with embroidered edging.

Fig. 21.—This small chemise, suitable for a child from one to two years of age, is made of fine cambric, and the top and sleeves are trimmed with Valenciennes edging and insertion.

Fig. 22.—Jacket of black velvet, trimmed with guipure lace.

Fig. 23.—Loose walking jacket for young girl of blue cloth, cut in scallops, bound with satin, and headed with three narrow satin folds. The back is ornamented with a hood trimmed to correspond.

Fig. 24.—Lady's night-dress of fine long cloth, made with plaited front, cut surplice, and trimmed with fine embroidery. Coat sleeve, trimmed to correspond.

Fig. 25.—Corset cover, cut square in the neck, a yoke being formed of small puffs. Puffed sleeve, edged with a narrow embroidered trimming.

Fig. 26.—Short basque, made of black velvet, trimmed with satin. This is fastened on a waist-band, and can be worn with any colored dress.

Fig. 27.—Waist of black silk, trimmed with blue velvet, embroidered in white. This can be worn with a black or blue skirt.

Fig. 28.—Chemise for a girl of five, made of long cloth, with embroidered band and sleeves.

Fig. 29.—Apron for a girl of seven, made of French muslin; the edge of the apron is trimmed with a ruffle formed of lace insertion and edging. The bretelles are formed of the same, with a piece put in front and back to have the appearance of a square neck. This apron is particularly pretty worn over a bright-colored silk dress.

CASAQUE AND BASQUINE.

(See Engravings, Page 26.)

Figs. 1 and 3.—Casaque for an elderly lady. This casaque partially fits the figure, and has a Watteau basquine at the back. The material is black cloth, and the trimming consists of a four inch frill, headed with a plating of cloth. The bodice is encircled

with a plaiting, bordered at both sides with *goupure*. This describes a pointed cape on the front and back, and terminates with a butterfly bow at the waist.

Fig. 2.—*Basquine* of plaid cloth. The newest form of out-door covering in plaid costumes is given in Fig. 2. Our model is made of green and black plaid; in front it is cut in the form of a *casaque*, loose to the figure, but is tightened with the waist-band, which is black satin, corded with green. The back is ornamented with a wide *Watteau* plait, which is fastened at the top with a double loop of satin and a rich *plaque* of gimp, terminating with fringe. The trimming of this *casaque* consists of a wide band of black satin, edged with green satin.

CHIGNONS.

(See Engravings, Page 27.)

Figs. 1, 2, 3, and 4.—Four chignons. All these chignons are arranged upon a comb, so that they can be fastened on the head without the slightest difficulty. They can likewise be removed as easily. The Creole chignon is made of *crêpé* hair, which is boiled when stiffly plaited, so that it long retains the wave. The curled chignon is treated in a similar manner. Both these are for young people. The remaining three are plaited, and can be worn by ladies of maturer years. False hair is still very extensively worn, and there appears no probability at present of its going out of fashion.

CHILDREN'S DRESSES.

(See Engravings, Page 28.)

Fig. 1.—Suit for a girl twelve years old. The dress is made of blue silk poplin; the edge of the skirt cut in scallops, and bound with satin, with a deep fluting of satin below. Cloak of green and blue plaid cloth, bound with blue satin, and satin bow and ends in the back. Bonnet of blue velvet, trimmed with fine flowers.

Fig. 2.—Suit for a girl of eight years, made of silver gray poplin, trimmed with velvet of a rich shade of crimson; the dress is made with *fichu*, trimmed to correspond. Hat of gray felt, trimmed with crimson velvet.

Fig. 3.—Dress for a girl of striped poplin. Waterproof cloak, made with a cape. Hat of black velvet, trimmed with scarlet.

Fig. 4.—Costume for a little boy of blue navy cloth, made with a blouse and Knickerbocker pants. Hat of blue cloth.

Fig. 5.—Suit of green and black plaid. Hat of green velvet, trimmed with black.

Fig. 6.—Suit for a girl of ten years of maroon-colored reps, made with one skirt, trimmed with a ruffle bound with velvet. *Watteau paletôt*, trimmed to correspond. Hat of maroon-colored felt, trimmed with velvet.

Fig. 7.—Dress for a girl of nine years of blue and black striped satin, with an overdress of black velvet. Hat of blue velvet, with feather of blue and white.

Fig. 8.—Boy's suit of black velvet, with an overdress of purple velvet cloth.

Fig. 9.—Dress for a girl of twelve of brown Irish poplin, with one ruffle on the edge of the skirt. *Basque*, trimmed with same, with brown velvet sash. Hat of brown felt, trimmed with velvet.

CHITCHAT

ON FASHIONS FOR JANUARY.

DINNER and evening dresses are imported in a soft thick silk of rare lustre, called *drap Imperial*, and the corresponding shades are shown in satins of fine

quality, designed for the *toilettes* of the present gay season. First is *ciel blue*, the palest sky tint with changeful silver shimmer. Artists in colors have experimented for years to obtain this pure shade without the leaden hue or the greenish tinge that gas-light develops in many evening blues. Foamy billows of lace and ornaments of pearl should accompany this admirable color. Next to this are darker blues—royal, Mexique, and ultramarine, the shades deepening in the order mentioned. Four coral shades are shown; the first is white-coral, warmed with the merest blush of pink, scarcely deeper than a flesh tint; pink coral like the pale Neapolitan ornaments; the darker rose-coral; and the deepest red shade, so becoming to brunettes. Beyond this is the new gas-light green, *verd Nile*, a favorite hue with blondes; Pomona and emerald green complete the list. We also see brocaded silks; these are the first fruits of the promise made by the Empress Eugénie, as she passed through Lyons, that these brocades should be restored to favor, if it lay in her power. Plain *fallie* and *gros-grain* silk have for some years been exclusively fashionable, much to the prejudice of the Lyons manufacturers, whose special glory lay in the fabrication of the handsome *sores faconnés*, for the patterns of which artists of really great talents were employed. It is incalculable what an influence such or such a fashion may exercise upon a whole city of employers and workmen.

At Lyons the greater part of the town is occupied by the workmen, called *canuts*, whose silk machines are heard from morning till night without pause or rest. Now all these work-people's gains are remarkably reduced, when, instead of figured, they have only plain or even shot silk to manufacture. The great difference between Lyons and the great manufacturing towns in England is, that instead of being all huddled together in large manufactories, the workmen all remain in their own houses, where each has his own loom and machine. But we cannot enter here into farther details of the manufacture of silk. We fancy our lady readers will prefer reading a description of some of the twelve beautiful dresses, presented by the wives of the principal manufacturers to the Empress on the occasion of her brief flying visit to Lyons, where she only remained one whole day and night. The most magnificent of these dresses, that destined to clothe the Empress in circumstances of great ceremony, is a *poult de soie*, with a white ground, brocaded with bouquets of varied flowers, in the Pompadour style. These bouquets are of an exquisite, aerial lightness, and seem to tremble in the air at every movement or rustle of the rich folds of the material. There are no less than sixty different shades in the bouquets; but so softly blended are these shades of color, that there is nothing gaudy or glaring in the *tout ensemble*. The second dress is a damasked satin, cerise-colored, with brocaded bouquets of white silk, shaded with cerise. Then comes a white *gros-grain*, with white brocaded pattern, extremely *distingué*. This excellent reception *toilette* dress seemed to please her Majesty particularly. But our limits will not permit us to describe the remaining dresses.

Silks of striped velvet and satin are very elegant; in some instances both kinds of stripes are of the same color; in others, the stripes are alternately black and colored. For underskirts the stripes are very wide, for dresses they are much narrower. Figured silks are very beautiful upon white or light grounds for the evening, upon black for walking or visiting dresses. The silk droguets have colored patterns which look exactly like designs in raised silk embroidery.

We will give a few hints in regard to making

house dresses. The corsage with basque is greatly worn; a favorite is a short basque two fingers deep, cut into six or eight elongated squares. The sleeves are coat-shaped, with trimming at the elbow. If it is desirable to have a more dressy corsage, cut the neck with revers, and turn back the basque in front and at the side and back seams to form similar revers.

To add to the appearance of a basque to the round waists of last winter, modistes make a plaited belt or peplum of black velvet or silk, to be worn with any dress instead of a sash. This is made of a bias strip ten inches deep behind, sloping much narrower in front. It is edged all round with narrow fringe or lace, and box-plaited upon a belt ribbon, an inch of it extending above the belt as a frill. This is effectively worn with dresses trimmed with black velvet. Another dressy novelty to be worn over silks and poplins of a solid color, is a black velvet fichu, short on the shoulders, and pointed to the belt back and front, with a deep postillon basque behind. A fringe of pear-shaped drops edges the cape, which is buttoned from the throat to the belt. Worn over heart-shaped and Pompadour corsages, this stylish cape makes a high-necked costume, and gives a variety to a limited wardrobe. The bodices for dressy *toilettes* are generally made open in front, either in a square shape or à *châle*, with revers. The chemisettes worn with such bodices are cut of the same shape; they are trimmed with a wide strip of insertion edged round the bottom with a deep border of Valenciennes lace, and round the top with a very narrow border of the same. This arrangement leaving the throat partly bare, a necklace, or a large cross, or locket is worn round the neck. When the dress is required to answer a double purpose, a plastron of the same material is made to wear underneath, so as to fill up the empty space; the dress then becomes high for the daytime. This is especially useful for the bodices, cut out square in front, and which are generally too low to wear in the daytime, in winter especially. Those open à *châle*, with revers, can be worn in the day with a high chemisette.

The height of elegance in carriage costumes is a trained casaque of black velvet worn over a short skirt of *gros grain*. For visiting and at ceremonious receptions, the train, a yard and three-quarters long, falls its full length; but for walking, it may, by a simple process, be looped into graceful and voluminous drapery shorter than the skirt beneath. A very elegant model is of Lyons velvet, trimmed with ostrich feathers and lace. Bands of ostrich feathers and bands of cock's plumes are very fashionable for trimming on velvet, silk, and velvet beaver cloths. Swan's down, white marabout, grebe feathers, and peacock's tips trim evening dresses.

A new fancy for winter bonnets is to trim them with chenille fringe, grebe, and fur to match the dress trimmings. A collar of box-plaited velvet, edged with fringe, lace, or a band of feathers, accompanies such bonnets. These collars are deep in front, and tied behind with long looped ribbon, and are intended to protect the throat exposed by the low dresses now so fashionable.

For the daytime, thick plaits are tending to supersede every other style of coiffure, while curls are preferred for the evening. But, though the chignon is less preposterous than it was, we are afraid the use of false hair is far from being abandoned. Instead of a smooth chignon, a lady buys a very thick plait, that is all. It is in fact almost impossible for any lady to compose the fashionable plaited coiffure with her own hair. It consists, at the back, of at least three long drooping loops, each formed of a massive plait of equal thickness through-

out, while the front hair is arranged in raised or waved bandeaux. When the hair of the head is sufficient for the side plait, the centre one at least is almost always false, and the ambition of all votaries of fashion is now to wear plaits as enormously thick as possible. But, even when the hair is not your own, the plaits have over the enormous thick chignon the great advantage of *appearing* at least much more natural than it ever did.

The newest headdresses for evening wear are short coronets for the front of the head, adding nothing to the breadth. Three large carnations, with white marabout drops, tipped with crystal dew, form a coiffure to be worn in front of the chate, *laine coiffure*. Another is drooping fuchsias and fern leaves.

A new jacket for in-door wear is called the Hungarian. It is made of gray velvet cloth. It is very short, is hollowed into the back, and bordered with feathers of the same color. The front is ornamented with gimp ornaments. The square pockets are surrounded with a feather bordering. The sleeves are of the graceful pagoda form.

For children we have seen a few pretty *toilettes*, which we will endeavor to describe. For little girls of eight or ten years, very pretty costumes are made, consisting of a first skirt of gray cashmere, trimmed with three flutings of blue ribbon; and a second skirt coming down to the heading of the upper fluting. This second skirt is of blue cashmere, looped up on either side with gray ribbon. The bodice is trimmed with ribbon of the same color; the sleeves are tight-fitting at the wrists, with a fluting of ribbon. The sash, which is of wide ribbon of the same color, has several ample lappets, but no loops. A pretty little *toilette* of pearl gray silk poplin has a skirt entirely covered with narrow ruffles up to the edge of the tunic skirt. This tunic is of crimson silk, is rounded off at the sides, but cut square at the back; it is edged with three rows of pretty silk braid. A large and ample bow of crimson silk is placed at the back of the waist. A dress for a party is of white leno, spotted with blue. It is trimmed round the bottom with a scalloped-out border of blue silk, edged with narrow white lace. A small apron of blue silk is continued at the back into wide lapels, forming a sash bow. The apron is gracefully looped up on either side with white lace insertion, two long lapels of which fall at the back. Bretelles of blue silk, edged with lace, form the trimming of the low bodice of white.

Little boy's costumes are less varied. The Scotch style of dress is very fashionable for them this year. The short plaited skirt is in some instances made of silk poplin striped black and brown. A jacket of brown *gros grain* silk, with small square cut basques, is trimmed with black silk braid and buttons. The tight sleeves are trimmed to correspond at the wrists. There is no waistcoat, but a full cambric shirt shows in front. A scarf of brown silk is tied over the left shoulder. Of course, the same costume is made in the various styles of plaids.

We must ere closing speak of the Parepa-Rosa hood, manufactured by Wm. Ascough, Buffalo, New York. These hoods are composed of small soft fleecy balls, edged with crystal drops. They are what has long been needed, a becoming covering for the head. For evening, promenade, sleighing, or skating they are admirably adapted. They can be procured in all colors, and are of a shape becoming to both old and young. We cordially recommend these hoods to our readers, feeling assured they will meet a want they have long felt. They can be purchased at all first-class dealers throughout the United States.

Фашюн.