

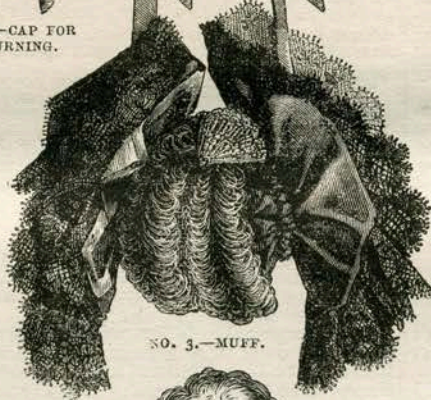


NO. 4.—EVENING-DRESS.



NO. 2.—CAP FOR EVENING WEAR.

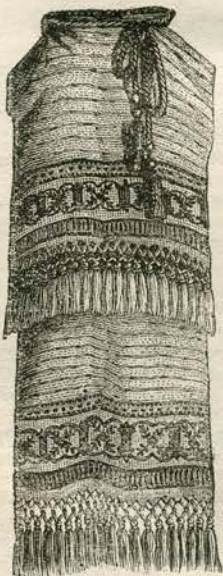
NO. 1.—CAP FOR MOURNING.



NO. 3.—MUFF.



NO. 5.—DINNER-DRFSS FOR YOUNG LADY.



NO. 6.—ROMAN APRON.



NO. 10.—ROMAN APRON.

NO. 7.—EVENING-DRESS FOR YOUNG LADY FROM SIX TO EIGHT YEARS OF AGE. NO. 8.—EVENING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE. NO. 9.—EVENING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

PARIS FASHIONS.

At this season of the year evening-dresses of a demi-toilet style for friendly parties and dinners are in great demand. The two following will, I think, be found elegant and in good taste for such occasions.

One, for a young lady, is of cream-coloured sicilienne, with gored skirt, perfectly plain in front; a large double pleat at the back formed a semi-train; the only ornament consisted of two bands of ciel-blue crape, embroidered in silver, placed close together down the front, and a band of the same round the waist. The bodice, cut low and round, was trimmed round with a similar band; the tiny sleeves were pleated and crossed over. This dress can be made high with an inner chemisette and long sleeves of ciel-blue gauze, embroidered with silver round the neck and sleeves, and finished with cream lace—a most daintily elegant, chaste toilet, refreshing to the eye from the very absence of trimming and drapery.

The other toilet, for a young married lady, was of milky-white crape in wide double pleats, divided by strips of crape insertion embroidered with gold, the whole falling over an under-skirt of white satin; long crape train, trimmed with flounces of thick silk tulle edged with crape flutings; peaked bodice, cut low and round, with plastron embroidered with gold over white satin, framed round with small white marabout feathers.

Dresses cut low and round are much more fashionable this winter than they have been for some years past.

A handsome dinner-dress is of bluish-gray satin, trimmed with lace and flowers; round skirt, trimmed round the bottom with a full pinked-out ruche; tunic of gray and blue silk brocade, trimmed with lace, and draped with a wreath of tea-roses. The bodice, laced at the back, is trimmed with a sort of peaked berthe of lace, with bouquet of flowers; semi-long sleeves, trimmed with lace.

Another dinner-toilet is of black faille, satin, and brocade. The skirt is formed of panels of faille and puffings of satin; fluting of faille round the foot; scarf tunic of satin placed slantwise, draped behind, and trimmed with brocade; long bodice, with rounded point of brocade, with faille front open in a square with two satin revers; semi-long sleeves of brocade, with double facings of faille and satin. This dress can also be made of any colour.

An evening-dress for a little girl from ten to twelve years of age is of shrimp-pink veiling, trimmed with open-work white embroidery. Princess-shaped dress, with large hollow pleats at the back; three flounces in embroidery round the foot; large collar and cuffs of the same.

We have already said a good deal about new winter mantles. Fresh models are, however, for ever cropping up.

A handsome and unique model is the "Monseigneur"—a sort of pelisse, the sleeves of which are put on to a fitting bodice which remains invisible, and over which the mantle is fixed. The one I saw was of black stamped velvet, trimmed all round with a small but exquisite passementerie, and lined with shaded old-gold satin.

Another very elegant mantle is of silk plush. It is long, fitted to the waist, with shirred sleeves, puffings of satin in front, and rich silk cord at the back.

A Douanière pelisse of black gros-grains silk is made with a deep cape and sleeves in the shape of wings, the whole trimmed with fur.

A very elegant mantle is of brocaded plush, with shirred back of satin, a border of ostrich-feather tips, and a cape entirely of feathers. Feather trimmings are very fashionable and in great variety—curled, smooth, shaded, &c.

A very pretty visite is of Lyons gros-grains, embroidered in relief with foliage, and trimmed with a border of black and white feathers. It is fastened down the front with bows of black ribbon, lined with white.

The Mother Hubbard shape, shirred in at the neck, remains fashionable. Mantles of this style are mostly made of black or coloured cashmere, satin, or brocaded silk, warmly lined with plush or quilted silk. The most fashionable colours are iron-gray, indigo, prune, seal-brown, or bronze. Trimmings are of moiré ribbon and beaded passementerie.

Young ladies wear plain jackets of coloured cloth for simple toilets, and fitting casaques, with capes of coloured plush or velvet faced with satin for more dressy ones.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 8.

No. 1.—CAP FOR MOURNING.

The cap is of jet beaded lace, ornamented with jet sprays and black moiré ribbon.

No. 2.—CAP FOR EVENING WEAR.

The cap is of black Spanish lace, damask rose, and steel-beaded sprays.

No. 3.—MUFF.

The muff is of black satin, trimmed with lace, ostrich feathers, and a silver fan-brooch; it is suspended from the neck by moiré ribbon.

No. 4.—EVENING-DRESS.

The dress is of pale pink veiling, trimmed with cream Spanish lace and plush ribbon.—Price of pattern of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

No. 5.—DINNER-DRESS FOR YOUNG LADY.

The dress is of cream-coloured cashmere, trimmed with lace and ruby moiré ribbon; a narrow kilting of ruby satin is placed round the bottom of the skirt.—Price of pattern of complete dress, trimmed, \$1. Bodice, trimmed, 60c.; flat, 25c.

Nos. 6 AND 10.—ROMAN APRONS.

No. 6 is of striped linen red and cream colour; it is trimmed with a band of linen embroidered in cross-stitch with shades of blue ingrain cotton, and edged with a border of drawn threads. The ends are finished with fringe; it is fastened round the waist with a cord and tassels. No. 10 is of black silk, trimmed with silk embroidery, headed by folds of satin.

No. 7.—EVENING-DRESS FOR YOUNG LADY FROM SIX TO EIGHT YEARS OF AGE.

The dress is of pale blue llama, trimmed with cream lace, and a sash of wide satin ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 8.—EVENING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of mauve veiling, with sash and bows of satin ribbon.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

No. 9.—EVENING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

The skirt is of cream-coloured veiling; the pointed bodice of blue velvet, trimmed with lace of the same colour, stomacher and sleeves of Indian muslin.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 10.—See No. 6.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 9.

No. 1.—BEAD TRIMMINGS.

Our illustration gives one of the newest kinds of trimming for dresses, mantles, fichus, &c. It may be worked in black, white, or coloured beads. The foundation is double net, with muslin between; the pattern is traced upon the net, then outlined in chain-stitch with silk; small beads are used for the flowers and bugles for the leaves. The net is cut away from the edge when the work is finished.

No. 2.—OUTLINE DESIGN: EMBROIDERY.

This pattern is suitable to be worked on aprons, flannel petticoats, &c.; it may be worked in ingrain cotton, crewel, or Andalusian wool, according to the material to be worked upon; it is in long and chain stitches.

Nos. 3, 5, 6, 9, AND 11.—INSERTIONS AND TRIMMINGS: NET, BEADS, AND CHENILLE EMBROIDERY.

These trimmings are still as fashionable as ever for ornamenting dresses, fichus, bonnets, &c. The designs shown in our illustrations may any of them be easily worked by ladies who have time at their disposal, and will be found much less costly than if bought ready worked; black and coloured glass or metal beads are used upon black net, and white or coloured glass or pearl upon white net. In the trimmings shown in Nos. 9 and 11 fine chenille is used with the beads. In working in the fringe, the net should be doubled under to about the depth of a quarter of an inch to give firmness to the edge.

No. 4.—LACE: GUIPURE NETTING.

This lace is suitable to be placed round antimacassars, window curtains, &c. Directions for working will be found in our Gupure Netting Supplements, which were presented with Nos. 254 and 255, and are kept in print for the convenience of new subscribers.

Nos. 5 AND 6.—See No. 3.

No. 7.—LACE: DARNED NET.

This lace is suitable for trimming evening-dresses, fichus, &c. It is worked with linen flossette upon Brussels net.

MATERIALS REQUIRED FOR ONE YARD: One yard of net, one skein of linen flossette, and one yard and a half of pearl-edge.

No. 8.—PASSEMENTERIE FRINGE.

The fringe shown in our illustration is one of the most fashionable trimmings for mantles; it is composed of silk.

No. 9.—See No. 3.

No. 10.—BORDER: APPLIQUE EMBROIDERY.

The border is suitable to be worked upon mantel-drapes, curtains, bracket-drapes, &c. The foundation is dark olive plush, and the appliqué design ruby silk. As will be seen from our illustration, the design is traced upon the silk, and the silk tacked firmly and evenly upon the plush. Coarse purse silk is laid upon the outline, then buttonhole-stitch with embroidery silk is worked over it; the purse silk is twisted in loops to form the picots; the herring-bone and long stitches are worked in embroidery silk. When all the design is worked the superfluous silk must be cut away with a pair of sharp scissors.

No. 11.—See No. 3.

THE HOME.

COOKERY.

PEA SOUP.—Time: three hours. Two quarts of split peas, 1 lb salt pork, 1 lb fresh lean beef, six quarts of cold water, pepper and salt. Pick over the peas, wash and soak them over-night in cold water; scrape the pork clean; cut it and the beef in pieces; drain the peas and put them, with the cut-up meats, into a pot with the water; cover the pot, heat gradually, and boil gently; remove the scum as it rises; stir frequently from the bottom to prevent scorching; about the second hour, or when the peas have become soft, take out the meats, and with a wooden masher, mash the peas; then put the meats back into the soup and complete the boiling; when cooked, season highly, and dish; have ready some slices of fried bread cut into square pieces; scatter them on the surface of the soup, and serve; do this quickly, as pea soup cools and thickens rapidly. Pea soup is apt to burn, and great care must be taken to prevent it by not exposing it to too great a heat and by stirring it frequently. Celery, turnip, carrot, and a little onion greatly improve the flavour of pea soup; they may be put in at first and pressed with the peas. Dried powdered mint is served with pea soup.

POOR MAN'S SOUP.—Put 1 oz butter into a saucepan with three large onions shred fine, and fry them a pale brown colour; add half a tablespoonful of flour, stir for a few minutes, but do not allow the mixture to darken; then add one quart of common steak previously flavoured with carrots, turnip, celery, leeks, and parsley boiled in it; stir until the soup boils, and season it to taste with pepper and salt. Peel one or two potatoes, cut them into small dice, and put them to boil with the soup. Cut some crust of bread in long pieces, the size and half the length of French beans, dry them in the oven, and at the time of serving throw them into the soup; then stir into it, off the fire, the yolks of two eggs beaten up with a little milk and strained.

BAKED HADDOCK.—This is a Scotch recipe for baking a haddock, which is excellent: Take half of a stale twopenny loaf and soak it in milk; dry it in a cloth, and put it into a skillet with a bit of butter; with a spoon work it about until it becomes stiff; boil an egg, and take the hard yolk, which incorporate with a raw egg, white and yolk; take off your breadcrumb, and when cold mix in the egg; season with a pinch of thyme, some well-chopped parsley, salt and pepper, and the juice of a lemon. Having had the fish properly opened, introduce the stuffing, and sew up the opening, and put in a baking-dish. Now you may either lard the fish with melted butter or make a sauce with a half-pint of milk in which an onion has been boiled, which is thickened with a little flour and butter. Frequent basting is a necessity. Cook from three-quarters of an hour to an hour.

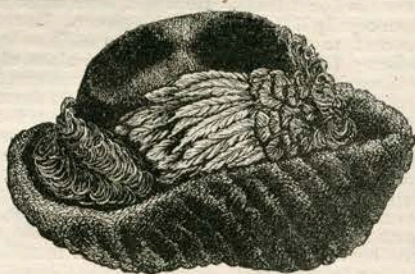
BAKED POTATOES.—Parboil, peel and lay in a dripping-pan, with a bit of butter for each; as they brown put on each a teaspoonful of warm milk, mixed with butter, salt, and pepper. They should be of a light brown. Butter again just before you dish them.

ON ONE occasion, when Sir Walter Scott was in Ireland, he came to a gate which he could not open. At that moment a shoeless lad came up and opened it for him. He wished to make him a present, intending to give him sixpence; he found he had only a shilling. "Here, my boy," said he, "is a shilling, and remember that you owe me sixpence."—"Och," said the lad, "may your honour live till I pay you!" How could anyone have paid a more delicate compliment? It simply wished him immortality.

OUT-DOOR EXERCISE.—Exercise oils the joints of the body and prevents them from getting stiff. It needs no money, very little time, little or no strength. One thing only it does need, and that is perseverance. One-third of the time often given to the piano will suffice. One less study a day of those which are to-day overtaxing so many schoolgirls, and instead, judicious, vigorous, out-door exercise, aimed directly at the weak muscles, and taken as regularly as one's breakfast, and is there any doubt which will pay the better, and make the girl happier, the better fitted for all her duties, and the more attractive as well? It is as necessary to develop vigorous, healthy bodies, as it is to cultivate the mind, for what is mental power without bodily strength?



NO. 2.—CAP FOR AFTERNOON-DRESS.



NO. 1.—HAT.



NO. 3.—HAT FOR LITTLE BOY.



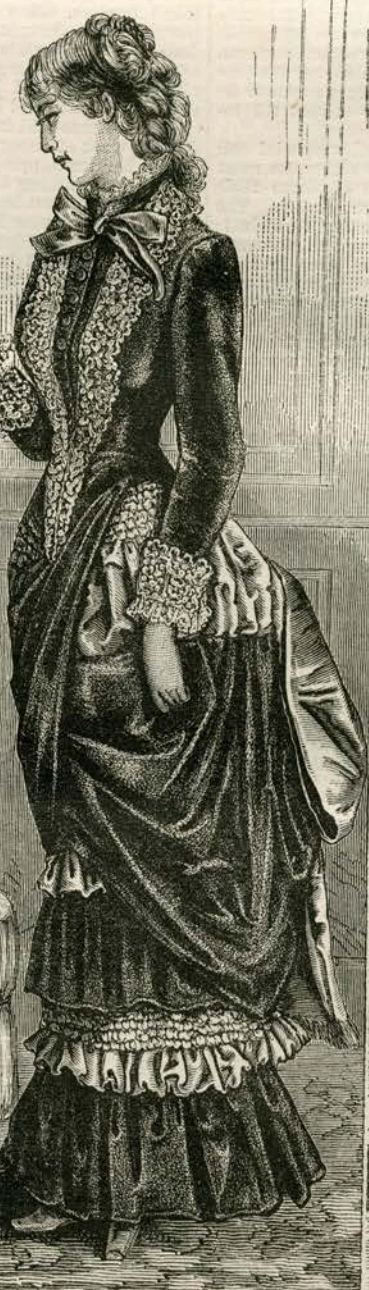
NO. 4.—CAP FOR ELDERLY LADY.



NO. 5.—WALKING-DRESS.



NO. 6.—DINNER-DRESS.



NO. 7.—DINNER-DRESS.



NO. 8.—WALKING-DRESS.

PARIS FASHIONS.

Ladies who spend the winter in the country very generally select this year, for walking and driving, costumes of cloth trimmed with plush. For instance, a costume of nut-brown cloth, the skirt falling in a straight panel on the right side, and trimmed with bands of plush, was looped up high over the left hip, showing a series of narrow flounces of nut-brown plush; amazon bodice of cloth, with basque very narrow at the sides, buttoned over a bias band of plush; collar and cuffs of plush.

Another, of ocean-green cloth (a dark bluish-green), was trimmed with embroidery in floss silk shaded to match. Such costumes are also made in bronze, prune, or seal-brown; skirt merely stitched round, crossed, and looped up, with pockets, over a petticoat of ruffled velvet; the amazon-shaped bodice always quite clinging and exceedingly simple, with a small standing-up or turned-down collar.

Woolens are now the order of the day for usual wear. Dark plaids are invaluable for children's and young girls' dresses. Vigogne in medium tints is used for ladies' polonaises over velvet or plush skirts, or more simply over petticoats of striped limousine. Cheviot cloths are warm and thick; they make up very nice costumes for girls; skirt and jacket simply made tailor fashion, with pipings and facings of satin or velvet.

There are two kinds of cloth, very different, but both very fashionable. One is called here in Paris *English* cloth, and is a texture of mixed colours, in which brown, dark blue, or garnet prevail, with touches of brighter colours, but so harmoniously blended that no one tint shows more gaudily than the rest. The other style of cloth is fine, smooth cloth, either quite plain or very finely ribbed, self-coloured. Costumes of such cloth are made with pleated skirts; a wide scarf sash of satin or surah mervilleux; and a jacket-bodice, trimmed with plush or some other material. Sometimes the whole jacket is of brocaded silk, satin, velvet, or plush. Cloth dresses are also very often trimmed with fur; narrow borders of smooth dark fur being used for trimming not only cloaks, but complete costumes.

Costumes for girls from ten to sixteen are chiefly made of three different kinds of woollen materials, very soberly trimmed with silk, satin, plush, moiré, or velvet. These three materials are—dark-coloured or beige cloth; English cheviot in mixed tints; and a sort of very soft, thick, and durable material called tricotine, as elastic as tricet, but as firm and durable in texture as cloth. Favourite shades of colour are still dark green, prune felt, and the darker shades of beige.

One of the prettiest models for a costume for a girl in her teens, who wears the dress just over the ankle, is the pleated skirt; a bodice with points, piped with satin to match, shirred back and front, and with small paniers upon the hips; long sleeves, shirred at the shoulder and wrist, but somewhat loose in the middle. For girls of about twelve the short skirt is pleated without paniers, with gathers and bows of satin by way of trimming. Girls' mantles are made of cheviot cloth, lined with silk, with cape in the MacFarlane style falling over the fluting round the bottom. Peaked shirrings divide the cape in the middle; no trimming but stitching. The first rule of elegance at this age is simplicity.

Small satin muffs are fashionable, trimmed with bows and lace. In many instances fur is worn inside instead of outside the muff this winter.

Self-coloured woollen stockings in cloth colours are worn to match the costume. Striped hose are less fashionable than last year. Cloth boots faced with calf are worn also to match the dress.

Pretty striped limousine skirts are worn with street-costumes, instead of the black cashmere or silk petticoats of the last few years.

The long Sarah Bernhardt or Mousquetaire gloves are slipped on over the tight dress-sleeve, which is quite plain and untrimmed at the wrist.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 24.

No. 1.—HAT.

The crown is of black beaver; the turned-up brim is bound with ribbed plush; it is trimmed with ostrich feathers and a bright-coloured wing.

No. 2.—CAP FOR AFTERNOON-DRESS.

The cap is of black lace beaded with steel; strings of ruby ribbon are tied under the hair at the back.

No. 3.—HAT FOR LITTLE BOY.

The hat is of navy-blue felt, trimmed with a band of broché.

No. 4.—CAP FOR ELDERLY LADY.

The cap is of black lace, trimmed with peacock's breast feathers. Collar of black satin trimmed with lace.

No. 5.—WALKING-DRESS.

The kilted skirt is of terra-cotta coloured Umritzur cashmere; brown cloth mantle, trimmed with fur. Brown beaver hat, trimmed with plush, gold-coloured feathers, and gold ornaments.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 6.—DINNER-DRESS.

The dress is of biscuit-coloured Indian silk, embroidered with brown and pale blue, and trimmed with brown Spanish lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed jacket, trimmed, 60c.; flat, 25c.

No. 7.—DINNER-DRESS.

The dress is of ruby velvet, trimmed with puffs and gaugings of satin; the back of the tunic is also of satin; the bodice and sleeves are trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

No. 8.—WALKING-DRESS.

The dress of bottle-green cashmere; mantle of dark green cloth, trimmed with Russian fox fur. Dark green felt hat, trimmed with velvet and feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 25.

Nos. 1 AND 12.—SHETLAND VEIL: CROCHET.

MATERIALS REQUIRED: 1 oz Shetland wool, and a crochet hook No. 12.

Make a loose chain the length across the top of veil.

1st Row: Draw up a loop through each of four successive stitches, close with one chain, * draw up a loop under the one chain, draw up a loop through the back of last loop of cluster, and through the next stitch, draw through all together. Repeat from * to the end of the row.

Work twelve more rows like this last. To shape the veil, work on only the centre half of the stitches, and begin each following row three stitches farther from the end.

For the border: Work five trebles into every other stitch at the edge of veil; when you have worked all the border, pull out the top loop of each of the stitches to form the looped fringe.

Nos. 2, 5, AND 13.—WORK - BASKET WITH EMBROIDERED DRAPE.

The basket is of fancy wicker; the drape is of ruby plush, embroidered with the foliage design shown in No. 5, worked in cording-stitch with shades of green crewels. It is edged with the trimming shown in No. 13, which is Venetian embroidery worked on old-gold and ruby silk; the ruby silk is covered with knot-stitches or loops worked over a fine steel knitting-pin; twisted bars are worked with the ruby silk, and the satin-stitch with old-gold. When the work is finished, the silk is cut away between the twisted bars with a pair of sharp scissors. The basket is lined with ruby silk drawn up to form a bag; it is drawn together by silk cord and tassels; wool tufts are sewn on each side. The handle is covered with a strip of ruby satin worked with herring-bone stitch in old-gold.

Nos. 3, 4, AND 6.—CRAVAT-BOWS.

The lace shown in No. 3 is suitable to be used for either of the bows shown in Nos. 4 and 6; it is of darned net and beads. No. 4 is of pale blue silk; the lace is of white net, embroidered with white filloselle and pearl beads. No. 6 is of ruby plush ribbon; the lace is of black net embroidered with black filloselle and gold beads.

No. 5.—See No. 2

No. 6.—See No. 3.

Nos. 7, 10, AND 11.—PETTICOAT FOR CHILD OF ONE YEAR OLD.

MATERIALS REQUIRED: 6 oz white and 1 oz scarlet Berlin wool; crochet-hooks Nos. 10 and 12 (Walker's bell gauge).

The bodice and skirt of the petticoat are worked separately. It is best worked to a paper pattern. With white wool and hook No. 12, begin the bodice on the button side of back.

For a child of the age mentioned a chain of about thirty-six stitches will be required. The bodice is worked thus: One treble into the back horizontal loop of each stitch; increase by working twice into one stitch at the end of every other row to make the slope at the bottom of the bodice. To shape the armhole pass over two stitches at the commencement of one row and at the end of the next row until you have worked to the centre of armhole, then increase for the other side in the same proportion as you decreased. Work straight across the front without increase or decrease; the other armhole and back are worked in the same way as described for the first side.

For the skirt, the detail of which is shown in No. 7, work with hook No. 12:—

1st Row: One double into each stitch at the edge of bodice, join round.

2nd Row: One double into each of three stitches, two chain. Repeat.

3rd Row: One double into each stitch, three doubles under two chain. Repeat.

4th Row: One double into each of three stitches at the right side of scallop, three doubles into centre stitch, and one double into each stitch at the other side of the scallop. This last row is repeated nine times more; then work with hook No. 10 nine rows more, three of these rows with scarlet, and two with white; this finishes the skirt.

For the trimming at the top of bodice, shown in No. 10, work: One double into a stitch at the edge, five chain, one treble into the first, pass over three stitches, and repeat.

2nd Row: One single with scarlet wool into each stitch of last row; this is for the edge that turns down.

For the stand-up edge:—

1st Row: Work one treble into a stitch at the edge of bodice, five chain, one treble into the first, pass over three stitches, two trebles into the two next stitches, five chain, one treble into the first, pass over three stitches, and repeat from the beginning of the row. The same edging is also worked round the armholes.

2nd Row: One double into each stitch of last row with scarlet wool. A ribbon is run in and out the treble stitches, and is tied in a bow upon the shoulders.

Nos. 8 AND 9.—BORDERS: EMBROIDERY.

These borders are suitable to work round table-covers, curtains, &c.; the foundation is plush. No. 8 is worked entirely with crewel, and No. 9 with embroidery silk and chenille.

Nos. 10 AND 11.—See No. 7.

No. 12.—See No. 1.

No. 13.—See No. 2.

No. 14.—BORDER: CROSS AND ITALIAN STITCH.

This border may be worked with crewel, ingrain cotton, or Berlin wool, according to the material to be worked upon; it is suitable to be used as a border for table-covers, antimacassars, &c. Canvas may be put over the material and the threads drawn out when the work is finished.

A LITERARY CURIOSITY.

It has not been thought necessary to give the backward as well as the forward reading of the following sentences, save in those in which there seemed some special reason for printing the two versions. In going through the sentences backward the requisite changes in the punctuation must be understood by the reader:

Dies slowly fading day; winds mournful sigh;
Brightly stars are waking,
Elies owlet, hooting, holding revel high,
Nightly silence breaking.

Breaking silence nightly,
High revel holding, hooting owlet flies;
Waking are stars brightly;
Sigh mournful winds; day, fading slowly, dies.

Adieu, love. Part we must. Stay, oh! stay, said she, weeping piteously. Now, indeed, sorrow is mine. Alas!

Solomon had vast treasures—silver and gold—things precious. Happy, and rich, and wise was he. Faithfully served he God.

Men like fighting, though often beaten are they. She sits lamenting sadly, often too much alone.

Dear Harry: Devotedly yours, remain I. Have you forgotten £20 cheque? Reply immediately, please, and to yours, Grace Darling.

Darling Grace: Yours to hand; please immediately reply. Cheque £20 forgotten you have. I remain yours, devotedly, Harry Dear.

Float they gaily side by side,
Pausing, fearing, doubting never;
Laughing, singing, on they glide,
Hope and youth companions ever.

A doctor's advice to a dyspeptic:—

Play with work blend, keep warmish feet;
Away drive trouble, slowly eat;
Air pure breathe, and early rise;
Beware excess, take exercise.

Exercise take, excess beware;
Rise early and breathe pure air;
Eat slowly, trouble drive away;
Feet warmish keep, blend work with play.

—Chic.

"W—, do you know why you are like a donkey?"
—"Like a donkey?" echoed W—, opening his eyes wide. "No, I don't."—"Do you give it up?"—"I do."—"Because your better-half is stubbornness itself."—"That's not bad! Ha! ha! I'll give that to my wife when I get home."—"Mrs. W—," he asked, as he sat down to supper, "do you know why I am like a donkey?" He waited a moment, expecting his wife to give it up. But she didn't. She looked at him somewhat commiseratingly as she answered, "I suppose because you were born so."



NO. 7.—WALKING OR HOME DRESS.

NO. 8.—BALL-DRESS.

NO. 9.—RECEPTION-DRESS.

NO. 10.—EVENING-DRESS FOR YOUNG LADY.

PARIS FASHIONS.

SATIN, moiré, and plush are the most popular materials for evening-dress this winter. Of satin and plush there are numberless varieties. As for moiré, it is combined with every other kind of silk fabric, and even with woollen ones of fine quality.

A very elegant evening-dress is of rose-coloured moiré and merveilleux satin. The semi-long skirt is trimmed round the foot with a pleated flounce, half veiled over with a border of white Spanish lace; above this lace comes a drapery of merveilleux satin, above the drapery two deep borders of white Spanish lace, and above these again a second satin drapery. Low bodice of moiré, with wreath of honeysuckle passed across. The top of the bodice is trimmed with white lace.

Another evening or dinner dress is of open-work cream-white veiling and cream-white moiré. The skirt consists chiefly of a pleated flounce of the veiling twenty-four inches deep, under which there are two narrow flutings of white satin. The upper part of the skirt is a deep puffing, which falls a little over the flounce. Very deep basque-bodice of white moiré buttoned across. Semi-short sleeves. Large collar and cuffs of white lace. At the side, a very wide bow of white satin ribbon. Cluster of violets on the bodice as well as in the hair.

In the new styles of trimmings the skirt-front is of a different material, or differently ornamented from the rest of the dress. This combination is infinitely varied; the skirt-front may be, for instance, of moiré, while the rest of the dress is of satin; or it may be covered with silk and bead embroidery, with passementerie or lace guillings. The effect produced in either case should be that of an over-dress opening over an under-skirt of quite a different style.

Trains are coming in again, but only for evening-dress or toilets of ceremony. They are applied on at the back, and are cut of an oval shape, with puff and heading at the top.

Veiling and such soft woollen fabrics are still very fashionable for evening-dress, and are associated with the richest satin and moiré silks.

The most fashionable of trimmings this year is white lace; of course we mean for evening-dresses or very elegant indoor toilets. There is no preference for any particular sort of lace. Old points are, as ever, at the top of the list, but others are also much in favour. Auvergne, Russia, Burano, Bruges, and Irish lace are equally fashionable. And what is more, imitation lace, once as much despised as mock diamonds, is now tolerated—nay, admired, on condition of being pretty and used in profusion.

Evening and dinner dresses are very much trimmed with lace, either real or imitation. Even black lace is no longer employed exclusively for trimming black dresses; it is lined with coloured silk, and used for ornamenting dresses of a lighter colour than the lining—thus, a dress of the dull greenish shade called absinthe, flounces of black lace, lined with bright rose-colour.

Collars, except the small morning-collar of starched linen, are all made very large; they are rounded, pointed, or square, in the Girardin, Robespierre, Dauphin, or Roi de Rome style, according to taste; so the essential point is that it should be large, so as to show a good deal of white about the neck; many of these collars are made with large cravat-bows to match.

Among the new winter gloves we must note the Circassian glove of fine glazed kid, furred inside, fastening with a spring instead of buttons.

Gloves of chintz cashmere, very fine and soft, long and buttonless, embroidered with silk on the top, and moulding the hand and wrist as well as any kid glove. The same in bright silk tissue is more dressy, but less warm. The Mousquetaire or Sarah Bernhardt glove of unglazed kid, with gauntlet, is slipped over the tight dress-sleeve.

For evening-dress the light-coloured glove of unglazed kid is made with from six to twelve or eighteen buttons, or else laced over the arm.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 40.

No. 1.—DRESS-SLEEVE.

The sleeve is suited for an afternoon-dress; it is a plain coat-shape sleeve at the top, with a cuff of striped broché; it is open about three inches at the wrist, and is trimmed with torchon lace.—Price of pattern of sleeve, trimmed, 25c.

No. 2.—SKIRT FOR WALKING-DRESS.

The skirt is of chocolate-brown cashmere, with flounce of the same, and trimming of old-gold coloured satin ribbon.—Price of pattern of skirt, trimmed, 60c.; flat 25c.

No. 3.—FLOWERS FOR BALL-DRESS.

The bouquet, which is mounted on soft stalks, consists of blush-roses and foliage mixed with sprays of myosotis and foliage.

No. 4.—GLENGARRY HAT FOR LITTLE BOY.

The hat is of velvet; tunic of black velvet, fur and cord trimmings.

No. 5.—HAT FOR LITTLE GIRL.

The hat is of white felt; it has a turned-back brim of ruby satin, and is trimmed with ruby cord and satin bows.

No. 6.—FLOWERS FOR BALL-DRESS.

The spray consists of a coral-pink aigrette, a dark red and creamy-pink poppy, with a small spray of snowberries.

No. 7.—WALKING OR HOME DRESS.

The skirt is of indigo cashmere; the bodice and tunic of indigo and red limousine, with indigo-coloured push cuffs and collar; the basque is turned back with red satin.—Price of pattern of dress, trimmed, \$1. Jacket, trimmed, 60c.; flat, 25c.

No. 8.—BALL-DRESS.

The skirt is of pale blue satin, trimmed in front with two fluted flounces; the full bodice, train, and tunic are of cream-white veiling; the Swiss belt and sleeve-trimmings are of pale blue satin; necklace and armlets of forget-me-nots, with a spray of red coral; tea-rose in the hair.—Price of pattern of dress, trimmed, \$1.25. Bodice and belt, trimmed, 60c.; flat, 25c.

No. 9.—RECEPTION-DRESS.

The dress is suitable for a lady of middle age; it consists of a skirt of black silk, with a fluted flounce of satin, over which is a flounce of beaded Spanish lace; the front consists of a kilting of black silk; the princess polonaise is of black satin, raised high at the side with beaded cordelière, and trimmed round with beaded lace; the sleeves and neck are trimmed to correspond. Cap of black beaded lace.—Price of patterns of complete dress, \$1.50. Princess-polonaise, 80c.; flat, 30c.

No. 10.—EVENING-DRESS FOR A YOUNG LADY.

The entire dress is composed of pink veiling; the kilting frill is of pale blue satin; blue silk cordelières ornament the dress.—Price of pattern of dress, trimmed, \$1. Bodice, trimmed, 50c.; flat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 41.

No. 1.—CRAVAT.

The cravat is of watered ribbon, with end of embroidered net. Lace of any description may supply the place of the embroidered net.

No. 2.—BORDER: CROSS AND ITALIAN STITCH.

This border is suitable for ornamenting towel-ends, &c. The light part of the design is the material, which is not worked over; this is outlined with Italian-stitch. The ground is worked about an inch wide with cross-stitch of a second colour.

No. 3.—TRIMMING: CROCHET.

Make a chain the length required.
1st Row: Three chain, one treble in each of two successive stitches, one double into the third stitch of chain. Repeat throughout the row, and fasten off the wool.
2nd Row (with a second colour): Join to the commencement of first row, two trebles under the three chain of first row, three chain, one double under the same chain. Repeat; fasten off at the end of the row.
3rd Row: One double under three chain of last row, three chain, two trebles under the same chain. Repeat to the end of row. The second and third rows are repeated alternately.

No. 4.—DRAPE FOR BASKETS, &c.

The foundation is brown cloth. The design is principally worked in cording-stitch; the inner parts of the upper scrolls are the exceptions to this. Four shades each of two colours are needed to make the work effective. The edge of the drape is worked with silk in double buttonhole-stitch. A little picot is worked to each stitch.

No. 5.—BORDER: EMBROIDERY.

This border is suitable for trimming children's dresses, petticoats, &c. It is worked with Andalusian wool, or double lengths of crewel of two colours, in long and herringbone stitches.

Nos. 6 AND 7.—DOILY: POINT LACE.

A miniature of the complete doily is shown in No. 6, and a section in the full size in No. 7.
MATERIALS REQUIRED: Five yards braid, one and a half yard pearl edge, two skeins of thread.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

No. 8.—WORK-BAG.

The bottom of the bag is a piece of cardboard measuring five inches in diameter, covered on each side. A piece of chintz or brocaded silk nine inches deep and twenty-seven inches wide is gathered and sewn to the bottom, with a lining of the same size. A ring of cardboard about an inch in depth and twenty-two inches round is fixed between the lining and the figured material. A plain piece of material, about twelve inches in depth and twenty-seven in width, is next joined, and is put on with a pleat standing up; this also must be lined, and a slide to draw it at the top is needed. A covered handle of the plain material, twisted over with cord, is put on each side. The bag is finished by fastening a fringe of crewel over the joining of the two materials.

No. 9.—BORDER OR STRIPE FOR ANTIMA-CASSARS, CURTAINS, &c.

Velvet or plush is the material best adapted to designs of this description. The pattern must be traced on the material, and the design run out with crewel of one colour; it is afterwards worked over with a kind of irregular herringbone-stitch with crewel of another colour. The crewel is used double. Filoselle may be used if a richer effect is desired.

THE HOME.

COOKERY.

BEEF SOUP.—Take 4 lb fresh beef, or what is better and more economical, a nice beef shank or "soup bone;" put it into four or five quarts of water, let it boil slowly for five or six hours; skim well. An hour before you wish to take it up put in rice, a small quantity of potatoes, carrots, onions, and celery, cut in small pieces. Mutton soup can be made in the same manner.

ROAST LEG OF PORK.—Make a sage-and-onion stuffing; choose a small, tender leg of pork, and score the skin in stripes with a sharp knife; cut an opening in the knuckle, loosen the skin, and fill with the sage-and-onion stuffing; spread the whole leg with a thin coating of fresh butter, and put it before a clear fire, but not too near; baste well while cooking, and when nearly done draw a little nearer the fire to brown; thicken the dripping with a little flour, add boiling water, season with salt and pepper, boil up at once, and serve in a gravy tureen.

POTATOES À LA MAÎTRE D'HÔTEL.—Choose small potatoes, and, as nearly as possible, all of a size; boil them in plenty of salted water, and when quite done drain off the water, and put them into the vegetable dish, with a good lump of maître d'hôtel butter. Put on the cover, and keep the dish warm long enough to let the butter melt; then serve.

MAÎTRE D'HÔTEL BUTTER.—Put 2 oz fresh butter in a basin, the juice of a lemon, a little white sugar and salt to taste, and a small quantity of parsley blanched, freed from moisture, and finely minced; incorporate the whole together quickly, and put it by in a cool place till wanted.

CAKE FOR CHILDREN.—Mix well 2 lb flour in one pint of warm milk, add a teaspoonful of yeast, let it rise for about half an hour; then add $\frac{1}{2}$ lb treacle, $\frac{1}{4}$ lb brown sugar, $\frac{1}{4}$ lb raisins stoned and chopped, 2 oz candied peel shred fine, and $\frac{1}{2}$ lb good fresh beef dripping; beat the mixture well for a quarter of an hour, and bake in a moderate oven.

A BEAUTIFUL THOUGHT.—When the summer of youth is slowly wasting away on the nightfall of age, and the shadow of the path becomes deeper, and life wears to its close, it is pleasant to look through the vista of time upon the sorrows and felicities of our early years. If we have had a home to shelter, and hearts to rejoice with us, and friends have gathered round our fireside, the rough places of wayfaring will have been worn and smoothed away in the twilight of life, and many dark spots we have passed through will grow brighter and more beautiful. Happy indeed are those whose intercourse with the world has not changed the tone of their holier feelings, or broken those musical chords of the heart whose vibrations are so melodious, so tender, and so touching in the evening of their lives.

The following good story is told of the Emperor William:—Last year, while hunting in Silesia with the Duke of Mecklenburg and the King of Saxony, the aged Kaiser proposed returning to the castle on foot, but soon becoming weary of the walk, he hailed a passing waggon, and requested the driver to take them home. The peasant complied, but could not long restrain his curiosity, and soon remarked, "I suppose it's all right, but will you please tell me who you are?"—"I am the Grand Duke of Mecklenburg."—"Oh-o-o!" exclaimed the rustic; "and who are you?"—"I am the King of Saxony."—"Oho! ahem!" ejaculated their driver; "and you, mister, who are you?"—"I am the Emperor."—"There, that will do, my friends," grinned the peasant; "and I daresay you would like to know who I am. I am the Shah of Persia, and when it comes to joking, I can take my part as well as the next man." The three sovereigns were convulsed with laughter, but the peasant drew a long face when he found that he had been the only joker.



NO. 1.—ORNAMENT FOR BALL-DRESS.



NO. 2.—ORNAMENT FOR BALL-DRESS.



NO. 3.—WALKING-DRESS FOR LITTLE GIRL OF TWO OR THREE YEARS OF AGE.



NO. 5.—HOME-DRESS FOR LITTLE GIRL OF EIGHT YEARS OF AGE.



NOS. 6 AND 7.—HOME-DRESS FOR LITTLE GIRL OF THREE OR FOUR YEARS OF AGE.



NO. 8.—DRESS-SLEEVE.



NO. 9.—BACK OF NO. 3.



NO. 10.—DRESS-SLEEVE.



NO. 11.—VISITING-DRESS.



NO. 12.—DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.



NO. 13.—WALKING-DRESS.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF
No. 2 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

OUTDOOR DRESSES.

FIRST FIGURE.—Dress of black Bradford cloth; jacket of bronze-green diagonal, cut with long kilted basques; bias and buttons in darker velvet. Bronze plush hat, trimmed with moiré ribbon and feathers.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—Dress of peacock-green serge; paletot of pale chestnut cloth, with a fourfold Carrick cape; triple pockets and cuffs. Gray felt hat, trimmed with peacock plush.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

THIRD FIGURE.—Walking-dress of Bradford cloth of a lapis-lazuli blue; bias, kilts, and straps in black plush. Beaver hat, trimmed with the lapis plush and a pearl buckle.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress of brown cashmere; mantle in broché silk, with collar and bands of velvet. Black beaver hat, trimmed with a shaded bronze feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress of garnet cashmere, trimmed with kiltings of gray silk; cloak in camel's-hair, richly braided with seal-brown cord, intermixed with brownish crystal beads; chenille cordelière and tassels. Gray felt hat, trimmed with ruby plush and gray ostrich feather.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress for Little Girl from Five to Seven Years of Age.—Dress of blue twilled flannel; redingote of royal blue velvet, fastened diagonally and attached by watered ribbon bows; collarette, muff, and cuffs of golden beaver. Velvet hat to match the redingote, trimmed with feathers.—Price of pattern of redingote, trimmed, 50c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress of Victoria velvet; the dress is of a golden-chestnut shade; waistcoat and muff in satin to correspond. Silk beaver bonnet, with watered ribbons and shaded feathers.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—Princess tunic of ruby cashmere, braided with a darker shade; scarf and skirt in velvet-stripped silk. Gray beaver bonnet, trimmed with ruby plush and feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress of dark blue Indiana cloth; mantle of dark brown cloth, embroidered with silk and brown beads, and trimmed with plush and bow of moiré ribbon. Brown felt hat, trimmed with dark blue feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Walking-dress of dark heliotrope homespun; mantle of black sicilienne, trimmed with a gauged satin plastron, silk cord, and tassels. Black felt hat, trimmed with a shaded red feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

INDOOR DRESSES.

FIRST FIGURE.—Evening-dress for Young Lady from Twelve to Fourteen Years of Age.—Fur-trimmed bodice and skirt of pink Japanese silk; chemisette and tunic in plain llama; ruffles of embroidered lisse.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

SECOND FIGURE.—Dinner-dress.—Panier-bodice and skirt of greenish-blue nun's veiling; plastron, sleeve-trimmings, and crossway flounces of openwork embroidery in cashmere of a paler shade.—Price of patterns of complete dress, trimmed, \$1.60. Panier-bodice, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Reception-dress.—Bodice with trained sides and skirt of black satin; plastron, train, and revers of old-gold Indian silk; bindings and tablier of gold and black brocade.—Price of patterns of complete dress, trimmed, \$1.60.

FOURTH FIGURE.—Dinner-dress.—Panier-bodice in malachite-green plush; waistcoat and apron combined of tilleul silk brocade; skirt of tilleul silk, trimmed with puffings and kiltings of the same, and bands of plush; the apron is trimmed with rich tassel fringe, and the panier-bodice with white silk embroidery.—Price of patterns of complete dress, trimmed, \$1.60. Panier-bodice with waistcoat, 60c.; flat, 25c.

FIFTH FIGURE.—Home-dress for Little Girl from Seven to Nine Years of Age.—Jacket of terra-cotta red plush, gauged skirt of vicuña to correspond; back drapery in plush; sailor's collar and cuffs in Madeira-work.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Dinner-dress.—Cuirass, drapery, and skirt platings of iris-coloured faille; apron and panels in turquoise twill silk, embroidered with silk and beads; coulisé waistcoat; a bouquet of pink roses is placed on the left side of bodice.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Dinner-dress of ruby satin; princess waistcoat of pale pink satin, embroidered with roses and foliage; the bodice, drapery, and train are also embroidered with small roses and foliage.—Price of patterns of complete dress, trimmed, \$1.60.

EIGHTH FIGURE.—Dinner-dress.—Skirt of otter-coloured velvet; Watteau bodice and tunic of polar-blue silk, figured with otter colour, and trimmed with bands and bows of velvet and gold buckle.—Price of patterns of complete dress, trimmed, \$1.60. Watteau bodice and tunic, trimmed, 80c.; flat, 25c.

NINTH FIGURE.—Dinner-dress.—Skirt, jacket, and paniers of slate-coloured silk; tunic of gray satin; the whole is trimmed with white silk embroidery and bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Evening-dress for Little Girl from Eight to Ten Years of Age.—The dress is of gray and white striped grenadine, trimmed with lace; scarf drapery of gray satin.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.
SIX SPRAYS IN EMBROIDERY.

The Coloured Sheet consists of a portion of each of six full-size designs for a set of drawing-room chair-seats. The full-size designs will be found on the back of the Gigantic Supplement. The sprays have been worked from the natural flowers, in order to show ladies the proper colours for embroidering each design.

The designs may be worked upon velvet, plush, furniture satin, felt, Roman satin, holland, or oatmeal cloth. They may be worked in silk, arrasene, or crevel. For full directions for tracing, working, &c., see our Supplement of Embroidery, presented gratis with this Part.

If the chair-seats are worked on a rich material, of course it would be considered necessary to have them mounted by an upholsterer; but where they are worked to renovate chairs that have lost their freshness, a hint on the way of making them up without much cost may be useful.

To make up the chair-seats, cut the top of the seat to fit the chair, and cord it to shape. Put on a border in four parts, to the requisite depth; leave the edges at the front corners open, but let them be cut to fit the chair; join the sides to the back, bind all round with furniture-binding with a scalloped edge. Work eyelets through the front opening on each side, and pass worsted cord through each, to which a tassel is attached; this makes a nice finish to the covers.

The designs are equally suitable for sofa-cushions, chair-backs, foot-stools, &c. &c.

THE GIGANTIC SUPPLEMENT
COMPRISES

A great variety of the latest Paris Winter Fashions for Ladies' and Children's Dresses. Full-size Designs for Embroidering a set of Drawing-room Chair-seats, and a variety of other Designs in Fancy Work.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."
No. 1.—EMBROIDERY.

PARIS FASHIONS.

EACH day sees the advent of some new style of winter costume. They are all of at least two materials combined—cloth and velvet, Hindoo cashmere and plush, vigogne and moiré silk. Carriage wraps are of sealskin, trimmed with dark brown beaver. Light-coloured beaver seems much less fashionable. Sealskin is as much in vogue this winter in Paris as it has been for some years in London. It is employed not only for wraps and pelisses, but also for jackets and hats, and even for bonnets.

One of the most elegant costumes we have seen this week is of prune-coloured satin, recalling in shape the La Vallière dress; but the tunic, opening over a tablier, was not train-shaped—it was short. The whole skirt front was covered with rows upon rows of chenille fringe, mingled with beads of the same colour. Short train of prune velvet, looped up over the hips by means of a satin bow coquettishly tied and finished with chenille tassels. Bodice of prune velvet, edged with chenille. This costume was worn with a sealskin pelisse and a shell-shaped capote of prune velvet, with a feather of the same colour on one side and on the other a barbe of écaru silk, Spanish lace forming one of the strings, while the other is of prune velvet.

The small muff of plush and satin in which one holds one's purse, handkerchief, and card-case, has replaced the reticule of the ladies of 1830—instead of a bag ungraceful of shape and uncomfortable to hold, a most dainty muff of satin or velvet and lace, with bows of ribbon and the head or wing of a bird.

There are a few more new toilets noticed at the Bois on a fine afternoon: Skirt of ocean-green moiré, edged with a border of smooth feathers; bodice and paniers of velvet, also trimmed with feathers; visite of moiré, trimmed with plush, and muff to match, trimmed with the head of a golden pheasant;

a pretty capote of green velvet, with feathers placed at the side and fanchon of Russian-gold blond tied under the chin with one velvet string.

A costume of coral and dead-leaf coloured checked cheviot: The skirt composed of one deep flounce cut on the cross, headed with a fishwife drapery, piped with red; amazon bodice, with treble collar; large dead-leaf coloured felt hat, trimmed with brown and red feathers; broad brim, turned up with coral-red plush.

A more elegant costume of garnet-red gros-grains silk: Puffed skirt; bodice, continued into a train, both of stamped garnet-red plush, trimmed with old Genoa guipure; Maintenon capote of garnet-red velvet, with quillings of silver lace and buckle of Rhenish pebble.

And for a young girl a charming costume of seal-brown Indian cashmere: Plain skirt, striped lengthwise with wide strips of velvet; gathered bodice and small gauged paniers, forming a large bow over the puff of the skirt; collar of seal-brown velvet, gauged round the neck; large hat of long-haired plush, with red pompons and revers of red plush; sealskin jacket and small muff to match, with bow of satin ribbon.

Morning-dresses are made extremely simple: Skirts of dark-coloured cloth or other woollen fabrics, with a jersey-bodice moulding the figure; a felt or plush hat, trimmed with feathers or merely a small Hungarian toquet, with border of smooth feathers for young ladies—whether married or unmarried—and a cloth or sealskin jacket.

The visiting and afternoon costume, more elegant—such as described above—requires the *grande visite* or pelisse, and the large hat or poke bonnet.

Dinner and evening dresses are worn with the bodice open in the shape of a square, trimmed with plenty of lace and a cluster of flowers at the side. Young ladies frequently adopt the white skirt, trimmed with lace, and a dainty bodice of stamped velvet in two shades of red, or of brown velvet with a vermicelli pattern in gold. The "Titus" coiffure of short curls is very fashionable; also the Grecian coiffure, with plain gold bands.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 56.

Nos. 1 AND 2.—ORNAMENTS FOR BALL-DRESS.

No. 1 consists of begonia-leaves, a humming-bird, and ostrich tip, mounted on tubing. No. 2 is a bouquet of pink roses and forget-me-nots.

Nos. 3 AND 9.—WALKING-DRESS FOR LITTLE GIRL OF TWO OR THREE YEARS OF AGE.

The paletot is of biscuit-coloured camel-hair cloth; the cape is trimmed with a kilting of blue silk, and has blue satin ribbon passed through holes at regular distances, and finished with a bow and ends at the back. Bonnet of biscuit-coloured plush, lined and trimmed with blue satin.—Price of pattern of paletot, trimmed, 50c.; flat, 20c.

No. 4.—HOME-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of cardinal-coloured cashmere, trimmed with satin ribbon of the same colour; the ruche round the square-cut neck is of drawn satin ribbon.—Price of pattern of frock, trimmed, 80c.; flat, 25c.

No. 5.—DRESS FOR LITTLE GIRL OF EIGHT YEARS OF AGE.

The dress is of pink cashmere, trimmed with bands of white cashmere, embroidered with pink silk; broad sash of pink ribbon; collar of white mainsook, edged with cream lace.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

Nos. 6 AND 7.—HOME-DRESS FOR LITTLE GIRL OF THREE OR FOUR YEARS OF AGE.

The dress is pale blue cashmere; the collar, cuffs, and scarf are of blue surah; the upper flounce is edged with cream lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 8 AND 10.—DRESS-SLEEVE.

No. 8 is of silk, with a cuff of gauged satin, headed by a band and bow of plush ribbon; ruffle of lace. No. 10 is of limousine, with cuff of plush, silk buttons, and ruffle of lace.—Price of pattern of each sleeve, trimmed, 25c.

No. 9.—See No. 3.

No. 10.—See No. 8.

No. 11.—VISITING-DRESS.

The dress is of brown velvet, trimmed with fox fur; ruffle and jabot of coffee-coloured lace; muff of brown satin, beaded with gold, and trimmed with brown lace and satin ribbon. Brown plush hat, trimmed with chenille and shaded gold-coloured feathers.

No. 12.—DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.

The dress is of fawn-coloured-cashmere, with ruby ribbon run between the pleats of the skirt; ruby satin sash.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 13.—WALKING-DRESS.

Paletot of black ribbed cloth, trimmed with carved bone buttons; collarette and muff of skunk. Bottle-green beaver bonnet, trimmed with surah and shaded green feathers.—Price of pattern of paletot, trimmed, 60c.; hat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 57.

Nos. 1, 8, AND 13.—LAMP-MAT.

The foundation may be of any material, such as crash, canvas, &c., worked with double crewel, or filocelle and gold, or silk cord. The outline must be traced upon the material from the full-size section shown in No. 8. The cord is laid on the tracing, and sewn down at regular intervals (see design), leaving the groundwork for the arabesque, and filling in with long-stitches the remainder of the mat. The mode of working these stitches is clearly shown in No. 13. The centre of the mat should have the monogram of the owner worked in silk or gold thread; a line of gold braid surrounds it, which is sewn down with cord and silk (see No. 8). The edge of the mat is finished with gold lace; over the sewn-on edge is a cord fastened down with gold thread. This will make a very handsome mat, and is quite suitable for a New Year's gift.

Nos. 2 AND 15.—WORK-BASKET.

The basket is of fancy wicker, with a partition in the centre; it is lined with blue satin edged with a narrow crewel fringe. The outside of the basket is ornamented with a band of embroidered satin edged with fringe; a tuft of crewel is placed at each side. The design for the embroidered band is shown in No. 15.

No. 3.—LAMP-MAT.

The foundation of the mat may be plush, satin, or reps; it is embroidered with crewel on bands of light-coloured cloth. The design shown in Illustration No. 15 (page 665, No. 900), will serve for the centre stripe, which must be edged by sewing on gold thread, and forming a little picot of the same; the border No. 15 will serve for the edge, which is finished in the same way as the centre diagonal stripe. The mat is finished with crewel fringe, to which little tufts of crewel are added; these tufts are made by twisting crewel over a cedar pencil, and fastening each turn with a twist of very fine mounting-wire. The mode of making the tufts, with illustrations of the work in progress, will be found in pages 553 and 554 (No. 851).

Nos. 4, 5, AND 6.—WATCH-GUARD: CROCHET.

The guard may be worked with black or brown purse-silk. Commence at the hook-end with three chain; pass the chain through the ring of a metal hook, work one double into the first of three chain, * one double between the two perpendicular loops of last double, repeat from * twelve times more. The balls are made by working over a round button or two half-round buttons placed together.
1st Round of ball: Twelve doubles into last stitch of chain, join round.
2nd Round: One double into a stitch, two doubles into next stitch. Repeat to the end of the round.
The second round is repeated twice more. Place the button in the half of ball already made, and work the other half over the button, decreasing in the same proportion as you increased for the first half; the same length of the chain is worked between each of the seven balls. The bar to fasten in the button-hole is a barrel-shaped button worked over in the same way as the balls. Two ends, with two balls each of a smaller size, are also attached to the bar.

Nos. 7 AND 9.—BORDERS: CROSS AND ITALIAN STITCH.

These borders are suitable to be worked round doilies, &c., or above the tucks of children's petticoats; they are in cross and Italian stitch, and may be worked with coloured ingrain cotton or marking filocelle.

No. 8.—See No. 1.

No. 9.—See No. 7.

No. 10.—CRAVAT.

The cravat is of ruby watered ribbon; the stars and feather-stitch are worked with gold-coloured silk arrasene; the ends are fringed and ornamented with lace.

No. 11.—EDGING: CROCHET, MIGNARDISE, AND ITALIAN-STITCH.

Take a length of mignardise, and for the edge work one double into two picots together, one chain, four trebles into the next picot, one chain. Repeat.
For the heading: Work one double into two picots together on the other side of mignardise, two chain, one double into a band of folded linen, two chain. Repeat.

The band of linen is embroidered in Italian-stitch with coloured ingrain cotton.

No. 12.—EDGING: CROCHET, WAVED BRAID, AND ITALIAN-STITCH.

For the edge: Work one double into a point of braid, three chain, one loose double under the braid (see design), one double under next wave of braid, three chain, and repeat.

For the heading: Work one double into a point of braid on the other side, four chain. Repeat.

The edging is sewn by a needle and cotton to a band of linen or cotton braid embroidered with Italian-stitch.

No. 13.—See No. 1.

No. 14.—CRAVAT-END: EMBROIDERY.

The end is worked upon blue satin with silk of two shades of the same colour and gold thread. The gold thread is laid on to outline the inner pattern, and is sewn down with fine gold-coloured silk; the edge is worked over in cording-stitch; if preferred, buttonhole-stitch may be worked instead, and will be found to wear better. The end may be sewn to a cravat of satin of the same or a contrasting colour.

No. 15.—See No. 2.

THE HOME.

COOKERY.

MACCARONI AND KIDNEY.—Ingredients: A heifer's kidney, $\frac{1}{2}$ lb macaroni, one onion, butter, salt, and pepper. Wash and cut fine a heifer's kidney and one onion, fry to a light brown in butter, add a teaspoonful of salt, saltspoonful of pepper; put the kidney in this, cover closely, and stew two hours. Stew half a can of tomatoes, season with salt, pepper, and butter; boil in two quarts of water $\frac{1}{2}$ lb macaroni and a tablespoonful of salt; let it boil twenty minutes, strain off the water, and pour cold water on it; put a layer in a baking-dish, part of the kidney, a little gravy, and a layer of tomatoes; repeat this till the dish is full, leaving macaroni on top; sprinkle with fine crumbs, and bake half an hour.

POTATOES À LA DUCHESSE.—Take eight large potatoes boiled and mashed fine, one tablespoonful of butter, the yolks of two raw eggs, a little salt; stir all together over the fire, then set it away to cool; when quite cold roll it on a board with flour to keep from sticking; make it in cakes or any form you wish; take the white of the egg, beat with a little water, dip in the potatoes, and roll in bread-crumbs; fry in hot lard.

LEMONS, TO PICKLE.—Take the finest lemons with the thickest rind you can get, cut them deeply from end to end in more than one place, but not quite through, and fill the incisions with salt; put each on end, and lay them in a dish near the fire, or in the sun if the weather be hot; dissolve the salt, and repeat this during three weeks; then put them into a jar with a handful of white mustard-seed, $\frac{1}{2}$ to $\frac{3}{4}$ lb bruised ginger, half that quantity of cloves and allspice, and a very little turmeric; boil in vinegar, and pour it upon the lemons when cold. Some people add to it garlic. It can scarcely be ready in less than six months, but will keep for many years. For limes, or very small lemons, the same method must be pursued, but they will not require above half the time.

SPANISH ONIONS.—Cut some Spanish onions into slices, and fry them in plenty of butter till they are thoroughly done; add a small quantity of flour to them, and when this is amalgamated with the butter moisten with cream or milk; then put in some pepper and salt to taste, and a quantity equal in bulk to that of the onions of hard-boiled eggs cut in slices; let the whole simmer gently till quite hot, and serve with bread sippets fried in butter.

THE RIGHT OF IT.—In our opinion, no woman should earn money for her husband if he is able to earn it himself. A rightly proud man will do any sort of labour rather than have his wife work for him. If his wife has the time and the fancy to employ either her brains or her fingers in tasks that will bring remuneration, this money is hers and not his, and when he begins to look forward to her earnings as a part of his income, he also begins to lose his pride in being the bread-winner and protector of his family.

NEW SONGS.—The following new songs are the composition of Mr. C. H. R. Marriott, our musical editor, and were decided favourites during the past season on the Pier, Hastings, where Mr. Marriott's band has been a great attraction for the last nine or ten years. His celebrated songs, "Thy Face" and "Rest," bid fair to be out rivalled by these his more recent productions.—"The Haven of Rest," words by G. J. Rowe, is a charming song for a soprano or tenor; it is one of Mr. Marriott's happiest efforts. "Unforgotten," a ballad, the words of which are by Edward Oxenford, is in the key of C, and is suited to a mezzo-soprano. "Days of Old," a ballad, by the same author, is suited for a tenor or soprano. "Happy Days Departed" is a song in B flat, the words by R. L. Lejoindre; it is a very pathetic song, also for tenor or soprano. These songs are published by Messrs. Chappell, 50, New Bond Street, London.

[Complete in this Number.]

MISS TILT'S NIECE.

"I wish very much I could do anything," said Ted Murchison. "I will go up to London on purpose, if you like, and inquire at your house. But don't they write to you?"

"They think it better not. They would let me know if there were anything fresh to tell. I have to console myself with the proverb, 'No news is good news.'"

Cecile Redding spoke with a ring of sadness in her voice, and for a minute her gray eyes looked misty as she turned them away. Directly after she glanced back at her companion and laughed merrily.

"What is the matter?" asked the young man, somewhat taken by surprise, and looking quickly, first on one side and then on the other, with the expectation of finding some cause for her amusement. There was nothing to be seen but the smooth lawn with its neat flower-beds, the high laurel-hedge, and the brown gate, half open, as though in readiness for his departure.

His astonishment only increased the girl's merriment, so that it was some minutes before she could answer. While they were standing thus in the porch, a dogcart was driven by, its occupants being the village doctor and his groom. The former looked hard at the little group in the doorway, half raising his hand to his hat, but refraining on seeing that he was unobserved.

"I beg your pardon," said Cecile, recovering her gravity; "but you do look so funny. Your coat is covered with green from the woodwork, and you were putting on such a sentimental expression."

"I wasn't aware that to have a few patches of green on one's clothes made one so irresistibly ludicrous. It would be much more practical and sensible to offer to give me a brushing before I go."

His ill-used air caused Cecile's mouth to curl again as she shook her head.

"I daresay it would; but you ought to have learnt by this time not to expect anything practical or sensible from me."

"I expected nothing, Miss Redding. Candidly, I never know what to expect from you. When I am inclined to sympathize with your troubles you shut me up by laughing in my face; and if I venture on a joke you look as solemn as if I were preaching you a sermon."

"Your jokes are so very, very bad," she said, naively; "I think I should prefer the sermon."

"You're always down on me," said Murchison, in a mock despondent tone. "It's fortunate your aunt is more merciful."

"Won't you come in again?" said Cecile, ignoring this speech. "You must be quite tired of standing."

"Is that a hint that you wish me to go?"

"Well, I have a great many things to do," she answered, laughing again.

"What on earth can you have to do? A novel to read, I suppose?"

"Perhaps," said Cecile, calmly.

"Then good-bye for the present. I shall look in again this afternoon, as I rather want to see Miss Tilt. You think she is sure to be in?"

"Oh, yes; auntie never goes out twice in one day."

They shook hands, the young man holding hers rather longer than politeness required, and then the gate swung after him, while Miss Redding re-entered the house with a heightened colour.

She went into the pretty little dining-room and sat down to write a letter, which took a long time through her stopping every few minutes with the end of the pen pressed against her soft under-lip, lost in thought, and the writing forgotten. More than once she smiled and coloured consciously, though there was no one to see or note how well she looked with that flush in her fair cheek.

Cecile was one of those girls whom a severe critic would set down as decidedly not pretty, though under favouring circumstances she often seemed so. Her complexion was very fair, with a bluish, peach-like bloom upon it; her eyebrows by no means well marked, but scanty; her mouth a little too wide, and her teeth large and irregular. Her chief beauty was her brown wavy hair, that had never been marred by the scissors, but grew all over her head to its natural length, the shortest part being about her temples, where it curled and waved unassisted by art or curl-papers, gleaming with touches of gold shaded into the darker hue of the rest. Envious friends admired this becoming growth, and endeavoured to imitate it, with unvarying ill-success. Even her aunt, Miss Alethea Tilt, had tried her hand at it, but her straight tresses absolutely refused to be tortured into anything resembling a curl.

Before the letter was finished Miss Tilt came in, accompanied by her friend and companion, Miss Pelham—a large lady, with very round, protruding eyes, and a good-natured smile.

"How nice and cool you look, Cecile," said Miss Tilt, sinking into a chair, and fanning herself with a Japanese hand-screen. "I was so afraid we should meet someone—and my face, I know is flaming!"

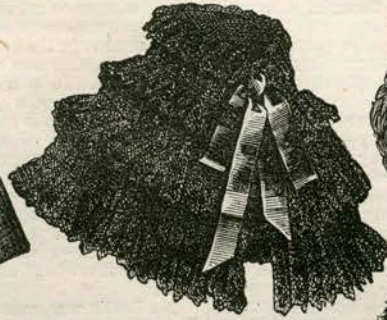
"Mr. Murchison has been here," said Cecile, adding a few words by way of postscript, and looking absorbed in her writing, so that she did not see the conscious way in which her aunt dropped her eyes on to the grotesque figures on the screen.



NO. 1.—MOTHER HUBBARD PELELINE.



NO. 2.—LACE PELELINE.

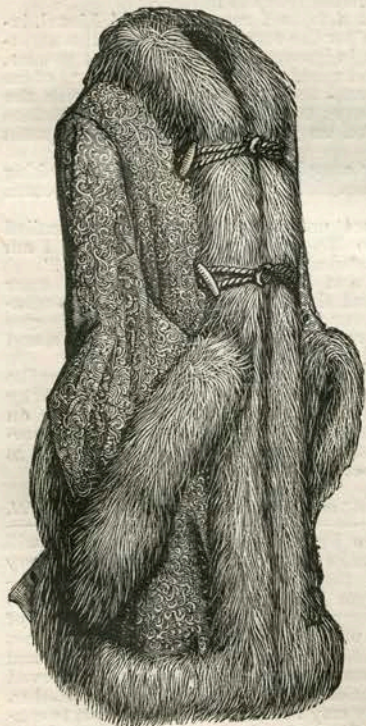


NO. 3.—SKIRT FOR WALKING-DRESS.



NO. 5.—CHENILLE OPERA-WRAP.

NO. 4.—BACK OF OPERA-MANTLE.



NO. 6.—FRONT OF NO. 4.



NO. 7.—WALKING-DRESS.

NO. 8.—HOME-DRESS.



NO. 9.—OPERA-MANTLE.

PARIS FASHIONS.

MUCH as there is, and probably ever will be, to criticize in the present fashions, there are certainly some points upon which they are to be greatly approved of—for instance, the extreme simplicity of girls' dresses, and the rather general rejection of altogether *décolleté* dresses, even for ball-toilets. At this time large dinner and evening parties, and even carpet-dances, are being constantly given, and the nearest approach to a low dress we have been shown, so far, is the bodice open either in a square, an oval, or triangular shape in front, while the shoulders are generally covered.

A very elegant evening-dress we particularly admired is of creamy-white veiling; the skirt front is covered in the lower part with tiny flutings of the veiling; next comes a scarf drapery, deeply trimmed with pleated white satin, and edged with a border festooned and embroidered in white silk over veiling. This drapery is turned off at the sides and continued behind into a full but narrow tournure, very much trimmed with satin and embroidery. The bodice is cut low and square at the front and back, with small plastron of shirred satin; it is trimmed *en bretelles* with slightly-gathered borders of embroidery. The short sleeves of gathered satin are trimmed to correspond.

The style of embroidery with which this toilet is trimmed is extremely fashionable this winter. It is open-work embroidery, chiefly consisting in leaflets and eyelet-holes, such as those of the patterns of the embroidery on cambric known as *broderie Anglaise*, and the edge is cut in scallops and worked in buttonhole-stitch. Rather coarse "cordonné" silk is used for the purpose, and the embroidery patterns are worked either on veiling, cashmere, or silk, by hand or by machine—the latter is of course less expensive, though very pretty, and may be bought by the yard for dress trimmings, not only in white, but in every possible shade of colour; nor is it monochrome only; the embroidery is often of a different colour from the material. Bright red on black; crimson on dark red or blue; bright blue on brown or prune; old-gold on maroon or seal-brown, are favourite combinations.

Such trimmings, however, are always an expensive adjunct to evening-dresses, which may be made simpler, merely of veiling trimmed with satin.

Thus another toilet shown in the same house is of ciel-blue veiling and satin. The skirt is trimmed with three narrow flutings and a deep pinked-out ruche of the veiling. Above this the skirt front alone is trimmed with tiny ruches of the veiling put on lengthwise and divided with plain bands of ciel-blue satin; paniers are joined to the edge of the cuirass-bodice with gaugings, then pleated and rounded off over the hips to the back, where they get lost in the folds of the tournure. This tournure is composed of a drapery of the veiling, which is caught up with a large scarf and bow of satin, fastened with a light wreath of white marguerites. A spray of the same is fastened upon the left side of the bodice, which is open *en cœur* in front with pleats fastened at the waist-line with gaugings. The opening is filled in with white lace, and the short bouffante sleeves are trimmed with the same.

A handsome evening-dress for a married lady is of rose-coloured pekin in alternate stripes of moiré and satin. There is a tiny fluting of satin round the foot. The skirt-front is trimmed with a white lace flounce, put on in the shape of a tablier; on each side of this tablier there is a band of satin, embroidered with white beads, and finished with a bead tassel. Next comes a fluting of plain satin and another beaded band, which also edges the back of the skirt. Plain bodice, cut square in front and peaked, princess-shaped behind, and continued into a skirt pleated in round hollow pleats; over the top of these pleats a large bow of satin ribbon is affixed with a pearl buckle. Short sleeves, trimmed with white lace, and similar lace round the square opening.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 72.

No. 1.—MOTHER HUBBARD PELERINE.

This pelerine is suitable to be made in any material, and is a pretty finish to a walking-costume; it is gauged five times round the neck, and is fastened at the throat by silk cord and tassels.—Price of pattern of pelerine, trimmed, 25c.; flat, 12c.

No. 2.—LACE PELERINE.

This pelerine may be made in black, white, or cream-coloured lace; it is fastened at the throat under a bow of ribbon; it is intended to be worn with a theatre or concert dress.—Price of pattern of pelerine, trimmed, 25c.; flat, 12c.

Nos. 3 AND 7.—WALKING-DRESS.

The skirt, which is shown in No. 3, is of brown cashmere, trimmed with skunk fur and a narrow kiting of old-gold satin; polonaise of brown Victoria velveteen, lined at the back with old-gold satin, and trimmed with skunk fur. Hat of golden pheasant's feathers.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 60c.; flat, 25c. Skirt, trimmed, 60c.; flat, 25c.

Nos. 4 AND 6.—OPERA-MANTLE.

The mantle is of white brocade, trimmed with white woven feather trimming, moiré ribbon, and silk cord, with barrel-shaped buttons. The back is shown in No. 4 and the front in No. 6.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 5.—CHENILLE OPERA-WRAP.

This opera-wrap is one of the most fashionable at the present season; it is composed entirely of pale blue chenille.

No. 6.—See No. 4.

No. 7.—See No. 3.

No. 8.—HOME-DRESS.

The skirt is of dark peacock-striped moiré; the tunic, flounce, and jacket are of cashmere of the same colour, ornamented with open-work embroidery.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

No. 9.—OPERA-MANTLE.

The mantle is of black Spanish lace, lined with gold-coloured surah, and trimmed with kittings of satin and loops of moiré ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 73.

Nos. 1, 3, AND 8.—SOFA-CUSHION: EMBROIDERY.

The cushion made up is shown in No. 1, a quarter of the embroidery in No. 3, and the detail of one of the more complicated stitches is shown in an enlarged size in No. 3. The chain and cord couching, edging the arabesques will be found in Illustration No. 23, page 5 of our Embroidery Supplement given with the January Part, and with No. 922 of this Journal, to which Supplement we refer our readers for details of tracing, &c. The square is edged with gold lace, and finished with satin puffs. The square at the back is of satin like the puffs; it is edged with cord.

No. 2.—TABLE ORNAMENTED WITH EMBROIDERY.

The triangular-shaped table is covered entirely in olive-green plush; the top, draperies, and bottom of the table are richly embroidered with arrasene; a border of ruby gimp is fastened with a star-shaped gilt nail; this band edges the drapes and the bottom of the table, and is put down as a stripe over the joins of the olive plush on the legs; the bands are finished by a fringe of crewel in mixed colours; a band of the ruby gimp, edged with fringe, is nailed round each leg; the plush may be fixed to the table with strong glue, fine brass tacks, or it may be sewn down the legs.

No. 3.—See No. 1.

Nos. 4 AND 11.—WORK-STAND.

The stand is of wicker; the trays are lined at the bottom with dark ruby satin, embroidered with silk in an arabesque design. The sides of the upper tray are lined with pleated satin. The fringe used for ornamenting the outside of the stand is shown in No. 11; it is made with olive crewel over a fringe fork. Mr. Bedford supplies fringe-forks for the purpose. Directions for making the balls, and the fork-work for the fringe, will be found with illustrations in the Crochet Supplement presented with this the February Part and No. 929. After having made the fork-work and balls, the heading of the fringe is made by taking two of the short loops of fork-work; twist them as shown in the illustration, and work one double through both loops together, one chain. Repeat. For the fringe side, with a needle and wool thread through a ball, draw twelve of the long loops together, pass the needle and wool again through the ball, tie both ends of the wool together in a knot at the bottom of ball, so that the knot is hidden.

No. 5.—BORDER: EMBROIDERY.

This border is worked in crewel of two colours, in long and cording stitches; it resembles the Mossoul embroidery; it is very pretty for borders on plush or cloth, for cushions, &c., &c.

Nos. 6, 7, AND 9.—BORDERS: CROSS AND ITALIAN STITCH.

These borders are suitable to be worked on table-covers, towels, serviettes, &c., with ingrain cotton, embroidery silk, or crewel. No. 6 is a pretty stripe for antimacassars on Scotch Colbert canvas.

No. 8.—See No. 1.

No. 9.—See No. 6.

Nos. 10 AND 12.—DESIGNS; EMBROIDERY SILK AND GOLD THREAD.

These designs, if repeated, will form a handsome border for table-covers or curtains worked with gold thread or gold-coloured silk; if repeated lengthwise, they are suitable for ornamenting card or cigar cases, small book-covers, &c. The design No. 10 is in satin and cording-stitch. No. 12 is in raised satin-stitch and cording-stitch; spangles are used in this design. Full directions for working will be found in our Embroidery Supplement given with No. 922 and the January Part of this Journal.

No. 11.—See No. 4.

No. 12.—See No. 10.

THE HOME.

COOKERY.

ONION SAUCE FOR ROAST MUTTON.—Take two quarts of onions, peel them carefully; wash, and put in two quarts of cold water; when it has boiled up twice change the water, and replace with the same quantity of boiling water; add two table-spoonfuls of salt, and boil again until the onions are tender; the length of time onions require to cook depends upon the condition of the onions—if in summer, when fresh, they take from half to three-quarters of an hour; in winter, from one to one and a half hours; when the boiling is finished, put in a colander and allow them to drain thoroughly; take a tablespoonful of flour, a tablespoonful of butter, and mix them thoroughly, beating them to a cream; a salt-spoonful of salt, half of white pepper, a pint of milk; boil the milk and water, pour it over the butter and flour, and then cook the sauce on a slow fire; put the onions into the sauce, and heat thoroughly.

CELERY SAUCE.—Some heads of celery, three pints of cold water, a little salt, a few peppercorns, $\frac{1}{2}$ lb butter, tablespoonful of flour, half a cup of cream; take two or three heads of celery, cut it fine, put into a saucepan with the water, salt and peppercorns, boil it two hours; braid into the butter the flour, stir in the cream, add the seasoning, and let it boil up well. This is excellent with boiled fowl.

HAM TOAST.—Melt in a stewpan a small piece of butter till it is browned a little; put in as much finely-minced ham as will cover a large round of buttered toast, and add as much gravy as will make it moist. When quite hot, stir in quickly with a fork one egg; place the mixture over the toast, which cut in pieces of any shape you may fancy.

POULET A LA CREME.—This is a dainty dish for an invalid. Boil a chicken, chop or pound the flesh to a paste, rub it through a wire sieve, mix with a little cream and two or three eggs, season with pepper and salt, put in a mould, steam, and serve hot.

NEGLECT OF CORRESPONDENCE.

THE man who is remiss in answering letters suffers bitterly in consequence. His conscience is never at rest. Were he to sit down immediately on receipt of a letter, he might discharge the obligation in a few moments; but there is an arrear of letters that ought to have precedence, and so the missive just arrived is placed with them, to be taken in its turn. Thus day after day the heap increases, and day by day his future task becomes more formidable. Every letter intensifies his self-reproaches, and makes it more difficult for him to make a beginning. It is easy to say to such a man, "Why do you not reform? Why not pull yourself together? A slight effort of the will, and a day's application at the most, are all that is required to enable you to discharge your obligations and secure peace of mind." He does resolve. He makes out a list indicating the order in which the letters should be taken. He even addresses the envelopes. But his resolution comes to nothing. The habit of procrastination is too strong, and the business is again deferred to the more convenient opportunity which is ever coming, but never comes. This neglect arises from no disregard of his friends or the duty he owes to society. His own self-reproaches and the revenge variously inflicted upon him by those who believe themselves slighted forbid any such explanation. It is due to a mental infirmity which seems to be incurable.

EARLY RISING.—There is not one man in ten thousand who can afford to do without seven or eight hours' sleep. All the stuff written about great men who sleep only three or four hours at night is apocryphal. They have been put upon such small allowance occasionally, and prospered; but no man ever kept healthy in body and mind for a number of years with less than seven hours' sleep. If you can get to bed early, then rise early; if you cannot go to bed until late, then rise late. It may be as proper for some men to rise at eight as it is for others to rise at five. Let the rousing bell be rung at least thirty minutes before the public appearance. Physicians say that a sudden jump out of bed gives irregular motion to the pulse. It takes hours to get over a sudden rising.



NO. 1.—DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

NO. 2.—HOME-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

NO. 3.—HOME-DRESS FOR LITTLE GIRL FROM NINE TO ELEVEN YEARS OF AGE.

NO. 4.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 7.—SKIRT FOR WALKING-DRESS.



NO. 6.—DINNER-DRESS WITH TRAIN.

PARIS FASHIONS.

SEALSKIN is extremely fashionable this winter; entire jackets and even pelisses are made with it. But besides real sealskin being very heavy to wear, it is extremely expensive. Pretty imitations of it, in the way of black or dark brown plush, are therefore much in vogue. The entire pelisse of silk plush makes a very elegant mantle, even with no trimming besides a satin collar and flowing bows of satin ribbon. Plush in imitation of sealskin is also much used for trimming mantles instead of fur. Elegant mantle trimmings are also made of bands of thick silky plush, edged with a border of curled ostrich-tips. This style of trimming is likewise used for town-costumes and even for visiting-toilets.

A pretty fancy is that of open-work passementerie over a bright-coloured ground; passementerie, embroidered in coloured beads, is another; and tabliers, tunics, and skirts are trimmed round with embroidery in appliqué of contrasting colours. This last style is more especially in great favour. A unique mantle in the visite style is of chamois-coloured cloth, entirely covered with a running pattern in appliqué of seal-brown velvet. It is lined with seal-brown plush.

Ball and dinner toilets are also trimmed with passementerie and appliqué patterns.

Fans are all of more than middle size, and many are altogether too large for either beauty or comfort. The fan of ostrich feathers, white, black, or shaded of two colours, is in very great favour. The favourite mountings are of light amber and tortoise-shell. The latter is especially fashionable this winter; it is used for a number of costly and fanciful trifles which are introduced since the new year as gifts and *souvenirs*. When inlaid with old silver or gold, these trifles often become veritable *objets d'art*.

Among the buttons employed for mantles and costumes, the "Watteau" buttons are still those preferred; they are never alike, their patterns being constantly varied. Some are of white pearl and black enamel, set with turquoise or lapis-lazuli with steel spangles; others are of blue enamel, with designs in gold or silver.

But to return to the fashionable plushes. Ribbed plush, in wide shaded stripes of two colours, is employed for making up very comfortable as well as elegant pelisses and visites, but the stripes should be chosen of quiet and not too markedly contrasting colours.

Plush in narrow stripes of three or four shades of nearly the same colour is used for skirts. The difference of shades open a wide field to the imagination of a clever mantua-maker, who therein finds good effects for trimmings by matching the said shades in facings of satin or moiré, or both materials combined. For trimming striped plush there are handsome ribbons (partly satin, partly moiré), of two well-matched shades, and these ribbons, when gathered and put on over a skirt, produce the effect of narrow flounces; they are placed at a certain distance one from the other. The bodice, sleeves, and puff are trimmed with similar ribbons.

Very deep pinked-out ruches are seen upon many dresses. When such ruches are made of plush, lined with satin, they are extremely effective, especially when the lining is of a light shade of colour. Linings play a very important part in this winter's fashions. They are unusually costly, of some bright tint, or else softly harmonizing with the material of the mantle, flounces, or ruches. The thick pinked-out ruches above-mentioned are more especially suitable to dressy toilets. They are often put on round the foot of a very long skirt which has no other ornament.

As one is always trying to find new ways of simulating double skirts, we must not omit to mention a handsome trimming which very prettily produces the desired effect.

The costume is of begonia-coloured satin-like woollen material, soft and glossy. The skirt is slit open from the edge about ten inches up, leaving an open space twenty inches wide. Each side is then turned up into a revers, and the intervening space is filled up with a satin flounce, finely pleated, towards the centre. The bodice opens with revers over a plastron of finely-pleated satin, and is finished with small paniers continued at the back into a tournure, caught up with a satin sash. The sleeves are trimmed with revers and a satin fluting.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 88.

No. 1.—DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of ruby cashmere; the pleated flounce, poke, and sleeves are of Victoria velveteen, with bow of plush ribbon at the side.—Price of pattern of dress, trimmed, 60c.; flat, 20c.

No. 2.—HOME-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of lapis-blue cashmere, trimmed with openwork silk embroidery; sash of moiré ribbon.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 3.—HOME-DRESS FOR LITTLE GIRL FROM NINE TO ELEVEN YEARS OF AGE.

The dress is of olive limousine, finely streaked with red; the woven border which edges the scarf drapery and is used for the kilting is striped red and olive.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

No. 4.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of red and black checked, piped with red satin, and trimmed with bows of satin ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

Nos. 5 AND 6.—DINNER-DRESS.

The dress is shown in No. 5 with a short skirt, and in No. 6 with a train; it is suitable for slight mourning; it is chess-board pattern silk in two shades of gray, trimmed with deep black lace flounces; the pointed waistcoat and plastron are of black satin, also the cuffs of No. 5. No. 6 has elbow sleeves, trimmed with satin ribbon and lace.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

No. 7.—SKIRT FOR WALKING-DRESS.

The skirt is of brown royal gold-intersected fabric, trimmed with skunk fur and loops of brown satin ribbon round the bottom.—Price of pattern of skirt, trimmed, 60c.; flat, 25c.

No. 8.—HOME-DRESS.

The dress is of marron cashmere and silk figured material; the plain cashmere is used for the skirt and upper part of the drapery; the princess bodice, lower part of drapery, and the bottom flounce are of the figured material.—Price of patterns of complete dress, trimmed, \$1.60; flat, 50c.

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will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 89.

Nos. 1, 5, AND 6.—BORDERS: CROSS AND ITALIAN STITCH.

These borders will serve a variety of purposes, such as edgings for dollies, or children's bibs, pinafores, or underclothing.

Nos. 2, 4, AND 8.—SILK OR CREWEL CASES.

The silk cases are of course undressed holland. No. 2 is ornamented with Italian-stitch, in red in-grain silk; No. 4 in cross-stitch, with black and red silk (a quarter of the design forming the centre stripe of No. 4 is shown in No. 8). The cases measure thirty-five inches including the flaps, which are five inches long. The inner parts are of double holland. The stitchings for the skeins should be at intervals of three-quarters of an inch, and must be buttonholed top and bottom, for the skeins to be passed through them; two sets of skeins, one above the other, can be put into a case of the length described. In No. 2 the cover of the case is stitched down to the lining, and the flap is cut to design; a piece of sarsnet ribbon is stitched to it, and is tied in a bow at the back. No. 4 is finished by sewing together, and a fine cord is sewn over the seam. The ribbon is put on from the back, and ties over the straight flap, which measures five inches in length. The flaps may have small pockets stitched in to hold packets of needles if desired, but we do not recommend this, as they fold flatter and are neater without it.

Nos. 3 AND 15.—OTTOMAN TO HOLD MUSIC.

The finished ottoman is shown in No. 3, a quarter of the centre design of the top in No. 15, and the design for the corners will be found in outline on the back of the Supplement. The foundation and puffing round the top of ottoman is of coffee-brown plush: the cords and fringe are a mixture of terracotta and coffee-brown. Our design is of interlaced coral-coloured silk braid, laid on to an appliqué of sky-blue satin, with a couching-stitch edge of terracotta-coloured floselle; a little cording-stitch is also introduced into the design.

Full directions for tracing, for appliqué, and the various stitches employed in the work, will be found in our Embroidery Supplement, given with the January Part, and No. 922 of this Journal. The ottoman measures twelve inches in height, twenty-two inches in length, and sixteen inches in width.

No. 4.—See No. 2.

Nos. 5 AND 6.—See No. 1.

No. 7.—WOOD-BASKET.

These baskets are much used in both dining and drawing rooms. They are for holding logs of wood, cedar and other cones, which make a bright and much clearer fire than coals. The baskets are of strong

wicker-work stained brown. A thick rich crewel fringe is sewn round the basket and partly covers it. The lid is covered with plush, on which may be worked a design in coarse embroidery in crewels or appliqué. The design given in No. 15 will serve for the square; No. 7 shows a small sunflower, with foliage worked at each corner in arrasene. Large tufts finish the corners. Directions for making them in a small size will be found in our Supplement of Crochet-work given with this the February Part, and No. 929 of this Journal.

No. 8.—See No. 2.

No. 9.—HANDKERCHIEF-SACHET.

This sachet is suitable for a bridal gift. It requires a cardboard box for a foundation seven inches square and two inches deep. It is lined inside with quilted white satin, the wadding of which should be scented. The lower part of the box is covered with a quilting of white satin ribbon its exact depth. One-half of the lid is covered with white satin run in tiny tucks; the other half is plain satin, ornamented with a spray of Honiton lace. The band crossing the sachet in the centre is an inch and a half bias of satin, crossed diagonally with lace insertion; the bias is piped with satin after the insertion is laid on, and is finished at the edge with a narrow gold lace. A quilting of satin ribbon is put round the lid; over this is gold lace, and a white silk twisted cord is sewn on; satin bows finish the corners.

No. 10.—PENWIPER.

The design for the embroidered leaf will be found on the back of the Supplement. The frilling surrounding it is of black silk an inch wide, pleated, the silk being first pinked at the outer edge; it is sewn as flatly as possible to a leaf of black cloth; a similar black cloth leaf forms the bottom, and between these are leaves of soft black cotton or stuff material suitable for the practical part of the penwiper. The embroidered leaf may be of leather, cloth, or velvet, of whatever colour preferred, either ornamented with silk or gold thread. A monogram is placed in the centre of the front of the leaf; this we omit in the design, as it can only be usefully prepared for the name required. A little gilt ornament is put on at the back of the leaf; it is like an eye used for dresses; these eyes can be purchased of most drapers, as they have been much used lately in millinery.

Nos. 11, 14, AND 16.—DOLLYS.

The finished dollies are shown in No. 11, the borders for the two in Nos. 14 and 16. They are of Java canvas, measuring seven inches square; they are fringed at the edges by drawing threads one inch in depth, and prevented from fraying farther by an open buttonhole-stitch, worked in the colour in which the Italian-stitch (or Holbein-work) is executed. This is now particularly fashionable, and has a very elegant effect if worked on white Java canvas with amber-coloured silk, or on écaru canvas with cardinal, coral, or light blue silk.

Nos. 12 AND 13.—EMBROIDERY: EDGINGS FOR INFANTS' UNDERCLOTHES, &c.

The edgings are worked on embroidery muslin with cotton à la croix. In No. 12 the edge is buttonhole, the dots are in satin-stitch. No. 13 has a buttonhole edge; the patterns in the scallops are long-stitches with a knot-stitch at the base.

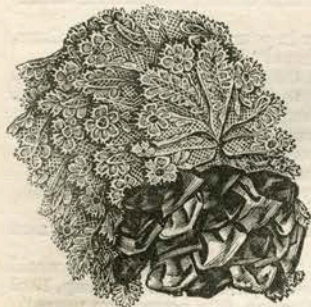
No. 14.—See No. 11.

No. 15.—See No. 3.

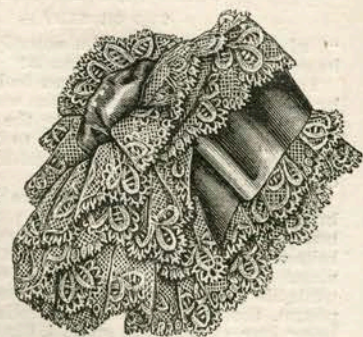
No. 16.—See No. 11.

BRIDAL PRESENTS.—The custom of giving to our friends about to be married some simple, pleasing present as a reminder of our good wishes, is fast losing its old meaning, and is now looked upon too much in a pecuniary point of view. The elaborate display at wedding-receptions of costly presents savours too much of an advertisement for the extravagance of the donor. Instead of this, they should be appropriate in every way; suitable alike to the taste, means, and habits of living of the bride or bridegroom.

HOSPITAL GIFTS.—Nothing is in a small, but by no means unimportant, way more acceptable to hospitals than timely gifts of flowers and books for adults, and toys for children. But a hospital superintendent writes to complain, and justly to complain, that the flowers are often crushed into a hamper, carelessly packed, and reach the hospital faded and useless; the toys are broken and out of gear; the books are the mere unreadable residue of overloaded bookshelves, or scattered waifs of a careless household. Such gifts are often made with what are superfluously called "the best intentions;" intentions cannot, however, be accepted as the best unless they spring from a somewhat deeper source, and are guided by more thoughtful intelligence. The giver needs to remember that, in his gift, his character, his thought, and himself are reflected; and, for the sake of self-discipline, as well as for the sake of those to whom the gift is proffered, it should indicate the intention of something more than the careless and thoughtless tossing away to the poor of a residue unvalued or easily dispensed with by himself.



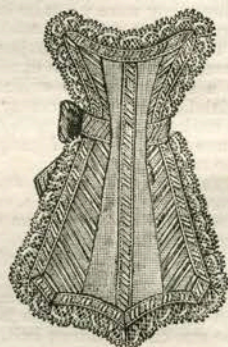
NO. 1.—MORNING-CAP.



NO. 2.—MORNING-CAP.



NO. 3.—PINAFORE.



NO. 6.—APRON.

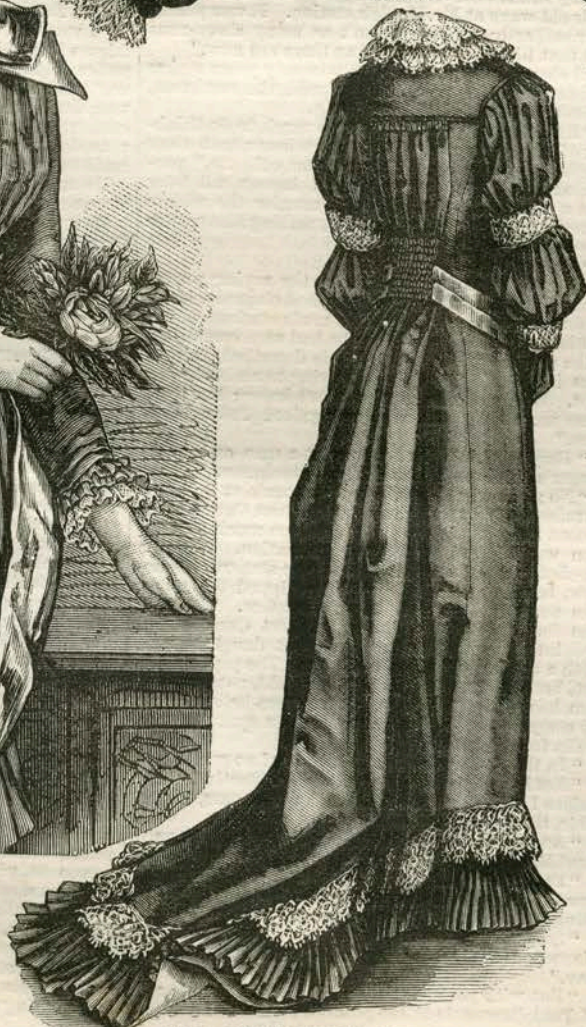
NOS. 4 AND 5.—HEAD-DRESS AND F.CHU.



NO. 7.—KNICKERBOCKERS FOR INFANT.



NO. 8.—HOME-DRESS.



NO. 9.—FIVE O'CLOCK TEA-GOWN.



NO. 10.—FRONT OF NO. 9.

PARIS FASHIONS.

It is incredible the number of black dresses that are worn this winter, even for dressy evening-toilets. Combinations of black plush or velvet, with black satin, moiré, and brocaded silk, produce the most happy effects, especially when trimmed with a profusion of lace and jet.

A very handsome one lately seen is principally of satin and jet. The front consists of three tunics of pressed velvet, satin, and jet embroidery, opening one over the other Persian fashion.

Another elegant black toilet is of black moiré, covered with lace and jet beads. Flat paniers of satin are drawn tightly across the hips, and edged with beaded lace. Low bodice of moiré, peaked in front, trimmed with a fichu of beaded lace. The skirt is plain in front, with satin fluting showing beyond the edge. Behind it is slightly draped up with a satin scarf and quillings of beaded lace.

Again, another has a corselet of brocaded velvet, opening over a low plastron of shirred satin. Collar of white lace round the square opening. The bodice is continued into a semi-train, draped up with flowing loops of satin ribbon, beaded and fringed with jet. All the skirt-front is of satin, covered with borders of black lace beaded with jet, and finished with a fluting.

White toilets are also extremely fashionable; young girls and young married ladies wear them almost exclusively for evening-dress, at the opera, dinner and evening parties.

A very pretty white toilet for a young lady is of white silk gauze, widely striped with white satin. The skirt, pleated across, is caught up at the back with a scarf of mauve satin. The low round bodice is gathered from the waist, trimmed with lace round the top, and with butterfly bows of mauve satin upon the shoulders; a balayuse of mauve satin shows beyond the edge.

Another white toilet is of nun's veiling, trimmed with satin and embroidery. The lower part of the skirt front is trimmed with narrow ruched flounces; a satin scarf, edged with embroidery, is draped across the upper part and mingles behind with the pleats of the tournure. The embroidery is worked in white silk over white veiling. The front of the bodice is embroidered in the shape of a plastron over veiling; the side pieces and back are of satin; the top is finished with a soft ruching of white tulle.

A tasteful dinner-dress is of Indian sky-blue satin and sicilienne. The skirt is short and round, of plain satin, with a balayuse of white satin showing beyond. It is covered with a tunic of sicilienne, looped up at the side with a bow of satin. The bodice, very slightly open in a point, is trimmed with a deep collar of old point; a bouquet of tea-roses is placed on one side, near the shoulder.

Bodices of brocaded silk, plush, and velvet, to wear with white or light-coloured skirts, are still very fashionable. They should be perfectly fitting, but need no trimming.

One of the latest novelties, but one I can hardly recommend, is the bodice of unglazed kid or deer-skin, either plain or embroidered, perfectly—too perfectly—moulding the figure. Titled ladies have their crest and arms embroidered upon the left side of the bodice. Being extremely expensive, these bodices are not likely to be very generally worn, which is not to be deplored, for they are more eccentric than becoming.

Another new whim of fashion is that of adopting ancient medals, real or imitation, and pieces of foreign money for jewels. Necklets and bracelets are thus formed of medals strung together, with artistic chains and pendants.

Brooches are also formed of one large medal with an artistic open-work framing. These jewels are not of great intrinsic value, but some of them are of exquisite workmanship.

Muffs are smaller than ever; they look like small bags of satin velvet or plush, drawn up at each end with lace quillings, and bows of satin or moiré ribbon. They are often trimmed with a pretty small bird, or the head of a large one. Some, however, are merely ornamented on the top with a large bow of satin and lace.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 104.

Nos. 1 and 2.—MORNING-CAPS.

The cap shown in No. 1 is of cream lace; the loops at the back are alternately of cardinal and pink satin ribbon. No. 2 cap is of white lace, with a broad blue plush ribbon crossing the front; the lace is quilted in coquille form at the back, and a loop of blue ribbon is put under the fold at the top.

No. 3.—PINAFORE FOR CHILD OF ONE OR TWO YEARS OF AGE.

The pinafore is of diaper; it has a broad hem, above which is worked a small pattern in cross-stitch with red ingrain cotton.—Price of pattern of pinafore, made up, 25c.; flat, 12c.

Nos. 4 and 5.—HEAD-DRESS AND FICHU.

The head-dress is of gold embroidery on black velvet; it is trimmed round with gold lace, and

ornamented at the back with small gold leaves; the fichu is of pale blue surah, trimmed with cream lace, a bow of satin ribbon, and spray of white clematis and forget-me-nots.—Price of pattern of fichu, trimmed, 25c.; flat, 12c.

No. 6.—APRON FOR LITTLE GIRL.

This dressy little apron is of book-muslin, trimmed with tucks of the same, lace, and insertion; a band of ribbon with large sash bows finishes the apron at the back.—Price of pattern of apron, trimmed, 40c.; flat, 20c.

No. 7.—INFANT'S DRAWERS.

The drawers are of pink flannel, trimmed with bows of ribbon and torchon lace.—Price of pattern of drawers, trimmed, 25c.; flat, 12c.

No. 8.—HOME-DRESS.

The dress is of bright brown cashmere; the revers, bias, trimmings, and collar of old-gold satin; fancy buttons fasten the front; ruffles of cream lace; the skirt is covered by three deep kilted flounces.—Price of patterns of complete dress, trimmed, \$1.25. Bodice, trimmed, 60c.; flat, 25c.

Nos. 9 and 10.—FIVE-O'CLOCK TEA-GOWN.

The back of tea-gown is shown in No. 9, the front in No. 10; it is of fine pale blue cashmere, trimmed with cream lace and broad sash of blue moiré ribbon. Cap of lace and ribbon to match.—Price of pattern of tea-gown, trimmed, \$1; flat, 50c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 105.

No. 1.—INSERTION: GUIPURE NETTING.

This insertion will serve for stripes or borders for antimacassars, &c. Full directions for working will be found in our Guipure Netting Supplements, given with Nos. 524 and 525 of this Journal.

Nos. 2, 8, and 10.—TRAY-COVER.

The finished cover is shown in No. 2; it is of linen, worked in cross-stitch with red marking silk or ingrain cotton. The linen without the fringe measures fourteen inches wide, and is twenty-four inches long. The border shown in No. 10 may be worked round it, and a line in the middle of the pattern shown in No. 8 if preferred, or it may be worked entirely in cross-stitch.

No. 3.—CORNER AND BORDER: EMBROIDERY.

This border is suitable to be worked on tray-cloths, tablecovers, &c. It is in interlaced, herringbone, chain, satin, and cording stitches, directions for working which will be found in the Embroidery Supplement presented with the January Part and No. 922. Either crewel, embroidery silk, or ingrain cotton may be used, according to the material employed for the foundation.

No. 4.—BORDER: INTERLACED-STITCH.

The border is worked on Java canvas with silk or wool of two colours. The outline is in Italian-stitch, filled in with close herringbone-stitch. The straight lines are worked in back-stitches.

Nos. 5 and 9.—CUSHION: CROSS-STITCH.

The foundation of the cushion-cover is Java or linen canvas worked in cross-stitch with ruby silk; the pattern is formed by leaving the foundation unworked, the stitches forming a groundwork. A quarter of one pattern is shown in Illustration 9; this may be repeated as many times as is required. Our model measures twelve inches in depth and twenty inches in width. A short looped crewel fringe is placed between the edges of the front and back of cushion in place of cord. For making the balls which ornament the corners, see the directions given in the Crochet Supplement given with this the February Part and No. 929. The circle of card for these tufts must be cut the size of a five-shilling-piece.

No. 6.—DESIGN IN TRICOT AND EMBROIDERY.

This design is suitable for antimacassars, &c.; it is composed of squares of tricot worked with linen thread and joined together at the corners; the spaces are filled in with spider-web lace-stitches; the tricot squares are embroidered in cross-stitch with silk of two colours.

For the squares: Make a chain of fifteen stitches, work fourteen rows in plain tricot. Directions for working tricot will be found in the Crochet Supplement given with this the February Part and No. 929.

No. 7.—LACE: DARNED NET AND HAIRPIN-WORK.

This pretty lace is suitable for trimming evening-dresses, fichus, caps, &c.; the hairpin-work is sewn on a foundation of Brussels net. Directions for making hairpin-work will be found in the Crochet Supplement given with this the February Part and No. 929. The hairpin-work may be made with black, white, or coloured fillosette, or with linen fillosette or linen thread, and is sewn to the foundation by a needle and fine silk or No. 3 thread. The long-stitches are worked with linen fillosette.

No. 8.—See No. 2.

No. 9.—See No. 5.

No. 10.—See No. 2.

THE HOME.

COOKERY.

A BEEF PIE.—Cold roast beef, one onion, one tomato, pepper and salt, one dozen boiled potatoes. Cut the cold beef in thin slices and put a layer on the bottom of your dish, shake in a little flour, pepper and salt, cut up a tomato (if in season) or onion finely chopped, then another layer of beef and seasoning till your dish is full; if you have any gravy put it in; have ready a dozen potatoes boiled and mashed with butter and salt, spread over the pie an inch thick; bake twenty-five minutes or a little more.

BROILED KIDNEYS.—Mix together the following ingredients: 1 oz butter, half a level teaspoonful of pepper, one teaspoonful each of mustard and any table sauce or vinegar, and as much cayenne as you can take up on the point of a small penknife-blade; toast half a loaf of stale bread, cut in slices one inch thick; wash, split, and broil 1 lb pigs' or sheep's kidneys; while the kidneys are broiling dip the toast in the first-named seasoning, lay it on a hot dish, and lay the kidneys on it as soon as they are broiled; season them with salt and pepper, and serve them hot.

PEASE PUDDING.—Dry a pint of split peas before the fire; tie them up loosely in a cloth, put them into warm water, boil them a couple of hours (till quite tender), take them up, mash them well with a little salt and butter, and add the yolk of an egg; make it quite smooth, tie it up again in the cloth, and boil it an hour longer. This is good with corned beef or pork.

BISCUIT DROPS.—Beat up four eggs with 1 lb finely-powdered loaf-sugar and a small quantity of water, add the same weight of flour, and some caraway-seeds. Then butter the surface of a sheet of white paper, and lay the mixture on in spoonfuls; sprinkle them over with fine sugar, and bake them at a moderate heat.

HOUSEHOLD.

TO WASH SILK STOCKINGS.—The best way to wash all silk stockings is to make a good lather of curd soap and rain-water; use it nearly cold, and then wash each stocking separately, rubbing as little as possible. Rinse in clear soft water; squeeze out the wet as much as possible in a soft cloth; do not wring the stockings; wrap each one in a dry cloth, and when almost dry rub them with a piece of flannel always the same way. A small quantity of liquid ammonia should be added to the lather when black stockings are to be washed.

TO PRESERVE GUM SOLUTIONS.—A few drops of oil of cloves, alcohol, or acid will preserve a quart of the mucilage of gum-arabic or gum-tragacanth from turning sour. A small quantity of dissolved alum will preserve flour paste.

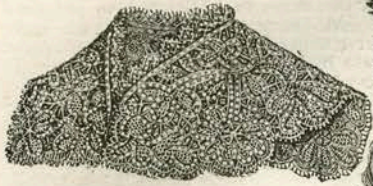
TO REMOVE GREASE FROM MARBLE.—Take French chalk reduced to powder, dust it over the spot, and then hold a hot flatiron very near to it. This will soften the grease, while the chalk will absorb it.

STAINED BRASS.—Whitening wet with aqua-ammonia will cleanse brass from stains, and is excellent for polishing taps and door-knobs of brass or silver.

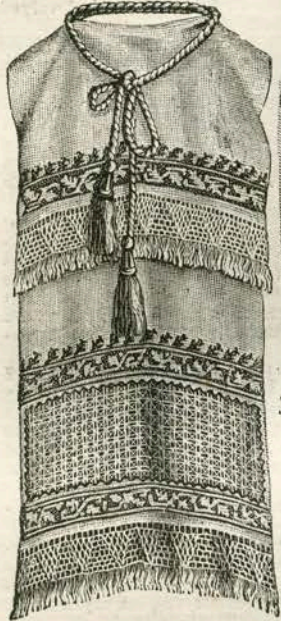
SANITARY.

TO RELIEVE SCIATICA AND NEURALGIA PAINS.—Heat a flatiron sufficiently hot to vaporize vinegar, wrap it in woollen cloth moistened with vinegar, and apply as warm as can be borne to the painful spot two or three times a day. As a rule, the pain disappears within twenty-four hours, and recovery is rapid.

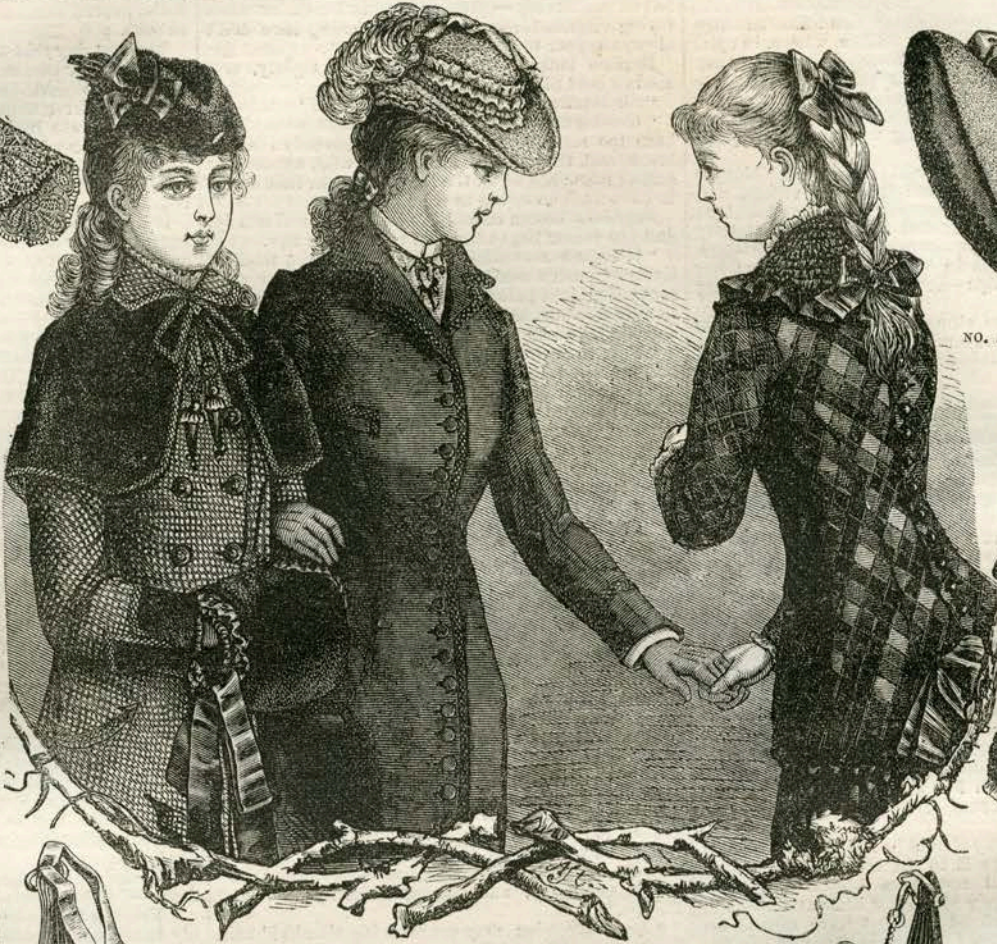
IMPRESSIONS.—There is a wide-spread idea that there is nothing to be done with our impressions except passively to experience them; that they involve no further duty and carry with them no special responsibility. Never was there a greater mistake. They are, on the contrary, the germs of all noble life and virtuous endeavour, given to us to nourish and develop. If we neglect to do this, and sit contentedly enjoying the pleasure or enduring the pain they bring, without realizing their meaning or vitalizing them by the wholesome air of active endeavour, we do ourselves and the world a great injustice.



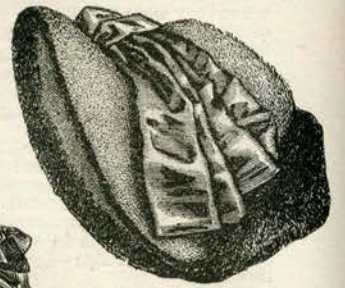
NO. 1.—POINT LACE COLLAR



NO. 3.—ROMAN APRON.



NO. 4.—WALKING-DRESS FOR YOUNG LADY. NO. 5.—WALKING-DRESS FOR YOUNG LADY. NO. 6.—HOME-DRESS FOR YOUNG LADY.



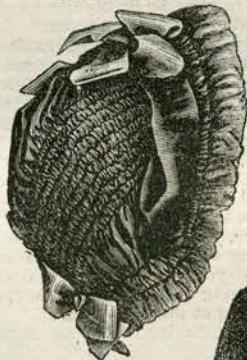
NO. 7.—BONNET FOR LITTLE GIRL.



NO. 7.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 8.—FAN.



NO. 9.—MORNING-CAP.



NO. 10.—FAN.



NO. 11.—HOME-DRESS WITH TRIPLE TUNIC.



NOS. 12. AND 13.—HOME-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.



NO. 14.—DINNER-DRESS.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF

No. 3 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress of brown cashmere; blue velvet mantle, trimmed with chinchilla fur; cord froggings; gimp ornaments on muff and pockets. Felt bonnet, with blue feather and brown satin ribbons.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress for Little Girl from Eight to Ten Years of Age.—Paletot of indigo-blue plush, showing the pleating of a poppy-colour serge skirt; muff suspended by red ribbons. Beaver hat, with shaded feathers.—Price of pattern of paletot, trimmed, 50c.; flat, 20c.

THIRD FIGURE.—Walking-dress.—The dress is of moss-green vicuna; mantle of gazelle-coloured diagonal, enriched by satin appliqué and beaded embroidery. Plush bonnet, with moiré ribbons and greenish silver buckle; silk embroidered muff, ornamented with pink roses.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress.—The dress is of black satin; black plush mantle, outlined by chenille twisted cord; quilted silk lining. Velvet bonnet, trimmed with pink feathers and ombre satin ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Visiting-dress.—The dress is of malachite-green faille; long mantle in malachite-green plush, enriched by scroll embroidery of fine cord; sable fur forms the border and collar. Fawn-coloured silk beaver hat, with a green feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress.—The dress is of claret Bradford cloth; Mother Hubbard cloak in black ribbed cloth, trimmed with pleatings of watered silk; muff in claret plush. Black plush hat, trimmed with claret feathers.—Price of pattern of Mother Hubbard cloak, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The dress and pelisse are of garnet cashmere, with collar, belt, and bias of plush of a darker shade. Sealskin toque, with a bird at the side. The full-size pattern for cutting out the pelisse will be found on the back of Gigantic Supplement.

EIGHTH FIGURE.—Walking-dress.—The dress is of dark amethyst cashmere; mantle of cloth of the same colour, trimmed with satin, bias, and bows. Bonnet of black watered plush, trimmed with ruby feathers and ribbon strings.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress for Little Girl from Four to Six Years of Age.—Paletot of sky-blue brocade, with shoulder-cape, bands, and cuff of ermine. White felt hat, trimmed with blue moiré ribbon and feathers.—Price of pattern of paletot, trimmed, 40c.; flat, 20c.

TENTH FIGURE.—Walking-dress.—The dress is of dark olive gold-intersected fabric; cloak of biscuit-coloured cloth, trimmed with golden-beaver and wide moiré bows. Cinnamon-coloured plush bonnet, trimmed with a shaded olive feather.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

INDOOR DRESSES.

FIRST FIGURE.—Home-dress.—Princess tunic of biscuit-coloured cashmere, embroidered in brown arrasene; oval skirt draperies in the same stuff; plastron, tablier, and side puffs of chestnut faille to match the skirt.—Price of patterns of complete dress, trimmed, \$1.60. Princess tunic, trimmed, 80c.; flat, 25c.

SECOND FIGURE.—Dinner-dress.—The dress is of royal blue satin, relieved by white silk embroidery dotted with arrasene spots; scarf and pleatings in pale blue surah, the latter terminated by waved drapery faced with mottled silk.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Dinner-dress.—Triple-pleated skirt in foulard; cuirass in willow-green plush; cuffs and roll bouillonné of striped velvet to match the three back puffs; collar and cuffs of white lace.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Dress for Little Girl from Six to Eight Years of Age.—The dress is of ruby cashmere, with scarf, collar, and cuffs of black satin.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Dress for Young Lady from Ten to Twelve Years of Age.—Princess dress in silk-figured cashmere of a metallic-blue tint; kilted tapered plastron and paniers of corn-coloured satin; guipure collar and cuffs.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

SIXTH FIGURE.—Dinner-dress.—Cuirass and skirt of stone-coloured foulard, opening on a gauged plastron, and apron of polar-blue nun's veiling; the sides of the plastron and the sleeves are trimmed with jet-beaded lace.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Evening Party-dress for Little Girl from Six to Eight Years of Age.—The dress is of Sèvres-blue veiling; bouillonné sleeves and princess plastron of grenadine; scarf of carnation satin ribbon clasped by a crystal buckle.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Evening-dress.—Long train, skirt pleatings, and sleeves of rhododendron-red moiré; cuirass, double apron, and panels of flowered gold-coloured silk; the dress is trimmed with pearl-beaded lace; fichu and scarf drapery of white gauze. Bouquet of blush-roses.—Price of patterns of complete dress, trimmed, \$1.60. Pointed cuirass, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Afternoon-dress.—The skirt and puffed tunic are of dark green cashmere; panier-bodice of otter-brown and green striped woollen material, trimmed with fringe of the two colours; chemisette of green satin.—Price of patterns of complete dress, trimmed, \$1.60. Panier-bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Dinner-dress.—Skirt and tunic of plum-coloured faille, trimmed with silk embroidery; sleeveless redingote of iron-gray cashmere, embroidered with silk and beads; puffed sleeves of Indian muslin with velvet bands.—Price of patterns of complete dress, trimmed, \$1.60. Redingote, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

DESIGN FOR ANTIMACASSAR OR STRIPE FOR CURTAINS IN CROSS-STITCH.

This pretty design may be worked in each stripe of antimacassar, or as stripes or borders for curtains on Colbert canvas. The woven open stitches in this canvas have a very pretty effect. The cross-stitch stripes may be worked with crewels or embroidery silk in the colours shown in design, or in shades of one or more colours to suit the furniture of the room for which the work is destined. The fringe is formed by drawing out the thread of canvas, and knotting over those left with lengths of silk or crewel.

THE GIGANTIC SUPPLEMENT

COMPRISES

A great variety of the latest Paris Fashions for Ladies and Children. Full-size Pattern of Pelisse for Young Lady of Ten or Twelve Years of Age; Hood for Infant, and Foot-warmer for Carriage-mat. Designs for Point Lace Collar, Penwiper, and corner of Cushion in Embroidery.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."
No. 2.—CROCHET.

PARIS FASHIONS.

FASHION seems to show a decided tendency to a return to simplicity—we mean, of course, as to the making up of dresses only, for the materials are more costly and more varied than ever. There are less flutings and much less draperies; the latter are employed quite soberly, in the shape of moderate-size paniers; limp scarfs crossed over the hips, and falling behind into an ample bow, or small pleated lappets falling over the skirt at the back; but the side gorges are plain; the foot of the skirt is trimmed with quillings or ruches. Cloth costumes are frequently trimmed with fur borders; fancy furs, matched as much as possible in colour to the cloth, are chiefly employed.

Ladies do not always like to wrap up in enormous pelisses, especially when the weather is not very cold. I have been shown, in one of our best Parisian warehouses, two very pretty styles of fancy mantles, either of which will answer the purpose of an elegant out-of-door *vêtement*, less cumbersome than the long and ample cloak now in fashion.

One is a jacket of seal-brown, iron-gray, dark garnet, or invisible blue velveteen, as tight-fitting as a dress bodice, double breasted, and fastened with two rows of metal buttons to match. This jacket has a narrow turned-down collar, and requires no trimming or ornament whatever; it is simply hemmed round the bottom; the sleeves are quite plain, without even revers, just large enough to go over the sleeves of the dress. But this style of jacket must be made to fit with the greatest perfection, otherwise it does not possess the *chic* required.

The other mantle is made to wear with dressy toilets of silk or velveteen—such shades as sapphire-blue, felt-gray, bottle-green, plum, maroon, or violet. It is loose at the back, with pleats on the shoulders, square lappets in front, and a very large sailor collar, trimmed with rich chenille fringe of the same colour, finished with satin beads. A similar fringe edges the mantle round the bottom and the ends of the lappets; a flowing bow of satin ribbon fastens this extremely elegant *confection* at the top.

I am often asked what is the shade of colour most in fashion. Now, the fact is, *all* colours are admitted by fashion, and each lady must choose that which suits her best. I have never been able to understand how a person of taste could bring herself to wear a colour which did not suit her complexion, just because it happened to be a tint in vogue. It is a great

mistake to follow fashions blindly, instead of selecting amongst them that which is fitting and suitable. Thus, such shades as orange, nasturtium, flame, magnolia, set off to the greatest advantage a brunette complexion; while if a blonde wears such, she will look perfectly ill; but, on the other hand, bright soft tints of blue, green, and pink will make dark complexions look sallow, while they lighten up fair ones.

An elegant toilet for a ball or evening party is of rose-coloured satin and moiré and white lace. The foot of the skirt is of pleated satin; the skirt front is covered with alternate lace flounces and satin flutings. The peaked bodice is completed by pleated paniers, and at the back an enormous bow, the whole being of rose-coloured moiré. The bodice is low, laced at the back, and trimmed with draperies of white lace and a cluster of moss roses.

A very elegant reception-dress is of ocean-green satin and moiré and white lace. The foot of the skirt is of moiré, arranged in round hollow pleats. A second skirt of satin is draped with white lace trimming in front, and large bows of moiré ribbon at the back. High bodice of moiré, with paniers of the same, rounded off over the hips, and finished at the back with a large bow of moiré ribbon fastened with an artistic buckle. Large Vandyke lace collar and *ruche* round the neck, with flowing bow of ribbon at the throat. Plain tight sleeves of moiré, with lace *ruches* round the wrists.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 120.

No. 1.—POINT LACE COLLAR.

Half the collar in the full size is given on the back of the Gigantic Supplement, where description and prices of materials will be found.

No. 2.—BONNET FOR LITTLE GIRL.

The bonnet is of gray beaver, trimmed with shaded ruby satin ribbon.

No. 3.—ROMAN APRON.

The apron is of coarse undressed holland; the lower end is trimmed with cross-stitch borders, worked with two shades of blue washing embroidery silk, and separated by a wide insertion of drawn threads. The drawn-thread insertion is shown in No. 10 of the Fancy-work page, and the cross and Italian stitch border in No. 12 of the same page. The ends are finished by fringe, and the apron is tied round the waist with silk cord and tassels.

No. 4.—WALKING-DRESS FOR YOUNG LADY.

Paletot of two shades of brown checked cloth, with shoulder-cape and cuffs of plush of the darker shade, edged with silk cord. Plush hat and muff, trimmed with bows of gold-coloured ribbon.—Price of pattern of paletot, with cape, 50c.; flat, 20c.

No. 5.—WALKING-DRESS FOR YOUNG LADY.

Paletot of black diagonal cloth, edged with silk cord and fastened with silk buttons. Olive beaver hat, trimmed with satin ribbon and a shaded ostrich feather.—Price of pattern of paletot, trimmed, 50c.; flat, 20c.

No. 6.—HOME-DRESS FOR YOUNG LADY.

The dress is of dark green checked material, with a little red introduced; gauged satin collar; the dress is a princess, fastened at the back, trimmed with pleated flounces and bows of moiré ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 7.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of two shades of dark blue chessboard-pattern woollen material, trimmed with plush and moiré ribbon bow of the darker shade.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 8 AND 10.—FANS.

These illustrations show two of the newest styles for fans. No. 8 is of white satin, embroidered with gold and edged with lace; it is mounted in tortoise-shell. No. 10 is of painted black satin, mounted in dark mother-of-pearl inlaid with gold.

No. 9.—MORNING-CAP.

The cap is of gauged cream-coloured surah, edged with a frill of the same, and trimmed with ruby moiré ribbon.

No. 10.—See No. 8.

No. 11.—HOME-DRESS WITH TRIPLE TUNIC.

The dress is of bottle-green cashmere, and is made with one of the new triple tunics, which is bound with plush and ornamented with loops of moiré ribbon; similar bows ornament the bodice and cuffs.—Price of patterns of complete dress, trimmed, \$1.60. Triple tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

Nos. 12 AND 13.—HOME-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of claret-coloured Victoria velveteen. In No. 12, showing the front, the skirt is plain; and

in No. 13, which shows the back, it is trimmed with a kilting headed by a gathered flounce; the jacket is trimmed with silk buttons, and at the back is edged with silk cord; pleated satin waistcoat; velvet sachet, edged with cord and suspended from the waist by a girdle.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 14.—DINNER-DRESS.

The skirt is of pale coral-pink moiré, trimmed with a chocolate-coloured velvet flounce, edged with cream lace and headed with killings of pink veiling and lace; polonaise of veiling, trimmed with lace, velvet drapery, and moiré bow.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 121.

Nos. 1 AND 4.—INFANT'S HOOD: TRICOT AND CROCHET.

MATERIALS REQUIRED: 4 oz gray and 2 oz scarlet Berlin wool, and a tricot hook No. 10 (Walker's bell gauge).

The hood is worked in three parts in tricot, with a border of point Muscovite and crochet. The pattern for the hood is given on the back of the Gigantic Supplement, and ladies will find it quite easy to work the different parts, if the tricot is placed upon the pattern from time to time to see where increase and decrease are necessary.

Commence with the head-piece: Make a chain the length required across the front with gray wool, and work to the pattern in plain tricot. Directions for working plain tricot will be found in the Crochet Supplement given with this the February Part, and No. 929. With the wool and hook mentioned six stitches will measure one inch, and five rows to the inch in depth.

The crown and curtain are striped, two rows red and two gray. When all these parts are worked sew in the crown to the head-piece, holding the head-piece rather full just at the top. The hood is drawn up a little at the back, and the curtain is pleated at each side of the crown.

The border round the front is worked separately, and is afterwards joined to the hood with a needle and wool.

Make a chain the length required with red wool.
Work 1st Row in plain tricot.
2nd Row: Like first row, with gray wool.
3rd Row: One half treble, separated by one chain, into each stitch of last row.
4th Row: One double under one chain of last row, one chain. Repeat.

5th Row in point Muscovite with red wool is worked thus: One double into a stitch, work up three chain through the next stitch, one double into the same stitch; repeat from the beginning of the row; break off the wool at the end of the row, and commence the next row at the beginning of the last row.

6th Row: With gray wool work up three chain through the double of last row, one double into same stitch, one double into next point Muscovite stitch. Repeat from the beginning of the row.

7th Row (with red wool): One double, worked loosely, under each stitch of last row.
8th Row: One double under a stitch, five chain, pass over one stitch, and repeat.

9th Row: One double under five chain, three chain, one double into the first, one chain. Repeat from the beginning of the row.

The border round the curtain is worked into the edge of curtain. A crochet chain is run through the hood just above the curtain, and is tied at the back, each end being finished by a tassel made by folding six strands of wool three inches in length and tying them round about half an inch from the folded part.

The hood is tied under the chin by a crochet chain finished by tassels.

Nos. 2 AND 9.—CARRIAGE-MAT, WITH FOOT-WARMERS (POINT MUSCOVITE).

MATERIALS REQUIRED: $\frac{3}{4}$ lb dark olive, $\frac{3}{4}$ lb lighter shade, $\frac{3}{4}$ lb crimson fleecy wool, and a tricot hook, No. 8 (Walker's bell gauge).

We advise ladies who wish to make this mat to measure the bottom of the carriage they intend it for, and then to cut a paper pattern the exact size. This will be found convenient, as the work may be placed upon it from time to time, to see that the centre and border are worked the correct size. It will be found less cumbersome if the centre is worked separately from the border. Mark upon the paper the size you wish the centre to be, and make a chain a little longer to allow for taking up in working; with the dark olive wool work in point Muscovite, which is described in the hood No. 1. The

border is also in point Muscovite worked with the light olive wool; it must be shaped at the corners by working three stitches into one in each row; it is joined to the centre by a needle and wool. The foot-warmers are worked with the darkest shade, and are lined throughout with the looped knitting shown in No. 9. The pattern for the foot-warmers will be found on the back of the Supplement.

For the looped knitting, cast on as many stitches as are required for the top of foot-warmer with red wool.

1st Row: Knit.

2nd Row: Knit one, take a ball of the darkest olive wool and pass the end between the first and second stitches, knit the second stitch, pass the wool back, leaving a loop of about one and a half inch. Repeat from the beginning of the row.

Each alternate row is knitted plain; this makes the loops of wool on the same side each time. Work the looped knitting to the shape of foot-warmer, and also to fit the bottom of mat over which the foot-warmer is sewn; the necessary decrease must be made by knitting two stitches together at the end of the row. A band of looped knitting, about eight stitches in width, is sewn across the top of the foot-warmers.

For the crochet edge:—

1st Row: Work with dark olive one double into a stitch. At the edge of border pass over one stitch, one double, one half treble, one treble, one half treble, and one double into next stitch, pass over one stitch, and repeat from the beginning of the row.

2nd Row (with red wool): One double into the first double of last row, one single into each stitch of scallop. Repeat.

Directions for making the balls will be found in the Crochet Supplement. They are of red wool and are sewn to the border by a needle and wool. The card for balls should be cut to the size of a five-shilling piece. The rug must be lined with red baize to the edge of the border of point Muscovite.

Nos. 3, 5, AND 6.—INFANT'S HOOD: TRICOT.

MATERIALS REQUIRED: 6 oz white, 2 oz blue Berlin wool, a tricot-hook, No. 12 (Walker's bell gauge).

This hood is worked to the same pattern as No. 1, which will be found on the back of the Gigantic Supplement. The stitch in which it is worked is shown in the first illustration (page 5) of the Crochet Supplement. The frame-work trimming which is used for ornamenting the hood is shown in No. 5; it is worked on a piece of board or stout cardboard measuring one and a half inches across, with pins arranged down each side about half an inch apart. Four strands of wool are then wound backwards and forwards from one row of pins to the other; a single length of blue wool is placed straight along outside the pins. Now place another row of pins a quarter of an inch outside each of the first rows between the other pins, take four strands of wool and pass them over the first and second rows of pins, to form the loops at the edge (see No. 6); with a needle and wool fasten the wool at each crossing of the centre, and the edge loops to the straight line of wool with two buttonhole-stitches; remove the work from the pins, tie four pieces of wool rather more than a quarter of an inch in length into the centre of each alternate loop of edge. Directions for making the balls will be found in the Crochet Supplement; they are sewn to the frame-work with a needle and wool. Four lengths of the trimming are sewn across the top of hood, and one piece down each side, commencing from the front. The hood is edged all round with the trimming; it is drawn in at the back, and fastened in front with cord and tassels, as described for No. 1. If any lady finds difficulty in making the frame-work trimming, almost the same effect may be obtained by working a row of hairpin work with Berlin wool on rather a large-size hairpin, and working a crochet edge at each side, like that shown in the fork-work fringe, page 5 of the Crochet Supplement, and sewing the balls on the centre of hairpin work.

No. 4.—See No. 1.

Nos. 5 AND 6.—See No. 3.

No. 7.—CROCHET FRINGE.

This pretty fringe is suitable for ornamenting wood baskets, waste-paper baskets, &c.; it is worked with fine olive cord and dark crimson Berlin wool.

To commence, make a chain the length required with a crochet hook, No. 8 (Walker's bell gauge), and the cord.

1st Row: One double into a stitch, three chain, pass over three stitches and repeat.

2nd Row: One double into first of three chain, eight chain, one double into last of next three chain. Repeat from the beginning of the row.

For the heading: Work one double into a stitch, three chain, pass over two stitches, and repeat from the beginning of the row.

The tassels are made by turning wool eighteen times over a card measuring two inches in breadth; cut the wool at one end, tie tightly round the other about half an inch from the top; they are sewn to the scallop of crochet with a needle and wool. The method of working the stitches with wool in each scallop is clearly shown in the illustration. A length of cord is knotted in the depth between two scallops.

No. 8.—WATCH-STAND.

Our illustration shows a novel and pretty watch-stand. The shield upon which the watch rests is chocolate velvet embroidered in gold; it is supported by gilt poles ornamented with silk cord and tassels.

No. 9.—See No. 2.

Nos. 10 AND 12.—DESIGNS FOR ORNAMENTING ROMAN APRON.

These designs are intended to be used for trimming the Roman apron shown in No. 3 of the Fashion page. The holes between the squares of material in No. 10 are filled in with lace-stitches worked with silk. The cross-stitch border No. 12 is worked with silk of one colour.

No. 11.—BORDER: INTERLACED AND ITALIAN STITCHES.

This border is suitable to be worked on table-covers of Java canvas, with embroidery silk, crewel, or Andalusian wool of three colours or shades.

No. 12.—See No. 10.

THE HOME.

COOKERY.

LOBSTER RISsoles.—Extract the meat of a boiled lobster; mince it as fine as possible; mix it with the coral pounded smooth, and some yolks of hard-boiled eggs pounded also. Season it with cayenne pepper, powdered mace, and a very little salt. Make a batter of beaten egg, milk, and flour. To each egg allow two large tablespoonfuls of milk and a large teaspoonful of flour. Beat the batter well, and then mix the lobster with it gradually, till it is stiff enough to make into oval balls about the size of a large plum. Fry them in the best salad oil, and serve them up either warm or cold. Similar rissoles may be made of raw oysters minced fine. These should be fried in lard.

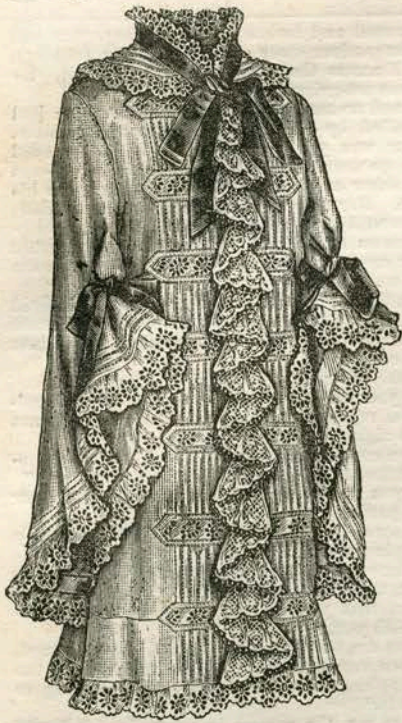
LOBSTER CROQUETTES.—Take the meat of two lobsters and chop it; slice one small onion, and brown it in a tablespoonful of butter. When it is cooked and off the fire, incorporate into this two tablespoonfuls of flour, adding a little milk. To your chopped lobster add parsley, a little salt, and a little red pepper. Bind the lobster together with the yolks of four eggs, and then mix thoroughly with the butter in which the onion was cooked. Shape properly, and dip them in fine breadcrumb and the yolk of an egg. Fry in boiling lard.

BREADCRUMB PUDGING.—Make breadcrumbs by rubbing the crumbs of a stale loaf through a fine wire sieve; put a pint of milk and an ounce of fresh butter into a saucepan on the fire, with sugar to taste, and the thin rind of a lemon, cut if possible in one piece; when the milk boils strew breadcrumbs into it until a thick porridge is obtained; turn it out into a basin. When cold remove the lemon rind, and stir in one by one the yolks of four eggs, mix well, then stir in the whites of two eggs beaten up to a stiff froth, and a small quantity of candied citron-peel cut very thin. Have a plain mould, buttered and breadcrumbed very carefully all over, pour the composition into it, and bake it about half an hour. Serve cold with a compote of any fruit round it.

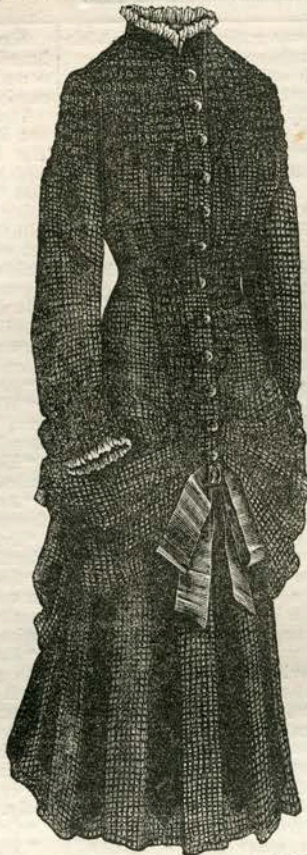
OMELET SOUFFLE.—Whites of eight eggs, yolks of four eggs, two tablespoonfuls of sugar, half a teaspoonful of almond extract. Beat together the yolks of the eggs and the sugar; beat to a froth the whites, and stir into the yolks and sugar, flavour with the almonds, put into a buttered dish and bake twelve minutes. Serve instantly, or it falls and is not nice.

It was a Boston girl who asked, "Why is it that two souls, mated in the impenetrable mystery of their nativity, float by each other on the ocean currents of existence without being instinctively drawn together, blended and beautified in the assimilated alembic of eternal love?" That is an easy one. It is because butter is forty-five cents a pound, and a good seal-skin sacque costs as high as 500 dols. The necessities of life must experience a fall in price before two souls will readily blend in the assimilated alembic and so forth.—*Norristown Herald.*

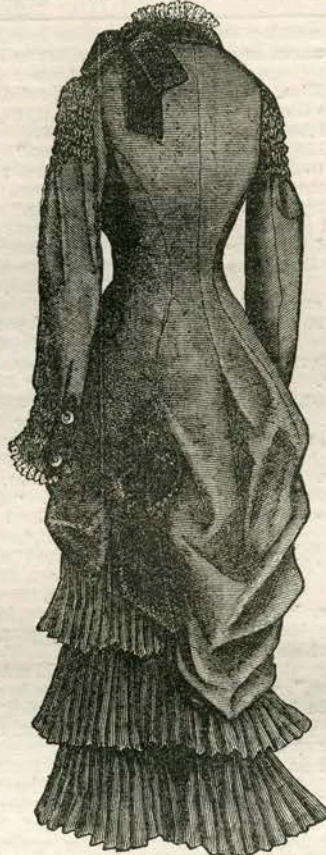
THERE doubtless is a marked distinction between men of genius and men simply of talent. Talent repeats; genius creates. Talent is a cistern; genius, a fountain. Talent deals with the actual, with discovered and realized truths, analyzing, arranging, combining, applying positive knowledge, and in action looking to precedents. Genius deals with the possible, creates new combinations, discovers new laws, and acts from an insight into principles. Talent jogs to conclusions to which genius takes giant leaps. Talent accumulates knowledge, and has it packed up in the memory; genius assimilates it with its own substance, grows with every new accession, and converts knowledge into power. Talent gives out what it has taken in; genius, what has risen from its unsounded wells of living thought. Talent, in difficult situations, strives to untie knots, which genius instantly cuts with one swift decision. Talent is full of thoughts; genius of thought. One has definite acquisitions, the other has indefinite power.



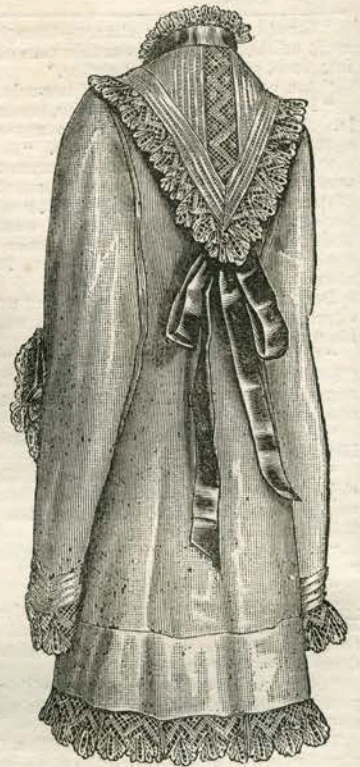
NO. 1.—DRESSING-JACKET.



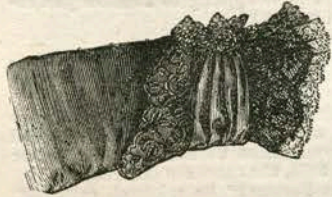
NO. 4.—HOME-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.



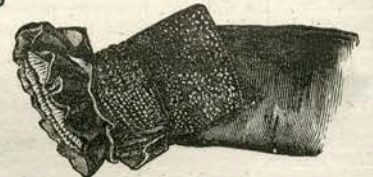
NO. 5.—BACK OF NO. 4.



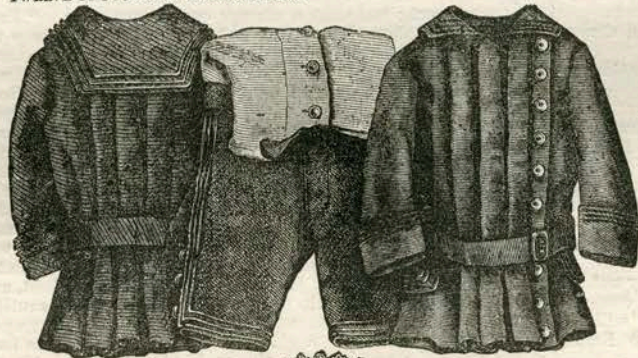
NO. 2.—BACK OF NO. 1.



NO. 3.—DRESS-SLEEVE.



NO. 6.—DRESS-SLEEVE.



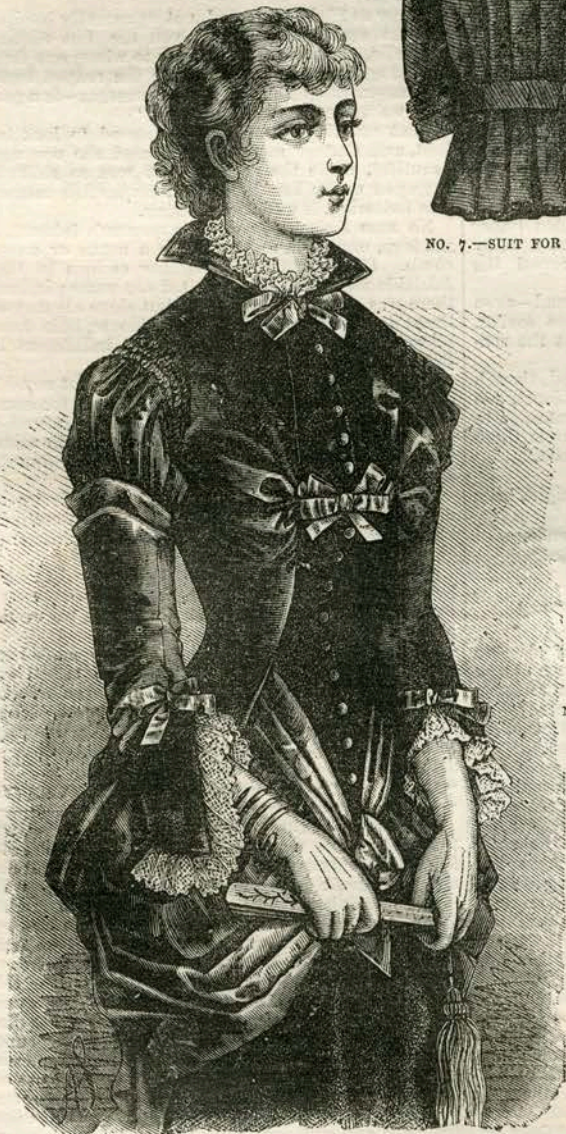
NO. 7.—SUIT FOR LITTLE BOY FROM SIX TO EIGHT YEARS OF AGE.



NO. 9.—DRESS FOR CHILD FROM THREE TO FOUR YEARS OF AGE.



NO. 10.—DRESS FOR CHILD FROM THREE TO FOUR YEARS OF AGE.



NO. 8.—DINNER-DRESS.



NO. 11.—BACK OF NO. 8.

PARIS FASHIONS.

THE principal change observable in toilets since the commencement of the winter is that skirts are made shorter and plainer, quite in the *fourreau* shape; flutings and plissés are disappearing. The kilted skirt, so long in vogue, is going out of fashion. The plain round skirt is merely trimmed round the bottom with a pinked-out ruche or a puffing with fluted heading top and bottom.

Very dainty little toilets for home-receptions and dinners are composed of a short round skirt of plush or velvet, and tunic of fine cashmere or of Algerian silk. For instance, a skirt of fancy plush, streaked with red and old-gold, over a seal-brown ground, quite plain, short and narrow, with a tiny ruche round the bottom formed of a strip of ribbon matched in colour to the velvet. Short tunic of caroubier-red cashmere, forming a short tablier pleated across the front and draped up at the back with lappets of the streaked plush. The cashmere bodice is arranged in flat pleats, and fastened round the waist with a band and large buckle of Rhenish pebble. Plush collar, edged with deep rennaissance lace and fluting of *crêpe lisse* round the top. Semi-short and very tight sleeves, trimmed with a *crêpe lisse* fluting and deep lace cuff.

Evening-dresses are trimmed with embroidery and flowers. At the opera last week we noticed a dress of black satin, the front of which was of rose-coloured taffetas, embroidered with clusters of roses and foliage; the black satin train was framed round with a thick garland of roses. The black satin bodice had a plastron to match the skirt, also framed with roses which were continued into epaulets.

Another dress was of copper-red moiré, and covered with puffings divided by flounces of white lace. The puffed bodice, à la Rachel, had nothing by way of sleeve but an epaulet edged with lace, and was cut low and round, but a fichu of white lace was thrown over the shoulders.

A young lady wore a dress of creamy white *merveilleux* satin. The skirt composed of two scarfs crossed over a pleated flounce; the bodice gathered and shirred à la *Vierge*. Necklet, epaulets, bouquets, bracelets, and *cachepeignes* of blue forget-me-nots. Flowers are the ornament of young girls as jewels and diamonds are those of married ladies.

A handsome dinner-toilet is of cream-coloured satin, brocaded with velvet and satin flowers. The skirt-front is of satin embroidered with white beads, looped up on the left side with an agraffe of pearls over a fluting of white crape. Paniers of brocaded satin, gathered into a few pleats under the peak of the bodice. Bodice with very short basques and peaked in front; sash of brocaded satin forming a heading to the fluting of white crape; quilling of lace forming a collar at the back and falling in lappets in front over a plastron of embroidered satin. Clusters of roses on the left side within folds of lace. Short sleeves rounded over the shoulder and trimmed with white lace falling over the arm. Necklace of pearls. Low coiffure waved and frizzled over the forehead; *cachepeigne* of pearls, with one rose behind the ear.

A ball-dress is of greenish-blue velvet and satin and white crape. Tablier trimmed with cream-white satin, covered with a second tablier of white crape pleated in wide treble pleats, trimmed between each pleat with a strip of tulle beaded with white. Princess-bodice of velvet; basques short over the hips and peaked in front; the back continued into a plain square train with double hollow pleat let in at the middle seam; ruche of white crape round the foot. Panier of satin gathered round the basque and draped at the back; velvet berthe and crape ruche round the top; short velvet sleeves with crape ruche. Tea roses on the bodice and in the hair.

DESCRIPTION OF FASHION ENGRAVINGS, Page 136.

NOS. 1 AND 2.—DRESSING-JACKET.

The jacket is of pale blue cashmere. No. 1 is trimmed with a wide band of satin, silk embroidery, straps of insertion piped with satin; a coquille of torchon lace. In No. 2, which shows the front, torchon lace is used instead of embroidery.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

NOS. 3 AND 6.—DRESS-SLEEVES.

These sleeves are suitable for dinner-dresses of faille or satin. No. 3 has a cuff of lace and fold of satin, and No. 6 a velvet cuff embroidered with gold beads; frill of faille lined with satin of a contrasting colour.—Price of pattern of either sleeves, trimmed, 25c.

NOS. 4 AND 5.—HOME-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The shape of the polonaise is the same; the skirts and materials are different in the illustrations. No. 4 is of green checked woollen material; the skirt is arranged in large box pleats, between each of which is a pointed band of velvet; the polonaise is ornamented with bows of ribbon. No. 5 is of copper-coloured cashmere; the skirt is trimmed with three killings.—Price of patterns of complete

dress, trimmed, 80c. Polonaise, trimmed, 60c.; flat, 25c.

No. 6.—See No. 3.

No. 7.—SUIT FOR LITTLE BOY FROM SIX TO EIGHT YEARS OF AGE.

This suit may be made in tweed, diagonal cloth, or velveteen; it is trimmed with narrow silk braid and smoke-pearl buttons.—Price of pattern of suit, made up, 60c.; flat, 25c.

NOS. 8 AND 11.—DINNER-DRESS.

The skirt and waistcoat are of amethyst velvet; the paniers and jacket of satin of the same colour, ornamented with bows of satin ribbon. In No. 11, which shows the back, the jacket is of velvet and the sleeves of satin.—Price of pattern of jacket and waistcoat, trimmed, 60c.; flat, 25c.

NOS. 9 AND 10.—DRESSES FOR CHILDREN OF THREE OR FOUR YEARS OF AGE.

No. 9 is of white twill cambrie, with Madeira embroidery, trimming, and insertion; it is a very useful and pretty little washing dress for a young child. No. 10 is of blue cashmere, with trimmings of the same, broad blue satin sash, and cream Bretonne lace.—Price of pattern of each dress, trimmed, 40c.; flat, 20c.

No. 11.—See No. 8.

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DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 137.

No. 1.—CROCHET EDGING.

This edging is worked shortwise. To commence: Make a chain of nine stitches, join round, two chain, three trebles under the chain, keep the top loop of each on the hook, and draw through altogether; six chain, one single into the first, three trebles under the loop of nine chain, keep the top loop of each on the hook, and draw through altogether; two chain, one single under the loop of chain. Repeat from the beginning of the row. For the heading: Two trebles under the chain, four chain. Repeat from the beginning of the row.

No. 2.—ROMAN EMBROIDERY.

This embroidery is worked on nainsook muslin with cotton à la croix. The pattern must be traced upon the material, and the outline of the pattern worked over in buttonhole-stitch; the superfluous material is cut away with a sharp pair of scissors when the work is finished.

No. 3.—KNITTED CUFF.

The cuff is knitted with Andalusian wool and four pins, No. 15 (Walker's bell gauge). Cast on twenty stitches on each of three pins, knit two and purl two alternately for fifty-six rounds, then knit twenty-five rows plain, cast off. The plain part is embroidered with silk, for which any narrow embroidery design may be used; the top and bottom edges are worked with feather-stitch. The cuff is edged with lace and a ruffle of lisse.

No. 4.—POINT LACE COLLAR.

MATERIALS REQUIRED: 18 yards of braid, 3 yards of pearl-edge, four skeins of thread (No. 2).

Half the design for the collar in the full size will be found on the back of the Gigantic Supplement.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

No. 5.—CORNER AND BORDER TRIMMING: GUIPURE NETTING.

This lace is suitable to be used for ornamenting antimacassars, or if worked with fine thread may be used for cravat-ends, handkerchief borders, &c. Directions for working guipure netting will be found in the Guipure Netting Supplement presented with this the March Part and No. 933.

No. 6.—KNITTED CUFF.

The cuff is knitted with Andalusian wool and pins No. 15.

Cast on sixty stitches—that is, twenty on each of three pins—knit plain for seventy rounds, cast off; make a hem at the top one inch in depth; a fold of velvet, embroidered with gold beads, is sewn round the other end, and is edged with pleated lace.

No. 7.—SQUARE: GUIPURE NETTING.

This square is suitable to be inserted between other squares of embroidered satin or Colbert canvas for curtains, counterpanes, antimacassars, &c. Directions for working guipure netting will be found in the Guipure Netting Supplement presented with this the March Part and No. 933.

THE HOME.

COOKERY.

GRILLED SALMON.—Have the salmon cut in slices not less than three-quarters of an inch thick; lay these in a marinade composed of salad-oil, slices of onion, parsley, sweet herbs, a bay-leaf, a few cloves, and pepper and salt to taste. Let them remain in this a couple of hours, turning them over occasionally; then grill them on a very clear fire, and serve.

HALIBUT À LA CREME.—The ingredients used for this dish are 1 lb cold halibut (though any kind of fish will do), 2 oz butter, 1½ oz flour, half a pint of milk, and 1 oz grated cheese; salt, pepper, and nutmeg. First separate the flesh of the fish into small pieces from the bones and skin, and put into a vegetable dish; melt the butter in a small saucepan, and stir into it the flour; add the milk by degrees; place on the fire till it boils, remove, and add the salt, pepper, and nutmeg; spread upon this the fish, and sprinkle with the grated cheese, or, if preferred, bread crumbs. The dish is then placed in the oven, and baked till brown.

HOT CROSS BUNS.—Into 1½ lb well-dried flour rub 4 oz moist sugar, warm a quarter of a pint of milk, not hot enough to scald the yeast; make a hole in the middle of the flour, and put in a quarter of a teaspoonful of good thick yeast, which is not too bitter, or it will taste in the buns; pour on it your warm milk, and mix about one-third, or nearly one-half, of the flour with it, leaving the rest unmixed around the sides of the pan. Set it in a warm place to rise for three-quarters of an hour or an hour. When it has well risen, melt ½ lb butter, and mix it with some milk; let it be on the fire until it is warm, then mix it with the rest of the sugar and flour into a dough. When mixed it should be rather softer than bread dough. Put it to rise for a quarter of an hour, and then mould it into round balls, cut a cross on them, put them on buttered iron plates, and then into a warm place to rise or prove; when well risen, bake them in a hot oven. If you wish to have currants or caraway seeds and spice in them, mix in either of these when you add the butter and milk. The spices to be used are equal quantities of ground ginger, allspice, coriander, and caraway seeds mixed together; put in as much of this as you think sufficient.

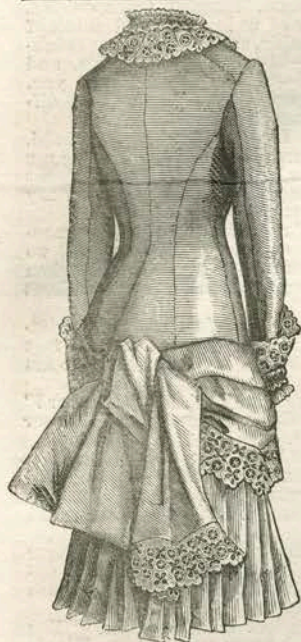
PANCAKES.—Take three eggs and stir them in a pint of milk; add a good pinch of salt and flour enough to make it into a thick, smooth batter. Fry in boiling fat till nearly done; roll over on each side; drain and serve very hot with lemon and powdered loaf-sugar. The feat of tossing the pancake in the pan requires dexterity, but it is not difficult if the batter is very light.

SANITARY.

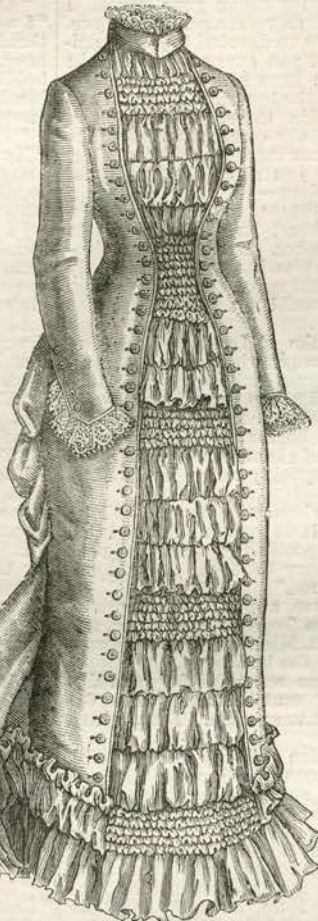
ANTI-FAT.—For those people whose *embonpoint* is a matter of solicitude, whether because it is uncomfortable or unfashionable, the following diet is proposed by a doctor: Lean mutton and beef, veal and lamb, soups not thickened, beef-tea and broth; poultry, game, fish, and eggs; bread in moderation; greens, cresses, lettuce, &c.; green peas, cabbage, cauliflower, onions; fresh fruit without sugar.

RARE OLD WINE.—An Englishman happened to arrive at dinner-time at a foreign hotel, and expressed a wish to have a bottle of wine of some better quality than the wine of the country; in fact, he wanted something which could boast of having been some few years in bottle. The landlord said he had the very thing in the cellar, and without delay produced a bottle with a label which certified to the contents being fourteen years old. The uncorking was gone through with a proper amount of ceremony; but, alas, the first thing to make its appearance was a live fly!

ADVENT OF TEA.—When tea was first introduced in England the ignorance of its preparation was illimitable, and fine ladies, determined to tread closely on the heels of fashion, were compelled to take lessons in the art of brewing it. One lady, before consenting to become a candidate for culinary honours, boiled several pounds and served it as a vegetable. Another, equally stupid, set forth her table with it as dried fruit, and naturally failed to relish it. At the tea-parties, in the seventeenth century, the leaves from which the tea had been drawn were handed round to be eaten, as a great delicacy, with bread and butter. To refuse was to affront the giver of this odd entertainment, and to stamp oneself an "outer barbarian" in the realms of gentility. Not so very long ago it was the general custom in many parts of the country to carry to tea parties one's own cup or tea-dish. The latter curious vessel—from eight to ten inches square and an inch deep—gave rise to the phrase "a dish of tea."



NO. 1.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 3.—HOME-DRESS.



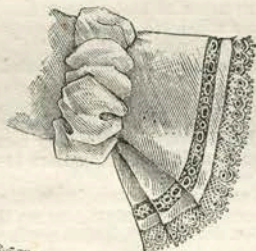
NO. 4.—BALL-DRESS.



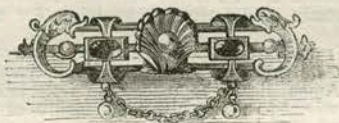
NO. 2.—DRESS FOR LITTLE GIRL, FROM SIX TO EIGHT YEARS OF AGE.



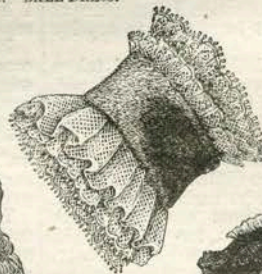
NO. 5.—HOME-DRESS.



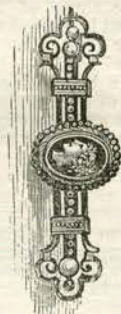
NO. 6.—UNDER-SLEEVE.



NO. 7.—BROOCH.



NO. 8.—CUFF.



NO. 9.—BROOCH.



NO. 10.—BACK OF NO. 5.



NO. 11.—FRONT OF NO. 1.



NO. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 13.—DINNER-DRESS.

PARIS FASHIONS.

FASHION, so continually criticised and dubbed exacting in the extreme, is by no means despotic just now, and allows her votaries to dress pretty much as they like. A lady may choose her dress according to her own peculiar style of face and figure. In the same drawing-room you see long and short toilets, puffed-out paniers, plain peaked bodices; the fourreau dress, bridled across with a draped scarf, with bodice opening over a brocaded vest, and the flowing robe, with satin train and tablier of brocaded or embroidered silk; the pompadour skirt, with velvet patterns worked in appliqué over a light silk ground, and the Directoire dress of moiré, with deep belt and jewelled buckle.

Home-dresses are almost invariably made of fancy woollen materials or of cashmere. Walking-dresses are dark-coloured or black; ample pelisses, in which the whole figure is wrapped up, and dark-coloured capotes. In a word, a severe and simple style is in best taste for the street. For going out in a carriage, for visits, dinners, and evening-parties, on the contrary, the dress may be as rich and bright as you please. Lace is employed in profusion; curls are coming into fashion again after the plain Quaker-like coiffures of the last few years. For theatres and concerts in Paris, extremely pretty light-coloured bonnets appear. We will try to describe a few, although it is difficult to give an idea of such delicate fabrics in words.

First, a small white capote, covered with a network of imitation pearls, with border of beaded lace, cluster of light marabout feathers at the side, and lace strings embroidered by hand. Next, an exquisite hat of bronze velvet, trimmed with long bronze ostrich feathers, fastened with a jewelled agraffe; inside the brim a border of light tips of pale blue feathers, with one rosebud nestling at the side, most soft and becoming to the face.

Then there are *capelines* of satin and lace; poke bonnets, copied from ancient pictures, with sombre linings of bronze or maroon velvet; the outside of rose-coloured plush, or else the outside dark and the inside of pink shirred crape. The contrast between the lining and the outside of the bonnet should always be very much marked. There are also lovely capotes composed entirely of pink roses, veiled over with black lace and trimmed with small feather pompons. The tiny muf to match is of pink satin, covered with monthly roses, a flat cluster of green leaves, and bow of narrow satin ribbon, the whole arranged with infinite taste and skill. Such dainty, light-coloured muffs are worn at concerts and theatres, but never in the street, where the black or dark-coloured muf alone is admitted.

Demi-toilets for making morning calls are very frequently made now of black faille. We hail the return of faille in our toilets as we would that of an old friend, whose kindness and usefulness have been put to the proof. The black faille dress is made with short skirt, trimmed with fan-pleated flounces; a second skirt, looped up high at the side, forms a puff under the jacket-bodice, double breasted, and fastened with a double row of buttons. Every style of trimming is allowable upon faille, but more especially jet and lace. For dinner-parties, pink and black dresses in Spanish style are very fashionable. The trimmings consist of pink panels and a large pink ruche round the plain skirt.

There are also Directoire toilets, with deep facings; they are composed of two different colours, thus, for instance, a tablier and revers of ciel-blue satin, with a bodice and train of prune velvet. The front of the bodice is always made of the same material as the tablier.

A very tasteful ball-dress is of rose-coloured duchess satin and moiré, with bands of rose-coloured tulle, embroidered with clear beads of the same rosy tint. The tablier of moiré is formed of large flat double pleats, over which are placed bands of beaded tulle; the rounded train is of satin, slightly looped up in the lower part over a deep trimming formed of three flutings of satin. The bodice, cut low and square, is of plain satin, laced in the back, peaked in front, and curved in over the hips. The front of the bodice is of moiré and beaded tulle; small draped sleeves, trimmed like the top of the bodice, with flutings of white tulle. Cluster of roses on the shoulder and in the hair.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 152.

Nos. 1 AND 11.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of Polar blue cashmere, trimmed with silk embroidery of the same colour; the plastron, which is arranged in pleats and gauged at the waist, is of satin; satin buttons.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 2.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of oak-coloured cashmere, with gauged silk collar and cuffs. Bow of moiré ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 3.—HOME-DRESS.

The dress is of dahlia-coloured Bradford cloth, with gauged satin front; pleated flounce of the material, headed by a puffing of satin; passementerie buttons and simulated buttonholes. This dress may either be buttoned at one side or fastened at the back.—Price of patterns of complete dress, trimmed, \$1.60; flat, 30c.

No. 4.—BALL-DRESS.

The skirt is composed of alternate puffings of coral-coloured satin and flounces of cream lace; tunic of Spanish lace; bodice and paniers of satin trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.80. Bodice, trimmed, 60c.; flat, 25c.

Nos. 5 AND 10.—HOME-DRESS.

The skirt and jacket are of black moiré; the waistcoat and side panels are of velvet; tunic of black satin; bows of satin ribbon; ruffles of cream lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

No. 6.—UNDER-SLEEVE.

The sleeve is intended to be worn under an open dress-sleeve; it is of muslin, trimmed with lace.—Price of pattern of under-sleeve, trimmed, 25c.

No. 7.—BROOCH.

The brooch is of gold, set with pearls and emeralds.

No. 8.—CUFF.

This cuff is worn over the dress-sleeve; it is composed of a band of plush, trimmed with pleated net and lace.

No. 9.—BROOCH.

The brooch is of silver, with cameo set in gold.

No. 10.—See No. 5.

No. 11.—See No. 1.

No. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The pleated skirt and full front of the polonaise are of fawn-coloured gold-intersected fabric; the polonaise is of brown Brunswick velveteen; gauged cuff; large open collar; skirt puff and waistband of gold and brown striped silk.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 13.—DINNER-DRESS.

The skirt is of garnet-red satin; tunic and jacket of brocade of the same colour, trimmed with rich chenille fringe; ruffles of cream lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 153.

Nos. 1 AND 5.—WASTE-PAPER BASKET.

An ordinary wicker basket is used for this purpose; it is lined with olive cashmere, and is ornamented outside with a band of embroidery (shown in No. 5) worked upon canvas with crewels; this band is finished on the lower side by fringe and tassels. Directions for making the balls, which are also used for ornamenting the basket, will be found in the Crochet Supplement, presented with the February Part and No. 929.

Nos. 2 AND 3.—SOFA-CUSHION.

The cover of the cushion is chocolate plush, with an appliqué design of pale blue satin, embroidered with gold cord and silk; the detail of the embroidery is shown in No. 3. A gold cord is placed at the edge of the satin and is fixed by stitches worked with silk; the cording-stitch inside the cord, and the long-stitches, are worked with dark blue embroidery silk.

Directions for working appliqué embroidery will be found in the Embroidery Supplement, presented with the January Part and No. 922. The cushion measures twenty inches in length, and sixteen in breadth; the embroidered cover is turned up at one end, where the cushion is covered with plush of the same colour as the satin appliqué; a gold lace insertion is placed diagonally across the cushion; the edges are finished with a full piece of chocolate plush, cut eight inches in width on the cross; it is caught down at each corner and in the centre of the sides, under balls of crewel comprising all the colours used.

Directions for making these balls will be found in the Crochet Supplement, presented with the February Part and No. 929. The design for the embroidery in the full size will be found on the back of the Gigantic Supplement given with this Part.

No. 4.—BEAD FRINGE.

This fringe is suitable for trimming bonnets, dresses, or mantles; it may be made of beads of any colour. Bead fringe is one of the most fashionable trimmings; at the same time it is very costly to purchase on account of the time it takes to make, and ladies who have time at their disposal may make it for themselves at a trifling cost.

No. 5.—See No. 1.

No. 6.—BEADED LACE.

This lace is suitable for trimming evening-dresses, fichus, &c.; it is worked on white net with pearl beads and arrasene; it is also suitable to be worked on black net with steel, jet, or gold beads. Make a tracing of the design upon paper or transparent linen, tack the net firmly over it, sew on the beads to the pattern with silk.

Nos. 7 TO 12.—POCKET-HANDKERCHIEFS WITH EMBROIDERED INITIAL LETTERS.

These handkerchiefs are of fine cambric. No. 7 has a wide hem-stitched border, and an embroidered monogram (F. L.), shown in the full size in No. 9. The edge of the letters is worked over in satin-stitch with washing embroidery silk, the centre is filled in with dot-stitches, the bird is also worked in satin-stitch. Above the hem-stitched border of No. 8 is worked the drawn-thread border shown in No. 12. The initial No. 10 or 11; the letters are composed of small squares of satin-stitch, ornamented with a floral spray; the letter should be worked in one colour and the spray in another.

Directions for working the different stitches will be found in the Embroidery Supplement, presented with the January Part and No. 922.

No. 13.—BORDER: EMBROIDERY.

This pretty design is suitable for trimming under-linen, children's dresses, &c. It may either be worked with cotton à la croix upon embroidery muslin, or with silk upon silk or satin.

No. 14.—INSERTION: CROCHET AND FANCY BRAIDS.

To join the two braids, work one double into a picot of the narrow braid, * two chain, one double into a picot of the wide braid, two chain, one double into next picot of the narrow braid, pass over one picot of the wide braid, and repeat from *.

For the edge:—

1st Row: Work one double into a picot of the wide braid, five chain, pass over one picot, and repeat.

2nd Row: One double into the centre of five chain, three chain, and repeat.

3rd Row: One treble into centre of three chain, three chain, and repeat.

The insertion may be made any width by joining alternate lengths of braid, as shown in the illustration; it is finished at the other side as described for the edge of first side.

No. 15.—INSERTION: CROCHET AND HONTON BRAID.

1st Row: Work one double into the first picot of a pattern of braid, six chain, one double treble into each of three next picots, keep the top loop of each on the hook, draw through altogether, one double treble into each of the three centre picots on next patterns of braid, keep the top loop of each on the hook, draw through all three loops on the hook together (see design), then draw through two loops, six chain, one double into next picot, three chain, one treble into the bar between two patterns, three chain. Repeat from the beginning of the row.

2nd Row: One treble under the three chain of last row, six chain, one treble under six chain, six chain, one treble under next six chain, six chain, one treble under three chain, four chain. Repeat from the beginning of the row.

The other side is worked in the same way.

No. 16.—LACE: DARNED NET.

MATERIALS REQUIRED FOR ONE YARD: 1 yard net, two skeins linen flossette, and 2½ yards pearl edge.

This lace is still very much used for trimming evening-dresses, fichus, cravats, &c.; it may either be worked on white Brussels net with linen flossette, or black net with black or coloured floss silk.

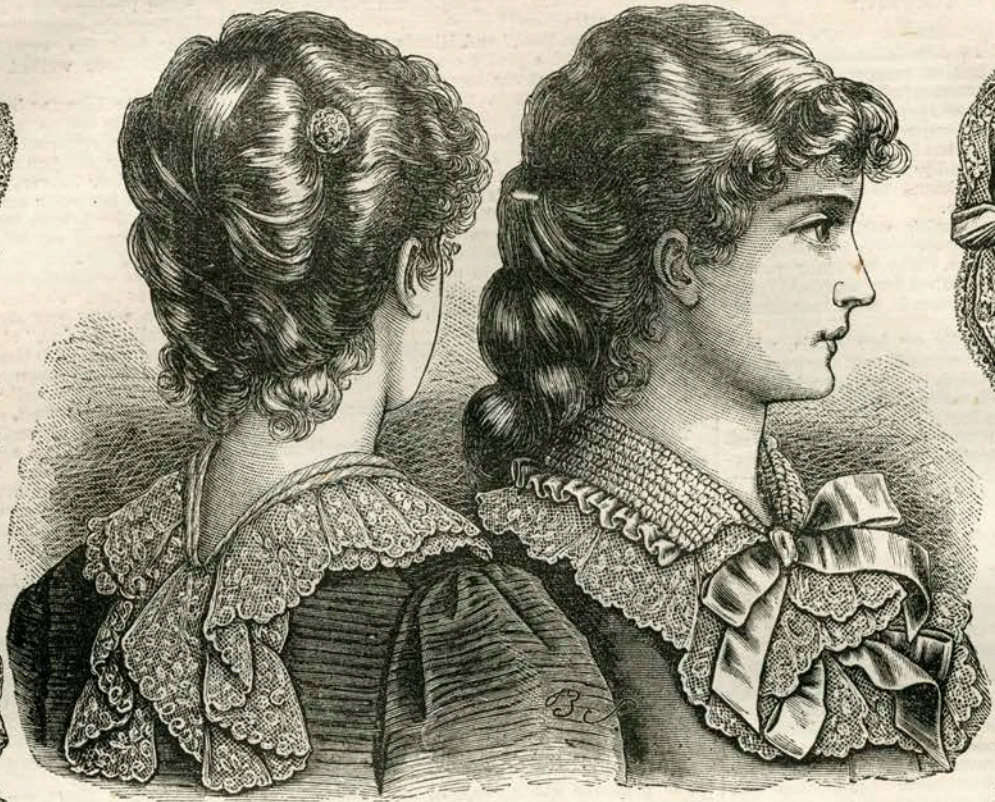
No. 17.—BORDER: CROSS-STITCH.

The border may be worked in silk or crewel. The fine lines show a tracing over which the stitches are worked.

APPLES.—It is stated that by a careful analysis it has been found that apples contain a larger quantity of phosphorus, or brain food, than any other fruit or vegetable, and so on this account they are very important to sedentary men who work with their brain rather than muscles. They also contain the acids which are needed every day, especially for sedentary men, the action of whose liver is sluggish, to eliminate effete matters, which, if retained in the system, produce inaction of the brain, and indeed of the whole system, causing jaundice, sleeplessness, scurvy, and very many troublesome diseases of the skin.

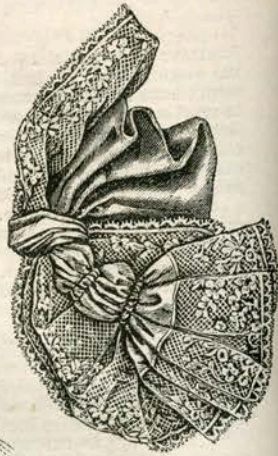


NO. 1.—FICHU.

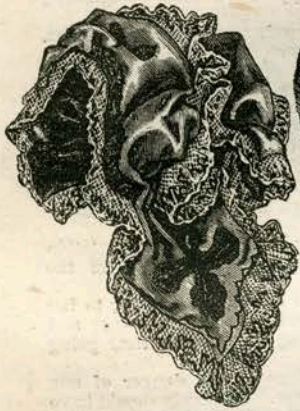


NO. 4.—BACK OF NO. 1.

NO. 5.—FICHU.



NO. 2.—CRAVAT-BOW.



NO. 3.—MUFF.



NO. 6.—MUFF.

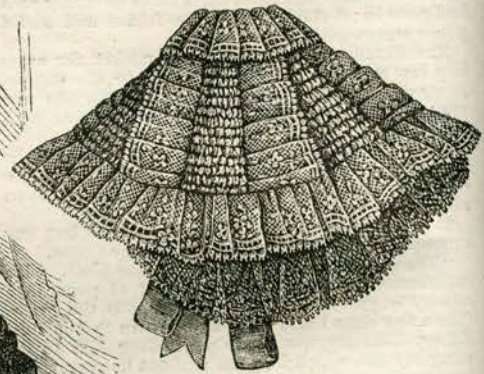


NO. 7.—PELERINE.



NO. 10.—WALKING-DRESS.

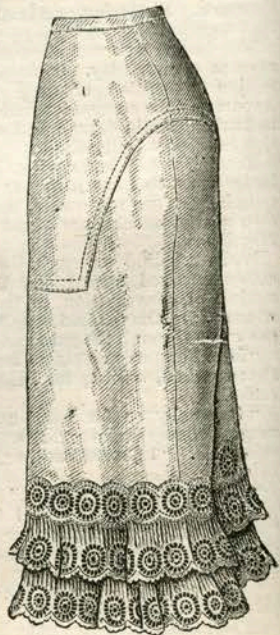
NO. 11.—WALKING-DRESS.



NO. 8.—PELERINE.



NO. 9.—PETTICOAT.



NO. 12.—PETTICOAT.

PARIS FASHIONS.

At a fashionable wedding last week the bride's toilet, from Worth's, was particularly tasteful. It was of white satin. The skirt was trimmed round the bottom with two flounces arranged in flat pleats—the upper one of satin, the under one of tulle. The skirt front was gathered in at the side-seams, which remained open half the way up. A wreath of orange-flowers edged the outline of the tablier and of the armholes, and was continued round the flounces at the foot and over the train. The bodice was peaked in front, and had a hollow-pleated founce behind; flat paniers, applied on under the edge of the bodice and continued into a puff at the back. The train, pleated in the shape of a fan, was gathered up into close pleats under the puff. A drapery of tulle trimmed the bodice, besides which a garland of orange-flowers arranged as a fichu was fastened on the left side at the waist-line, the ends drooping over the skirt; sleeves very narrow in the upper part, semi-wide, and rounded at the bottom, with tulle ruches inside. This bodice was high-necked. Instead of a wreath, the coiffure was ornamented with a mere bouquet of orange-blossoms falling from left to right over the chignon; long veil worn à la Juive; white satin shoes.

On the same occasion we noticed two visites, also from Worth's—one of black satin. The two front pieces of the visite were long, and came down to within about twelve inches from the foot of the dress. To these fronts was added, from the seam under the arm, a satin skirt, pleated in hollow pleats and joining together both fronts. A pretty little visite, entirely pleated lengthwise, formed the upper part of this mantle. The sleeve was joined on to the flounces. This little visite was edged all round with a wide chenille galloon, mingled with jet. Two similar galloons put on in the middle of the back formed scarfs, falling over the pleated skirt and finished each with a tassel. The outline of the larger mantle was, as well as the fronts, trimmed with lace, mingled with chenille and jet pendants. This simulated two superposed mantles, and the effect of the *tout ensemble* was very happy.

The second visite was made of black satin, brocaded with velvet, in a pattern of bouquets scattered over a lace ground. The loose fronts were trimmed with lace quillings; the neck was gathered round. The back formed a puff, under which an extra width was let in and arranged into three flat pleats on either side, so as to give the fullness required. A number of tiny loops of black satin ribbon were scattered over the middle of the back, as well as among the lace quillings of the fronts and over the short square sleeves. The lining was of crimson satin.

A pretty toilet, worn by a young married lady, was of indigo-blue satin, with all its trimmings of the same material. Train and bodice of satin, brocaded with bouquets of moiré of the same colour.

For the evening I have been shown two handsome toilets. The first is of ciel-blue watered plush and satin of the same colour. The plush skirt is trimmed with nine narrow satin flutings. In the midst of these narrow flounces there is a wreath of red roses. Peaked bodice of satin, with very long bouffant paniers, finished in a point with a tassel, and edged with white lace put on plain; similar tassels at the peak of the bodice. The bodice opens in the shape of a fichu, edged with a lace ruche, and upon the left shoulder is placed a wreath of red roses, which is continued down to the point of the bodice. Very short puffed sleeves.

The second evening-dress is of copper-coloured brocaded damask, satin and velvet of the same colour. Round satin skirt; the front width is entirely covered with a white lace skirt, the lower edge of which rests upon three narrow satin flutings. Bodice, open in the shape of a square, of damask, edged round the top with a band of velvet; similar band round the lower edge of the peaked bodice. Train of the same material as the bodice; gathered tunic, draped at the back and looped up at the sides with clusters of azaleas; on each side of the train a velvet band to match those of the bodice; short puffed satin sleeves.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 163.

Nos. 1 and 4.—FICHU

The fichu is composed of folds of pale blue and cream striped surah, edged with point d'Alençon. No. 4 shows a very fashionable mode of arranging the hair for evening.—Price of pattern of fichu, trimmed, 25c.

No. 2.—CRAVAT-BOW.

The bow is of ruby surah and cream Hawthorne lace.

No. 3.—MUFF.

The muff is of old-gold satin; it is lined with ruby plush. The lappet forming the lower part of the muff is ornamented with a leaf worked in two shades of ruby arrasene. A narrow border of arrasene also edges the satin; beyond this is a pretty lace. The puffs in the centre are edged only with lace.

No. 4.—See No. 1.

No. 5.—FICHU.

The foundation of the fichu is gauged pale pink surah, trimmed with Bretonne lace and bows of moiré ribbon.—Price of pattern of fichu, trimmed, 25c.

No. 6.—MUFF.

The muff is of pale blue satin and cream-coloured Alençon lace, ornamented with bouquets of blush-roses and foliage.

Nos. 7 and 8.—PELERINES.

Pelerines of this shape are a fashionable addition to the dress at a theatre or concert toilet. No. 7 is composed of puffings of pale blue surah caught down to the foundation by pearl beads, and trimmed with ivory-coloured Spanish lace and satin ribbon. No. 8 is composed of alternate stripes of gauged cream satin and pleated Osbourne lace; it is edged with pleated lace, and is fastened in front under a bow of moiré ribbon.—Price of pattern of each pelerine, trimmed, 25c.

Nos. 9 and 12.—PETTICOATS.

These petticoats are suitable to be worn under short dresses; they are of fine longcloth. No. 9 is trimmed with one founce, which is tucked, and ornamented with torchon lace. The flounces up the back may be well starched, or may have whalebone or steel run above the heading to keep them in shape. No. 12 is trimmed with two openwork embroidered flounces, headed by insertion.—Price of pattern of each petticoat, trimmed, 60c.; flat, 25c.

No. 10.—WALKING-DRESS.

The dress is of black faille; mantle of black sicilienne and velvet brocade. The latter is used for the front and collar; the mantle is trimmed with Spanish lace; the back is cut out in vandykes. Black beaver hat, trimmed with shaded red feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 11.—WALKING-DRESS.

The dress is of nut-brown cashmere; Indian cashmere cloak, edged by woven feather trimming; chenille fringe to correspond edges the drooping sleeves; cord of mixed colours ornaments the back. Brown felt hat, trimmed with ostrich feathers.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

No. 12.—See No. 9.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to
MADAME GURNEY AND CO.,
6, EAST 14TH STREET, BROADWAY,
(Near the Palais Royal), or
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 169.

Nos. 1 and 5.—HANGING PINCUSHION.

The cushion is of chocolate satin, measuring 6½ inches square, embroidered with a cross-stitch design in blue and crimson embroidery silk. As the satin threads cannot be counted, canvas must be tacked over it; the pattern worked through it. The threads of canvas are drawn away when the work is finished. The cushion is filled with sawdust; it is edged with a silk cord comprising all the three colours used. The cord is arranged in loops at the corners; it is ornamented on the two lower sides by tassels made by tying wool as shown in illustration No. 1, and afterwards combing it out. A bead is used for the head of the tassel. The cushion is suspended by three lengths of cord, joined at the top under a wool ball and tassels. Directions for making balls are given in the Crochet Supplement presented with the February Part and No. 929.

Nos. 2 and 13.—TRAY-COVER.

The cover is of linen, and measures 10 inches square. Rather more than a quarter of the design for the embroidery in the full size is shown in No. 13; it is worked with fine crewels of two colours in chain, cording, feather, knot, and interlaced button-hole stitches, directions for working which will be found in the Embroidery Supplement presented with the January Part and No. 922. The edges are finished with a torchon lace, embroidered with the colours used in the centre.

No. 3.—BRACELET.

The bracelet is of silver, inlaid with gold.

Nos. 4, 6, and 9.—SACHET.

The lining of the sachet must be cut 6½ inches wide, and the back and flap, which are in one piece, measure 13 inches from point to point. The front is cut to the same shape at the bottom, and measures 6 inches from the point to the top, being 1 inch shorter than the fold over of the flap. The whole of the front, back, and a portion of the flap are of

watered plush. The border of the flap is of plain plush with a small spray embroidered in the centre; a narrow long-stitch pattern covers the joins. The edge, which is shown in No. 9, is of purse silk of two colours used together in hairpin work. Full directions for hairpin work will be found in our Crochet Supplement, given with the February Part and No. 929. Long-stitches are worked across the middle of the hairpin work with the two colours together when the work is finished. Small tied tassels, like those described for the pincushion, finish the sachet; they must have a bead for the head. The cord forming the handles may be of the two colours of purse silk; it is made by knitting in the round three stitches, one stitch on each pin (see Illustration No. 4). A satin bow finishes the sachet.

No. 5.—See No. 1.

No. 6.—See No. 4.

No. 7.—CROCHET: EDGING.

The first row, which forms the edge, is worked shortwise. Make a chain of fourteen stitches, join round, one chain, pass over two stitches, nine trebles into the next, one chain, pass over two stitches, one double into the next. Repeat from the beginning of the row.

1st Row of heading: One double under the loop of chain, three chain, one double under the same loop, five chain. Repeat from the beginning of the row.

2nd Row: Three doubles under three chain, five chain. Repeat from the beginning of the row.

3rd Row: One double into each of the three doubles of last row, and under each of the five chain.

No. 8.—CROCHET: WOOL TRIMMING.

This trimming is suitable for ornamenting work-baskets, &c.; the foundation is worked in crochet with olive wool; the balls are of red wool sewn on by a needle and thread. For the crochet, make a chain the length required with single Berlin wool and a hook No. 12 (Walker's bell gauge). Work one double into a stitch, one half treble into the next stitch, three trebles into next, one half treble into the next, and one double into the next stitch. Repeat from the beginning of the row. The other side is worked in the same way. The balls are made over circles of card about the size of a threepenny-piece, as described in the Crochet Supplement.

No. 9.—See No. 4.

No. 10.—SILK BUTTON.

This button is made over a wooden mould by sewing silk through the centre hole over the sides; it is divided into sections by fine silk cord.

No. 11.—BROOCH.

This pretty little brooch is composed of a pink shell with a pearl and small gold fly in the centre.

Nos. 12 and 14.—BORDERS: EMBROIDERY.

These borders are suitable to be worked round doilies, pocket-handkerchiefs, &c., with washing embroidery silk, ingrain cotton, or cotton à la croix. No. 12 is in satin, buttonhole, and cording stitches. No. 14 is in satin, cording, and knot stitches. Directions for working the stitches were given in the Embroidery Supplement, given with the January Part and No. 922.

No. 13.—See No. 2.

No. 14.—See No. 12.

A QUESTION PUT TO A DEBATING SOCIETY.—There were a hundred ears of corn in a barn. A greedy rat carried them all off to his nest, taking along three ears every time he left the barn. How many visits did he have to make to get the hundred ears? The president of the society answered, "Thirty-four visits;" but the secretary said, that inasmuch as two of the ears the rat took away with him every visit were his own ears, he must have made a hundred visits.

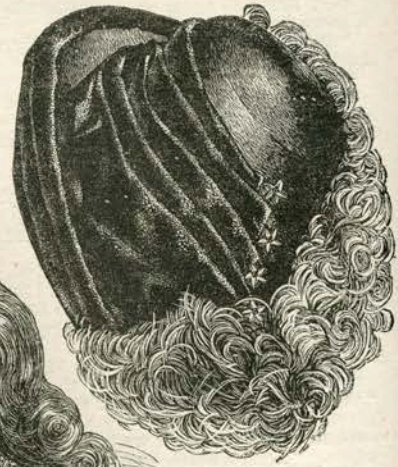
THEORY OF LIFE.—The late Professor Faraday adopted the theory that the natural age of man is one hundred years. The duration of life he believed to be measured by the time of growth. In the camel this takes eight, in the horse five, in the lion four, in the dog two, in the rabbit one year. The natural termination is five removes from these several points. Man, being twenty years in growing, lives five times twenty years—that is, one hundred; the camel is eight years in growing, and lives forty years; and so with other animals. The man who does not die of sickness lives everywhere from eighty to one hundred years. The professor divided life into equal halves—growth and decline—and these into infancy, youth, virility, and age. Infancy extends to the twentieth year; youth to the fiftieth, because it is in this period the tissues become firm; virility from fifty to seventy-five, during which the organism remains complete; and at seventy-five years old age commences, to last as the diminution of reserved forces is hastened or retarded.



NO. 1.—HAT.



NO. 2.—FRONT OF NO. 9.



NO. 3.—HAT.



NO. 4.—COLLAR FOR LITTLE GIRL.



NO. 5.—COLLAR FOR LITTLE GIRL.



NO. 6.—WALKING-DRESS.

NO. 7.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

NO. 8.—HOME-DRESS.

NO. 9.—WALKING-DRESS.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF

No. 4 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress.—The dress is of dark slate-coloured cashmere; Newmarket coat of biscuit-coloured cloth, trimmed with machine-stitching, and bone buttons. Biscuit-coloured felt hat, trimmed with dark red and blue ribbon and a tropical bird.—Price of pattern of Newmarket coat, made up, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress.—The dress is of bronze-green cashmere; mantle of black Indian cashmere, embroidered with silk and beads, and trimmed with wide moiré ribbon bows. Dark green satin bonnet, trimmed with bronze velvet and feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Visiting-dress.—The dress is of polar-blue cashmere, trimmed with straps of satin; mantle of old-gold and brown brocade, trimmed with gauzings of surah, moiré ribbon bows, and brown lace. Brown velvet hat, trimmed with an old-gold ostrich feather and blue satin bows.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Travelling-dress.—The dress is of black faille; Newmarket coat of fawn and brown checked tweed, with cape and sash of the same; the latter is fastened in front under a metal button. Gray felt hat, trimmed with a black ostrich feather.—Price of pattern of Newmarket coat, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of gray cashmere; paletot with cape of dark blue Victoria velvet; collar, cuffs, and pockets of gray satin. Dark blue felt hat, trimmed with a long gray ostrich feather.—Price of pattern of paletot, trimmed, 50c.; flat, 20c.

SIXTH FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The dress is of dark green cashmere, with walking-jacket of the same material; the collar and cuffs are of velvet; velvet buttons. Drab felt hat, trimmed with green ostrich feathers.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

SEVENTH FIGURE.—Visiting-dress.—The dress is of ruby faille; mantle of black satin duchesse, trimmed with silk, open-work embroidery, silk cord, chenille tassels, and moiré ribbon loops. Gray felt hat lined with ruby satin, and trimmed with black velvet and ruby plumes.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress.—The dress is of light bronze cashmere; paletot with cape of light gray cloth, stitched with black silk; collar, cuffs, pockets, and bows of black velvet. White straw hat, trimmed with olive satin and long white ostrich feather.—Price of pattern of paletot with cape, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Morning-concert Dress.—The dress is of blue satinette, trimmed with white silk open-work embroidery; scarf drapery of old-gold brocade; old-gold moiré bow. Fawn-coloured felt hat, trimmed with gold and brown silk pompons.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

TENTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of biscuit-coloured summer cloth, trimmed round the bottom with a kilting of brown surah, under which is placed a frilling of white lace; collar, cuffs, and sash of brown velvet; the sash is fastened under a mother-of-pearl buckle. Biscuit-coloured felt hat, trimmed with brown velvet and tropical bird.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

INDOOR DRESSES.

FIRST FIGURE.—Evening-dress for Young Lady from Ten to Twelve Years of Age.—The dress is of black and white striped grenadine; the second kilting, scarves, square bodice, trimming, and cuffs of gold-coloured satin; gauged chemisette of Indian muslin.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

SECOND FIGURE.—Dinner-dress.—The pleated skirt is of light blue faille, trimmed with one deep puffing of the same and Brussels lace flounces; train and pointed bodice of dark blue brocade; the bodice is trimmed with lace and faille.—Price of patterns of complete dress, trimmed, \$1.80. Bodice, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Reception-dress.—The skirt and jacket are of light garnet brocade; the skirt is trimmed with box-pleatings of brocade, edged by narrow kiltings of satin; waistcoat, paniers, and tunic of pinkish-drab satin, bound with brocade; gauged chemisette of Indian muslin.—Price of patterns of complete dress, trimmed, \$1.80. Tunic and paniers, trimmed, 60c.; flat, 25c. Bodice and waistcoat, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Reception-dress.—The front of skirt is of pale blue Indian silk, trimmed with narrow kiltings and four deep puffs headed by kiltings; the gauged waistcoat and paniers are of the same mate-

rial. Bodice and train of hair-brown satinette, trimmed with white silk embroidery; the train is edged by a narrow kilting of satinette, which is carried round the front of skirt, headed by one of blue silk.—Price of patterns of complete dress, trimmed, \$1.80. Pointed bodice, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Evening-dress for Young Lady from Eight to Ten Years of Age.—The skirt, scarf, and half shoulder-drape are of pink and white striped surah; polonaise of pink cashmere, fastened by silk buttons.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Evening-dress.—The lower part of skirt is of greenish-blue Indian silk, trimmed with narrow kiltings and puffings, headed by gauzings; the waistcoat and upper part of skirt are of brocade; the bodice and paniers are of striped grenadine; Medici ruffle and sleeve frillings of lisse.—Price of patterns of complete dress, trimmed, \$1.60.

SEVENTH FIGURE.—Dinner-dress.—The skirt, scarf, and plastron, are of brocade, corn-coloured ground, with a pattern of red roses and foliage; trained polonaise of black satinette, trimmed with pearl beaded lace and lined with corn-coloured satin; the bottom of the skirt and train are edged with satin kiltings.—Price of patterns of complete dress, trimmed, \$1.80. Polonaise, trimmed, 80c.; flat, 25c.

EIGHTH FIGURE.—Afternoon-dress.—The skirt, jacket-bodice, and back of tunic are of gray cashmere, the front of tunic and revers of brocade; the jacket and tunic are trimmed with white lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Afternoon-dress.—The skirt, pointed plastron, and cuffs are of woollen broché, biscuit and dark olive; jacket-bodice and tunic of olive cashmere.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Dress for Little Girl from Six to Eight Years of Age.—The dress is of pale blue cashmere, with satin sash.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

BREAKFAST-STAND IN ARRASENE.

The breakfast-stand is a useful and pretty accessory to the breakfast-table. Our design is of olive plush, worked with shades of red and green arrasene edged with gold tinsel thread. The design may be worked with wool arrasene, with silk arrasene for the lightest shades, or it may be worked with embroidery silk or crewel on satin, Roman satin, crash, or any material preferred. Full directions for working and tracing will be found in our Embroidery Supplement, which was contained in the January Part for 1882.

THE GIGANTIC SUPPLEMENT

COMPRISES

Full-size Pattern for Cutting-out an elegant Indoor Jacket for Ladies; Full-size Pattern for Collar in Point Lace; and Designs for Embroidery Cushion.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."

No. 3.—GUIPURE NETTING.

PARIS FASHIONS.

Satin and brocade are the favourite materials just now, while plush and velvet are less largely introduced into new costumes, as being too heavy for the season.

A very elegant town toilet is of brocaded satin in two shades of seal-brown and havannah. It is trimmed round the foot with two pleated flounces of havannah satin, self-coloured. Above these flounces there is a band of the same satin, cut out into scallops round the edge. The spaces between these scallops are filled in with fan-pleated flutings. The front of the bodice comes down into double points, and under these points there are double paniers, composed of satin scarfs, forming at the back very full puffs. A drapery of satin trims the upper part of the sleeve, another falls over the shoulder. A train of havannah satin is made so as to be added at pleasure when the toilet is required to be worn for a dinner-party. As for the town toilet it is completed by a dowager pelisse of seal-brown satin, and a capote of pleated satin of both shades of brown.

A dinner-toilet is of garnet-red moiré and satin. Skirt front of moiré, entirely covered with flounces of white blond embroidered in relief. Princess dress of satin, opening over this skirt front, with puff and train at the back; bodice open in the shape of a fichu, and semi-long sleeves. The neck is trimmed with a deep border of white blond, put on plain. The fronts are embroidered in camaieu shades of red, mingled with gold; under the puff on each side there is a scarf of garnet moiré, finished with a tassel; both scarfs are tied in front.

Even for ball-dresses rich silk textures are now largely employed, if not for the complete toilet, at least for the greater part of it, combined with gauze, tulle, and lace.

The following are some of the last and most tasteful models of the season:

A ball-dress of creamy-white silk gauze and copper-coloured satin; the skirt front is gathered at the top, next comes one deep flat puffing, next six more rows of gathers, a flounce as deep as the puff, and three narrow ones at the foot—all this of white gauze. Low-puffed satin bodice with a wide band of the same coming down on each side of the skirt front, and embroidered in graduated shades of copper-red and old gold. The same embroidery in floss silk forms a plastron over the bodice. Behind a small postilion basque is embroidered to match. Below there is an immense train, draped up into a succession of puffs, and trimmed round the foot with a closely-pleated quilling of gauze. The satin bodice being exceedingly low, it is continued into an upper part of white gauze, open in the shape of a fichu, and trimmed with a ruching of deep lace, fastened in front with a spray of deep reddish-yellow roses. The sleeves are composed of one deep puffing of gauze and a double frilling of deep white lace. One yellow rose in the hair, which is frizzed low over the forehead; long creamy-white gloves, coming up over the elbow.

A dress of pale blue surah, white lace and dark blue moiré. The low bodice, of dark blue moiré, is deeply peaked in front and at the back, and opens in front over a small plastron of pale blue surah. No sleeves, but only epaulettes of moiré. Half garland of tea-roses from the shoulder over the left side of the bodice. Skirt of pale blue surah; skirt front covered with flounces of white lace, framed on each side with a wreath of tea-roses, which is continued over the heading of a white lace flounce all round the foot of the skirt and train. The train is draped into a succession of limp puffs; flutings of lace form a basque under the back peak of the bodice; necklet of roses round the neck and cluster of the same in the hair; very long gloves, coming up nearly to the top of the arm; the bracelets are worn over the gloves.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 184.

No. 1.—HAT.

The hat is of brown velvet, dotted with gold beads, brown pompons ornament the brim on one side, and a long ostrich plume on the other.

Nos. 2 AND 9.—WALKING-DRESS.

The dress is of dark myrtle-green moiré; the mantle of cloth of the same colour, trimmed with moiré ribbon bows; the sleeve and ruffle are lined with sultan satin. The front of the mantle is shown in No. 2, and the back in No. 9. Bonnet of gray felt, trimmed with shaded green feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 3.—HAT.

The hat is of gray felt, trimmed with amethyst velvet, shaded feather, and steel stars.

No. 4.—COLLAR FOR LITTLE GIRL.

The collar is composed of muslin embroidery and lace insertion; it is edged with lace. No. 4 shows a fashionable style of dressing the hair.

No. 5.—COLLAR FOR LITTLE GIRL.

The collar is of nainsook muslin, embroidered with cotton à la croix, and edged with Languedoc lace. The hair is dressed in the Gainsborough style.

No. 6.—WALKING-DRESS.

The dress is of oak-coloured velveteen; mantle of diagonal cloth of the same colour, trimmed with undyed feather trimming and passementerie buttons. Brown straw bonnet, trimmed with velvet, ostrich feathers; gossamer veil.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 7.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

Paletot of light biscuit-coloured cashmere; gauged pelerine of satin, edged with two rows of lace of the same colour; sash of blue moiré ribbon. Blue plush bonnet, lined with satin, and trimmed with moiré ribbon bows.—Price of pattern of paletot with pelerine, trimmed, 30c.; flat, 20c.

No. 8.—HOME-DRESS.

The dress is of brown gold Royal intersected fabric; the diagonal scarf drapery and the gauging on the bodice are of brown moiré; bows of gold and brown reversible satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

No. 9.—See No. 2.

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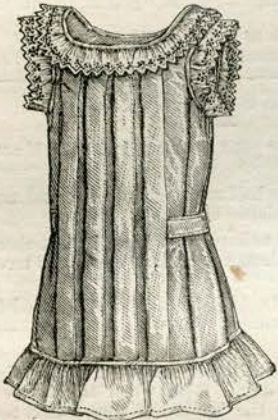
NO. 1.—FICHU.



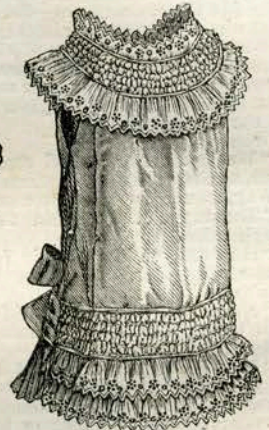
NO. 4.—HAT.



NO. 2.—CRAVAT-BOW.



NO. 3.—PINAFORE FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.



NO. 5.—PINAFORE FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.



NO. 8.—DINNER-DRESS.

PARIS FASHIONS.

One of the characteristic traits of present fashions is the gorgerette—a sort of plastron—which may be at pleasure high, semi-low, or quite low. It is generally made of silk, and often of a different colour from the dress. This gorgerette is puffed or gathered, and is placed over the bodice, sometimes coming down into the peak to the waist. It is useful to change a walking-dress into an evening or dinner toilet. It thus becomes easy to have two costumes in one.

I was shown a very handsome plain dress of black gros-grains silk, made quite simply, with train behind, draped skirt front, high bodice, and long sleeves. In a few minutes this plain dress was converted into an elegant dinner-toilet. The skirt front, detached from the train by the unfastening of a few buttons, was exchanged for one of pale blue silk, prettily draped and trimmed with white lace and sprays of pink acacia. The front of the bodice was also spirited away and replaced by a plastron of gathered blue satin and lace, with a half-garland of pink acacia-blossoms at the side. As for the sleeves, they were divested of their deep plain revers of black silk, and adorned with facings of blue satin and lace, so that the transformation was complete.

We see a surprising variety of bonnets, the shapes of which are still more surprising than their variety; and yet Parisian ladies, who always adopt that which is pretty in preference to that which is merely odd, still wear the little capote, and at all our good *modistes* it is that shape which prevails. It is also the capote which we see in aristocratic carriages, and not one of the ladies who occupy them would consent to wear towering chapeaux shaded with nodding plumes for going to church or visiting the poor, or even for paying calls to their relatives and friends.

But what elegant little bonnets we are shown at our good milliners' when we express the wish to avoid those meant for exportation, destined to a certain class of foreigners! Feathers play a great part in these bonnets; the crown is generally covered with them. All feathers are employed for the purpose. Tips of peacocks' feathers, placed close together in one smooth sheet, are as fashionable as ever. West Indian birds of exotic plumage, recalling the colours of precious stones, are placed upon the top or side. Other bonnets are embroidered with jet; some are made of embroidered crape and satin. Wide strings are fastened on at the back by jewelled pins or ornaments of bright cut steel.

The new materials introduced for the spring are mostly self-coloured—there seems to be a reaction against figured materials; small checks, however, and stripes and plaids, will still be used as trimmings and in combination with plain materials.

We have been shown very pretty armures in a tiny silk pattern over a woollen ground. These were in dark shades of green and blue and in medium shades of gray and brown. Also diagonals of soft thin woollen tissue in self-colours. French and Indian cashmeres charming to wear in all seasons but the height of summer, and pretty beige materials in tiny checks in medium shades of gray, brown, blue, and violet.

Veiling both plain and figured, muslin-de-laine, and barege will be fashionable for spring dresses. These will be made with short round skirts, and either round-waisted or with basque-bodice. Kiltings and flutings are to be superseded by plain trimmings or ruches and hollow-pleated flounces round the foot of the skirt.

Jacket-bodices of cashmere, or brocaded or armure silk, to wear with any skirt, are fashionable for the *demi-saison*, and will be useful for wearing skirts the bodices of which are worn out or old-fashioned.

The visite of cashmere, silk, or satin is the favourite mantle for the early spring. The double cape of cloth or tartan, with sleeves cut from the back, is also a favourite garment. It requires no trimming, and is merely stitched twice or thrice all round.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 200.

No. 1.—FICHU.

The fichu is composed of cream Indian muslin and Hawthorne Nottingham lace.

No. 2.—CRAVAT-BOW.

The bow is of pale blue satin, embroidered with gold colour, and trimmed with pleated lace.

No. 3.—PINAFORE FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The pinafore is of hair-cord muslin, trimmed round the neck and sleeves with embroidery.—Price of pattern of pinafore, trimmed, 50c.; flat, 20c.

No. 4.—HAT.

The hat is of white straw, trimmed with a pleating of narrow bronze ribbon, unmounted blush-roses, and a large bow of bronze moiré ribbon; the hat is lined with bronze satin.

No. 5.—PINAFORE FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The pinafore is of white nainsook muslin, trimmed with muslin embroidery and puffings.—Price of pattern of pinafore, trimmed, 50c.; flat, 20c.

No. 6.—WALKING-DRESS.

The dress is of gray royal gold-intersected fabric; the shoulder-cape and front of the paniers are closely gauged; trimmings of undyed ostrich feathers and moiré ribbon bows. Gray chip hat, trimmed with undyed feathers.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c. Shoulder-cape, trimmed, 25c.; flat, 12c.

No. 7.—WALKING-DRESS.

The dress is of olive Bradford cloth; the shoulder-cape is gauged to a point, and is trimmed with bows and long ends of moiré ribbon. Olive velvet hat, trimmed with steel lace and shaded ostrich feathers.—Price of pattern of polonaise, trimmed, 80c.; flat, 25c. Shoulder-cape, trimmed, 50c.; flat, 25c.

No. 8.—DINNER-DRESS.

The skirt is of biscuit-coloured moiré; polonaise of biscuit-coloured satin, brocaded with damask roses and foliage; the polonaise is trimmed with black lace and loops of biscuit-coloured ribbon; ruffles of lisse edged with lace.—Price of pattern of polonaise, trimmed, 80c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 201.

No. 1.—BORDER: EMBROIDERY.

The border is suited for tablecover-borders, antimacassars, cushion-covers, or bands for ornamenting baskets, &c. The outer lines are of ornamental cord. The inner patterns are worked in satin and knot stitches with a couched edge. Full directions for all the stitches will be found in the Embroidery Supplement given with the January Part and No. 922 of this Journal.

Nos. 2, 4, AND 5.—BORDERS: ITALIAN-STITCH AND DRAWN THREADS.

These borders are suitable for ornamenting tea-table-covers, antimacassars, curtains, and Roman aprons of crash, linen, holland, or Colbert canvas. The embroidery is worked with fine crewel or embroidery silk; the drawn threads are worked over with linen thread of the same colour as the canvas. Directions for working Italian or Holbein stitch will be found in the Embroidery Supplement presented with the January Part and No. 922.

Nos. 3 AND 8.—CRAVAT, WITH EMBROIDERED ENDS.

The cravat is of Brussels net; the ends are ornamented with a design worked in linen flossette and Honiton insertion braid; the edges are finished with a kilting of Bretonne lace.

MATERIALS REQUIRED FOR A CRAVAT: $1\frac{1}{2}$ yards Brussels net 7 inches wide, 1 skein flossette, 1 skein nun's thread (No. 3), 5 yards Honiton insertion.

Nos. 4 AND 5.—See No. 2.

Nos. 6 AND 16.—BORDERS: SATIN AND CORDING STITCHES.

These borders are worked in satin and cording stitches with crewels or embroidery silk; they are suitable for ornamenting tablecovers, antimacassars curtains, &c. Directions for working the stitches will be found in the Embroidery Supplement given with the January Part and No. 922.

No. 7.—INFANT'S BIB.

The bib is of white cotton sateen, and is embroidered in fine washing crewels with small floral sprays and a narrow border; it is edged with Madeira embroidery.—Price of flat pattern of bib, 10c.

No. 8.—See No. 3.

Nos. 9, 12, AND 13.—INFANT'S BASSINET.

The bassinet is composed of a hammock suspended by cords to iron hooks fixed in a wooden framework, as shown in No. 13; the hammock and framework are covered with a pretty floral-patterned cretonne arranged in puffings. The edge of the hammock is finished by a rich furniture cord, which is passed over the framework at the foot, and tied in loops, the ends being finished by handsome tassels. The rods at the bottom may be of polished wood or brass, with cord passed in and out as shown in the illustration. The curtains are of Colbert canvas, ornamented with torchon lace and insertion; they are thrown over the pole at the top, the end of which is ornamented with cord and tassels.

No. 10.—FASHIONABLE BUTTON.

The button is of oxidized silver in the form of a shell.

No. 11.—COTTON-BASKET.

A round wicker basket is used for this purpose; it is lined with gathered ruby satin arranged to form a fringe at the edge; the balls which form a fringe outside the basket are of crewels of various colours. Directions for making the balls were given in the Crochet Supplement presented with the February Part and No. 929.

Nos. 12 AND 13.—See No. 9.

No. 14.—BORDER: CROSS AND FEATHER STITCHES.

This border is worked on silk with embroidery silk of two colours; the cross-stitch is in the light, and the feather in the dark colour. Canvas must be placed over the silk, the stitches worked through it; the threads of canvas are drawn away when the work is finished.

No. 15.—BORDER: EMBROIDERY.

This border is suitable to be used for ornamenting antimacassars, tablecovers, &c.; it is worked in watered silk, with crewels of three colours, in satin, chain, and cording stitches. Directions for working these stitches were given in the Embroidery Supplement presented with the January Part and No. 922.

No. 16.—See No. 6.

THE HOME.

COOKERY.

CHICKEN SALAD.—Having skinned a pair of cold fowls, remove the fat and carve them as if for eating. Cut the flesh entirely from the bones, and either mince it or divide it into small shreds. Mix it with a little cold tongue or ham grated or chopped. Have ready one or two fine fresh lettuces, picked, washed, and cut small. Put the cut lettuce on a dish, spreading it evenly, and place upon it the minced chicken in a close heap in the centre. For the dressing mix together the following ingredients: The yolks of four eggs well beaten, a teaspoonful of powdered white sugar, a saltspoonful of cayenne pepper (no salt if you have ham or tongue mixed with the chicken), two teaspoonfuls of made mustard, six tablespoonfuls of salad oil, and five of vinegar. Stir this mixture well, and put it into a small saucepan, set it over the fire, and let it boil for three minutes, not more, stirring it all the time; then set it to cool. When quite cold cover it with the heaps of chicken in the centre of the salad. To ornament have ready half a dozen hard-boiled eggs, which, after the shell is peeled off, must be thrown directly into a pan of cold water to prevent them from turning blue. Cut each egg, white and yolk together, lengthwise into long pieces of equal size and shape; lay the pieces upon the salad all around the heap of chicken, and close to it, placing them so as to follow each other round in a slanting direction, something in the form of a circular wreath of leaves. Have ready also some very red, cold beetroot cut into small points, all of equal size; arrange them in a circle upon the lettuce outside the circle of the eggs. When serving it give each person a portion of everything, and let them mix it themselves.

ALMOND MACAROONS.—The day before they are wanted prepare $\frac{3}{4}$ lb shelled sweet almonds, and $\frac{1}{4}$ lb shelled bitter almonds, by scalding, blanching, and pounding them to a smooth paste in a marble mortar (one or two at a time); adding, as you proceed, rose-water to prevent their oiling and becoming dark and heavy. Having beaten to a stiff froth the whites of six eggs, and prepared 1 lb powdered loaf sugar, beat the sugar into the egg a spoonful at a time. Then mix in gradually the pounded almonds, and add a grated nutmeg. Stir the whole very hard, and form the mixture into small round balls. Then flatten slightly the surface of each. Butter slightly some shallow tin pans. Place the macaroons not so close as to be in danger of touching, and glaze them lightly with a little beaten white of egg. Put them into a brisk oven, and bake them a light brown.

A GOOD SAUCE.—Vinegar two pints, port wine half a pint, cayenne $\frac{1}{2}$ oz, walnut ketchup one gill, mushroom ketchup one gill, essence of anchovies 2 oz, and six cloves of garlic; let it stand for two or three days; strain, bottle, and cork closely.

HOUSEHOLD.

TO EXTERMINATE MOTHS IN FURNITURE, &c.—Beat the furniture with a cane in the open air, and brush it well to remove all the dust possible; then dissolve a drachm of camphor in 2 oz spirits of wine, and sprinkle well with the mixture. Articles of clothing sprinkled with Scotch snuff and well pined up in pieces of linen when not required, may be thus saved from the attacks of moths.

HOW OLD IS GLASS?—The oldest specimen of pure glass having anything like a date is a little moulded lion's head, bearing the name of an Egyptian king of the eleventh dynasty, in the Slade collection in the British Museum. That is to say, at a period which may be moderately placed as more than two thousand years B.C., glass was not only made, but made with a skill which shows that the art was nothing new.



NO. 1.—INFANT'S CLOAK.



NO. 3.—SUIT FOR LITTLE BOY FROM TWO TO FOUR YEARS OF AGE.

NO. 4.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

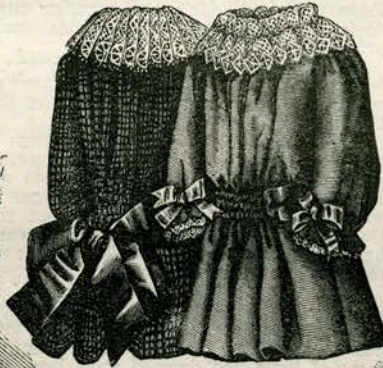
NO. 5.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 2.—ROMAN APRON.



NO. 8.—DINNER-DRESS.



NOS. 6 AND 7.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 9.—CRAVAT-BOW



NO. 10.—DINNER-DRESS.

PARIS FASHIONS.

CHENILLE network is very fashionable this spring, and is employed in a variety of ways, but more particularly in scarves for trimming either town or ball dresses, dinner or evening toilets, and also to throw over the head by way of capeline. It is a most elegant tissue, soft and light. Scarves and fichus of network-chenille are made of any colour, and even of several mixed tints, but we prefer unity of colour—scarf of white chenille over white satin, of black chenille over black satin—the difference of the soft velvety tints of the chenille and the bright light ones of the satin being sufficient to form a happy contrast. One scarf is sufficient to trim a dress. It should be about two yards long and half a yard wide, fringed round three sides.

For walking-toilets the chenille scarf, either black or dark-coloured to match the dress, is draped across the front, and fastened in two fringed ends at the back over the draped tournure.

Speaking of tournures, we are constantly asked whether any extra support is required to hold up the drapery of the skirt at the back. We answer some such support is quite necessary, but should be as little apparent as possible. For short costumes the under-tournure consists of three or four founces of starched calico or of fina crinoline. For the trained skirt the long crinoline has not yet appeared, but a train composed of a number of starched founces is added on to the ordinary under-skirt. This is trimmed, according to fancy, with embroidery or lace.

We have already spoken of the trains that are applied on to walking-dresses so as to transform them into dinner or evening toilets. This fashion is becoming very general, as costumes for visiting in the day-time are now so elegant that they are easily changed into evening-dresses. Cashmere and veiling, combined with satin or moiré, is still the favourite style.

As a *demi-saison* and spring mantle the close-fitting redingote seems to obtain most success. It is made of thin cloth in dark shades of blue, bronze and nut-brown, gray and drab; a round pelerine falls over the shoulders. There is no trimming beyond stitchings and fancy buttons. The back is fitted by five seams.

Kid, lamb, deer, and all soft and supple skins are now much employed in the female toilet. Glove-fitting bodices are made of it, and embroidered with silk or with velvet patterns worked in appliqué. The cypher and crest are embroidered over the left side of the chest in fashionable models. Scarves of bronze kid are also worn, and embroidered in the same style.

Among the prettiest trimmings of the season we must also notice the pattern cut out in kid or deer-skin, worked in appliqué over satin cloth or velvet and outlined with fine gold or silver soutache; costumes and mantles are very prettily ornamented in this fashion.

White lace is more in favour than ever, but is now not so much worn in immense cravat-bows (which have become rather common), as in plastrons, deep Richelieu collars, and parures of various styles. All dressy toilets have sleeves to the elbow and are trimmed to match the parure on the bodice.

Large hats and bonnets are exhibited for the spring season, but we hardly know as yet which shapes will be most in vogue. The jacket or basque-bodice seems likely to prevail in spring costumes. A late model is of drab cashmere; the bodice is coat-shaped, but the lappets at the back are turned up, crossed one over the other, and fastened just below the waist line each with a button. In front this bodice is double-breasted and comes down into a deep square basque, with large pockets and flaps on either side. The skirt forms two pointed draperies in front, and comes down behind into five large hollow pleats. This skirt is very short and falls over an under simulated one, which is cut out round the foot into square turret blocks, between which shows a fluting of the same material.

Another pretty spring costume of plain and plaided fancy woollen material is composed thus: jacket-bodice of the plain fabric, tight-fitting and buttoned straight down in front; skirt covered with scarf of the plaided tissue, one draped across over a fluting of the plain materials round the foot, and two more crossed over the upper part of the front and arranged behind into a puffed tournure.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 216.

No. 1.—INFANT'S CLOAK.

The cloak is of light blue cashmere; the kilting round the cape and the lining of the hood are pale blue satin; the cloak is ornamented with blue silk laces, and a deep white lace is placed under the kilting.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

No. 2.—ROMAN APRON.

The apron is of undressed holland, ornamented with borders of drawn threads and Italian-stitch, suitable designs for which will be found on the Fancy-work page of No. 933; the bottom of apron

and the bib are edged with torchon lace; the apron is fastened round the waist with satin ribbon.—Price of pattern of apron, trimmed, 50c.; flat, 20c.

No. 3.—SUIT FOR LITTLE BOY FROM TWO TO FOUR YEARS OF AGE.

The suit is of fawn-coloured checked woollen material; it is fastened in front with brown bone buttons; brown silk girdle round the waist.—Price of pattern of suit, made up, 50c.; flat, 20c.

No. 4.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The skirt and long jacket are of fawn-coloured cashmere, with waistcoat, collar, and cuffs of brown Albany velvet.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

No. 5.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of gray and blue woollen plaid material, with pleated collar, cuffs, and sash of blue cashmere.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 6 AND 7.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is shown in different materials; No. 6 is of green woollen check, and No. 7 of oak-coloured melton; sash and sleeve-bows of satin ribbon; pleated collar of white lace.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

No. 8.—DINNER-DRESS.

The dress is of mauve faille; the skirt is trimmed round the bottom with three narrow kiltings, and up the front with two black lace founces, headed by puffings of faille and gauings; the revers and deep binding are of satin of a darker shade; ruffles of pleated lace.—Price of patterns of complete dress, trimmed, \$1.60; flat, 40c.

No. 9.—CRAVAT-BOW.

The bow is of gold-coloured surah, trimmed with chenille tufts and a bunch of carnations.

No. 10.—DINNER-DRESS.

The dress is of biscuit-coloured satin; the front of the skirt is arranged in wide pleats, between each of which is placed a band of ruby moiré; ruby moiré bow; the lace jabot and sleeve trimmings are ornamented with roses, buds, and foliage, mounted on soft stalks.—Price of patterns of complete dress, trimmed, \$1.60.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 217.

No. 1.—EDGING: CROCHET AND MIGNARDISE.

For the edge: Work one double into each of three successive picots of mignardise, four chain, three trebles into the side of last double. Repeat from the beginning of the row.

For the heading:—

1st Row: One double into each of three successive picots of mignardise, five chain. Repeat from the beginning of the row.

2nd Row: One double into the first of five chain, five chain, one double into the last of five chain, one chain. Repeat from the beginning of the row.

No. 2.—EDGING: CROCHET AND WAVED BRAID.

The loops of cotton at each side of the braid are made by working with a needle and cotton a single buttonhole-stitch into each point of braid, leaving a loop between each.

For the edge: Four trebles under a loop of cotton, four chain, one single into the first, four trebles under the same loop, one double under next loop, four chain, one single into the first, one double under next loop. Repeat from the beginning of the row.

For the heading: One double under a loop, two chain. Repeat from the beginning of the row.

Nos. 3 AND 5.—INSERTION: DARNED NET.

These little insertions are suitable to be used for trimming cravats, fichus, &c.; they may be worked on black net with black or coloured floss silk, or upon white net with linen flossette.

Nos. 4 AND 7.—BASSINET-COVER: EMBROIDERY AND GUIPURE NETTING.

The centre of the cover may be of silk, satin, or Colbert canvas, embroidered with any handsome floral pattern in crewels or embroidery silk. The wide guipure border is composed of repeats of the pattern shown in No. 7, leaving out the three rows forming the edge. Three repeats of the pattern are

needed for the side and five for the ends; outside this guipure is a narrow embroidered border to correspond with the centre; the edge is finished with a lace composed of the whole of the pattern shown in No. 7. Directions for working guipure netting will be found in the Guipure Netting Supplements Nos. 1 and 2, presented with the March and this the April Part of this Journal and Nos. 933 and 937.

No. 5.—See No. 3.

No. 6.—FASHIONABLE NECKLET.
The necklet is of gold filagree set with pearls

No. 7.—See No. 4.

No. 8.—FASHIONABLE BUTTON.
The button is of engraved steel.

No. 9.—INSERTION: CROCHET AND WAVED BRAID.

1st Row: One double in the depth between two points of braid, five chain, one double into the next point of braid, five chain. Repeat from the beginning of the row.

2nd Row: One double into the double worked into point of braid, six chain. Repeat from the beginning of the row.

3rd Row: Three doubles under the chain, three chain, one single into the first, three doubles under the chain, three chain, one single into the first, three doubles under the chain. Repeat from the beginning of the row.

The other side is worked in the same way.

No. 10.—HANDKERCHIEF-BORDER.

This pretty border is worked on a foundation of net with point braid, nainsook muslin, and linen thread. A tracing of the design must first be made upon transparent linen. The whole handkerchief is arranged to have three of the appliqué, net, and muslin designs on each side, but of course it can be made larger if preferred. Pieces of net must be tacked over the part of design where net is used, and nainsook muslin tacked over the net. The nainsook is buttonholed to the net at the edge of the pattern, and the superfluous nainsook is cut away when the work is finished. The point braid is tacked to the tracing in the usual way, and sewn to the net evenly and firmly with fine thread.

MATERIALS REQUIRED: Net, nainsook muslin, 20 yards of point braid, one skein of thread No. 4 and one No. 3, and two skeins of cotton à la croix.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

As an emblem of good luck and prosperity, an old shoe is in most places thrown with much enthusiasm at a bridal couple. Various explanations, however, have been assigned for this peculiar custom. Some think it was originally intended as a sham assault on the bridegroom for his carrying off the bride, and hence is a survival of the old ceremony of opposition to the capture of a bride. Others, again, consider that the shoe was in former times a symbol of renunciation of dominion and authority over her by her father or guardian; and the receipt of the shoe by the bridegroom, even if accidental, was an omen that the authority was transferred to him.

THE GIFT OF EXPRESSION.—Men who openly demonstrate their affection for wife, mother, or sister by the rendering of numberless kind attentions, may not be any kinder at heart than cold, silent men, who make no show of their emotions; but they are pleasant people to have about one for all that, and pleasurable girls like them. They recognize the fact that, if a man possesses the true instinct of courtesy and kindness, it will develop into a thousand little acts, which are always sources of pleasure to those for whose sake they are performed. There has grown up of late years a style of literature which makes a man such a self-contained hero that he restrains the gentler emotions, and only indulges at certain odd intervals in overwhelming scenes of passionate expression for the benefit of some particular lady-love, who is naturally fascinated by the contrast, and believes that because he so seldom shows what he feels, that he must have a great deal of feeling which he keeps smothered up like a sleeping volcano. But the romantic girl who makes such a man her hero, and trusts to her fascinations to produce an eruption of devotion after marriage, will most probably find herself mistaken, and pay the penalty of her too vivid imagination in a life of domestic unpleasantness, for the man who is courteous to nobody will scarcely be courteous to his own wife. There is a selfish egotism about such men that makes them trying companions. Their thoughts are not of what is due to others, but only of what is due to themselves; and in this latter category they do not include that tribute to their own vanity elicited from the approval of the world at large.



NO. 1.—SKIRT AND TUNIC.



NO. 2.—HOME-DRESS.

NO. 3.—DINNER-DRESS.

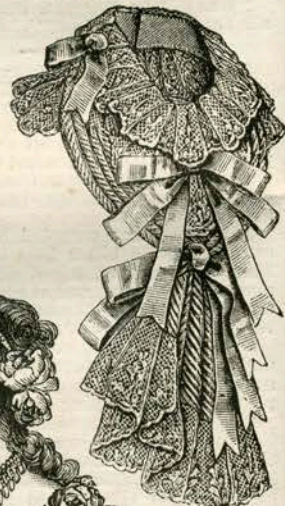
NO. 4.—HOME-DRESS.



NO. 5.—DRESS-BODICE.



NO. 6.—FICHU.



NO. 7.—FICHU.



NO. 8.—HOME-DRESS.

NO. 9.—AFTERNOON-DRESS.



NO. 10.—DINNER-DRESS.

NO. 11.—BALL-DRESS.

PARIS FASHIONS.

The jacket-bodice is decidedly in favour this spring. It is made in a variety of ways, with square, pointed, or round basques, long or short or of medium depth. Costumes are more generally monochrome than they have been for some years past, or if of several colours, these are so altogether blended as to become undistinguishable. In a few of the new models tiny checks are combined with self-coloured fabrics; but stripes are less fashionable than last year. Sleeves show more variety than all the other parts of the dress. Some are short, some are long; but all are very narrow, clinging even. Some, however, are puffed out in places, some pleated to the band of the arm, such as the magistrate's sleeve; others with *crêvés* at the elbows in the Henri III. style.

There had been a decided tendency to a return to plain skirts in the second part of last winter; but now, with lighter materials, flounces have come in again. Hollow pleats or even gathers are, however, more in favour than flutings.

A pretty spring costume is of drab royal gold-intersected fabric; skirt trimmed with two hollow-pleated flounces, divided by a double row of drab and nut-brown silk cord. A second skirt is formed of a scarf of the material, draped in front into three upward pleats, fastened down with ornaments of silk cord. The jacket-bodice has a deep basque, finished all round with scalloped-out tabs, edged and trimmed with silk cord. Ornaments of the same also cover all the front part of the bodice in the shape of a plastron; tight, long sleeves, with facings trimmed with silk cord. At the back the scarf is simply draped into a short puff and two rounded ends. This costume can be made in any kind of fancy woollen material.

The new tissues introduced for the spring season are—woollen taffetas, in self-colours or very small checks; taffetaline, thinner than the preceding, light and soft for draperies; armure piqué, in tiny patterns, self-coloured, in all shades of colour; woollen foulard, plain or figured; balernos, a basket-work texture in monochrome; mohair foulard, a soft and brilliant material resembling silk; brillantane, much resembling the preceding, but of thinner texture and more brilliant colouring; argentine glacé, a silk and wool fabric, shot of two colours; and Bengaline, a soft and brilliant kind of mohair.

In raw undyed materials there are also a number of pretty *nouveautés*; beige foulard, beige muslin-delaïne, summer casimir, beige taffetas, beige cashmere, beige vigogne, and beige armure. These fabrics, of a light drab colour, when trimmed with coloured silk or passementerie, will make up elegant if simple spring dresses.

For instance, a dress of beige foulard is made with a deep cuirass-bodice; the edge of the basque is concealed by a double scarf of beige and of Louise blue foulard, which forms at the back a series of long loops composing the tournure. The skirt is trimmed with a deep border of blue foulard, above which there are two gathered flounces, the upper one reaching to the edge of the draped scarf. The bodice has a turned-up collar, and the tight sleeves deep facings of blue foulard.

In silk costumes moiré and glacé silks are combined with plain satin and faille; the latter now generally known as silk cashmere. An elegant visiting-dress is of deep mauve satin and mauve silk brocaded with violet satin. Skirt of brocaded silk, trimmed round the bottom with two gathered flounces and a thick pinked-out ruche of satin. Peaked bodice of brocaded silk, deeply peaked and open in front to show a plastron of shirred satin. Thick white tulle ruche round the neck; tight sleeves of the brocaded silk short enough to show the wrists, and finished with a satin ruche and under ruche of white tulle. Papiers of satin are put on with gaugings very much at the back, forming behind a puffed tournure; a flowing bow of satin is placed just under the peak of the bodice in front.

Skirts are worn shorter than ever, showing the ankles, so that the feet need to be very neatly shod in silk fillosette or fine thread stockings, self-coloured with embroidered clocks, and high-heeled shoes of bronze or black kid, if not of the same material as the dress.

DESCRIPTION OF FASHION ENGRAVINGS, Page 232.

No. 1.—SKIRT AND TUNIC.

The skirt and tunic are of light fawn-coloured royal gold-intersected fabric; the skirt is arranged in box pleats, and between each pleat is placed a band of brown moiré; the pleats are headed by a deep puffing and gauging.—Price of pattern of skirt and tunic, trimmed, 80c.; flat, 30c.

No. 2.—HOME-DRESS.

The skirt, scarf drapery, and sash are of amethyst moiré; the tunic and jacket of cashmere of the same colour.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

No. 3.—DINNER-DRESS.

The dress is of pale pink satin, striped with moiré; tunic of plain satin of the same colour; plastron of satin, arranged in small folds; it is trimmed with

cream lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

Nos. 4 and 5.—HOME-DRESS.

The skirt is of black broché, trimmed with three gathered flounces; the pointed bodice is trimmed with a pleated plastron of satin. The back of the bodice is shown in No. 5; it is ornamented at the bottom of the basque with a bow of wide satin ribbon, and on the shoulder and front plastron with bows of narrow ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

No. 6.—FICHU.

The fichu is of black lace, embroidered with gold thread and gold-coloured satin.—Price of pattern of fichu, trimmed, 25c.

No. 7.—FICHU.

This fichu is of pale blue and ivory striped surah, trimmed with lace and bows of blue ribbon.—Price of pattern of fichu, trimmed, 25c.

No. 8.—HOME-DRESS.

The dress is of light terra-cotta coloured cashmere, trimmed with bows of moiré ribbon of a darker shade.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

No. 9.—AFTERNOON-DRESS.

The dress is of biscuit-coloured Bradford cloth, with scarf drapery of brown and biscuit plaid; sash of brown satin ribbon; fichu of white embroidered net, trimmed with pleated lace.—Price of patterns of complete dress, trimmed, \$1.60; flat, 25c.

No. 10.—DINNER-DRESS.

The dress is of ivory cashmere, with crossfolds, cuffs, revers and stomacher of brown velvet; bouquet of small sunflowers on the bodice and in the hair.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 60c.; flat, 25c.

No. 11.—BALL-DRESS.

The skirt is of pale blue silk, covered with flounces of white lace; the drapery at the back is also of silk; bodice of velvet of a darker shade, trimmed with lace, bows of blue ribbon, and three unmounted blush roses; a bouquet of roses, with loops of ribbon, is placed on the left side of the skirt.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 233.

No. 1.—CRAVAT-BOW.

The bow is composed of white Indian muslin and lace; Bretonne lace is used in our illustration; but either of the designs shown in Nos. 6 and 7 are suitable for the purpose.

No. 2.—GARTER.

This garter is formed of a band of wide braid with picots at the edges; it is embroidered with a cross-stitch design with silks or Andalusian wool, and is lined with ribbon. It is fastened by a steel clasp, and is ornamented with a bow of ribbon.

No. 3.—TRIMMING: CROCHET AND FANCY BRAID.

1st Row: Work one double into each of the nine picots on the narrow part of braid, one chain, one double into the first picot on the wide part, five chain, pass over one picot, one double into each of four next picots, five chain, pass over one picot, one double into each of four next picots, seven chain, pass over two next picots, one double separated by one chain into each of five next picots, six chain, pass over two picots, one double separated by one chain into each of five next picots, seven chain, pass over two picots, one double into each of four next picots, five chain, pass over one picot, one double into the next, one chain. Repeat from the beginning of the row. To join the five chain on one side of scallop to the corresponding chain on the opposite side, draw through when working the third of five chain to the third of opposite five chain.

For the heading: One double under six chain, six chain, one cross treble between the top of two scallops (directions for working cross treble are given in the Crochet Supplement presented with the February Part and No. 929), six chain. Repeat from the beginning of the row.

For the bottom of scallop: Work one double separated by one chain into four successive picots, two chain, one double into the next, three chain, one double into the next, two chain, one double into the next, one chain, one double into each of three successive picots; now work as described in the first row for the inside of scallop.

No. 4.—BORDER: EMBROIDERY.

This border is suitable to be worked round table-covers, antimacassars, &c., of Java canvas; it is in long and interlaced herringbone-stitches, directions for working which will be found in the Embroidery Supplement presented with the January Part and No. 922.

No. 5.—DESIGN: CROSS AND ITALIAN STITCH.

This design is suitable to be worked at intervals to form a border; or four repeats may be arranged slanting towards the centre to form a star. It is in cross and Italian stitch.

No. 6.—POINT LACE.

MATERIALS REQUIRED FOR ONE YARD: 15 yards of point braid, 2 yards of narrow linen braid, three skeins of thread.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

No. 7.—OLD POINT LACE.

For directions for purchasing materials, and instructions for working lace, see No. 6.

MATERIALS REQUIRED FOR ONE YARD.—One skein crochet cotton, and four skeins of thread No. 2.

Nos. 8 and 10.—BORDERS: CROSS, ITALIAN, AND LONG STITCHES.

These designs are worked with crewels upon crash, linen, &c.; they are suitable to be used as borders for tablecovers, antimacassars, &c.

No. 9.—WORK-BASKET.

The basket is of fancy wicker; it is lined with blue satin, which is drawn up to form a bag. It is trimmed with ruches of satin ribbon and woollen balls. Directions for making the balls will be found in the Crochet Supplement presented with the February Part and No. 929. The card circles for the large balls should be cut the size of a five-shilling piece.

No. 10.—See No. 8.

THE HOME.

COOKERY.

STOCK FOR SOUP.—This receipt will be found useful, as in a family not too numerous enough stock can be made for a week. Take 4 lb lean beef, cut it into small pieces, slice an onion, saw a shin-bone of beef, remove the marrow, and fry the cut beef and onion in the marrow to a full brown; put fried meat, onion, and fresh shin in two gallons of cold water; let it simmer all day; at night strain through sieve, and replace in kettle; throw in some egg-shell and clear; strain through a cloth into an earthen crock; in the morning skim the stock to remove the grease; this stock may be used for vegetables or for any kind of soup; of course it is of a rich brown colour.

HODGE-PODGE.—An excellent way of warming cold mutton.—Mince your mutton (it is better rather underdone), and cut up one or two lettuces and two or three onions into slices. Put these into a stewpan with about 2 oz butter, pepper and salt to taste, and half a cup of water; simmer for three-quarters of an hour, keeping it well stirred; boil some peas separately, mix them with the mutton, and serve very hot.

BREADCRUMB OMELET.—One pint of breadcrumbs, two tablespoonfuls of chopped parsley, a slice of onion cut fine, a teaspoonful of marjoram, two eggs, a teacupful of milk, pepper and salt, butter size of an egg. Beat the eggs thoroughly; add the milk, spices, parsley, onion, breadcrumbs, and butter. Beat all together, and bake in a slow oven till it is a light brown colour; turn it from the dish, and send to the table at once.

COCONUT PUDDING.—Three slices of bread soaked in one pint of milk; take six eggs—separate the yolks from the white; beat the yolks well into the bread, using one egg at a time, adding 1 oz butter; take ½ lb grated coconut and mix with the bread, adding another pint of milk, sweetening to taste; beat the whites of the eggs to a froth, and mix with the compound just before baking; put in a moderately hot oven, and bake for one hour. It is rather rich, and a little goes a great way.

HOME EDUCATION.—One of the most important duties of the matron or mother of a family, and for which she should always arrange to have time, is the home education of children. By this we do not mean a routine of lessons from books, but that beneficial oral instruction, those practical lessons on the duties of life, which should pervade entirely her intercourse with children. It is thus that lessons of love, forbearance, truth, kindness, self-denial, and generosity may be deeply impressed on the ductile mind, and the seeds of true piety and upright behaviour scattered carefully over the prepared soil. The first care should be to distinguish between the different dispositions which nature has given to children—to strengthen the weak and vacillating, soften the obdurate, encourage the timid, and repress the forward—to eradicate weeds and sow the good seed.



NO. 1.—CRAVAT-BOW.



NO. 4.—FASHIONABLE HAT



NO. 2.—CRAVAT-BOW.



NO. 5.—HOME-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 6.—DINNER-DRESS FOR SLIGHT MOURNING.



NO. 7.—RECEPTION-DRESS.

NO. 8.—DINNER-DRESS.

SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

DESCRIPTION OF
No. 5 OF THE NEW COLOURED DOUBLE FASHION PLATES.

INDOOR DRESSES.

(The reverse of these dresses will be found on the Gigantic Supplement.)

FIRST FIGURE.—Home-dress for Young Lady from Ten to Twelve Years of Age.—The skirt and princess front are of terra-cotta cashmere; the polonaise is of broché of the same colour; it is fastened across the front by straps of brocade, buckles, and loops of ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Afternoon-dress of felt-gray surah, trimmed with white lace.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Home-dress.—The skirt is of light brown cashmere; tunic and gathered bodice of biscuit-coloured angola, trimmed with Swiss embroidery, brown cord, and passementerie ornaments; brown satin waistband.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c. Bodice, trimmed, 50c.; flat, 25c.

FOURTH FIGURE.—Dinner or Reception Dress of malachite-green satin, with panels under tablier; scarf and pleating of black and white velvet-striped silk; the upper tablier and bodice trimming are pearl-beaded lace; a bow of black and white ribbon is placed on the right shoulder.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Dress for Little Girl from Four to Six Years of Age.—The princess dress is of sky-blue llama; the lower killing, scarf, cross-bands, and cuffs are of brown and biscuit shaded woollen broché; the scarf, sleeves, and square opening of the bodice are trimmed with white lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Dinner-dress of biscuit-coloured foulard; it is trimmed with rich silk and chenille fringe and Mauresque lace; the paniers are arranged in deep box pleats.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice and paniers, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Dinner-dress.—The skirt is of violet silk; the pointed bodice and back of the long undraped tunic of velvet-striped moiré; panels, panier, and bodice trimming of gray satin.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Reception-dress.—The dress is of faded rose-leaf faille, trimmed with bows, long loops and straps of brown satin ribbon; short tablier and cuffs of Spanish lace.—Price of patterns of complete dress, trimmed, \$1.80.

NINTH FIGURE.—Dinner-dress.—The dress is of emerald-green nun's veiling, with robings, bows, and chemisette of lichen-coloured faille; the skirt is trimmed with four flounces of black Spanish lace, and the bodice with white lace.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Dress for Young Lady from Eight to Ten Years of Age.—The skirt, with full princess front, is of blue nun's veiling, trimmed with kiltings of the same and white lace; Louis XV. jacket of ruby cashmere, trimmed with white lace and bow of blue ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The dress is of blue cashmere, trimmed with kiltings of the same; scarf and shoulder-caps of broché of a lighter shade. Dark blue plush hat, trimmed with a light blue feather.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress.—The dress is of fawn-coloured beige; pelisse of pearl-gray cloth, with collar, cuffs, and piping of black satin; the pelisse is laced at the side with silk cord and tassels. Straw hat, trimmed with gray surah.—Price of pattern of pelisse, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Walking-dress.—The dress is of light violet cashmere; pelisse of biscuit-coloured summer tweed, ornamented with rows of machine-stitching. Straw bonnet, trimmed with violet satin and pale coral-pink ostrich tips.—Price of pattern of pelisse, made up, 60c.; flat, 25c.

FOURTH FIGURE.—Visiting-dress.—The dress is of dull garnet faille, trimmed with kiltings and puffings of the same; mantle of green satin, with front of Spanish lace, trimmed with fluted ruches and loops of satin ribbon. Hat covered with garnet faille and trimmed with black feathers and a green bird.—Price of pattern of mantle, trimmed, 60c.; flat 25c.

FIFTH FIGURE.—Walking-dress.—The dress is of gray cashmere; mantle of biscuit-coloured cloth, embroidered with brown silk, and trimmed with passementerie ornaments and tassels. Gray felt hat ornamented with a tropical bird.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress for Young Lady from Six to Eight Years of Age.—The dress is of fuchsia-red vicuna, trimmed with Madeira work, and scarf of striped black and red surah. White felt hat, lined with red, and trimmed with white lace and brown ostrich feather tips.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Visiting-dress.—The dress is of violet faille, with fluted trimming, lined with gray satin; mantle of black brocade, with pleated side panels and shoulder puffs of satin; it is trimmed with silk embroidery. Gray chip hat, trimmed with shaded ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress.—The dress is of sand-coloured Bective cloth, trimmed with kiltings of the same and bows of satin ribbon; mantle of black satin, trimmed with silk embroidery; sleeves of Spanish lace and bows of ribbon. Black chip bonnet, trimmed with sand-coloured feathers and lined with surah of the same colour.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress.—The dress is of fuchsia-red cashmere; pelisse of gazelle-coloured cloth, braided with fine Russian braid of a darker shade, and ornamented with silk cord and tassels; the sleeves are bound with faille. Gazelle-coloured straw hat, trimmed with silk cord and shaded ostrich feathers.—Price of pattern of pelisse, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress and paletot are of moss-green cashmere, with revers, cuffs, and pockets of spotted silk. Green felt hat, trimmed with a shaded feather.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

BREAKFAST-STAND IN ARRASENE.

The breakfast-stand is a useful and pretty accessory to the breakfast-table. Our design is of olive plush, worked with shades of red and green arrasene edged with gold tinsel thread. The design may be worked with wool arrasene, with silk arrasene for the lightest shades, or it may be worked with embroidery silk or crewel on satin, Roman satin, crash, or any material preferred. Full directions for working and tracing will be found in our Embroidery Supplement, which was contained in the January Part for 1882.

THE GIGANTIC SUPPLEMENT

COMPRISES

All the Latest Paris Fashions, and Full-size Pattern for Cutting Out "The Élégante," a new Spring Mantle.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."

No. 4.—GUIPURE NETTING (No. 2).

PARIS FASHIONS.

In spite of the tendency of fashion in the latter end of the winter to great simplicity in walking-costumes, draperies and looping up are once more appearing in new spring toilets, and that for a very good reason—because it is difficult to make up with soft, limp material plain skirts and trains falling straight down to the ground, such as look so handsome in rich, thick materials; flutings are very rarely employed now; ruches, fan-shaped pleats reversed, and folds draped across are preferred. For the plain parts of the dress patterns cut out in velvet or satin are worked in appliqué over light-coloured silk.

Thin taffetas, either shot of two colours or in tiny check patterns, are much used for afternoon spring toilets; also light-coloured silks with patterns of large coloured flowers, such as roses, carnations, asters, dahlias, and even sunflowers, and so on. Such patterns are also repeated upon woollen and cotton goods.

In the way of very rich silk tissues we have brocades and damasks in very large patterns; and both French moiré and moiré antique are still very fashionable. Faille is also again introduced in combination with fancy silks.

Thus a very elegant toilet is of black faille and turquoise-blue French moiré. The skirt is of moiré, with two narrow ruffled frillings round the bottom. The bodice is of faille, with deeply-peaked basque in front. A second skirt of the same is shirred in the middle of the front and slit open on each side, with revers of blue moiré; behind it is draped into a tournure. Paniers of black faille are pleated over the hips and drawn off to the back, where they are finished under an enormous bow and lappets of blue moiré. The tight sleeves are finished just above the wrists with a plain band and large bow of blue moiré ribbon. The bodice is very high-necked, and trimmed round the top with a small turned-up collar of blue moiré.

Another black faille dress is made in the princess shape, and slit open half way up the skirt on each side, to show an underskirt of puffed black satin, with two narrow flounces round the foot showing beyond the edge of the princess dress. Paniers on the hips, and a large bow at the back of black satin, complete this elegant toilet, which is not at all

draped. The sleeves are slit open over shirred revers of satin, and the bodice is finished round the neck with a satin collar.

A very neat and elegant costume of beige material is made quite simply with basque bodice, draped tablier and tournure over a pleated skirt. The pleats are no longer flat, but hollow.

Costumes of beige, or other fancy woollen materials in neutral shades, are made this spring with any combination of other fabrics. A great many are worn with plain out-of-door jackets of the same material, made tailor fashion, without any trimming whatever. They are fitted to the figure.

So far the visite is still the favourite style; but its shape is changed and modified in so many ways that its first and genuine style is daily getting lost, so that soon it will have quite another appearance. As the weather gets warm the visite is made shorter, its sleeves looser and more open. Its heavy fur or plush trimmings are being exchanged for jetted passementerie and lace.

Long redingotes have been introduced as a change from loose wraps. They have sleeves full and pleated to the elbow, and thence tight to the wrists. These redingotes are half fitting, slit open behind, fastened in front with handsome buttons; sometimes a deep collar is added at the neck. If this style of mantle is adopted, puffs will certainly decrease in size; already a scarf draped behind often takes its place, or else the basques, which are very long, are turned up and fastened at the back with large bows. Bodices are very frequently deeply peaked in front, and are often trimmed with crevés upon the front and at the top of the sleeves.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 248.

No. 1.—CRAVAT-BOW.

The bow is of cream surah, dotted with ruby; the ends are finished with cream lace.

No. 2.—CRAVAT-BOW.

The bow is of pale blue striped silk, trimmed with white lace, blue ribbon, and pearl ornament.

No. 3.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of gray royal gold-intersected fabric and blue and gray checked material.—Price of pattern of complete dress, trimmed, 60c.; flat, 25c.

No. 4.—FASHIONABLE HAT.

The hat is of white plush, trimmed with satin, lace, ostrich feathers, and pearl buckle.

No. 5.—HOME-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of oak-coloured cashmere, with sash bow of satin ribbon of the same colour.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 6.—DINNER-DRESS FOR SLIGHT MOURNING.

The skirt and sleeves are of lavender brocade; the skirt is trimmed with a narrow flounce of satin of the same colour; polonaise of black velvet, trimmed with black lace.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 60c.; flat, 25c.

No. 7.—RECEPTION-DRESS.

The skirt is of biscuit-coloured satin, arranged in puffs headed by gaugings; bodice and trained tunic of satin and velvet brocade; the ground is of biscuit satin shot with ruby, and the velvet brocaded pattern of dark ruby; the train is edged by a pleated flounce of satin; satin ribbon bow of two colours.—Price of patterns of complete dress, trimmed, \$1.80. Trained tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

No. 8.—DINNER-DRESS.

The skirt is of brown velvet and moiré striped; tunic of satin, and scarf of striped moiré, loosely knotted in front, and edged with rich silk fringe; bodice of velvet, fastened at the throat by a gold clasp.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, made up, 50c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 249.

Nos. 1, 7, and 9.—COLLAR TRIMMED WITH RETICELLA LACE.

The collar is of fine linen; it is edged with reticella lace (shown in No. 9); the detail for working this pretty and useful lace is given in No. 7 in a much increased size, so as to show accurately the mode of working; the pattern must be traced from

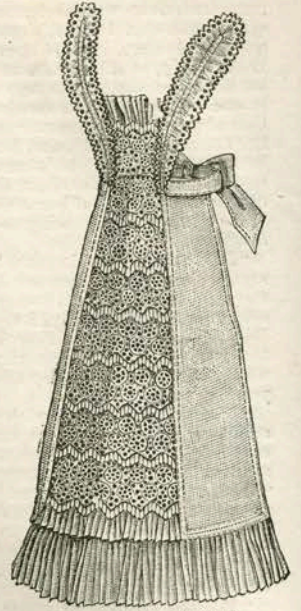


NO. 1.—MORNING APRON.

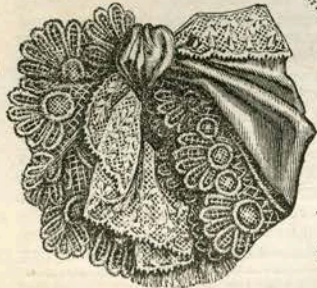


NO. 2.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

NO. 3.—DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.



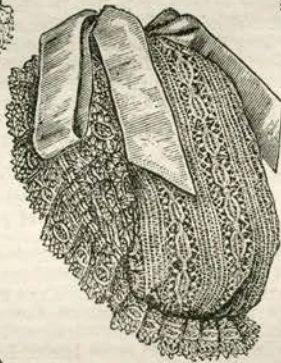
NO. 4.—MORNING-APRON.



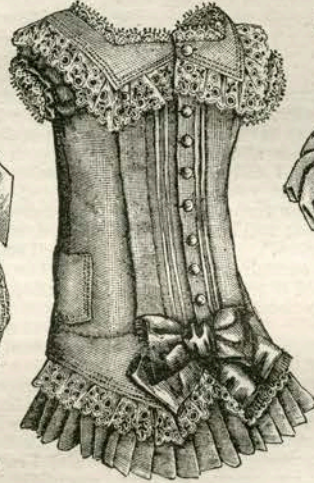
NO. 5.—CRAVAT-BOW.



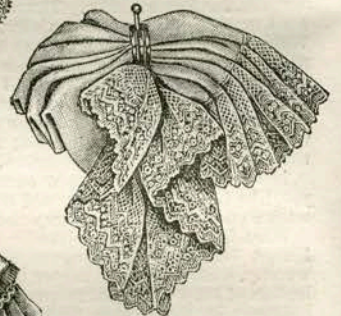
NO. 6.—FRONT OF NO. 2.



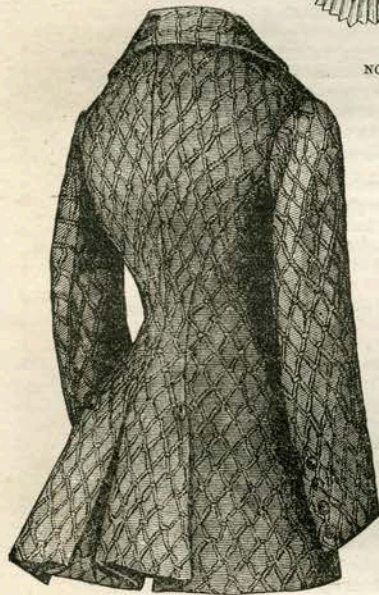
NO. 7.—MORNING-CAP.



NO. 8.—BACK OF NO. 3.



NO. 9.—CRAVAT-BOW.



NO. 10.—WALKING-JACKET.



NO. 13.—MORNING-DRESS



NO. 14.—HOME-DRESS.



NO. 11.—WALKING-JACKET.



NO. 12.—PALEOT WITH CAPE FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.



NO. 15.—BACK OF NO. 12.

GIFT TO THE SUBSCRIBERS

OF
The Young Ladies' Journal.

JUMBO'S PORTRAIT.

To every purchaser of the present issue of THE YOUNG LADIES' JOURNAL is given, without extra charge, a portrait printed in colours of the great elephant

JUMBO.

This plate is a faithful reproduction of a picture painted by E. C. Barnes, Esq., for the proprietors of this Journal, who believe that this gift will be acceptable as a souvenir to all their subscribers, who, in common with thousands of others, feel a profound regret that their faithful and docile pet and playmate should be torn from his comfortable home in the Zoological Gardens and subjected to the ordeal of a voyage across the seas.

It does not fall within our province to criticize or call in question the action of the council of the Zoological Society in this matter; but we simply take the opportunity of recording a few facts and statistics respecting this remarkable creature.

The elephant Jumbo was obtained from the Jardin des Plantes, Paris, and domiciled in Regent's Park on 28th June, 1865. He was then between three and four years of age, and is now approaching the period of full growth. At present he enjoys the proud distinction of being supposed to be the largest elephant in the world. His height from top of head to sole of foot is 11 feet; with his head raised he measures 13 feet. He was about 5 feet in height when brought to the Gardens. His length is about 12 feet, and his approximate weight is about 6 tons. His daily rations consist of about 200 lbs of mixed food, composed of hay, chaff, bread, etc., to say nothing of buns and biscuits. Some idea of his muscular strength may be gathered from the following particulars. The door of his den is closed with massive beams of oak eight inches square, strengthened on both sides by thick plates of iron, and so heavy that two men cannot, without mechanical aid, raise one of them from the ground. Incredible as it may appear, these beams have been not merely bent but actually broken through, wood and iron as well, by Jumbo when in an irritated mood.

It says much for the enterprise of the great showman Barnum that he should have contemplated making a tour through America with so powerful an animal as a member of his troupe.

PARIS FASHIONS.

In Paris, as in London, spring is now the fashionable season above all others. After spending the winter months at Nice, Cannes, or Monaco, our *beau monde* has come back to the city, and our streets and boulevards, now bright with sunshine, are crowded with well-dressed, gay-looking people; while of an afternoon the Bois is filled with well-appointed carriages, and elegant *amazones* with their cavaliers in attendance, ride up and down in the Avenue de l'Impératrice and the Allée des Acacias.

In general the riding-habit is quite simple, a good deal shorter than it used to be made formerly, glove-fitting, with a short basque turned up into revers at the back. But as a variety to this, young ladies have very generally adopted this spring the riding-habit of creamy white or pale buff, instead of the dark cloth one. The bodice is a glove-fitting cuirass, lengthened behind into coat lappets, and trimmed with buttons of carved pearl. The neck is finished with a deep ruffle of creamy lace; as for the sleeves, they are partly concealed under the long gloves of soft deerskin which are slipped on over them. The hat is a broad-brimmed Gainsborough, caught up on one side with a long white ostrich feather, which curls round the crown. The hat itself is of white felt, lined with deep blue or red velvet or satin. This head-gear is too becoming to be soon left off. When the weather is very warm, however, the hat will be worn simply of thin, soft felt, lined with silk, which is quite as light and pleasant to wear as straw.

The new straw bonnets are mostly large and with protruding border. They are of the cottage and poke shapes, variously modified. What we call here English straw, in narrow raised shining plaits, either white, black, or brown, is more fashionable this spring than the flat Italian plaits; and the rough-and-ready and porcupine straws do not seem likely to be as popular as last summer.

The large straw bonnets above mentioned are trimmed all on the top with enormous bows of ribbon and clusters of flowers. As usual, the blossoms of the season are preferred: the lilac and laburnum, hawthorn and wild-rose. Mosses and grasses also appear upon our spring bonnets, mingled with primroses and cowslips, harebells, and cuckoo flowers. The border is lined inside with gathered or pleated silk or satin, and ribbon strings are very long and wide.

Dressy bonnets are made of light-coloured crape lisse, very richly embroidered with coloured beads, and trimmed with ostrich tips in a light cluster.

These are made in the capote shape. Black lace bonnets, beaded with jet, are also very much the fashion, and are worn both in and out of mourning. In the latter case they can be brightened up with a coloured flower or ostrich tip.

Stripes appear in some of the new spring costumes, in combination with self-coloured fabrics, and take the place of the killings of last year. In other words, the skirt is made plain, but of striped material, while before the skirt was of self-coloured tissue, but kilted. Thus, for instance, one of the latest models we have seen is of fancy material, striped buff and violet and plain buff-coloured beige. The striped skirt is quite plain; two very narrow flutings of the beige material show beyond the edge round the foot. The bodice is of the beige material; it is fitted at the back with five seams; deep basques are added on in front with five rows of gaugings; these basques are turned up at the sides, so as to form limp paniers, and meet in the middle of the back, falling into a loose drapery over the striped skirt. A neat collar and cuffs of the striped fabric complete the bodice.

Spring suits are also made of finely-checked woollen tissue in neutral shades of colour. The skirt is either quite plain or has one hollow pleated flounce round the bottom; a second skirt is loosely draped across the front, then fastened up behind, whence it falls into a limp puff. The skirt is a single-breasted jacket, with coat basque behind, slit open, with turned up revers in the middle. The neck is finished with a plain collar and the sleeves with facings. These may be of plain cashmere or satin to match.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 264.

Nos. 1 AND 4.—MORNING APRONS FOR LADIES OR CHILDREN.

These aprons may be made in nainsook, cambric, or holland, according as they are required to be more or less dressy. No. 1 in our model was of nainsook, trimmed with lace and bows of blue ribbon; No. 6 of hair cord, trimmed with embroidery. The shapes are equally suitable for ladies or children, and the patterns can be sent of any size required.—Price of each apron pattern, trimmed, 40c.; flat, 20c.

Nos. 2 AND 6.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The dress is of pale blue cashmere, trimmed with killings of the same; puffings and sash of surah; bows of ribbon and white lace.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

Nos. 3 AND 8.—DRESS FOR LITTLE BOY OF ONE OR TWO YEARS OF AGE.

This little dress may be made of white or coloured jean, twilled longcloth, or cambric. It may be trimmed with Madeira work or with Cash's machine embroidery, which is extremely pretty in colours.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

No. 4.—See No. 1.

No. 5.—CRAVAT-BOW.

The bow is of ruby surah, trimmed with ruby and cream-coloured lace.

No. 6.—See No. 2.

No. 7.—MORNING-CAP.

The crown of the cap is composed of rows of embroidered muslin and lace insertion joined together; it is trimmed with lace and loops of blue ribbon.

No. 8.—See No. 3.

No. 9.—CRAVAT-BOW.

The bow is of cream-coloured Indian muslin, trimmed with cream-coloured lace, and is fastened with a gold pin.

No. 10.—WALKING-JACKET FOR YOUNG LADY.

The jacket is of dark green matelassé, with bone buttons.—Price of pattern of jacket, made up, 50c.; flat, 25c.

No. 11.—WALKING-JACKET FOR YOUNG LADY.

The jacket is of black velvet, with lace collar and cuffs; bow of moiré ribbon and jet buttons.—Price of pattern of jacket, made up, 50c.; flat, 25c.

Nos. 12 AND 15.—PALETOT WITH CAPE FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The paletot may be of biscuit-coloured summer cloth or checked tweed; it is ornamented with rows of machine-stitching and silk cord ornaments.—Price of pattern of paletot, trimmed, 40c.; flat, 20c.

No. 13.—MORNING-DRESS.

The dress is of pink veiling; it is trimmed with ruby velvet, ivory lace, and bows of pink ribbon.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 14.—HOME-DRESS.

The skirt is of hair-brown striped moiré, trimmed with killings of the same. Panier-jacket of cashmere, with collar, cuffs, and front of panier of moiré.—Price of patterns of complete dress, trimmed, \$1.60. Panier-jacket, trimmed, 60c.; flat, 25c.

No. 15.—See No. 12.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 265.

Nos. 1 TO 3, 6 AND 8.—POCKET-HANDKERCHIEF, WITH BORDER OF DRAWN THREADS AND CROSS-STITCH.

The handkerchief shown in No. 2 is of cambric, with a border of drawn threads; two designs suitable for the border are shown in Nos. 1 and 3. The detail of working the drawn threads for No. 1 is shown in No. 6; the threads are worked over with linen thread, and the cross-stitch in coloured ingrain cotton or marking silk. The detail of No. 3 is shown in No. 8. The long-stitches are worked with ingrain cotton or silk; the monogram is worked in the centre with the same material as is used for the cross-stitch. Pocket-handkerchiefs are more fashionable embroidered and otherwise trimmed this season than they have been for some time.

No. 4.—INSERTION: DARNED NET.

This insertion is suitable for trimming fichus, cravats, &c.; it may be worked upon white Brussels net with linen flossette, or upon black net with black or coloured floss silk.

No. 5.—BORDER: LONG AND CORDING STITCH.

This border is suitable for ornamenting children's dresses, aprons, pinafores, ends of pillow-cases, &c.; it is intended to be worked with coloured ingrain cotton.

No. 6.—See No. 1.

No. 7.—EMBROIDERY, WITH MONOGRAM.

This design is intended to ornament the centre of the end of a sheet or pillow-case; it is worked in cording, satin, and dot stitches with cotton à la croix. Full directions for these stitches will be found in our Embroidery Supplement, given with the January Part and No. 922 of this Journal.

No. 8.—See No. 1.

No. 9.—BORDER: EMBROIDERY.

This border is suitable to be worked on curtains, table-covers, sideboard cloths, &c., with embroidery silk or crewels of one or more colours. The design is in plait and back stitches. Illustrated directions for working plait-stitch were given in the fancy-work page of No. 907.

THE HOME.

COOKERY.

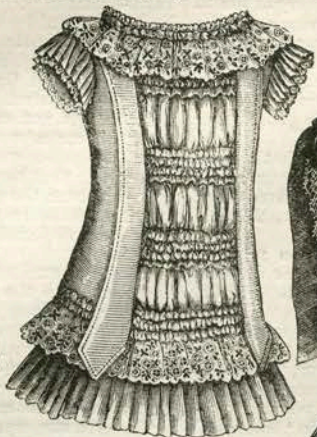
SOUP WITH POACHED EGGS.—Poach some eggs—one for each person, and one over—in salted water, with a little vinegar, some peppercorns, and a few leaves of parsley in a shallow pan, just long enough to set the yolks slightly; take out each egg with a slice, brush it clean with a paste-brush, and cut it with a round, fluted paste-cutter, about two inches in diameter, so as to get all the eggs in uniform shape, and leaving neither too much nor too little white around them. Turn the egg over carefully, brush it clean, and lay it in the soup-tureen, ready filled with boiling hot, clear jelly broth. The water in which the eggs are poached should be kept at boiling point, but never boil.

FRICASSE OF FOWL.—Cut a fowl or chicken into eight pieces—that is, the two wings and legs, dividing the back and breast into two pieces each, wash well, put them into a stewpan and cover with water, season with a teaspoonful of salt, a little pepper, a bunch of parsley, four cloves, and a blade of mace; let it boil twenty minutes, pass the stock through a sieve into a basin, take out the pieces of fowl, trim well; then in another stewpan put 2 oz butter, with which mix a good spoonful of flour, moisten with the stock, and put in the pieces of fowl; stir occasionally until boiling, skim, add twenty button-onions, let simmer until the onions are tender, when add a gill of cream, with which you have mixed the yolks of two eggs; stir it quickly before the fire, but do not let it boil, take out the pieces, arrange upon your dish with the sauce over, and serve.

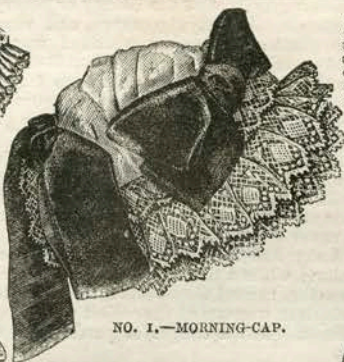
QUESTION in a French journal: "When a lady receives a visit from a gentleman, ought she to rise or remain seated when the visitor enters and when he takes his leave?" If the lady lives in Washington, says an American paper, she will rise, without regard to Parisian etiquette, and accompany him as far as the hall, to see that he doesn't carry off a ten-dollar ivory-handled umbrella in place of the dollar-and-a-half cotton one usually carried by visiting statesmen.



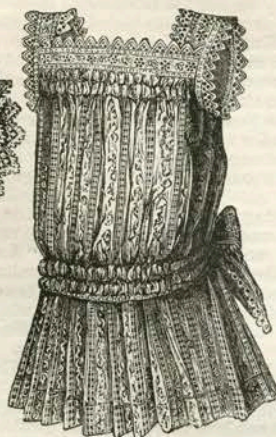
NO. 4.—WALKING-DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE



NO. 2.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.



NO. 1.—MORNING-CAP.



NO. 3.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.



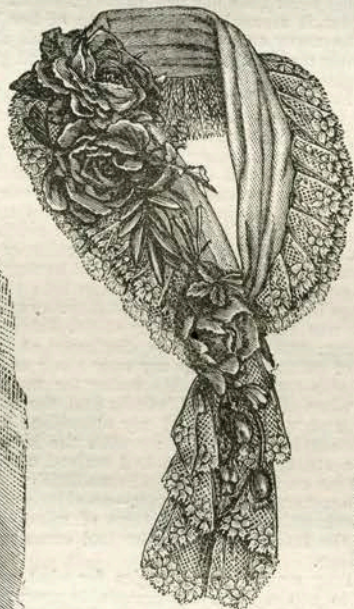
NO. 5.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



NO. 6.—COLLAR FOR LITTLE GIRL.



NO. 8.—VISITING-DRESS.



NO. 7.—FICHU.



FR. C.—FRONT OF NO. 8.



NO. 10.—WALKING-DRESS.

PARIS FASHIONS.

Among the prettiest of spring mantles we must note the small visite with full sleeves, puffed almost in the gigot style, which do not stretch out the back of the mantle as much as the ordinary sleeves of the visite generally do.

There are also very elegant travelling or carriage mantles with pelerine sleeves, which form part of the back. Two rows of fancy Watteau buttons trim the fronts of the mantle. A pelerine collar, shorter than the sleeves, trims the shoulder-piece if the mantle is intended for a very slight person. The lower edge of each sleeve is turned back by way of revers, and lined with ribbed silk or satin of a different colour.

Weddings are frequent just now, and are the occasion of new and tasteful toilets. We have taken note of several at the wedding of Mlle. de J., the Minister's daughter. The bride wore a very handsome dress of white satin and brocaded silk. The skirt, trimmed all round the foot with two flounces of pleated satin, was ornamented with a drapery of brocaded silk, which, commencing from the right side, was looped up upon the left under a cluster of orange-flowers. The bodice of plain white satin had a small point in front. The back was cut in the princess shape, and formed three deep pleats, falling into a long square train. The neck, trimmed with a ruche of point d'Alençon lace, was fastened upon the left side under a small spray of orange-blossoms. A plastron of well-stretched draped tulle was the only ornament of this bodice. The sleeves came down just below the elbow, and were finished with a small satin drapery and bow. The white gloves, exceedingly long, were slipped on under the sleeves. The coiffure was very simple, low at the back, and with the parting a little on one side in front, which is very becoming to some faces. Cachepeigne of orange-flowers; long veil, put on Jewess fashion; low shoes, with moderately high heels, and bow upon the instep.

The bridesmaids' toilet was of aurora-coloured veiling and satin—the aurora colour is an orange shade of pink inclining to yellow, very fashionable just now. The skirt of veiling was trimmed with a flounce about twenty inches deep, the pleats of which were stitched down three-quarters of the way from the top, while the lower part fell loose over two narrow flutings of the same material. The bodice was peaked in front and at the back; it had five pinches represented by five narrow stitched-down pleats in front, and seven continued in the same manner at the back. Turned-down satin collar; sleeves semi-puffed at the armholes, tight at the bottom, with a satin revers. Small pleated paniers of satin, slanted off over the hips, were finished at the back into a puff thrice crossed with bows of satin ribbon. Satin hat to match the dress, trimmed with white ostrich feathers.

The bride's sister, a young married lady, wore a dress of light tobacco-coloured Indian cashmere, merveilleux satin of the same shade, and satin in Algerian stripes. The skirt, very narrow and very short, was trimmed with a flounce twenty inches deep, edged itself with a narrow satin fluting; a rouleau of satin in Algerian stripes covers the sewing on of the flounce. Plain bodice with wide plastron of the striped satin, trimmed on each side with a band of tobacco-coloured satin studded with round buttons of gilt metal. Stand-up collar high at the back, rounded off in front; sleeves puffed a little in the upper part, with rouleau of striped satin round the armhole. Revers of the same round the wrists. Behind the bodice is finished into a sort of polonaise, draped up with a wide scarf of the striped satin.

The bride's mother's dress was of opal gray duchess satin, with skirt front embroidered in bronze beads, and plain train; semi-long sleeves with embroidered beads; bodice trimmed with white lace. Directoire capote of opal satin, trimmed with pale pink roses.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 280.

No. 1.—MORNING-CAP.

The cap is of Indian muslin; it is trimmed with torchon lace and bows of black velvet ribbon.

No. 2.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

The dress is of pink cashmere with trimmings of the same, and embroidery in pink silk on cashmere.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 3.—DRESS FOR CHILD OF TWO OR THREE YEARS OF AGE.

The dress is of striped blue and white cambric; the white stripe has a little pink rosebud pattern running over it. Trimming of Madeira embroidery.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 4.—WALKING-DRESS FOR LITTLE BOY OF THREE OR FOUR YEARS OF AGE.

The walking-coat and cape are of drab melton, finished by machine-stitching and bone buttons. Straw hat, trimmed with band of brown ribbon and

buckle. Gaiters of ribbed angola.—Price of pattern of coat, made up, 40c.; flat, 20c.

No. 5.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of pink sateen, with bindings of the same; it is trimmed up round the bottom with Nottingham lace. Plain cambric collar with frilling.—Price of pattern of frock, made up, 60c.; flat, 25c.

No. 6.—COLLAR FOR MORNING-DRESS FOR LITTLE GIRL.

The collar is composed of three rows turned down, and one up, of Madeira embroidery. Similar collars made in Bretonne lace are fashionable for afternoon dress for children.

No. 7.—FICHU.

The fichu is of cream Indian muslin and lace. Bouquet of tea-roses.

Nos. 8 AND 9.—VISITING-DRESS.

Mantle of black satin, richly trimmed with lace and satin ribbon; grass fringe finishes the back. The cape of mantle is opened at the sides. Manilla bonnet, trimmed with watered ribbon and feather to match.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 10.—WALKING-DRESS FOR YOUNG LADY.

The dress is of cinnamon-coloured cashmere, trimmed with the same, embroidered with light blue; blue moiré sash. Cinnamon-coloured chip bonnet, lined with blue and edged with blue chenille. Bouquet of blush roses.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 281.

No. 1.—BAG FOR SOILED LINEN.

The bag, which may be of any desired size, is of crash edged with crochet, worked with red ingrain cotton, and ornamented with a border and patterns in cross-stitch. The top is turned down and stitched with runner for slide string, which is of red sarsnet ribbon.

Nos. 2, 5, 10, AND 11.—TOWEL ORNAMENTED WITH EMBROIDERY.

No. 2 shows the centre design on towel in the full size; No. 5 the border which runs across the towel; No. 11 rather more than half the side designs from which the whole can be worked; No. 12 shows the finished towel, the end of which is ornamented with a broad Cluny lace. This towel may be made of diaper or fine huckaback. The designs are sufficiently handsome for sideboard cloths; scarlet, blue, or white ingrain cotton can be used for the embroidery, which may be in cording and satin stitch. At present it is quite usual to have a handsome towel hung over the towels which are in use in the bed or dressing rooms.

Nos. 3 AND 6.—BAG FOR SOILED LINEN.

This bag is of brown holland, ornamented with bands of scarlet worsted braid worked with olive-green crewels. The design shown in No. 6, repeated, will make a pretty stripe for the braid in crewels. The design on the holland is in crewel on crash with cross-stitch; any simple design will do for this part of the work; the bag is lined with red Turkey twill; the balls are of red crewel, directions for making which will be found in the Supplement of Crochet given with the February Part and No. 929. A thin piece of cane is put round the top under the lining, to hold the bag in shape.

No. 4.—DESIGN IN CROSS-STITCH FOR BORDER OR STRIPE.

No. 5.—See No. 2.

No. 6.—See No. 3.

Nos. 7 AND 9.—BORDERS: EMBROIDERY.

These borders are in satin and cording stitches; they are suitable for ornamenting children's pinafores, aprons, &c.

No. 8.—LACE: NET WITH POINT AND HONITON BRAID.

MATERIALS REQUIRED FOR ONE YARD: 10 yards of muslin braid, 2 yards of plain small Honiton, 1 yard of open Honiton, 2 yards of pearl edge, 1 yard of net, 1 skein of thread No. 3.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

No. 9.—See No. 7.

Nos. 10 AND 11.—See No. 2.

Nos. 12 AND 13.—TOWEL, WITH MONOGRAM AND BORDER IN ITALIAN-STITCH.

This is a very simple style of ornamenting the towel, which is of fine damask. The border and corner, shown in No. 14, will serve for this, the outer rows of which must be repeated on each side, and the corner may be repeated from the centre of the cross; the towel is finished with a tied fringe.

ONE THING AND ANOTHER.

ALMOST every country has its national melody, but the waltz is the music of the whirled.

MRS. RAMSOTHAM tells us that her nephew will shortly leave England, as his regiment is the next on the rostrum for foreign service.—Punch.

A PICTURE.—A tall ladder leaning against a house, a negro at the top, and a hog scratching himself against the bottom. "G'way—g'way, dar! You makin' mischief."

"JOHN," said his teacher, "I am very sorry to have to punish you."—"Don't then," said Johnny, "'cause it always makes me feel bad too. Then we'd both be sorry you did it."

THINGS ONE WOULD RATHER HAVE LEFT UNSAID.—Proud Mamma: "Don't you think dear baby's the image of his papa?"—Dull but Well-meaning Family Friend: "Well, perhaps he is—but I daresay he'll outgrow it in time."—Punch.

"You have heard, my love, that Amanda is about to marry Arthur?"—"I know it; but what I can't understand is that a woman so intelligent as she is can consent to marry a man stupid enough to marry her."

The authorized manufactory of playing-cards in St. Petersburg is stated to produce 24,000 packs per day. Estimating the working days of the year at three hundred, this gives a total of 7,200,000 packs as the annual consumption of this article in Russia.

"WHAT with the clubs, the Continental and the Bristol," says Mrs. Ramsbotham, "the young men have all become such pedicures that they turn up their noses at my old-fashioned English dinners."—Punch.

MASTER TOMMY (he had been very naughty, and was now amusing himself with his scripture prints): "Here's Daniel in the lions' den."—Mamma (incalculably): "Ah! what was he cast into the lions' den for?"—Master Tommy (with triumph): "'Cause he was good."

DESDEMONA figures in the genealogical tree of the Hohenzollern family, according to a theory recently put forth by the great Shakspearean scholar, Theodor Elze. Elze is of opinion that the English poet derived the history of Othello's victim, of her elopement, and of the suit brought against the Moor for witchcraft by her father, Count Collalto, from the family papers of the Italian Collalti (Hohenzollern), whose coat-of-arms and colours are identical with those of the German royal imperial house. Desdemona, therefore, was *née* Collalto or Hohenzollern.

[Complete in this Number.]

FORGOTTEN.

It was one of those close, oppressively-quiet days of July when the sky is uniformly gray and the thunder at intervals growls a distant warning of the tempest on its way.

A young man, with a military walk and an ugly scar that marred his otherwise handsome features, passed along an unfrequented country road at some time between ten and eleven in the morning.

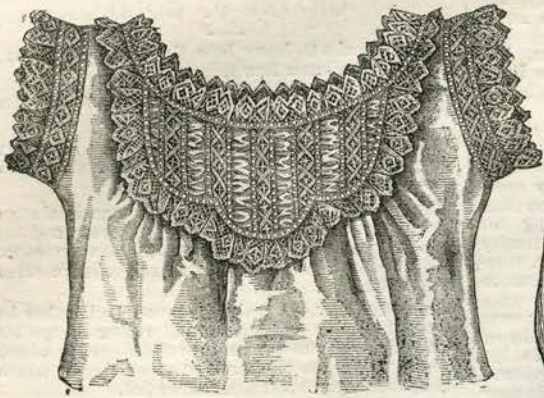
To a close observer there was something about his eyes that told of recent illness. He was somewhat thinner, too, than seemed natural, and his ungloved hands were too white. Every now and then he raised his head, and let his glance wander over the peaceful landscape with the air of one who loved it.

"My poor little girl," he was thinking. "Shall I startle her too much if I go straight to her and tell her I am alive? No, joy will not hurt her. I am glad I did not write. It is as though I had indeed died, and had come back to earth to see what blank my death had made. Which is it to be? Home first, or Adeline?"

He had stopped where the road forked at the top of a little hill. Down to the left lay the little country town, with the square church-tower rising from among the various-tinted roofs. To the right the road lay between rows of palings that fenced in an undulating park, beyond which portions of a large white house gleamed through ornamental trees.

The thought of those hearts to which he was to bring gladness instead of mourning moved the muscles beneath the scar with a touch of emotion. "Poor mother!" he said, inwardly. But he turned to the left, and went down towards the church.

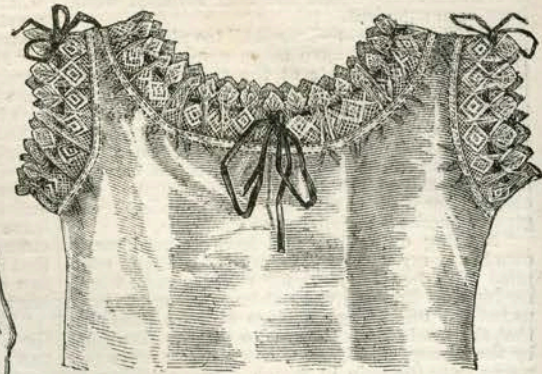
There was some event pending evidently, for the churchyard was thronged. As he came nearer he recognized the signs as pointing to a wedding about to take place.



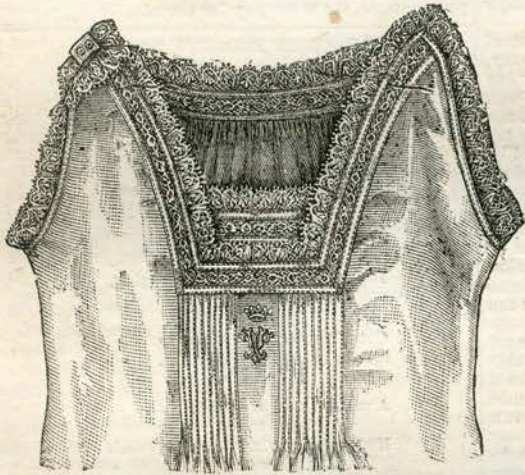
NO. 1.—CHEMISE.



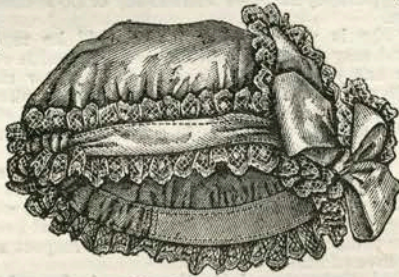
NO. 3.—NIGHT-DRESS.



NO. 2.—CHEMISE.



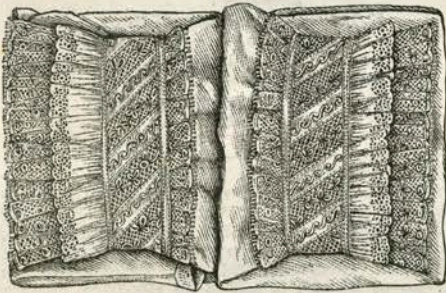
NO. 4.—CHEMISE.



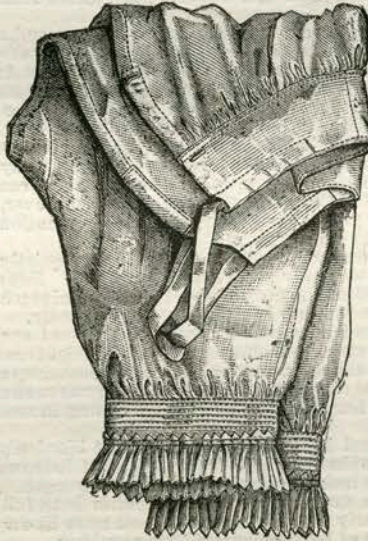
NO. 5.—NIGHT-CAP.



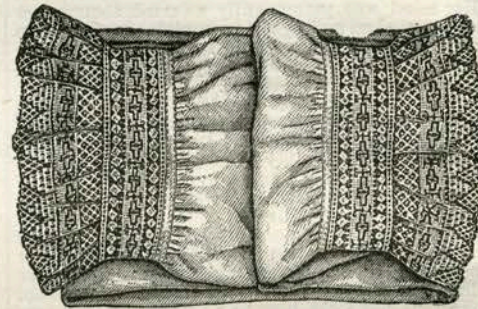
NO. 6.—CHEMISE.



NO. 7.—DRAWERS.



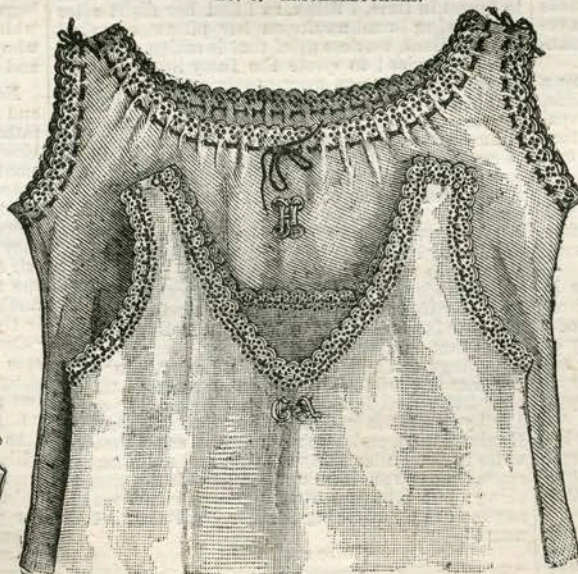
NO. 8.—KNICKERBOCKERS.



NO. 9.—KNICKERBOCKERS.



NO. 10.—NIGHT-DRESS.



NOS. 11 AND 12.—CHEMISE.



NO. 13.—BACK OF NO. 10.

PARIS FASHIONS.

Among the new spring materials we must mention the pretty pompadour silks, which are so extremely fashionable just now.

These pompadour silks are in patterns either of detached clusters of varied blossoms or of wreaths; in both cases the flowers are of large dimensions and closely copied from nature. The patterns are in bright tints over grounds of ivory-white, cream-white, buff, and also dark-coloured grounds.

For paniers, scarfs, bows, puffs, draperies, and all the adjuncts of modern toilets, crape-like tissues are now preferred.

In fancy materials there are printed and brocaded goods, representing birds, foliage, &c., most charmingly effective.

Sunshades have also been introduced lately with patterns of birds clustered together. Birds are also the favourite device for spring fans.

Dressy toilets are made with the bodice peaked in front and at the back, generally of some light-coloured brocaded or embroidered silk material. The basque-bodice, the bodice with paniers or draperies, and the princess dress with paniers, are all considered less dressy than the peaked bodice; the latter is, therefore, more especially adopted for dinner and reception toilets. The coat-bodice, however, is still considered stylish. All dressy bodices are laced at the back; they are open in a square or rounded shape in front, and generally trimmed with some sort of drapery edged with lace or fringe.

The high-necked bodice is very frequently made with a finely-gauged plastron finished into a point. The sleeves are then gauged top and bottom, and either puffed or pleated in the middle.

Skirts are draped and looped up in a variety of ways. Full paniers over the hips are quite the order of the day; but we see fewer puffs at the back. The tournure is therefore becoming more and more indispensable, so much the more so, that the skirt is getting gradually narrower, seeming to return to the fourreau shape, which does not prevent a little fullness at the back, which fullness requires to be held up. Double skirts, draperies, and paniers appear upon all the new spring costumes; but the underskirt is now less trimmed than it used to be; it is very frequently quite plain, with merely a narrow fluting or ruche round the foot.

Among the innovations of modern fashion one of the strangest is the wearing of velvets of all kinds in all seasons of the year, without excepting summer. There is an endless variety of these velvets, which are plain, pressed, moiré, brocaded with foliage, zigzags, flowers, and a number of rare devices. Of good velveteen complete suits are made, or else jacket-bodices to wear with any skirt, spring out-of-door jackets, travelling-mantles, and so on. Velveteen is frequently combined with surah or plain Indian cashmere. It is much used for trimming costumes of fancy woollen materials, and also for making small tippets, which are worn by young girls by way of spring mantles.

A pretty walking-costume is of merveilleux surah of a light shade of *café au lait*. The short skirt is arranged into very fine pleats, and cut out round the foot into square turret-blocks. Under these blocks there is a deep flounce of moiré of the same colour as the surah, striped with black, upon which are brocaded tiny bright-coloured flowers. Above the turret-blocks there is a full pinked-out ruche of the surah. Over the hips is draped a wide scarf of the same striped moiré as the flounce; this scarf is tied behind so as to form a puff. A jacket-bodice, with basques cut out into turret-blocks of plain seal-brown velvet, with very tight sleeves, does duty both as bodice and out-of-door jacket.

Coffures are still made very low in the neck; but there is now a new variety in hairdressing. It is called either the *Directoire* or Roman coiffure. The hair is cut short and arranged in curls, falling in superposed rows from the top of the head to the shoulders. A ribbon is tied round the head. Of course this coiffure is only becoming to very young faces.

Long redingotes of thin cloth, with small capes over the shoulders, and a number of pockets with flaps, are worn by ladies for travelling and the country.

DESCRIPTION OF UNDERLINEN, Page 296.

No. 1.—CHEMISE.

The chemise is of washing silk, trimmed with Valenciennes lace and insertion, and puffs of silk. The pattern is equally suitable for linen or longcloth, trimmed with lace and insertion. Silk is recommended to those who can afford it, for its lightness and warmth.—Price of pattern of chemise, trimmed, 30c.; flat, 15c.

No. 2.—CHEMISE.

The chemise is of washing silk, trimmed with torchon lace; a narrow ribbon is run through the lace and tied in bows at the front and on the shoulders.—Price of pattern of chemise, trimmed, 25c.; flat, 12c.

No. 3.—NIGHTDRESS.

The nightdress is of fine longcloth, trimmed with tucks, Valenciennes lace, and bows of pale pink

ribbon.—Price of pattern of nightdress, trimmed, 50c.; flat, 20c.

No. 4.—CHEMISE.

The chemise is of cambric, trimmed with tucks, Valenciennes lace and insertion.—Price of pattern of chemise, trimmed, 25c.; flat, 15c.

No. 5.—NIGHTCAP.

The cap is of cambric, trimmed with fine torchon lace and bow of cambric edged with lace.—Price of pattern of cap, trimmed, 25c.; flat, 12c.

No. 6.—CHEMISE.

The chemise is of fine longcloth; it is gauged in front, and is trimmed with Madeira work.—Price of pattern of chemise, trimmed, 25c.; flat, 15c.

No. 7.—DRAWERS.

The drawers are of washing silk, trimmed with Valenciennes lace, insertion, and silk embroidered frills.—Price of pattern of drawers, trimmed, 30c.; flat, 15c.

No. 8.—KNICKERBOCKERS.

The knickerbockers are of fine longcloth, trimmed with tucks and vandyked frills.—Price of pattern of knickerbockers, trimmed, 30c.; flat, 15c.

No. 9.—KNICKERBOCKERS.

The knickerbockers are of fine longcloth, trimmed with crochet and fancy braid, lace, and insertion.—Price of pattern of knickerbockers, trimmed, 30c.; flat, 15c.

Nos. 10 AND 13.—NIGHTDRESS.

The nightdress is of pale blue washing silk, trimmed with gauzings, lace, and insertion. No. 13, showing the back, is trimmed with embroidery; this pattern is equally suitable to be made in fine longcloth.—Price of pattern of nightdress, trimmed, 40c.; flat, 20c.

Nos. 11 AND 12.—CHEMISES FOR YOUNG LADIES OF EIGHT AND TWELVE YEARS OF AGE.

These chemises are of longcloth; they are ornamented with embroidery worked into the material; a narrow ribbon is run through the lower holes of embroidery of No. 11.—Price of pattern of each chemise, made up, 20c.; flat, 15c.

No. 13.—See No. 10.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 297.

No. 1.—INSERTION: CROCHET.

Make a chain of sixty stitches.

1st Row: One treble into each of two stitches, two chain, pass over two stitches, one double into the next, two chain, pass over two stitches, * one treble into the next, two chain, pass over two stitches, repeat from * six times more, two chain, pass over two stitches, one treble into each of four next stitches, * two chain, pass over two stitches, one treble into the next, repeat from last * six times more, two chain, pass over two stitches, one double into the next, two chain, pass over two stitches, one treble into each of the two next stitches, turn.

2nd Row: Three chain to take the place of first treble, one treble into next stitch, five chain, one treble separated by two chain into each of the six next stitches, two chain, pass over two chain, one treble into each of four next stitches, fifteen chain, pass over two stitches, one treble into each of four next stitches, two chain, pass over two stitches, one treble separated by two chain into each of the six next stitches, five chain, one treble into each of the two last stitches, turn.

3rd Row: Three chain, one treble into the next stitch, two chain, one double into centre of five chain, two chain, one treble separated by two chain into each of the five next stitches, two chain, pass over two stitches, one treble into each of the four next, eight chain, one double into centre of fifteen chain, eight chain, pass over three stitches, one treble into each of the four next stitches, two chain, pass over two stitches, one treble separated by two chain into each of five next stitches, two chain, one double into centre of five chain, two chain, one treble into each of two last stitches, turn.

4th Row: Three chain, one treble into next stitch, five chain, one treble separated by two chain into each of four next stitches, two chain, pass over two stitches, one treble into each of four next stitches, eight chain, one double into the eighth of eight chain of last row, one double into the next double and one into the next stitch, eight chain, pass over the three stitches of last row, one treble into each of four next stitches, two chain, one treble separated by two chain into each of four next stitches, five

chain, one treble into each of the two last stitches, turn.

5th Row: Three chain, one treble into the next stitch, two chain, one double into centre of five chain, two chain, one treble separated by two chain into the three next stitches, two chain, pass over two stitches, one treble into each of four next stitches, seven chain, one double into the first of eight chain, one into each double, and one into the next chain-stitch; seven chain, pass over three stitches, one treble into each of four next stitches, two chain, one treble separated by two chain into the three next stitches, two chain, one double into centre of five chain, two chain, one treble into each of the two last stitches.

6th Row: Three chain, one treble into next stitch, five chain, one treble separated by two chain into the two next stitches, two chain, pass over two stitches, one treble into each of four next stitches, seven chain, one double into first of seven chain of last row, one into each double and into the next chain-stitch, seven chain, pass over three stitches, one treble into each of four next stitches, two chain, one treble separated by two chain into the two next stitches, five chain, one treble into each of the two last stitches, turn.

7th Row: Three chain, one treble into next stitch, two chain, one double into centre of five chain, two chain, one treble into the next treble, two chain, pass over two stitches, one treble into each of the four next stitches, six chain, one double into the first of seven chain, one into each of the doubles and into the next chain-stitch, six chain, pass over three stitches, one treble into each of four next stitches, two chain, one treble into the centre of five chain, two chain, one treble into each of the two last stitches, turn.

8th Row: Three chain, one treble into the next stitch, five chain, pass over five stitches, one treble into each of four next stitches, eight chain, one double into the first of six chain, one into each of the doubles, and one into the next chain-stitch, eight chain, pass over eight stitches, one treble into each of four next stitches, five chain, one treble into each of the two last stitches, turn.

9th Row: Three chain, one treble into the next stitch, two chain, one double into the third of five chain, two chain, one treble into the first treble, two chain, pass over two stitches, one treble into each of the four next stitches, eight chain, nine doubles over the doubles of last row (see design), eight chain, pass over six stitches, one treble into each of four next stitches, two chain, pass over two stitches, one treble into the next, two chain, one double into centre of five chain, two chain, one treble into each of the two last stitches, turn.

10th Row: Three chain, one treble into the next stitch, five chain, one treble separated by two chain into each of two next stitches, two chain, pass over two stitches, one treble into each of four next stitches, eight chain, seven doubles into the doubles of last row, eight chain, pass over six stitches, one treble into each of four next stitches, two chain, pass over two stitches, one treble separated by two chain into each of the two next stitches, five chain, one treble into each of the two last stitches, turn.

11th Row: Three chain, one treble into the next stitch, two chain, one double into the third of five chain, two chain, one treble separated by two chain into each of the three next stitches, two chain, pass over two stitches, one treble into each of four next stitches, eight chain, five doubles over the doubles of last row, eight chain, pass over six stitches, one treble into each of four next stitches, two chain, pass over two stitches, one treble separated by one chain into each of three next stitches, two chain, one double into the centre of five chain, two chain, one treble into each of the two last stitches, turn.

12th Row: Three chain, one treble into the next stitch, five chain, one treble separated by two chain into each of the four next stitches, two chain, pass over two stitches, one treble into each of four next stitches, nine chain, three doubles over the doubles of last row, nine chain, pass over six stitches, one treble into each of four next stitches, two chain, pass over two stitches, one treble separated by two chain into each of the four next stitches, five chain, one treble into the two last stitches, turn.

13th Row: Three chain, one treble into the next stitch, two chain, one double into centre of three chain, two chain, one treble separated by two chain into each of the five next stitches, two chain, pass over two stitches, one treble into each of four next stitches, ten chain, one double into centre of three doubles, ten chain, pass over six stitches, one treble into each of the four next stitches, two chain, one treble separated by two chain into each of the five next stitches, two chain, one double into centre of five chain, two chain, one treble into each of the two last stitches, turn.

14th Row: Three chain, one treble into the next stitch, five chain, one treble separated by two chain into each of six next stitches, two chain, pass over two stitches, one treble into each of four next stitches, three chain, one treble into each of the three last of ten chain, and into the first of four stitches, two chain, pass over two stitches, one treble separated by two chain into each of six next stitches, five chain, one treble into each of the two last stitches. Repeat from the first row



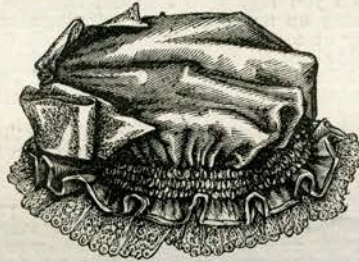
NO. 3.—DINNER-DRESS.



NO. 1.—BONNET.



NO. 2.—BONNET.



NO. 4.—MORNING-CAP.



NO. 5.—RIDING-HABIT.



NO. 6.—WALKING-DRESS.



NO. 7.—WALKING-DRESS.



NO. 8.—WALKING-DRESS.



NO. 9.—WALKING-DRESS.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF
No. 6 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

CHILDREN'S DRESSES.

FIRST FIGURE.—Dress for Little Girl from Three to Five Years of Age.—The dress is of white piqué, trimmed with Madeira work; sash of scarlet surah.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

SECOND FIGURE.—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress is of lichen-green llama, ornamented with bouillonnés and fine pleatings; embroidered collar. Straw hat, lined with pleated silk, and trimmed with pink roses and lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Dress for Little Girl from Four to Five Years of Age.—The dress is of blue llama, trimmed with silk pleatings and pearl buttons. Blue silk bonnet, trimmed with ostrich-feather tips.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

FOURTH FIGURE.—Dress for Little Girl from Four to Five Years of Age.—The dress is of white cashmere, trimmed with English embroidery; brown satin belt with pearl buckle. White straw hat, trimmed with loops of pink ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

FIFTH FIGURE.—Dress for Young Lady from Six to Eight Years of Age.—Pointed panier-bodice and flounced skirt of lilac sateen; revers, plastron, and cuffs of spotted cambric to correspond; vandyked edging of Madeira work.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—Redingote of azalea-red sateen; tablier in pompadour cotton edged with black lace; skirt and bonnet composed of the two materials; black satin band fastened by a gilt buckle.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

SEVENTH FIGURE.—Dress for Young Lady from Six to Eight Years of Age.—Long bodice and apron of maize woollen material; skirt of flounced plain beige; bias and scarf in chestnut surah; pleated cambric chemisette.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Dress for Young Lady from Nine to Eleven Years of Age.—Princess tunic and skirt kilting of sky-blue nun's veiling; gauged plastron and scarf in fouldar of a paler tint bordered by embroidery.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Dress for Young Lady from Seven to Nine Years of Age.—The dress is of pink cambric; pleated flounces of white cambric; the plastron is of white insertion edged with embroidery. Straw bonnet, lined and trimmed with pink satin ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress is of plum-colour and light green shot surah, with scarf, kilting, collar, and cuffs of black surah. Leghorn hat, trimmed with shaded feathers to match the dress.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

ELEVENTH FIGURE.—Suit for Boy from Eight to Ten Years of Age.—The coat and knickerbockers are of striped wood-brown tweed, with waistcoat of plain cloth; leather belt, with steel buckle; brown felt hat.—Price of pattern of suit, made up, 50c.; flat, 25c.

TWELFTH FIGURE.—Suit for Little Boy from Eight to Ten Years of Age.—The coat and knickerbockers are of very dark olive velveteen; white piqué waistcoat.—Price of pattern of suit, made up, 50c.; flat, 25c.

THIRTEENTH FIGURE.—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress is of pale sateen; plastron, scarf, and cuffs of striped blue and gray percale, trimmed with narrow Madeira work. Straw hat, lined with blue satin, and trimmed with striped ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

LADIES' DRESSES.

FIRST FIGURE.—Flower-show Dress.—The dress is of pale blue and red shot silk, combined with striped satin of the two colours; the scarf drapery is fastened behind under a gold buckle. Sumatra straw bonnet, trimmed with field flowers.—Price of patterns of complete dress, trimmed, \$1.60.

SECOND FIGURE.—Home-dress.—Skirt of chocolate cambric, trimmed with kiltings of the same and Madeira work; pink cambric polonaise dotted with chocolate.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

THIRD FIGURE.—Walking-dress.—The dress is of dark blue and brown shot fancy woollen material. Mantle of black satin, trimmed with English embroidery and loops of ribbon. White straw bonnet, trimmed with pale pink and blue shot surah, and bouquet of forget-me-nots.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress.—The dress is of blue veiling; mantle of black sicilienne, embroidered with silk and beads, and trimmed with scal-

loped embroidery. Bonnet of drawn coral-pink satin, trimmed with roses. Pink sunshade lined with gray; a bouquet of pink roses is painted inside.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress.—The dress is of dead-leaf green Bective cloth; fawn-coloured summer cloth mantle, trimmed with brown silk and bows of ribbon. Fawn chip hat, trimmed with brown.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Visiting-dress.—The skirt is composed of alternate kiltings of heliotrope faille and black moiré; polonaise of heliotrope faille, trimmed with Mauresque lace. Tuscan hat, trimmed with a bouquet of heliotrope, and lined with faille.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Dinner-dress.—The skirt is composed of alternate flounces of pale blue and other silk; bodice with panel front of blue satin, brocaded with otter-coloured arabesques; it is trimmed with Grenada lace. Chemisette of Indian muslin. The full-size pattern of the bodice, with panel front, will be found on the back of the Gigantic Supplement.

EIGHTH FIGURE.—Visiting-dress.—The dress is of old-gold nun's veiling; mantle of black Spanish lace, trimmed with folds of satin. Black chip hat, lined with old-gold satin, and trimmed with tea-roses.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

THE KNIGHT AND THE LADY: DESIGN IN TAPESTRY.

This design is suitable for a large chair-back and seat, for the top of an ottoman, for a cheval or banner-screen, or for a sofa-cushion. It will work out well on canvas twelve stitches to the inch. A finer canvas will not answer so well, on account of the figures and some other portions of the work being in petit-point or tent stitch—that is, four stitches are worked diagonally to one ordinary cross-stitch. The canvas must be tightly strained in a frame in order to keep the work flat, as it is not possible to work the petit-point properly in the hand. If the wool used for the petit-point is not very fine, it will be needful to split it. The remainder of the work is in cross-stitch, for which Berlin wool should be used, with floselle for the light shades to give effect to the work. The small portion of grounding which is needed will look best in bluish gray, and the colours used for the design should not be too bright in order to preserve the effect of tapestry.

THE GIGANTIC SUPPLEMENT
COMPRISES

All the New Spring Fashions for Ladies and Children; Full-size Pattern for Cutting Out Ladies' Dress-bodice, with Panel Front; Stripe in Darned Netting for Window Curtains, and Cross-stitch Designs for Drapes, &c.

EXTRA SUPPLEMENT.

A COLOURED PORTRAIT OF "JUMBO."

PARIS FASHIONS.

The great rage this spring is *ficelle*, which I am rather at a loss to translate. Pack-thread seems rather odd, and yet is the nearest approach to the word in English. The fact is, our lace-makers have been making very thick lace, in much-raised patterns, somewhat resembling guipure. It is this style of lace which is now called *ficelle*. The outlines of this lace are worked in thick round thread of a pale buff colour; you will kindly remember it is this new kind of lace I mean when I speak in future of *ficelle* in describing costumes, mantles, bonnets trimmed with it. It is now the rival of the rich embroidery in raised work over tulle or other materials, the patterns of which are not very different in style. This kind of trimming is put on plain, and will therefore do away a good deal with the draperies of our costumes.

Most of the new spring bonnets are trimmed with *ficelle*. The shapes of these chapeaux are varied, but without differing very much from the two principal types of headgear which we have been wearing for some time past—the large round hat, and the small capote with strings. The great novelty of the year is Sumatra straw, resembling thick canvas, of a very soft shade of beige or buff which harmonizes perfectly with the new lace. Next come in fashion's favour Manilla straw, and Belgian straw, in various shades of colour, and a number of fancy straws. By way of principal trimmings, *ficelle*, a great deal of faille in bows, torsades, and strings, and the innumerable variety of accessories used by milliners; such as flowers in profusion, black silk lace, beads, feathers, and so on. Yes, faille is reappearing in the modest rôle of accessories; but it is soft and bright; its tints are fresh and new.

Lace will be put on in revers laid plain over the strings—for faille is not very becoming to the face—in a circle upon the crown of the bonnet, in borders slightly gathered. Among flowers, roses without foliage, full blown, are much employed in all shades of pink, red, yellow, and creamy white. The following models are composed with the above fabrics:

A very large hat of Sumatra straw had a turned-up border lined with dark blue faille, an enormous bow of the same, and blue and beige curled feathers, one of which drooped at the back in a long spiral shape.

In another style, a small capote of black tulle, Chantilly lace, and flowers of jet beads. Inside, a half coronet of small red roses without foliage; outside a red and pink aigrette; then a very small black capote entirely covered with cut black jet beads, with a diadem of roses, veiled over with black lace, a black aigrette at the side, and lace strings.

Capotes entirely of flowers are also again all the fashion; nothing is prettier for brightening up a spring toilet for paying visits, attending a wedding, flower-show, or morning concert.

The fashion of dresses with round skirts, with deep redingote-bodice, seems decidedly in great favour for visiting and walking toilets. Sometimes the skirt is quite plain, and the redingote edged round with some thick sort of trimming; sometimes it is the skirt which is thus trimmed, and the redingote is plain round the edge. These toilets are generally made of two different materials. Ladies who are fond of simplicity and of models easily copied will appreciate this fashion, which is besides a very graceful one, and rests the eye weary of draperies, puffings, loopings-up, and so on. One can quite well go out without any extra mantle with this style of dress, which only requires to be perfectly cut and neatly made.

Gloves are made longer than ever, and are either slipped on over the sleeve or inside it. They are mostly worn now of very soft unglazed kid, not tight-fitting all the way up, but rippling over the arm. A new model is the kid glove, with gauntlet-cuff of satin, embroidered in silks either with crest and initials or with some fancy device, such as a bird, flower, or leaf.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 312.

No. 1.—BONNET.

The bonnet is of black net, trimmed with Spanish lace, tea-roses, and gold ornaments.

No. 2.—BONNET.

The bonnet is of black Spanish lace, trimmed with wide moiré ribbon and bouquet of roses of various shades.

No. 3.—DINNER-DRESS.

The dress is of hay-coloured veiling; sailor-collar and cuffs of point lace.—Price of pattern of polonaise, trimmed, 80c.; flat, 25c.

No. 4.—MORNING-CAP.

The crown is of pale blue surah, lined and piped with pink satin, bows of pink and blue reversible ribbon; ivory lace quilling.

No. 5.—RIDING-HABIT.

The habit is of very dark brown cloth. Black silk hat, with gossamer veil.—Price of pattern of habit, made up, 80c. Jacket, made up, 60c.; flat, 25c.

No. 6.—WALKING-DRESS.

The dress is of nun's veiling in hay-colour; facings, cuffs, and panels in garnet brocade. Bonnet of hay-coloured manilla, trimmed with garnet brocade ribbon.—Price of pattern of dress, trimmed, \$1.50. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

No. 7.—WALKING-DRESS.

The dress is composed of copper-coloured and red and yellow checked cambric; the flounces on the skirt are of the copper colour and plaid alternately. The jacket is of the plaid with plain paniers. Straw bonnet, trimmed with a wreath of the shaded copper-coloured leaves.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

No. 8.—WALKING-DRESS.

The skirt is in French gray and violet striped beige; redingote of French gray summer cloth, waistcoat revers, cuffs, and pockets of violet velvet. Gray chip hat, trimmed with violet moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Redingote and waistcoat, trimmed, 80c.; flat, 25c.

No. 9.—WALKING-DRESS.

The dress is of elder-green gingham, trimmed with Madeira embroidery. Straw bonnet, trimmed with a wreath of apple-blossoms and foliage; green surah strings.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

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NO. 1.—PELERINE.



NOS. 3 AND 4.—WALKING-JACKET.



NO. 2.—PELERINE.



NO. 5.—MANTLE.



NO. 6.—MANTLE.



NO. 7.—PALETOT WITH CAPE FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 10.—WALKING-DRESS.

NO. 11.—WALKING-DRESS.



NO. 8.—FRONT OF NO. 7.



NO. 9.—DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.



NO. 12.—WALKING-DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

PARIS FASHIONS.

We are now able to judge of the *tout ensemble* of new *sumt.* fashions, and to give a sort of *résumé* of them to our lady readers.

In silks the favourite materials are poult-de-soie, merveilleux satin, a new kind of surah called diamanté, merveilleux armure, and peau-de-soie (a new style of armure); also damassé silk, French moiré, rhadames satin, and silk cashmere. These silks are manufactured both in black and colours.

In fancy materials there are pretty mohairs, striped casimir, checks and plaids, brillante, Hindo cashmeres, Indian crepeline, Tunisian veiling; woollens in hair stripes of mixed colours, beige tissues, and twilled veiling; a new style of cashmere called cheiron, and pretty fancy woollen armures in self colours.

Washing materials for the season comprise Alsatian cretonne, French zephyr, pompadour percale, and printed cambrics. These are in bright detached patterns over black, dark green or blue, seal-brown or prune grounds, also in medium shades of colour, and on cream or pale buff grounds. The general run of patterns is that of detached bouquets or separate blossoms, either in several shades of one colour or in different colours, copied from nature.

Walking-costumes for ladies are made with short skirts, trimmed with a flounce or ruche; second skirt well draped, and bodice with stitched collar and cuffs. This both for fancy, woollen, and washing materials.

In good beige or armure fancy material very pretty costumes are made, with short skirt, trimmed with a deep flounce, arranged in deep hollow pleats, with gaugings in the middle, double skirt with bow of satin, pointed bodice with satin pipings.

An elegant model is of almond-coloured fancy armure; skirt trimmed with a hollow-pleated flounce; upper skirt formed of three scarfs, two of satin and one of the fancy material; basque bodice, with satin collar and facings.

Morning-dresses for the summer are very generally made of self-coloured zephyr, princess shaped, with double-breasted bodice, and a trimming of bayadères, bands, and tiny flutings. Others are of fancy woollen material, in tiny checks, hair stripes, or armure patterns, trimmed with satin, or in self-coloured, beige or cashmere, with edges prettily embroidered in overcast and satin-stitch with silk of a contrasting colour.

The Matinée, or long loose jacket, to wear with any skirt, is made in the same style and very prettily trimmed with embroidery.

Visiting or dinner dresses are made of silk or satin, with gathered paniers and draperies trimmed with Spanish lace, while the under-skirt or basis of the toilet is often of plain silk; the bodice is peaked in front and at the back; the paniers and draperies are very frequently of a different material.

In mantles we see very nice out-of-door jackets of fancy chevot cloth in all new shades of brown, gray, and drab, double-breasted and with shawl facings and collar; metallic buttons.

A very graceful visite of light cloth piped with satin all round, and with a pretty satin bow at the back.

A mantilla of black diagonal lined with silk, trimmed with two rows of chenille fringe, passementerie ornament in the middle of the back, and flowing bow of ribbon.

A visite of handsome black satin-de-laine, trimmed with several rows of passementerie and chenille fringe and a pretty bow of satin. A mantelet of black Indian cashmere lined with silk, trimmed with ruches, narrow lace, passementerie, and ribbons.

A pretty visite of merveilleux satin lined with surah, trimmed with passementerie lace and ribbons. And a richer model of brocaded satin lined with plain-coloured satin, forming a puff behind, ornamented with beaded lace and passementerie.

Children's costumes are of fancy woollen material, always the American frock in shape, with collar and facings of handsome buff-coloured embroidery.

And for girls the costume generally consists of a pleated skirt with second skirt slightly draped and basque bodice, whether the material be fancy woollen or some washing fabric.

DESCRIPTION OF FASHION ENGRAVINGS, Page 328.

No. 1.—PELERINE.

The pelerine is of black velvet, trimmed with a looped bow of moiré ribbon.—Price of pattern of pelerine, made up, 20c.; flat, 12c.

No. 2.—PELERINE.

The pelerine is of black beaded gauze, trimmed with lace.—Price of pattern of pelerine, trimmed, 25c.; flat, 12c.

Nos. 3 AND 4.—WALKING-JACKET.

The jacket is of black satin duchene, trimmed with Spanish lace, passementerie, and bows of ribbon.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 5.—MANTLE.

The mantle is of black sicilienne, with folded plastron and loops of gold and black striped moiré; the

mantle is trimmed with rich chenille fringe.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 6.—MANTLE.

The mantle is of black satin, trimmed with rich beaded lace.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

Nos. 7 AND 8.—PALETOT WITH CAPE FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The paletot may either be made in fawn-coloured checked woollen material or in oak-coloured cashmere; it is ornamented with rows of machine-stitching, bows of ribbon, and passementerie buttons.—Price of pattern of paletot with cape, trimmed, 50c.; flat, 20c.

No. 9.—DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.

The dress is of brown cashmere, trimmed with silk braid and smoked pearl buttons.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

Nos. 10 AND 11.—WALKING OR VISITING DRESSES.

The skirts are shown in two materials. No. 10 is of hay-coloured beige; the front of the skirt is trimmed with loops of garnet and hay-coloured satin ribbon; the redingote is of black satin, trimmed with chenille and beaded passementerie. Bonnet of Manila, trimmed with satin ribbon and garnet-coloured feathers. The dress shown in No. 11 is a stripe of blue and hay-coloured beige with closely-kilted flounces of the same; the redingote is the front of that shown in No. 10, but is differently trimmed. Straw hat, trimmed with blue feathers.—Price of pattern of redingote, trimmed, 80c.; flat, 25c.

No. 12.—WALKING-DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of sand-coloured sateen, with shoulder-cape to match, edged with openwork embroidery; bow of satin ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

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DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 329.

Nos. 1 AND 2.—ANTIMACASSAR: DARNED NET.

The foundation of the antimacassar is white Brussels net; it may either be darned with white or coloured flossette or silk in the hexagon design shown in No. 2. The net for the antimacassar is in one piece measuring eighteen inches; a tracing of the design should be made on linen or paper, and the net tacked over it; the pattern is then darned. Half patterns are needed at the sides to make the edge even, as shown in No. 1. The antimacassar is finished with a darned net or woven lace.

Nos. 3, 4, AND 12.—ANTIMACASSAR: DRAWN THREADS.

The foundation of the antimacassar is congress canvas; the threads of the centre are drawn and are sewn over with linen thread the colour of the canvas, to form small circles, as shown in No. 4. The border and fringe is shown in No. 12; it is worked in long-stitches with blue marking-silk; threads to about the depth of four inches are drawn out to form the fringe, and are knotted together to form a network heading, and are afterwards sewn with blue silk (see No. 12).

Nos. 5, 6, AND 9.—CASKET OR WORKBOX.

A plain deal box is used for the foundation; it is lined with quilted satin, and is covered with dark ruby plush. The monogram in the centre is worked with gold thread; the edges are ornamented with the designs in Moresque embroidery shown in Nos. 5 and 6. The Moresque embroidery is worked upon pale blue silk with gold-coloured silk; the design is traced upon the silk; gold thread is placed upon the outline of the pattern, and is worked over in buttonhole-stitch with silk; the gold thread is left in loops at the edges at equal distances. When the work is finished the superfluous material is cut away with a sharp pair of scissors. The finished casket is shown in No. 9.

Nos. 7 AND 11.—FOOTSTOOL.

The frame of the footstool is wickerwork; the top is covered with the design shown in No. 11; the foundation is olive reps worked with blue and red embroidery silk edged with cord; the sides are of gathered plush; balls of various-coloured wool and tassels are placed at each corner. Directions for making the balls were given in the Crochet Supplement presented with the February Part and No. 929.

No. 8.—WAISTBAND.

The band is of satin ribbon; it is fastened by silver clasps.

No. 9.—See No. 5.

No. 10.—BORDER: EMBROIDERY.

This border is suitable to be worked round table-covers, &c. The centre pattern is in satin-stitch, edged with coarse purse silk or cord, which is caught down by single-stitches worked with fine silk; the straight lines are in chain-stitch edged with cord. Directions for working the stitches will be found in the Embroidery Supplement presented with the January Part and No. 922.

No. 11.—See No. 7.

No. 12.—See No. 3.

THE HOME.

COOKERY.

ORANGE JELLY.—Rub the rind of six oranges with sugar, scrape it off, take the juice of three lemons and six oranges; boil 2 oz isinglass in a pint and a half of water for half an hour, add $\frac{1}{2}$ lb sugar; strain it through a lawn sieve, and put it into moulds or glasses. A wineglassful of brandy or rum may be added to the above, or one or two Seville oranges substituted for the same number of sweet oranges. The colour may be heightened by burnt sugar. Lemon jelly is similarly made, but with more sugar.

THE SURPRISE PUDDING.—To 8 oz fine flour add 6 oz currants and 6 oz suet chopped fine. Make these into a crust with a little water, and line a mould or pudding-bowl with it. Then take 4 oz loaf sugar pounded, the juice and rind of two lemons, and add to these five eggs well beaten. Beat all these ingredients well together, and pour the mixture into the lined mould and boil it for an hour and a half.

WHIP CREAM.—Put into a bowl a quart of cream with some powdered sugar and orange-flower water, then strain the cream through a sieve into another bowl, whisk it, and as it rises into a froth take it off with a skimmer and put it into the sieve, and when all is whipped put it into a dish, and garnish with lemon raspings. It may be iced by setting it in a cellaret with ice pounded with salt around it.

FRIED EGGS.—Have plenty of hot fat in a frying-pan; into this fat set as many muffin rings as you have eggs to fry, and break the eggs into the rings; when fried sufficiently remove with a slice to the dish on which they are to be served, remove the muffin rings, and the eggs will be of uniform size, and will look much nicer than if fried in the old-fashioned way.

POACHED EGGS may be prepared as follows: Put a quart of water into a shallow saucepan with two spoonfuls of vinegar and a little salt; place over the fire, and when gently boiling break the eggs into it, holding them as near the surface of the water as you can; cook slowly for about three minutes; lay thin slices of buttered toast upon a dish, remove the eggs carefully with a perforated ladle, drain one minute, and lay upon the toast.

SCRAMBLED EGGS may be had by breaking the eggs into a stewpan, adding a little butter, salt and pepper, setting on the fire and stirring constantly; when done serve immediately, on toast if desired, or garnished with parsley.

WHAT A DELUSION!—"What's the price of this bracelet?" asked a tourist of an old trinket-seller in Brittany.—"Is it for your wife or your sweetheart?" she responded.—"For my sweetheart."—"It's ten francs." The tourist turned on his heel, when the old woman said, "You've no sweetheart, or you'd have given the ten francs without a word. You may have it for three."—"I'll take it," he said, handing over the money.—"You haven't any wife, either," exclaimed the old woman, "for if it had been for her you'd have beaten me down two francs. Oh, you men, you men?"

ENVIOUS PEOPLE.—The envious never rejoice in the good fortune of their friends. Directly a man rises in life they come to the front with a story about his low origin, and wonder that so obscure an individual should ever have "amounted to anything." The fact that he has amounted to something, that he has proved himself a success, seems to make some of his acquaintances feel that they have been robbed in a manner, and that by so much as he has risen above them in position or influence, by so much they are dwarfed. Men who have groped blindly to find a fitting place for their talents find it, and with it come naturally appreciation, money, influence, prosperity. Can their good fortune cause anything but rejoicing in a magnanimous and noble mind? One thing is certain—the man or woman who is occupied in picking to pieces the crown lawfully won by a successful neighbour is not likely ever to wear one; for the time thus spent is worse than wasted, and the disposition that can find pleasure in employment so ignominious and degrading can never find those aspirations, labours, and toils congenial which bring deserved reputation, honour, and success.



NO. 1.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

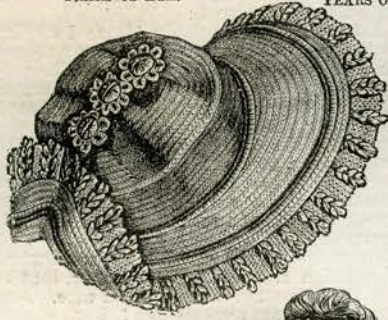
NO. 2.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



NO. 6.—HOME-DRESS.



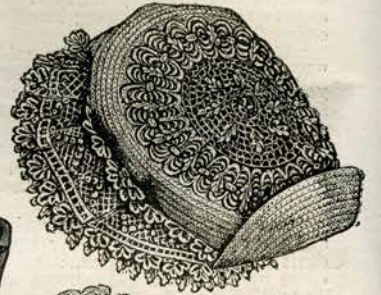
NOS. 3 AND 4.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



NO. 5.—STRAW BONNET.



NO. 7.—HOME-DRESS.



NO. 9.—TUSCAN BONNET.



NO. 8.—HOME OR WALKING DRESS.



NO. 10.—EVENING-DRESS.



NO. 11.—WALKING-DRESS.



NO. 12.—WALKING-DRESS.

PARIS FASHIONS.

We have already described most of the new styles in vogue for summer dresses. It is difficult to say which style is most popular. The basque-bodice, however, seems to obtain most success; it is made either with paniers or plain lappets; some models are made with a draped tunic.

In mantles we note this week a pretty visite of brocaded satin, lined with surah, gauged in the middle of the back, and trimmed with a large bow of satin or moiré ribbon, rich passementerie, and Spanish lace. The same model is made of French cashmere, lined with silk and edged with fringe.

An elegant mantilla of black satin lined with surah, edged with a deep network headed fringe at the back and front, and with a lace ruche round the neck and rich passementerie pattern behind.

A Parisian visite of fancy woollen tissue or cashmere, gauged between the shoulders, with the square sleeve gauged at the edge and finished at the back with a handsome bow of ribbon.

Also a tight-fitting jacket of fancy English cloth either in very fine stripes or tiny checks. Collar and revers open shawl-fashion; front double-breasted with two rows of buttons, notched at the edge in front, and remaining a little open over the dress. The collar, revers, cuff, and pocket-flaps are merely stitched round. Some models are single-breasted and fastened straight down the front.

Fancy checks and stripes are very fashionable both for mantles and for costumes.

A tasteful costume of fancy material in a tiny check is made with a basque bodice, deeply peaked in front, with wide lappets falling behind like a redingote down within a few inches of the edge of the skirt. Two wing-shaped lappets are applied to the edge of the basque on each side; they are edged with a border of silk or velvet; collar and facings of the same upon the bodice. Plain coat-sleeves, with revers of the material; skirt front trimmed with hollow-pleated flounces divided by close rows of gauings; one flounce goes all round the foot of the skirt. This costume may be worn without any extra mantle.

A visiting-dress is of a pretty fancy woollen material called granité and merveilleux satin; the short skirt is trimmed round the foot with three pleated flounces, over which are placed at regular distances rounded tabs of the satin; above this trimming the skirt is slightly pleated across and trimmed down the middle with a border of beaded passementerie. A second skirt is draped in a series of limp puffs down the back; it opens in front, and is slanted off on each side in pleats, while at the top in the curved-out part of the basque the satin is gauged; the front edges of the skirt are edged with beaded passementerie. The bodice has a square basque behind, is curved out at the sides and peaked in front; it has a collar and plastron of merveilleux satin, and is fastened down the front with handsome passementerie buttons; the coat-sleeves have satin cuffs and passementerie ornaments.

A visiting or walking dress for a young lady is of slate-blue foulard; the skirt is made with three superposed pleated flounces edged with white Bruges lace embroidered with blue silk; lappets edged with the same lace fall on each side; small paniers gauged at the top are added on to the basques of the bodice, draped over the hips, and finished behind in a tasteful drapery mixed with lace; the paniers are also edged round with the Bruges lace. The edge of the basque-bodice is concealed by the paniers and drapery. White lace border round the neck and down the front of the bodice, also round the sleeves.

There is a tendency to have a fuller drapery at the back of the skirt, and small tournures are worn to support this, and yet the skirt is still made very narrow and scant.

Little girls still wear the American frock, but later models have the back shirred or pleated down the middle so as to give more fullness, and the pleats are fan-shaped in the lower part, a large bow of ribbon being placed a few inches from the edge. Very pretty frocks of printed cambric or satinette are made after this fashion and trimmed with borders of white embroidery or thread lace. The deep cape, collar, cuffs, and pockets are trimmed round in this way, and the trimming is continued down the front and round the foot.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 344.

No. 1.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of light fawn gold-intersected fabric; scarf of blue moiré ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 2.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of pale blue cashmere, trimmed with velvet; collar and sleeve ruffles of lace.—Price of patterns of dress, trimmed, 60c.; flat, 25c.

Nos. 3 AND 4.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is shown in different materials. No. 3 is of pink surah, and No. 4 of finely-checked beige;

they are trimmed with English embroidery, and bows of satin ribbon matching in colour to the dress.—Price of patterns of dress, trimmed, 60c.; flat, 25c.

No. 5.—STRAW BONNET.

The bonnet is of straw, with fancy edge, and ornaments on the crown.

No. 6.—HOME-DRESS.

The dress is of beige-coloured sateen; the gauged pleatings of the skirt and the upper kilt are of beige and cardinal-striped watered sateen.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 50c. Bodice, trimmed, 60c.; flat, 25c.

No. 7.—HOME-DRESS.

The skirt is of light brown striped moiré; the panier, bodice, and pleating round the skirt are of satin of the same colour.—Price of patterns of complete dress, trimmed, \$1.50. Panier-tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

No. 8.—HOME-DRESS OR WALKING-DRESS.

The dress is of blue Roubaix serge; the collar, cuffs, and jacket binding are of satin.—Price of pattern of dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

No. 9.—CHIP BONNET.

The crown is of beige chip, with fancy centre and brim.

No. 10.—EVENING-DRESS.

The skirt is of pale mauve brocade, trimmed with a ruche and pleating of satin; pointed bodice, paniers, and train of satin of a darker shade, trimmed with a crossfold of satin edged with lace; berthe of satin and lace.—Price of patterns of complete dress, trimmed, \$1.80. Panier with train, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

No. 11.—WALKING-DRESS.

The dress is of finely-checked washing silk; the shoulder-scarf is trimmed with a crossfold of satin and loop bows of satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c. Shoulder-scarf, trimmed, 40c.; flat, 12c.

No. 12.—WALKING-DRESS.

The dress is of dark biscuit-coloured satin-de-soleil; the skirt is gathered in large honeycomb pattern, and is trimmed with a pleating and ruche; the polonaise is ornamented with loop bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.50. Polonaise, trimmed, 50c.; flat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 345.

Nos. 1 AND 2.—BEAD FRINGE.

These fringes are much used for trimming mantles, dresses, &c., and may easily be made by ladies who have time at their disposal. No. 1 is made of small and large beads and coarse twist on a heading of braid. No. 2 is entirely of small beads, on a heading of double net.

Nos. 3 AND 4.—TABLE AND CHAIR COVERED WITH PLUSH.

The table is of common deal entirely covered with olive plush; a fine silk cord is placed on the edges of the top and legs, and a crewl fringe of shades of olive and red is placed under the top. The chair is of walnut, upholstered in olive plush to match the table; it is finished with crewl fringe and cord. A coat-of-arms is embroidered on the back.

No. 5.—TRIMMING: APPLIQUE.

This trimming may be made in black or white Brussels net; it is used for the foundation. A tracing of the design must be made on nainsook muslin for white net, on black silk for black net. It is then tacked over the net, and the pattern outlined in chain-stitch, worked with white cotton à la croix or black silk; the chain is then sewn over in overcast-stitch. When the work is finished the superfluous muslin or silk is to be cut away with a pair of sharp scissors.

No. 6.—TABLE, WITH EMBOSSED VELVET.

The table is of deal; the legs and bottom tray are covered with ruby plush; the top is covered with old-gold and ruby embossed velvet, finished with a rich fringe; cords, finished by woollen balls, are tied round each leg.

No. 7.—TRIMMING: BEADS AND CORD.

This style of trimming, both in black and colours, is now most fashionable for trimming dresses, mantles, &c. The beads must be sewn on a foundation of net, and the net is cut away when the work is finished.

No. 8.—EDGING: HAIRPIN-WORK AND CROCHET.

Make a piece of hairpin-work the length required. Directions for making hairpin-work were given in our Crochet Supplement presented with the February Part and No. 929.

For the edge: Twist three loops of hairpin-work as shown in the illustration, work one double into the three loops together, twist the three next loops in the same way, work one double treble into the three loops together, three chain, one treble into the first, one double treble into the loops of hairpin-work, four chain, one treble into the first, one double treble into the loops of hairpin-work, three chain, one treble into the first, one double treble into the loops of hairpin-work. Repeat from the beginning of the row.

For the heading: One double into the loops of hairpin-work twisted as before, five chain. Repeat.

No. 9.—EDGING: MIGNARDISE AND TWISTED BARS.

A tracing of the pattern should first be made on transparent linen, then the mignardise tacked upon it; the twisted bars are worked exactly the same as in lace work.

Nos. 10 AND 12.—PASSEMENTERIE ORNAMENTS.

These ornaments are used extensively for trimming mantles, jackets, &c.; they are of beads and silk cord. They are expensive to purchase, but ladies may easily make them for themselves at little cost. Make a tracing of the outline upon paper, cover with strong black net, sew cord upon it, then fill in the spaces with beads sewn in with black silk; cut away the superfluous net.

No. 11.—BORDER AND FRINGE: GUIPURE NETTING.

This handsome design is suitable to be placed round antimacassars, tablecovers, &c. The guipure netting is sewn to a narrow border of drawn threads, which forms the heading. For the fringe lengths of cotton are knotted into the netting before the last row of buttonhole is worked in. Directions for working guipure netting were given in the Guipure Netting Supplements presented with the March and April Parts, and Nos. 933 and 941 of this Journal.

No. 12.—See No. 10.

ONE THING AND ANOTHER.

It is said that nightmare derives its name from Mara, an evil spirit of the Scandinavians.

JOSH BILLINGS says that "a good doctor is a gentleman to whom we pay three dollars a visit for advising us to eat less and exercise more."

"I HOPE this is not counterfeit," said a lover, as he toyed with his sweetheart's hand.—"The best way to find out is to ring it," was the quick reply.

"WHAT is love?" asks everybody, and somebody replies, "It is a feeling that you don't want another fellow fooling around her."

A YOUNG dramatist shows an acquaintance through his gallery of family portraits. "Lucky dogs, those ancestors of mine!" he observes, thoughtfully; "I've made a name for them!"

He had lost his knife, and they asked him the usual question "Do you know where you lost it?"—"Yes, yes," he replied, "of course I do. I'm merely hunting in these other places for it to kill time."

A MERCENARY little boy overheard a conversation between his parents concerning a wedding that was soon to come off, and recalled the subject at the breakfast-table the next morning by asking the following question: "Papa, what do they want to give the bride away for? Can't they sell her?"

A WITTY nobleman once asked a clerical gentleman at the bottom of the table why the goose, when there was one, was always placed next to the parson. "Really, my lord," said the clergyman, "your question is somewhat difficult to answer, and so remarkably odd, that I vow I shall never see a goose again without being reminded of your lordship."

A YOUNG lady who has distinguished herself at the Cambridge local examination had just been relating some astounding astronomical facts and figures. Said her cousin, who "never went in for that sort of thing, you know": "I see how one can find out how large and how far away the stars are; but, by Jove, I don't quite see how they ever found out their names!"

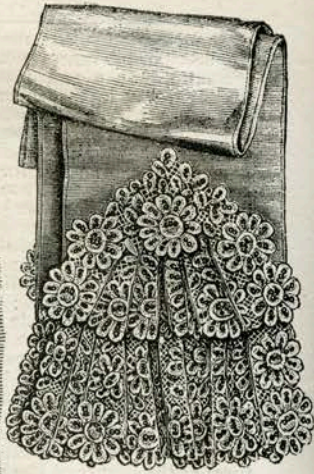
A WASHINGTON paper offered five dollars for the best-written letter accepting an offer of marriage. This was the effusion that captured the prize: "My Dear Donald,—Fresh with the breath of the morning came your loving missive. I have turned over every leaf of my heart during the day, and on each page I find the same written—namely, gratitude for the love of a noble man, humility in finding myself its object, and ambition to render myself worthy of that which you offer. I will try. Yours henceforth."



NO. 1.—CRAVAT.



NO. 3.—CRAVAT-BOW.



NO. 2.—CRAVAT.



NO. 4.—PINAFORE.



NO. 5.—WALKING-DRESS.



NO. 6.—WALKING-DRESS.



NO. 7.—WALKING-DRESS.



NO. 8.—DINNER-DRESS.



NO. 9.—WALKING-DRESS.

PARIS FASHIONS.

We have already said a good deal about new summer materials. The patterns and colours of silk fabrics are repeated upon woollen ones, and in each case they are employed after the same fashion. Narrow stripes, tiny checks, plaids in shaded colours, shot surah of two shades, are combined with plain wool or silk materials. These fabrics are trimmed with thick ruches, bands of stamped velvet, fringe, and white or black lace, according to the colour and style of the costume. "Hay" is the favourite colour, and all the soft gray shades of beige, chamois, mastic (putty), and so on.

The styles generally adopted are the following: All skirts short, composed of a foundation, over which is placed as a border some sort of trimming, one or two narrow flutings, ruches à la vieille, flounces, plain borders, or other devices, according to taste. A second skirt falls loose, and in nowise affixed to it, over this trimming; it may be quite plain, very narrow and plain over the hips, and about two yards and a half wide at the bottom; or else it is also trimmed with a thick ruche, pinked out or not; but flutings are much less fashionable than last year. This upper skirt is frequently made of striped material, which requires no trimming. Sometimes panels of a different fabric are applied upon the sides of the skirt; but its style in general requires it to be quite plain, without any draperies. As for the bodice, it frequently forms in itself all the upper part of the skirt; it may be either of the same or of a different material; a polonaise of another colour and texture may be worn, or else the whole dress may be cut out of the same fabric.

Bodices are, in fact, made of three different styles, each of which may be modified according to personal taste: the peaked bodice with more or less deep basques, combined with draped scarfs or panels of the same material; the polonaise, looped up into more or less puffed paniers; and the long redingote, falling low over the skirt plain, this skirt is trimmed, and edged with trimming if the skirt is plain.

The first of these three styles is more particularly suitable for dinner and evening dresses. These are frequently made of bengaline or shot surah, combined with watered silk or moiré, and trimmed with either white or black Spanish lace.

There is nothing very new in all this, only modifications of things already known. As for mantles, there is nothing very new either as to shapes, but more trimmings than ever. Soon one will no longer be able to distinguish anything beyond a small bit of satin, moiré, or cashmere from under a mass of ruches, fringe, lace, and passementerie. The visite is now made very much shorter than that of the winter, and much more fitted to the figure. The sleeves are rounded or pointed, and very much trimmed; and the trimming, whether lace or beaded passementerie, is continued behind so as to simulate a deep basque. Sometimes the sleeves are continued into lappets, which are drawn back and fastened behind in the middle with a large bow and lapels of satin or moiré ribbon.

The mantle of silk or cashmere, trimmed with fringe and beaded passementerie, is pretty for young ladies. It is also made of brocaded silk, richly ornamented with lace and jet; the back quite fitted to the figure with a basque of beaded lace; the fronts semi-fitted, and also richly trimmed with quillings of beaded lace.

The long redingote of the early spring is now worn only as a travelling-cloak, or by way of waterproof. It is generally exchanged for the tight-fitting jacket of light-coloured fancy cloth, with pocket-flaps, collar, and cuffs of plain velvet.

Mantles in the visite shape, with cape collar, are also made of the same light cloths. Other models are in the shape of double capes, with armholes under the upper one.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 360.

No. 1.—CRAVAT.

The cravat is of net; the ends are edged with lace.

No. 2.—CRAVAT.

The cravat is of pale blue surah, with lace ends.

No. 3.—CRAVAT-BOW.

The bow is composed of cardinal moiré and cream lace embroidered with pearls.

No. 4.—PINAFORE.

This pinafore is suitable for an infant; it is of fine diaper, trimmed with torchon lace.—Price of pattern of pinafore, trimmed, 20c.; flat, 10c.

No. 5.—WALKING-DRESS.

The dress is of Baltic blue cashmere, trimmed with English silk embroidery. Manilla bonnet, ornamented with a tropical bird.—Price of patterns of complete dress, trimmed, \$1.50. Tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

No. 6.—WALKING-DRESS.

The dress is of slate and red checked silk, with collar and cuffs of red satin. Straw bonnet, trim-

med with flowers.—Price of pattern of dress, trimmed, \$1.60.

No. 7.—WALKING-DRESS.

The dress is of light terra-cotta coloured Indian silk, trimmed with satin of a darker shade; black satin mantle, trimmed with a gauged plastron of satin, Spanish lace, and narrow beaded gimp. Straw bonnet, lined with cream satin, and trimmed with roses and foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 8.—DINNER-DRESS.

Panier-bodice of pale blue satin, trimmed with pearl beaded fringe and cream lace; the skirt is trimmed with straight bands of insertion matching the pattern of the lace trimming the bodice.—Price of pattern of panier-bodice, trimmed, 60c.; flat, 25c.

No. 9.—WALKING-DRESS.

Dress of opal-coloured cashmere, trimmed with bands of dead-leaf green satin; dolman of black sicilienne, trimmed with lace, jet-beaded passementerie, and moiré ribbon bows. Manilla bonnet, trimmed with a bouquet of cowslips and dead-leaf satin ribbon.—Price of pattern of dolman, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P. O. BOX 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 361.

Nos. 1 to 6.—DOILY: DRAWN THREADS AND EMBROIDERY.

The doily is of unbleached Irish linen. The quality must correspond with the plain border on which the Maltese crosses are worked. Brown and gold embroidery silks are employed for the work. The detail of all the stitches will be found in Nos. 2 to 6. These are shown in a greatly increased size, in order to make the mode of working perfectly clear. Very sharp embroidery scissors are used to cut away the small portion of linen in the open square. The doily is best begun in the middle with the four open squares, which are filled in with ordinary twisted bars and are edged with interlacing as shown in No. 6. Eight squares exactly like No. 6 surround these squares, and beyond these are the open squares, which are edged with buttonhole-stitch in gold silk, and an outline of brown silk is worked above the buttonhole. The open border shown at the lower corner of No. 2 is next worked in gold silk; then the Maltese crosses, which are alternately gold and brown, worked in satin-stitch with pierced centres sewn over. A repetition of the open border like that surrounding the centre square is next worked. We omitted to mention that it is not needful to draw threads for this pattern, but merely to put them aside and sew them over with the gold silk (see No. 2). The work crossing the corners at angles is clearly shown in Nos. 2 and 3. The arrangement of the two colours will be found in these, as well as the mode of working. The outer border is the only remaining part which differs in the mode of working. All the stitches used in the border will be found in Nos. 4 and 5. The arrows indicate the needle. Sewing over, interlacing, hem-stitch, buttonhole, long-stitch, and the mode of forming the picots are all so clearly shown that it will be found far more easy to copy than to work them from any description. It will be observed that a double line of silk is brought along the edge under the second line of buttonhole, one of which is pulled up to form the picots. The edge of superfluous linen is cut away previous to working the brown picots.

"I REMEMBER," says Lord Eldon, "I was coming away from the Queen's drawing-room in my full dress as king's counsel (Lord Clarendon, then Mr. Villiers, was with me), and we came into the room where the milliners were collected to see the fashions. Said I, 'Why, Villiers, I think that all the prettiest women are here.' One of the girls, and a most amazingly beautiful creature she was, stood up, and said to another, 'I am sure that gentleman is a judge.'"

DARWIN, in his latest work, estimates that there are in gardens 53,767 worms to the acre, and that they would weigh 356 pounds. Having four or five gizzards apiece, each worm is able to digest a large amount of coarse food, and to bring sixteen tons per acre to the surface per annum. Mr. Darwin says that a field near his house has been cleared of cobble stones within his remembrance, and this not so much from the fact that the pebbles have been undetermined as because fine earth been brought to the surface. Many of the foundations of Roman buildings recently discovered in Great Britain are preserved underneath this constantly accumulating deposit of "earth mould," which is from two to three feet deep over the ruins at Wroxeter.

THE HOME.

COOKERY.

BROOK TROUT.—An inhabitant of a trout region says that brook trout are never so good as when cooked in the following simple fashion: When cleaned and wiped dry with a soft cloth and a gentle hand dip them lightly in flour, and lay them in a "spider" or frying-pan in which a moderate amount of the most delicious fresh butter is sizzling; sprinkle delicately with salt, and let them fry quickly until the flesh looks done and the skin is a crisp brown. Thus served a brook trout is "a dream of delight." There are three necessary things about this method: The fish must be newly arrived from running water; the pan and the butter must be very hot—the latter sputtering—before the fish is placed therein; and the butter must be fresh—newly churned if possible.

VEAL SAUSAGES.—Take fat bacon and lean veal in equal quantities, with a handful of sage, a little salt, pepper, and anchovy; let all be chopped and beaten well together, floured, rolled, and fried.

KABOBS À L'INDIENNE.—Cut into thin slices two large onions—say, eight pieces—ditto two large pared and cored apples, eight pieces of streaked bacon of the thickness of a penny, and either eight pieces of the lean part of a neck of mutton or lean veal, cut the same size—the pieces, thirty-two in all, to be round and of about two inches in diameter. Lay them flat, and sprinkle with curry-powder and a little ground ginger and salt; then string on a skewer each piece of meat, &c., putting them alternately so that they may amalgamate—thus, meat, onion, bacon, apple—until all are on; then wrap them in buttered paper, and either bake them in the oven or roast in front of the fire. They will take quite an hour. Boil some rice, and dish them up between two borders, taking out the skewers; pour a little curry sauce over them. They are very nice if not made too hot.

SUMMER FRUIT SALAD.—Take one or two kinds of freshly-gathered, finely-flavoured fruit; pick it, put it into a glass dish, and stir into it a dessertspoonful of sherry, a dessertspoonful of water, and three table-spoonfuls of powdered loaf-sugar to each pint of fruit; let it remain in a cool place for an hour or two, and serve with cream instead of a tart.

CUSTARD Pudding.—Into half a pint of milk put the peel of half a lemon very finely shred; when it boils put in an ounce of lump sugar, take out the peel, and pour the milk on two eggs well beaten; put the custard into a basin or tart-dish, and set it in a saucepan with boiling water reaching only halfway up to the basin; do not let the water boil, but keep it just bubbling; in about twenty minutes the custard should be set. It may be eaten either hot or cold, and any flavour may be substituted for that of lemon-peel.

[Complete in this Number.]

A LOVERS' QUARREL.

CHAPTER I.

CONSTANCE.

"You are late, sir! Twenty minutes behind your usual time! Pray what excuse can you find for keeping me—never the most patient of women—waiting so long?" and instead of putting her fingers into the palm extended to clasp them, Miss Grant retreated, smiling and frowning coquettishly, and glancing up at her lover with eyes that said, "Look at me! Am I not fair to see? fairer this day than you have ever seen me before?"

From her long and critical inspection of herself in the glass she had come well satisfied. Her dress of shimmering peacock blue, her hat a Rubens—with the snowy feather that looked whiter by contrast with her chestnut hair—and indeed the *tout ensemble*, from the tips of her Swedish gloves to the high heels of her French bottines, enabled her to affirm that she was dressed perfectly. In consequence she was radiant with self-gratulation and good-humour, although a bystander might have detected that her colour came and went as she playfully scolded her lover, and that she listened with some anxiety for his reply.

"My dearest, you forget that we made no arrangements for to-day; but I hope I am not too late to scull you down the river in my new boat," responded Edgar Trelwyn, as he put his hand to his brows, affecting to be dazzled with her beauty. "You have no other engagement have you, Conce?" he added, uneasily. "But of course you have not."

"Now, Edgar, it is rather absurd of you to say that," retorted the young lady, with an aggrieved air. "I told you yesterday mamma had accepted the Borrowdailes' invitation to their lawn-tennis party, and that she made a point of my going with her. Be good, there's a dear boy, and go with us! I shall be miserable without you!"

Mr. Trelwyn walked slowly across the room and back again before he replied. He was passionately in love with Constance Grant, and it gratified him to yield to her caprices—to let her try her power over him and make him her slave; but under his easy good-nature and indulgence, his manly conce-



NOS. 1 TO 7.—DRESSES FOR CHILDREN FROM THREE TO SEVEN YEARS OF AGE.



NO. 8.—WALKING-DRESS FOR YOUNG LADY.

NO. 9.—WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

NO. 10.—AFTERNOON-DRESS.

SUPPLEMENTS CONTAINED IN THIS MONTHS PART.

DESCRIPTION OF
No. 7 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

INDOOR DRESSES.

FIRST FIGURE.—Afternoon-dress.—Dress of sky-blue pongee silk, enriched by a shoulder-cape, paniers, and serrated border of fringed chenille netting.—Price of pattern of dress, trimmed, \$1.40. Bodice, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Reception-dress.—The dress is of two shades of mineral green; the panels and revers are richly embroidered in arabesque designs; white lace crosses the folded drapes; ruffles and cap of the same lace.—Price of patterns of complete dress, trimmed, \$1.40.

THIRD FIGURE.—Dinner-dress.—Princess polonaise of satin-striped grenadine in a reddish mulberry shade; long waistcoat and kilted skirt of moiré to match; tablier in Madras muslin.—Price of patterns of complete dress, \$1.25. Princess polonaise and vest, made up, 80c.; flat, 25c.

FOURTH FIGURE.—Dress for Young Lady of Eight or Ten Years of Age.—The dress is of turquoise-blue nun's veiling; cuffs and scarf in a darker faille; scalloped trimming of Madeira work.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

FIFTH FIGURE.—Afternoon-dress.—Waistcoat and skirt of yellowish-green satin-de-soileil; polonaise of bronze velvet with peacock-green brocaded stripes.—Price of patterns of complete dress, \$1.40. Polonaise, made up, 80c.; flat, 25c.

SIXTH FIGURE.—Dress for Little Girl of Five or Six Years of Age.—The dress is of pink and white cashmere; the trimming is of white cashmere, embroidered with silk.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

SEVENTH FIGURE.—Afternoon-dress of slate-coloured satin-de-soileil; tunic of mineral-blue chiné silk; polonaise of small-pattern brocade; cuffs and bows of blue silk.—Price of patterns of complete dress, trimmed, \$1.40. Polonaise, trimmed, 80c.; flat, 25c.

EIGHTH FIGURE.—Afternoon-dress.—Corsage and tunic in the new serpolette—a summer woollen check with tinselled lines; facings, cuffs, and kilted skirt of golden chestnut satin; waistcoat in embroidered muslin; plain fichu.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Dress for Young Lady from Ten to Twelve Years of Age.—Long jacket-bodice in flax-gray cashmere, with brettele bands of ruby satin terminating at the back in loops; the skirt is trimmed with flounces of English embroidery worked upon cashmere.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

TENTH FIGURE.—Afternoon-dress.—The cuirass and apron are in black satin, the former edged at the back by curved tabs; puffings of almond twill silk emerge from the slashed sleeves to correspond with the skirt.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress.—The dress is of chestnut grenadine; mantle in the new satin Rhadames, trimmed with Spanish lace and beaded gimp; sash bow in twilled ribbon finishes the panier drapings. Straw bonnet, trimmed with lace and chestnut feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Flower-show or Morning-concert Dress.—The dress is of gray cashmere; skirt composed of alternate faille flounces and bouillonnés in white Madras muslin. Manilla hat, lined with pale slate-blue satin, and trimmed with pink roses and foliage.—Price of patterns of complete dress, trimmed, \$1.50. Polonaise, trimmed, 80c.; flat, 25c.

THIRD FIGURE.—Visiting-dress.—The dress is of willow-green cashmere; mantle of velvet embossed gauze, finished by lace and ruching; ornaments of black beads and cord decorate the tabs. Capote of white satin, trimmed with surah ribbon and pink roses.—Price of patterns of mantle, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress for Little Girl from Four to Six Years of Age.—Paletot-tunic in china-blue sateen; pleated skirt, scarf, and waistcoat of gray gingham. Leghorn hat, encircled by daisies.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—Louis XV. jacket in coral-pink sateen; skirt to match; long waistcoat of white piqué, lightly embroidered; gupure collar. Rice straw hat, lined with pink satin and trimmed with white mayblossom.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Carriage-dress.—Dress of biscuit-coloured surah; mantle in moss-green sicilienne, trimmed with black Chantilly lace. Straw bonnet, trimmed with moss-green feathers, biscuit-coloured strings.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress.—The dress is of gray veiling; mantle of black satin, with fronts of brocaded gauze trimmed with bows of faille. Gray chip hat, lined with pleated satin of a lighter shade, and trimmed with heliotrope.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Flower-show Dress.—The skirt is of white veiling, with long tunic, and bodice of pink veiling; the pleated back of the mantle is of pink satin, the sleeves of white Spanish lace. Leghorn bonnet, lined with pink satin, and trimmed with a wreath of pink roses, buds, and foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The dress is of azalea-coloured alpaca; knotted fichu of gray surah. Leghorn hat, trimmed with a bunch of pink roses and foliage.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

TENTH FIGURE.—Walking-dress.—The dress is of biscuit and reddish brown shot silk; mantle of black sicilienne and brocade; it is trimmed with rich fringe, beaded passementerie, and moiré bows. White crinoline bonnet, trimmed with white lace, pink roses, and foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

DESIGNS FOR WASHSTAND AND TOILET MATS IN OUTLINE EMBROIDERY.

The mats are of white jean, outlined in ingrain scarlet washing silk, and bordered with Cash's scarlet and white embroidered frilling, the pattern of which is very pretty, and is much more suitable for the purpose than some other patterns on account of its scalloped edge. The three small mats must be cut one inch larger than the red outline, to admit of hemming round and sewing on the two rows of frilling which slightly overlap each other. Ladies who may desire to trace for themselves, will find full directions for doing so in our Embroidery Supplement given with the January Part and No. 922. To make a complete set, we have given designs for oblong and square mats, also for bed and wash pockets on the back of our Gigantic Supplement to this Part.

THE GIGANTIC SUPPLEMENT

CONTAINS

Full-size Patterns for Cutting Out Visite for Ladies, Designs for Oblong and Square Toilet-mats, Bed and Wash Pockets to match those given on our Coloured Sheet.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."
No. 5.—KNITTING.

PARIS FASHIONS.

THAT mysterious article of the female toilet, which goes by the name of crinoline, bustle, or tournure, has for some time been asserting itself again, and is now once more acknowledged as indispensable to the toilet; it appears in various shapes and various dimensions. Each dress—or, to speak more exactly, each style of dress—has its own special tournure, small or large, oval or long, with springs across or lengthwise, or interlaced. They are made of all tissues, including net, calico, silk and woollen fabrics. The simplest are of calico or thick cambric. The tournure generally adopted is that of an elongated shape, more or less long, according to the greater or less weight of puffings and draperies it is meant to hold up.

Some tournures are continued over the hips, in the style of Louis Seize paniers; but these are not very generally worn, and are prepared to order only. To return to those tournures which are put on with most dresses: one model is of coloured satin about twenty-six inches deep, with a gathered flounce. There is also the petticoat with Andalusian tournure, trimmed round the edge with a flounce of stiff muslin, which can be removed at pleasure; three embroidered flounces edged with narrow lace form puffings at the back; two rows of buttons allow of shortening or lessening the skirt by placing the flounce higher or lower.

There is no longer, it seems, any difference in materials for distinct seasons. Thus, velvet is now worn in summer almost as much as in winter; and satin, French and antique moiré silk, quite as much. As to the latter, its favour seems to be on the increase; moiré antique, in pompadour stripes and patterns, is one of the most popular of materials for very dressy toilets. Plain or striped grounds, with a pattern of detached flowers or bouquets in shaded colours, are to be found as well in woollen as in silk materials. There are also a great variety of silk gauze fabrics in fancy patterns for summer dresses. On the other hand, black silk grenadine, black silk gauze, with brocaded velvet or satin patterns, are employed for large pelisses and mantles of all styles. I have seen a pelisse of this style which comes from Worth's: it is of fine black silk gauze, with tiny egg-shaped patterns brocaded over it in black velvet, and entirely lined with a block pattern in black and gold which showed through; but the *tout ensemble* was elegant and not at all gaudy.

Brocaded stuffs in wool and silk are used in combination with some self-coloured materials of one of the colours of the brocade. The paniers, scarfs, collars, and facings of the toilet are made of this brocade.

White or yellow Spanish gauze will be much used this summer for dinner and evening toilets; it exactly represents a lace dress, with beautiful designs in relief, contrasting with the fine plain texture of the gauze.

Satins in stripes or lace patterns are also combined with pompadour, moiré antique, silk gauzes, with patterns of flowers or foliage, and for dressy toilets are draped over plain satin or foulard skirts. Plain or brocaded sicilienne is much employed for mantles. The varieties of surah are endless; they are dotted, chiné, checked, and also in armure designs, extremely bright and lustrous. We are assured that most of these tissues are of such perfect manufacture that rain will neither soil nor spoil those of even the most delicate tints.

Faille, if not one of the prevailing materials of the season, is still very largely employed, chiefly, however, combined with brocaded or fancy fabrics, with French or antique moiré, pompadour silk and satin, silk gauzes, grenadines, &c.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 376.

No. 1.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of buff sateen embroidered with cardinal, and ornamented with cardinal bows. Leghorn hat, trimmed with cardinal ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 2.—SEASIDE-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of indigo Roubaix serge, braided with white woollen braid; a silk girdle is tied round the waist; the monogram with crown and anchor is embroidered on the right arm. Sailor hat, lined with blue satin and trimmed with ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 3.—SUIT FOR BOY FROM FIVE TO SEVEN YEARS OF AGE.

The suit is of navy-blue serge, braided with black; monogram with crown and anchor embroidered on the right arm. Straw hat, lined with navy silk and trimmed with ribbon.—Price of pattern of suit, trimmed, 50c.; flat, 25c.

No. 4.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of pink striped gingham, trimmed with white braid and pearl buttons. Straw hat, trimmed with loops of pink ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 5.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO SEVEN YEARS OF AGE.

The dress is of beige and blue striped cambric; it is trimmed with Madeira embroidery. Rice straw hat, trimmed with blue moiré ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 6.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of blue mille-raie cambric, embroidered with white. Manilla hat, trimmed with blue ribbon and pompons.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 7.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of pink cambric; long paletot of biscuit-coloured melton, with revers of brown striped silk; carved bone buttons. Fancy straw hat.—Price of pattern of paletot, trimmed, 40c.; flat, 20c.

No. 8.—WALKING-DRESS FOR YOUNG LADY.

The dress is of mignonette-coloured beige, with paniers, gauged plastron, collar and cuffs of checked surah of the same colour. Straw hat, lined with dark green satin, and trimmed with mignonette and dark green shaded feathers.—Price of patterns of complete dress, trimmed, \$1. Bodice, with paniers, 60c.; flat, 25c.

No. 9.—WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

The dress is of opal-coloured cashmere, with deep bindings, revers, and cuffs of blue silk. Manilla hat, lined with blue satin, and trimmed with blue ribbon and white ostrich feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 10.—AFTERNOON-DRESS

The skirt is of gray satin; tunic and pointed jacket of veiling of the same colour, trimmed with silk English embroidery, and bows of moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.



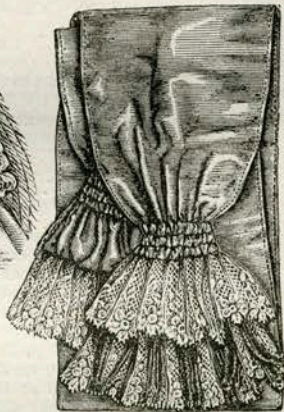
NO. 2.—HAT.



NO. 1.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.



NO. 4.—BONNET.



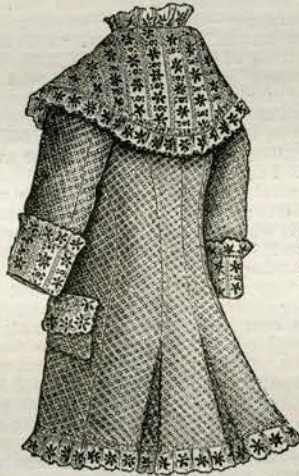
NO. 3.—CRAVAT.



NO. 5.—DRESS SLEEVE.



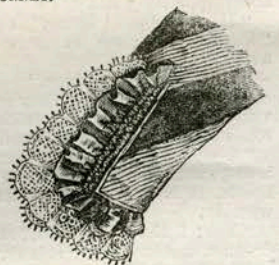
NO. 7.—DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.



NO. 8.—WALKING-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.



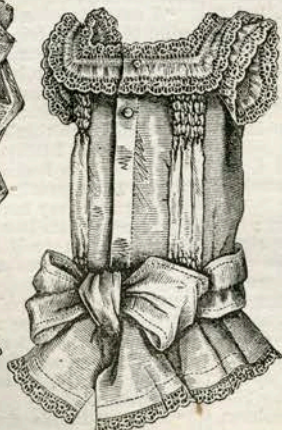
NO. 9.—BACK OF NO. 7.



NO. 6.—DRESS SLEEVE.



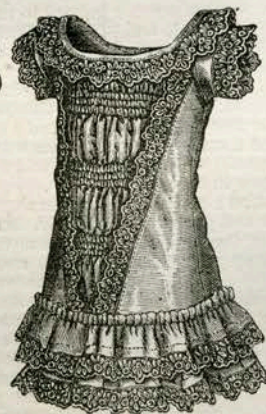
NO. 10.—AFTERNOON-DRESS.



NO. 11.—DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.



NO. 12.—DRESS-SKIRT WITH PANIER TUNIC.



NO. 13.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.



NO. 14.—HOME OR WALKING DRESS.

PARIS FASHIONS.

As already hinted, it is embroidery in every style and variety which seems likely to be the most popular kind of trimming for dresses this summer. Separate panels and flounces are applied, laid on plain, draped, or pleated, upon the foundation skirt, which is indispensable for supporting the quantity of garniture now deemed *de rigueur* for making up a fashionable dress. Open-work embroidery and satin-stitch are worked in silk over every kind of silk, wool, or fancy material in various colours. That which is worked over cambric, net, or muslin, white, unbleached, or buff, is placed over coloured silk. Under the name of embroidery I reckon appliqué work; one of the prettiest varieties of this style consists of patterns of real blond worked in appliqué over veiling or estamine in cream, white, or silver gray; another is composed of flower patterns of stamped velvet or fine silk plush applied on over some very light tissue, which is itself lined with coloured silk or satin. That most generally worn, because less expensive than the former, is the machine-made embroidery in white, cream, or buff, over cambric, net, crape, or any other light material, or else in silk over woollen or silk fabrics. The former are most effective over a coloured silk material; the latter is a most elegant trimming to a dress. Japanese embroidery is much employed for bodices; it consists of small squares each bearing a Japanese figure in embroidery.

Light velvets now rank among summer fabrics, plain or in hair stripes, of which the toilet is almost completely made, or else which are combined with other materials. Separate bodices are made of this style of velvet to wear with light and even white skirts of an evening. Merveilleux satin, soft bengaline, china crape, ribbed sicilienne, very handsome faille, moiré, satin and moiré, or brocade striped pekin, brocade silk, and plain or shot surah, are the principal kinds of silk employed for elegant summer toilets.

The long polonaise, shirred in at the waist, of plain woollen material, is prettily trimmed with borders of Indian cashmere embroidered and touched up with gold thread. The same style of trimming is applied to costumes of vigogne in natural tints, and is extremely effective. Ancient cashmere shawls may be cut out into bias-strips to form trimmings of this kind.

There is quite a revival of vests, plastrons, and chemisettes for brightening up dark tints. Thus, it is very fashionable to wear a high-neck plastron of lace or fine embroidery over a plastron of white, cream, or pale pink satin, with a dark silk dress; the plastron may be removed at pleasure if the dress is wished to be worn low.

We have noted two very pretty morning-costumes: one is of plaid surah pleated upwards, with a scarf of blue cashmere crossed over the skirt; a loose jacket opens over a vest of plaid surah. The other costume has a round skirt covered with narrow flounces of unbleached embroidery, alternating with small satin puffings; at the back there is an enormous bow of moiré forming a puff, together with scarf of buff vigogne; bodice of embroidery over buff silk.

More elegant toilets, for dinners and small parties, are made with a round skirt covered with alternate flounces of embroidery and puffings of ciel-blue moiré; a scarf of crêpe-de-chine, and panier of blue moiré, peaked bodice and lace ruffle; or skirt of violet satin covered with a network of Roman pearls and clear violet beads; bodice of violet velvet with beaded plastron open in a square; satin puffings round the foot of the skirt.

Spring and summer mantles offer but little variety in shapes from those of last year: they are the demi-pelisse, visite, and mantelet or scarf-mantle. Some are made of satin brocade with velvet; some of brocade sicilienne gauze, very soft, with lappets gathered at the ends and finished with satin bows; light marabout fringes, chenille fringes, and bead embroidery are employed as trimmings.

For demi-toilet the bonnet most generally adopted is the capote, showing the chignon, and just large enough to hold the puff of flowers or feathers; the wide strings form an enormous bow with short ends, like a huge butterfly, fastened by some little fancy brooch near the left ear. This capote is made of tulle or thread lace. The large round hat is most generally black, whether of straw or lace, and trimmed with ostrich tips and one long, drooping plume. There are also large poke bonnets and Directoire capotes of medium size. Ribbons are of satin brocade or moiré, and flowers are worn in large clusters or drooping sprays.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 8.

No. 1.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The dress is of buff sateen, embroidered with red ingrain cotton, and trimmed with open-work embroidery worked with red upon a buff ground.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 2.—HAT.

The hat is of manilla, trimmed with two shades of mauve satin ribbon and ostrich feathers of the

lightest shade; the brim is lined with surah of the darker shade; the square linen collar bordered with deep lace, shown in the illustration, is extremely fashionable.

No. 3.—CRAVAT.

The cravat is of ivory-coloured surah; the ends are gauged, and are finished with two rows of lace.

No. 4.—BONNET.

The bonnet is of fine straw; the crown is covered with cream Indian muslin drawn at the back; it is trimmed with bunches of pale pink roses and blue moiré ribbon; the front is lined with gauged blue surah.

Nos. 5 AND 6.—DRESS-SLEEVES.

No. 5 is of cashmere, with cuff of striped silk. No. 6 is of moiré and velvet stripe, trimmed with a pleating of silk and lace.—Price of pattern of each sleeve, trimmed, 25c.

Nos. 7 AND 9.—DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of finely-striped blue cambric, trimmed with gaugings and kiltings of the same; sash of surah.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 8.—WALKING-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

The dress is of white piqué, with shoulder-caps, cuffs, and trimming of Madeira work.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 9.—See No. 7.

No. 10.—AFTERNOON-DRESS.

The dress is of pink cambric, trimmed with eidle-wise lace; sash of pink moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

No. 11.—DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.

The dress is of white hair-cord trimmed with lace.—Price of pattern of dress, trimmed, 40c.; flat, 20c.

No. 12.—DRESS-SKIRT WITH PANIER-TUNIC.

The dress is of light olive veiling, with wide scarf trimming, and panier-tunic of coral-pink and bronze foulard or printed silk, trimmed with ivory lace.—Price of pattern of skirt and tunic, trimmed, 80c.; flat, 30c.

No. 13.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The dress is of pale blue veiling, trimmed with English silk embroidery of the same colour.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

No. 14.—HOME OR WALKING DRESS.

The skirt is of beige-coloured striped moiré; the pleated ruche and polonaise of satin-de-soieil of the same colour.—Price of patterns of complete dress, trimmed, \$1.50. Polonaise, trimmed, 80c.; flat, 30c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 9.

Nos. 1 AND 2.—CROSS AND ITALIAN STITCH DESIGNS.

These designs are suitable to be dotted about curtains, antimacassars, &c., or they will form pretty borders if repeated or alternated one with the other; they may be worked in ingrain cotton, marking silk, or crewel, according to the material worked upon.

No. 3.—WINDOW-CURTAIN.

The curtain is of congress canvas, embroidered with cross, long, and Italian stitch designs. The design for the centre and the narrow border will be given in our next Number. A wide cross-stitch design, suitable for the widest border, will be found on the back of our August Gigantic Supplement for 1881.

Nos. 4 AND 10.—WINDOW-CURTAINS.

The finished curtain is shown in No. 4; the stripe which surrounds it in No. 10; and the diagonal pattern crossing this design, formed of three stars, is dotted about the centre of the curtain. The broad border crossing the bottom of the curtain is in cross-stitch. This pattern we will lend to any subscriber who may be desirous of working the curtains. These curtains may be worked on Colbert canvas in cross-stitch from the same design, or canvas of the pattern shown in No. 10, on which the design is shown in straight or tapestry stitch. The curtain is edged with torchon lace. The curtains may be worked with ingrain cotton, silk, or crewel.

No. 5.—EDGING: WAVED BRAID AND CROCHET.

1st Row: One treble into a wave of braid in the depth of scallop, * one chain, one treble into the braid, repeat from * eleven times more, * three

next wave of braid, six chain, work one double under the third chain at the side of last scallop, nine doubles under the chain, five trebles each separated by one chain into the same wave of braid, eight chain, one single into the centre of nine doubles, eight chain, one double under the seventh chain worked between the trebles of first wave, three doubles under the chain, * three chain, one double under the chain, repeat from last * three times more, two doubles under the chain, work under the next eight chain as described for the last, seven trebles each separated by one chain into the braid, then repeat from the beginning of the second scallop.

No. 6.—EDGING: CROCHET AND WAVED BRAID.

Work twelve doubles, beginning at the top of the wave, as far as the depth of the scallop, and three doubles upon the other side of the wave (see design). Six chain, pass back over five doubles, one single into the next, seven doubles under the chain, four doubles into the braid, six chain, one single into the fourth of seven doubles, six chain, pass over three doubles worked in the braid, one single into the next, seven doubles under the chain, seven doubles under the next chain, four doubles into the braid, four chain, one single into centre of seven doubles, five chain, one single into centre of next seven doubles, four chain, pass over four doubles worked into the braid, one single into the next, seven doubles under four chain, seven doubles under five chain, and seven doubles under next four chain. Repeat from the beginning of the row.

No. 7.—BORDER: DRAWN THREADS AND KNOT-STITCHES.

Large square collars of Colbert canvas are at present very fashionable; they have a hem about one and a half inch wide, headed by such borders as the one shown in our illustration, which is composed of drawn threads of the canvas, worked over with embroidery silk of the same or a contrasting colour. Two rows of knot-stitches are introduced between the rows of drawn threads. The collars are edged with ficelle lace. Straight broad cuffs to match are made in the same way.

No. 8.—TRIMMING: CROCHET AND WAVED BRAID.

This trimming is shown in the illustration worked with cotton of two colours; red and white may be used, or if preferred, white cotton only.

For the edging:—

1st Row: With white cotton, five trebles each separated by two chain into the braid (see design).
2nd Row: With red cotton, two doubles under first chain of last row, * three chain, one half treble into the first two doubles under next chain, repeat from * twice more, then repeat from the beginning of the row.

For the heading:—

1st Row: With white cotton work one cross treble between two waves of braid (directions for working cross trebles are given in the Crochet Supplement, which was presented with the February Part and No. 929); one chain, two half trebles separated by one chain into the top of wave of braid, one chain. Repeat from the beginning of the row.

2nd Row: One treble separated by one chain into each alternate stitch of last row.

3rd Row: With red cotton work a row of cross trebles; each cross treble is separated by one chain.

4th Row: Like second row, with white cotton.

The back-stitches are worked with red cotton into the braid.

No. 9.—CRAVAT.

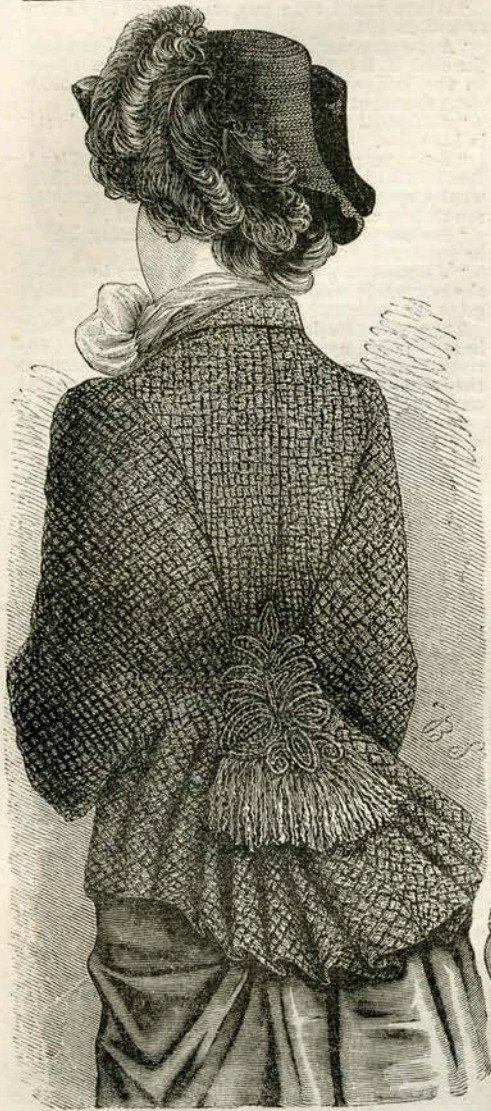
The cravat is of cardinal surah double and joined in the middle at the back. The ends are caught together in pleats, and trimmed with ivory mauresque lace, finished by two small appliqué patterns at the top.

No. 10.—See No. 4.

No. 11.—WASTE-PAPER BASKET.

The basket is of common round wicker, it is lined with Roman satin, and covered with olive plush worked with a design in coarse crewel or arrasene. The basket is almost straight, and measures 38 inches round the top. The design for the embroidery is given on the back of the Gigantic Supplement; tassels and balls form the remainder of the ornamentation. (Directions for making the balls will be found in the Crochet Supplement given with the February Part and No. 929.) The tassels are formed by placing a number of lengths of crewel together, tying them in the middle tightly, then again tying about half an inch from the top. The tassels and balls can easily be arranged from the design by passing strong wool or lengths of crewel through them and tying knots to keep them in place. After the lining and cover are put on, the top of the basket is bound with plush, and a cord is put round the inside to finish it neatly.

A VERY novel and costly set of jewels has recently been got up by a leading Parisian jeweller for a Russian princess. It is composed of large pink pearls set in diamonds, alternating with turquoises also set in diamonds. The *parure* comprises the diadem, necklace, bracelet, brooch, and earrings, the latter formed each of a round turquoise set in diamonds, from which depends a single pear-shaped pink pearl. These eardrops are valued at 30,000fr.



NO. 1.—WALKING-DRESS.



NOS. 2 AND 3.—DRESSES FOR LITTLE BOYS FROM TWO TO FOUR YEARS OF AGE.



NO. 4.—VISITING-DRESS.



NO. 5.—DRESS FOR YOUNG LADY FROM FIVE TO SEVEN YEARS OF AGE.



NO. 6.—WALKING-DRESS.

NO. 7.—WALKING-DRESS.



NO. 8.—DRESS FOR YOUNG LADY FROM SIX TO EIGHT YEARS OF AGE.

PARIS FASHIONS.

Our Parisians are busy with summer toilets for the country and fanciful costumes for the seaside. For the present we will speak of the former only.

The English jacket of bottle-green, ocean-blue, mastic, or amber-coloured cloth, with standing-up collar, and plastron with double buttonholes, or simply buttoned coat fashion, is very generally adopted for young ladies both married and unmarried. They are infinitely more becoming to youthful figures than the visite, setting off a nice figure to advantage instead of concealing it. The redingote of thin fancy cloth in miniature checks and stripes is also very fashionable for country and travelling dress.

Dresses for the country are mostly made of fancy woollen material or veiling. The following is both simple and elegant:

Dress of serpolet-green very fine casimir, the skirt finely pleated from the waist to within eight inches of the edge whence the pleats form a flounce, which is trimmed with a plain ruche about three inches deep. The bodice is made with paniers, and finished behind by a wide scarf of twilled silk of the same colour simply draped.

A walking-costume is of flax-coloured veiling in alternately thick and clear stripes spotted with garnet red. The skirt is covered with small puffings; the upper part forms a sort of polonaise, lined with silk, and looped up very high with bows of ribbon so as to show all the front of the skirt.

And a very pretty dress for a summer *fête* is of garnet-red satinette, plentifully trimmed with unbleached embroidery. The round skirt is composed of hollow pleats, finished about mid-way up by a band of shirrings; gathered paniers are draped over the hips, and form at the back a very full and very short puff. The bodice, trimmed with unbleached embroidery, can be worn at pleasure either open, shawl fashion, or in a low square. The demi-long sleeve is also trimmed with embroidery to match.

In visiting-toilets for the summer we may also mention the two following models, which are in extremely good taste:

The first is of surah in a very small check pattern; this dress is made in the princess shape, in wide perpendicular pleats as to the back widths; the front is trimmed round the foot with four pleated flounces made of plain surah, each of one of the colours of the check pattern, grayish blue, old gold, red, and bronze. Above the first of these flounces there is a double cable of red silk finished with tassels on each side of the front width. Similar cable round the waist, with tassels in front, and continued at the back; similar cable also round the armholes and round the neck.

The second is a dress of grayish-blue veiling and foulard of the same colour brocaded with satin; the back part of the skirt is made of veiling, and arranged in perpendicular pleats; bodice, tablier, and puffed tournure of brocaded foulard; puffed sleeves of veiling; drapery of veiling placed in front and fastened up at the side with a very large bow of grayish-blue satin ribbon.

As a change from the pleated skirt, which is, however, still quite fashionable, some dresses are made quite plain, with nothing but a very large ruche, either pinked out or not, round the foot. A second skirt is then draped very high on one side, with shirring continued up to the waist line. Although the basque-bodice and the peaked waist, with paniers thrown very much back at the sides, are both very much in vogue this summer, not a few dresses are made with the gathered bodice and round waist. This is especially the case for dresses of thin summer fabrics, such as veiling, grenadine, muslin-de-laine, and so on; and it is a very becoming mode for young ladies of slight figure.

Among new fancy jewels we notice olive-shaped headed pins of cut jet, and negro's-head pins of carved ebony. Combs with cut jet headings are also fashionable.

The brooch, sometime given up, appears once more as an adjunct to the toilet, only it has changed its place. It used to be worn in the middle of the bodice near the throat; now it is always placed upon the left side, where it is meant to fasten a fold of lace, a bit of ribbon, the stem of a flower, and so on. Very pretty new brooches are in the Renaissance style, formed of plates of nickel joined together by gold rings; a blue stone of lapis-lazuli is placed in the centre of each plate. Bracelets are made to match.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 24.

No. 1.—WALKING-DRESS.

The dress is of dove-coloured cashmere; mantelet of checked summer cloth; the only trimming is a passementerie ornament with which the fan-shaped pleating at the back is headed; it is fastened with bone buttons. Manilla hat, trimmed with satin ribbon and feathers of the same colour.—Price of pattern of mantelet, trimmed, 60c.; flat, 25c.

No. 2.—DRESS FOR LITTLE BOY OF TWO OR THREE YEARS OF AGE.

The frock and knickerbockers are of finely-striped blue and white Oxford shirting; the trimming

consists of Madeira embroidery and bone buttons.—Price of pattern of frock and knickerbockers, trimmed, 50c.; flat, 20c.

No. 3.—DRESS FOR LITTLE BOY FROM TWO TO FOUR YEARS OF AGE.

Frock and knickerbockers of fawn and red Oxford shirting; pinafore of fawn and red spotted handkerchiefs, bordered with white and red; leather belt.—Price of pattern of frock and knickerbockers, made up, 50c.; flat, 20c. Pinafore, made up, 20c.; flat, 10c.

No. 4.—VISITING-DRESS.

The dress is of light brown cashmere; the pelerine is trimmed with terra-cotta coloured plush and mauresque lace, and is finished with a bow of terra-cotta coloured satin ribbon. Hat of fine brown chip trimmed with terra-cotta coloured ribbon and shaded feathers. Swedish kid gloves.—Price of pattern of pelerine, trimmed, 25c.; flat, 12c.

No. 5.—DRESS FOR YOUNG LADY FROM FIVE TO SEVEN YEARS OF AGE.

The dress is of pale blue veiling, kilting of the same; plain satin ribbon run on forms the trimming; sash of satin ribbon fringed at the ends.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 6.—WALKING-DRESS.

The dress is of buff and white gingham; the jacket is bound with white braid and fastened with bone buttons. Leghorn hat partly lined with blue satin, trimmed with a shaded buff feather and leghorn-coloured ribbon. Sash of leghorn-coloured satin ribbon.—Price of pattern of dress, trimmed, \$1.25. Jacket, trimmed, 60c.; flat, 25c.

No. 7.—WALKING-DRESS.

The skirt and flounce trimming the front of the polonaise are of red and white striped cambric; the tunic and jacket are of cardinal-coloured saten; the dress is trimmed with red and white embroidery. Bonnet of white straw, trimmed with satin ribbon and red rose.—Price of patterns of complete dress, trimmed, \$1. Jacket and tunic, trimmed, 80c.; flat, 30c.

No. 8.—DRESS FOR YOUNG LADY FROM SIX TO EIGHT YEARS OF AGE.

The dress is of pink cashmere, the trimmings are of the same and bows of satin ribbon, opal buttons, and cream lace.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 25.

Nos. 1 AND 5.—WORK-BASKET.

The basket is of brown wicker; it is lined with gold-coloured satin, and is edged with the harpin-work border shown in No. 1. Directions for harpin-work were given in the Crochet Supplement which was presented with the February Part and No. 929. Two rows of the harpin-work are used; the lower one is worked on a smaller pin than the upper. The harpin border is worked with blue Berlin wool, and a length of gold thread together, and the two lengths are sewn together with gold thread. One length of the harpin border is placed inside the rim of the basket, and one outside; tassels are knotted into every fourth loop of the outside border; these tassels are made by tying several lengths of wool together, folding them in half, and twisting wool round them about half an inch from the top. The handle is ornamented with small balls and one large one at each end. Directions for making balls were given in the Crochet Supplement. The circle of card for the small balls should be cut about the size of a sixpence, and for the larger the size of half-a-crown.

Nos. 2 AND 3.—LACE: GUIPURE NETTING.

This pretty lace is suitable for trimming curtains, antimacassars, &c. The pattern is shown in miniature in No. 2, and in the full size in No. 3. Directions for working guipure netting were given in the Guipure Netting Supplements presented with the March and April Parts, and with Nos. 933 and 941.

No. 4.—WORK-BASKET.

The basket is of straw plait; it is embroidered with four designs worked with crewels; the edges are finished with a trimming of scarlet waved braid and crochet worked with wool. The trimming is laid on inside the top of basket; it is turned over and is fastened down with balls of wool; similar balls also ornament the sides, handles, and bottom of basket; larger balls are placed under the top of the handles. Directions for making the balls will be found in the Crochet Supplement. The basket is lined with cashmere.

No. 5.—See No. 1.

No. 6.—FIRE-SCREEN.

The foundation of the screen is deal; the panels

may be either painted or embroidered upon; the frames are covered with plush, which must be chosen to suit the furniture of the room for which the screen is intended. These screens, made small, are used to hide the stove in the summer instead of fireplace ornaments.

No. 7.—BORDER: EMBROIDERY.

The border is worked on olive woollen reps in long and couching stitches with blue and red crewels; the foundation is left unworked for the dark part of the design. Directions for working couching and long stitches will be found in the Embroidery Supplement presented with the January Part and No. 922. The design is suitable to be worked on chair-seats, or as a border for curtains or tablecovers.

No. 8.—GARDEN-CHAIR.

The framework of the chair is of bamboo; the seat and back are of crash, embroidered with olive and red in cross-stitch; they are finished with macramé lace, cord, and tassels. A strong woollen reps is a very suitable foundation for the back and seat of the chair; if this be used, the border shown in No. 7 could be worked upon it in place of the designs shown.

No. 9.—BORDER: LONG-STITCH.

The border is worked entirely in long-stitches; it will make a pretty trimming for children's dresses, petticoats, &c., if worked with embroidery silk or crewel; canvas is placed upon the material, and the threads drawn away when the work is finished.

No. 10.—BORDER: LONG-STITCHES.

This border is worked on congress canvas in long-stitches; it is used for the curtain No. 3 illustrated in No. 945.

Nos. 11 TO 13.—BORDERS: CROSS AND ITALIAN STITCH.

These borders are suitable to be worked round doilies, serviettes, sideboard-cloths, &c., in ingrain cotton, marking silk, or crewels. They are also pretty for ornamenting children's dresses, aprons, &c.

HUMAN GOOD.

BLESSINGS be upon you,
Happy girls and boys;
I am much your debtor,
For I share your joys:

Brighter than the sun,
Warmer than its rays,
Ye give to me again
The fairest of my days.

When I look on scenes,
Just radiant with the spring,
Though beautiful they be,
But doubtful thoughts they bring;

The song of birds is sweet,
And sweet the scent of flowers,
But those I called mine own
Went with my early hours.

And now such things as these,
Though loved for what they are,
Speak never to my heart,
Or speak but from afar.

Not so the happy look,
The voice of love and glee!
Who'er can feel 'tis bliss
Such things to hear and see.

There is a primal law,
Which gives to him a share
In all the good they bring—
In all the grace they bear.

REV. HENRY STEBBING.

MISS MACKAY, who, it was reported, was engaged to Prince Pierre Bonaparte, is the only child of the Nevada mine owner and bank proprietor, who began life with nothing, and will end it by leaving a fortune which not even a Rothschild or a Duke of Westminster can approach. Mr. Mackay pockets two or three millions a year, and some years ago had accumulated a fortune of over twenty millions sterling, which must be considerably more now, for his miners are still busy shovelling silver out of his Nevada mines at a rate which he could not spend if he would.

ANTIQUATE TEA-DRINKING HABITS.—Queer stories are told of the advent of tea in the fashionable market. The ignorance of its preparation was illimitable, and fine ladies, determined to tread closely on the heels of fashion, were compelled to take lessons in the art of brewing it. One lady, before consenting to become a candidate for culinary honours, boiled several pounds and served it as a vegetable. Another, equally stupid, set forth her table with it as dried fruit, and naturally failed to relish it. At the tea-parties in the seventeenth century the leaves from which the tea had been drawn were handed round to be eaten, as a great delicacy, with bread and butter. To refuse was to affront the giver in this odd entertainment, and to stamp oneself an "outer barbarian" in the realms of gentility. Not so very long ago it was the general custom to carry to New England tea-parties one's own cup or tea-dish. The latter curious vessel—from eight to ten inches square and an inch deep—gave rise to the phrase "a dish of tea."



NO. 1.—LACE CRAVAT-BOW.

NO. 2.—MORNING-DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.

NO. 3.—AFTERNOON-DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.

NO. 4.—AFTERNOON-DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.

NO. 5.—EVENING-DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.



NO. 6.—PELERINE OF LACE AND SURAH.

NO. 7.—PELERINE OF SATIN COVERED WITH LACE

NO. 8.—MORNING-DRESS.

NO. 9.—SKIRT FOR EVENING-DRESS.

NO. 10.—SKIRT FOR AFTER-NOON-DRESS.

NO. 11.—AFTERNOON-DRESS.

PARIS FASHIONS.

TOILETS for attending wedding-ceremonies are now of relative simplicity, that is, they are frequently in dark colours, even when the materials are very costly. Ladies, however, who are related to the bride, and form part of the wedding-party, should wear more elegant dresses—dresses almost as elegant as a dinner-toilet, but with a bonnet. No mantles are required, unless by ladies of a certain age. The toilets worn by ladies of the wedding-party should be of light colours, and trimmed with white or black lace.

As for the bride's toilet, there never were so great a variety of materials to choose from as now. Formerly the bridal-dress was uniformly of white faille; later it became no less uniformly of white satin. Nowadays one may choose, according to taste, not only faille, satin, brocade, bengaline, veiling, crape either plain or brocaded with satin flowers, moiré, satin pekin, and a number of fancy fabrics, but all of these may be so combined and arranged as to form toilets of essentially different styles. In general the skirt-front is made of some plain material, faille or satin; for the bodice and train—the latter always made excessively long for such occasions—brocade silk or satin over a plain or striped ground, or any materials which look well in a very long dress which requires a good deal of relief to have an ornamental effect.

The train is made square or round, the former are more splendid-looking; very little or no balayuse, but only a few ruches of lace or tulle put on just under the edge of the train so as to keep it well spread out, and lift it as it were a little from the ground. This train, whatever its shape, is put on rather in full draperies than in a puff. The under-tournure is indispensable, or rather a skirt with tournure flounces, and a train is worn to hold up the dress. In front the skirt is short enough to show the point of the shoe. It is very narrow, but pleated gores are often let in between the side seams, and also in the train. The bodice is but little trimmed, unless it is round the neck and sleeves; a trimming put on in the shape of a fichu, however, is becoming to an extremely slight person. The bodice is generally deeply peaked in front and at the back, or else it is made with basques. The peaked bodice is curved in at the sides, especially when paniers are added on at the edge. The sleeves are three-quarters long; they are made semi-wide when they are trimmed round the bottom. The gloves, very long, without any ornaments or trimmings, are slipped on under the sleeves.

The plain and simple coiffure is the prettiest; parting in the middle of the head, slightly waved bandeaux, a few curls at the back. In this coiffure small sprays of orange-blossoms are fastened here and there, for the traditional bridal-wreath is now quite given up. But by way of compensation the dress is literally strewn with blossoms; they are employed in wreaths, in fringes, and often also in a necklet fastened round the throat and falling rather low over the high bodice. The shoes are made of the same material as the dress, with bows recalling the trimming of the toilet. The veil, always put on *à la Juive*, very ample and very long, is made of tulle illusion; veils of handsome ancient lace, however, are of great distinction and supreme elegance. They are sometimes placed mantilla fashion, that is, fastened at the back of the head; but this fashion is neither so becoming or in as good taste as that of the veil covering the head and face. In a succeeding letter I shall describe the toilets of a fashionable wedding-party which is to come off shortly.

The summer silk *par excellence* is surah (which differs but little from satin merveilleux in appearance, although it is thinner in texture); plain surah, glacé surah shot in two colours, Louise surah in tiny checks or stripes, and lastly, grisaille surah, are the most popular varieties. It is seldom, however, that an entire dress is made of one of these; they are almost always combined with some fancy silk or wool fabric. Plain surah is much used as the foundation of dresses of silk gauze, or grenadine, or very fine veiling, either plain or figured.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 40.

No. 1.—CRAVAT BOW.

The foundation of the bow is of striped écarle gauze; the lace is of the same colour, ornamented with garnet beads.

Nos. 2 to 5.—DRESSES FOR YOUNG LADIES
FROM TEN TO TWELVE YEARS OF AGE.

No. 2.—MORNING-DRESS.

The skirt is of buff cambric, trimmed with a band of pink and buff spotted cambric; bodice, sleeves, sash bows, and panier of the spotted cambric; collar of torchon lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 3.—AFTERNOON-DRESS.

The dress is of light dove-coloured cashmere; the skirt is covered nearly to the waist with crosswise flounces piped at the edges; polonaise of cashmere, trimmed with cashmere of the colour of the dress, embroidered with blue silk; the loops and bows are

of blue satin ribbon; ruchings of lisse.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 4.—AFTERNOON-DRESS.

The dress is of pink veiling, a killing trims the bottom of the skirt, which is of lining; the over-skirt and bodice are in one; they are fitted to the lining, and formed of narrow tucks; a portion of the material is left plain across the front, and to form a flounce on which two rows of satin ribbon are run; the sleeves are tucked top and bottom, and the material untucked forms the puff of the sleeve; the scarf-drape is tied at the back, and the ends are trimmed with satin ribbon like the flounce.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 5.—EVENING-DRESS.

The dress is of blue China silk; the skirt is trimmed with four flounces of cream-coloured lace; the top and sleeves are edged with blue and cream embroidery; broad sash of blue satin ribbon.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

Nos. 6 AND 7.—PELERINES.

No. 6.—Pelerine of cream-coloured surah, trimmed with puffings and gaugings of the same, and cream lace. No. 7.—This pelerine is of blue surah, and is covered with white lace.—Price of pattern of each pelerine, trimmed, 30c.; flat, 12c.

No. 8.—MORNING-DRESS.

The plain parts of the dress are of terra-cotta coloured sateen; the checked parts are of blue and white cambric.—Price of pattern of dress, trimmed, \$1.25; jacket-bodice, made up, 60c.; flat, 25c.

No. 9.—SKIRT FOR EVENING-DRESS.

The skirt is of gray satin; the front is laid in large box pleats; the back is formed of flounces bound with black velvet; the under-skirt is of lining edged with a satin flounce bound to match these at the back of the dress; the pleated fronts and drapery are trimmed with black Spanish lace; a large pouff is placed above the flounces at the back.—Price of pattern of skirt, 80c.

No. 10.—SKIRT FOR AFTERNOON-DRESS.

The plain parts are of blue veiling, the figured are of buff and blue printed foulard.—Price of pattern of skirt, trimmed, 80c.

No. 11.—AFTERNOON-DRESS.

The plain parts of the dress are of brown surah; the figured are of pink and brown foulard.—Price of pattern of dress, trimmed, \$1.25. Jacket, made up, 50c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to
MADAME GURNEY AND CO.,

6, EAST 14TH STREET, BROADWAY,
(Near the Palais Royal), or
NEW YORK P. O. Box 3527,
will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 41.Nos. 1, 3, AND 6.—STRIPES OR INSERTION:
DARNED NET.

The foundation may be of white or black Brussels net; the design is worked on white with flossette, on black with black or coloured floss silk; the designs are so very simple that the holes of the net may be counted and worked upon; or they may be easily traced on paper or transparent tracing-cloth and put under the work.

Nos. 2 AND 3.—SOFA-CUSHION.

The finished cushion is shown in No. 2; a little more than a quarter of the design in the full size in No. 3. The foundation is of ruby velvet; a part of the design is in narrow striped satin, edged with gold cord sewn over with silk of the colour of one of the stripes; the other portions of the pattern are of blue silk braid crossed with gold-coloured silk and edged with gold cord; the ends of the braid are passed through a hole made with a stiletto, and fastened on the wrong side. The cushion is finished with a border of ruby plush, edged with ruby and gold cord, and ornamented with large and small wool balls. Directions for making the balls are given in our Crochet Supplement, which was presented with the February Part and with No. 929 of this Journal. Discs the size of a crown-piece and a shilling will be needed for these balls.

No. 3.—See No. 1.

No. 4.—CRAVAT BOW.

The bow is of Indian grass lawn; it is trimmed with Edelweiss lace.

No. 5.—TRIMMING: MAURESQUE EMBROIDERY.

The foundation may be of silk or linen, according to the purpose for which it is intended; if of silk the buttonhole work, picots, and embroidery must be of silk; if on linen, ingrain cotton may be used if preferred to silk; the design must be traced on the material, portions of which must be cut away when the work is finished. Directions for tracing, &c., will be found in our Embroidery Supplement given with the January Part, and No. 922.

No. 6.—See No. 1.

No. 7.—BORDER IN EMBROIDERY FOR TRIMMING CHILDREN'S DRESSES, &c.

No. 8.—See No. 2.

THE HOME.

COOKERY.

BEEFSTEAK AUX POMMES DE TERRE.—Take a large and tender steak, and scatter over it bits of butter, salt and pepper, and a little sage and finely-chopped onions. Over that spread a thick cushion of mashed potatoes well seasoned with salt, fresh butter, and a very little milk. Roll up the steak with the potatoes inside, and fasten the side and the ends with skewers. Put the steak in a baking-pan with a large cupful of stock or gravy, and let it cook slowly, basting like a chicken. Serve with a rim of mashed potatoes round, and garnish with watercress.

BLANQUETTE DE VEAU.—Take 3 lb or 4 lb breast of veal, cut it up into pieces two inches long, and put them into a saucepan with a couple of carrots, an onion, and a head of celery cut into small pieces; add parsley, thyme, bay-leaves, cloves, pepper and salt to taste, and sufficient stock or water to cover the meat. Simmer about an hour, or until quite tender. Take out the pieces of veal and strain the gravy through a colander. Melt in a saucepan 1 oz butter, and add 1 oz flour; mix well, and put in as much of the liquor from the veal, well freed from fat, as will make sufficient sauce; let it get quite hot, then stir in, off the fire, the yolks of two eggs beaten up with a little lemon-juice and strained. Put in the pieces of veal; when quite hot add a little chopped parsley and a few mushrooms, and serve.

VEAL OLIVE PIE.—Cut a few thin slices of veal and bacon and place them together, and then put over them a layer of forcemeat, roll them up very tightly, and fill up a pie-dish with them; then add a cupful of gravy and four tablespoonfuls of cream; cover with a puff crust, and bake for about one hour and a half.

CORNFLOUR PUDDING.—Boil one quart of milk, then beat the yolks of four eggs with four tablespoonfuls of cornflour and a little milk; stir into the boiling milk, let it boil up once, and turn into a pudding-dish; then beat the whites of the eggs to a froth, and add four spoonfuls of white powdered sugar; cover the pudding with the mixture, and set in the oven and brown lightly; flavour with vanilla, lemon, &c. The frosting is improved by adding a flavour to it.

TO KEEP PRESERVES.—Apply the white of an egg with a brush to a single thickness of white tissue paper, with which cover the jars, lapping over an inch or two. It will require no tying, becoming when dry inconceivably tight and strong, and impervious to the air.

BOTTLED TEARS.—In Persia they bottle up their tears as of old. This is done in the following manner: As the mourners are sitting around and weeping, the master of ceremonies presents each one with a piece of cotton wool, with which he wipes off his tears. This cotton is afterwards squeezed into a bottle, and the tears are preserved as a powerful and efficacious remedy for reviving a dying man after every other means have failed. It is also employed as a charm against evil influences. This custom is probably alluded to in Psalm lvi, verse 8: "Put thou my tears into a bottle." The practice was once universal, as is found by the tear-bottles which are found in almost every ancient tomb, for the ancients buried them with their dead as a proof of their affection.

WALK FOR HEALTH.—What is better than a walk in winter as stimulant to the nerves? How grateful the crisp air is to the lungs! How clear and sweet it is to the nostrils! How it inspires and sustains one in a swinging gait of four or five miles an hour! How the cheeks glow, and the eyes shine, and the muscles tingle with delightful vigour, after such a walk through the winter sunshine! A chaise ride is not half so good, for it robs the trip of the necessary exercise. Try it—you will seek health and strength. Winter walking as a nerve is very much better than medicine, and for improving the complexion is worth a whole harbour full of lotions and washes. It will put an edge on appetite that you cannot buy at the doctor's, and in promoting digestion is better than a corner drug-shop's entire stock of bitters and pills. If you have never tried it, take a walk. Keep your mouth closed, your shoulders well thrown back, your head up, and remember that your legs—and especially your hips—were given you to walk with. Some people walk with their knees, bodies, and shoulders—and no wonder they don't like it. We do not like to see them. There is an art in walking as in other things. If you do not believe it, observe the motion of some shapely woman who knows how to move, or study the gait of a man who has some spring and liveness in him. It is never too late to learn how to walk by walking; and, once learned, it is a delightful accomplishment.



NO. 1.—WALKING-DRESS.



NO. 2.—WALKING-DRESS.



NO. 3.—AFTERNOON-DRESS.



NO. 4.—WALKING-DRESS.



NO. 5.—COLLAR FOR MORNING-DRESS.



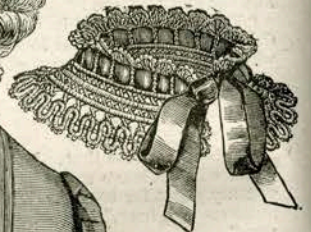
NO. 7.—DINNER-DRESS.



NO. 8.—AFTERNOON-DRESS.



NO. 9.—AFTERNOON-DRESS.



NO. 6.—COLLAR CROCHET.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF

No. 8 OF THE NEW COLOURED DOUBLE
FASHION PLATES

INDOOR DRESSES.

FIRST FIGURE.—Dinner-dress of chestnut-coloured faille; the skirt is composed of broad stripes of moiré mixed with faille; the bows are of reversible satin and ribbed ribbon; the jacket is trimmed with a flounce of deep mauresque lace headed by puffings of cream surah; fichu and sleeve trimmings to correspond. Roses and clematis form the garland of flowers crossing the shoulder.—Price of pattern of dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Afternoon-dress.—The skirt is of biscuit-coloured surah; the kilted flounces are of the same; the waistcoat and deep flounce are of printed foulard; the drapings, sleeves, and jacket are of peacock-coloured surah.—Price of pattern of dress, trimmed, \$1.50. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Afternoon-dress.—The dress is of gray cashmere; the waistcoat, killing, cuffs, and bows are of terra-cotta-coloured surah; the flounces are of printed foulard with deeply-gauged headings.—Price of patterns of complete dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Dress for Little Girl of Eight or Ten Years of Age.—The dress is of copper-red surah, with trimmings of the same and bands of embroidery in arabesque design, copper-red on old-gold surah. The full-size pattern of the dress will be found on the back of Supplement.

FIFTH FIGURE.—Afternoon-dress.—The skirt is of pink veiling; it is kilted and edged at the foot with a narrow flounce of the same; above this is a deep lace flounce; polonaise of dove-coloured cashmere, trimmed with bows of pink ribbon and deep lace.—Price of patterns of complete dress, \$1.40. Polonaise, trimmed, 80c.; flat, 25c.

SIXTH FIGURE.—Dinner-dress of gray veiling; it is trimmed at the front of skirt with a broad band of embroidery in the same colour to match that which ornaments the jacket.—Price of pattern of dress, trimmed, \$1.25. Jacket, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Afternoon-dress for Young Lady of Eight or Ten Years of Age.—The skirt is of Indian washing silk; the jacket is of cardinal velvet, trimmed with Indian silk, embroidered in red and green; sash of cardinal satin.—Price of pattern of dress, trimmed, 80c. Jacket, trimmed, 50c.; flat, 25c.

EIGHTH FIGURE.—Morning-dress.—The dress is of slate-coloured surah, trimmed with pleated puffs and embroidered bands; jacket of chestnut-coloured cashmere; the sleeves are composed of the two materials; the jacket is trimmed with loops of ribbon finished with passementerie tags.—Price of pattern of dress, trimmed, \$1.25. Jacket, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Dress for Little Girl of Three or Four Years of Age.—The dress is of white and blue washing silk; the bows are of blue and white reversible satin ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Reception-dress.—The skirt and trimmings are of olive and bronze shot surah; the polonaise is of olive and bronze brocade; the trimmings are of Eidelweiss lace of two widths; buttons and loops of satin ribbon finish the fan-shaped trimmings of the skirt.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress of petunia-coloured Indian silk; mantle of petunia and blue shot silk, trimmed with black Spanish lace and beaded passementerie. Leghorn bonnet, lined with gray surah, and trimmed with ribbon to match the dress and pink roses with foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress for Little Girl from Five to Seven Years of Age.—The dress is of blue sateen; the second killing and folded plastron are of gray sateen; it is trimmed with Madeira embroidery and bows of blue ribbon. Gray felt hat, turned up at the side under a pink rose with foliage, and trimmed with blue ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Garden-party Dress.—The skirt is of pink Indian silk, trimmed with a gathered flounce and puffings of the same and a flounce of muslin embroidery; jacket-bodice and drapery of eau-de-nil shot surah; pelerine of biscuit-coloured lace and pink satin. Leghorn hat, trimmed with biscuit-coloured lace, pink moiré ribbon, and roses with foliage.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, with drapery, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Seaside-dress.—Skirt of blue sateen; panier-bodice of rosebud-pattern sateen on a blue ground; it is trimmed with white embroidery. Leghorn hat, trimmed with a wreath of roses and foliage, and lined with blue surah.—Price of patterns of complete dress, trimmed, \$1.40. Panier-bodice, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress for Little Girl from

Four to Six Years of Age.—The dress is of cardinal sateen, trimmed with alternate flounces of sateen and white Swiss embroidery; gauged waistcoat, and collar of peacock-blue sateen, bows of peacock ribbon. Manilla bonnet, lined with Indian muslin, and trimmed with peacock ribbon.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—The skirt is of ruby surah, trimmed with a killing and straps of light brown veiling, and white embroidery; panier-bodice of brown veiling, with gauged waistcoat of surah. Folded chemisette of Indian muslin, and collar of embroidery. Rice straw hat, trimmed with ruby ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress.—The pleated skirt is of petunia-coloured cashmere; mantle of black satin duchene, trimmed with open-work silk embroidery, fringe, cord, and tassels. Gray chip bonnet, trimmed with ribbon to match the dress.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress.—The kilted skirt is of blue sateen, trimmed with two narrow flounces; jacket-bodice and drapery of pink, blue, and white striped cambric, trimmed with white embroidery; the jacket is slashed up to the waist, and is laced with cord. Manilla hat, trimmed with a scarf of blue surah edged with white lace.—Price of patterns of complete dress, trimmed, \$1.40. Jacket-bodice, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Pête or Flower-show Dress.—The puffed skirt is of white Indian silk, trimmed round the bottom with a pinked-out ruche of silk; scarf drapery and sleeveless jacket of coral-pink cashmere, trimmed with loop bows of moiré ribbon; the revers are of white satin, embroidered or painted with roses and foliage; chemisette and puffed sleeves of Indian silk. White chip bonnet, lined with white surah, and trimmed with coral-pink ribbon, rosebuds, and foliage.—Price of patterns of complete dress, trimmed, \$1.80. Jacket, trimmed, 60c.; flat, 25c. Drapery, made up, 40c.; flat, 20c.

TENTH FIGURE.—Walking-dress.—The dress is of ruby faille; mantle of black brocade gauze, trimmed with silk embroidery, silk ruches, beaded gimp, and sash of moiré ribbon. Ruby faille bonnet, trimmed with écaru lace and shaded ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

SLIPPER IN BERLIN WORK.

The slipper design is composed of roses, lilies-of-the-valley, and forget-me-nots; the slipper will work out an ordinary size for a gentleman on canvas twelve stitches to the inch. It will look well if worked in tent-stitch—that is, four stitches to a square of the design, or it can be worked on cross-stitch on a ground of cloth or velvet by putting canvas over the foundation, working through the canvas and foundation together, and drawing away the threads of the canvas when the work is finished.

THE GIGANTIC SUPPLEMENT
COMPRISES

A great variety of Summer Dresses for Ladies and Children; Full-size Pattern of Dress for Little Girl; and Designs in Appliqué and Embroidery for Sofa-cushion and Waste-paper Basket.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."
No. 6.—KNITTING (No. 2).

TO SUBSCRIBERS WHO BIND THEIR VOLUMES.

Owing to the increased size of the work rendering the yearly Volume too bulky and weighty for convenient use, it has been considered desirable to issue half-yearly volumes instead of yearly volumes. Vol. XIX., the first half-yearly volume, is from January to June, 1888.

Now Ready.—Title Page and Index gratis upon application to the bookseller who supplies "The Young Ladies' Journal," or post-free from the Publishing Office.

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PARIS FASHIONS.

We spoke recently of toilets for a wedding; we will continue the subject to-day, and describe some elegant costumes taken note of at a late brilliant wedding.

The bride's mother wore a dress of magnolia-coloured satin and moiré, and satin-striped pekin of the same colour, with pompadour bouquets; the tablier was of satin, embroidered with pearl beads, cut out in scallops all round the edge, which fell over two narrow flutings of satin. On each side of the tablier, about sixteen inches from the edge, a bow of satin with pearl fastenings was placed upon the heading of a satin flounce put on in hollow pleats, which went round the skirt from one side to the other of the tablier. Paniers of the striped pekin, commencing from the middle of the front, gathered in a little at the waist, were rounded off over the hips, and formed draped pleats, the train, of the same pekin, was thrown back, and formed large tight plaits puffed out on a level with the paniers; bodice of pekin, the square opening of which was (for the

morning) entirely filled up with a lace chemisette and ruffle. The middle of the bodice in front was finished by a vest of satin, embroidered with pearl beads *en suite* with the tablier. The basques, semi-long in front, were slit open at the back to show an enormous bow placed over the train. Sleeves coming down to the elbow, with revers of satin embroidered with pearl beads, and a fall of lace. Shoes of magnolia satin with pearl buckles. Long gloves of white unglazed kid. Small capote embroidered with a border of pearl beads all round the front; on the left side a cluster of magnolia blossoms; three narrow lace frillings are put on in circles over the crown; strings tied in front; agrafe of pearl beads upon the string on the left side.

The bridegroom's mother's dress was of lake-blue merveilleux satin with patterns worked in velvet appliqué; round skirt of satin with a balayouse and three plain ruches of satin. The skirt was embroidered round the foot twenty inches deep with a pattern in velvet appliqué of the same colour. Upon the right side a long and puffed-out panier trimmed with similar embroidery; on the left side the panier was shorter and without embroidery, and joined on to the other under a full puff formed by the train, which was of satin. This train was rounded, and trimmed with an embroidered border six inches deep. Cuirass-bodice with basques slit open in front, and standing apart at the edge of the basque. A large embroidered collar remains a good deal open at the top, but the opening is filled up with lace. The sleeve, three-quarters long, has an embroidered facing with bow of ribbon. Very long gloves of unglazed kid. Capote with crown and border of gauged pale blue surah divided one from the other by a band of velvet of the same colour; a half-garland of small Malmaison roses is placed on one side; velvet strings. Lake-blue shoes.

The bride's married sister: Semi-trained dress of hortensia-coloured faille and satin brocade with velvet dots of the same colour; the skirt of plain faille was trimmed with two small paniers of dotted satin, commencing in the middle of the waist in front, and coming mid-way down the skirt on each side, where they were turned back to show a faille lining; thence the pleats of satin spread over the plain skirt trimmed round the foot with bands of velvet and satin. Bodice of dotted satin, with plain fichu of lace very narrow and open over the front of the bodice. Lace ruffle down the front; sleeves three-quarters long, trimmed with two rows of lace. White chip hat, trimmed with hortensia blossoms and satin ribbon to match. Long gloves of unglazed kid; boots of hortensia satin.

Bridesmaids' toilet: Short dress of sand-coloured surah and moiré of the same colour with small pompadour bouquets. The simulated skirt was trimmed round the foot with three narrow gathered flounces of sand-coloured surah; this skirt was covered with a round skirt of the same surah, stretched plain in front, pleated in hollow pleats behind, trimmed round the foot with narrow sand-coloured lace. This skirt was looped up all round into small draperies which fell over the third flounce; two very fully-puffed paniers of moiré were tied together behind at the back of the bodice and fell in lappets half-way down the skirt. The bodice of moiré, with basques very short over the hips, peaked front and back, was buttoned on each side over a plastron of gauged surah. The upper part of the bodice was turned down so as to form revers lined with surah. Spray of hawthorn on the left side. Puffed sleeve fastened half way down by a band of surah, and finished with two flutings of the same. Large leg-horn hat with crown of sand-coloured surah, border lined with pale pink satin. Trimming of hawthorn blossoms.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 56.

NOS. 1 AND 4.—WALKING-DRESS.

The dress is of willow-green cashmere in No. 1; it is trimmed with gaugings, and in No. 4 with silk embroidery; mantelette of black brocade gauze, trimmed with kilted lace. Manilla hat, lined with surah to match the dress; it is trimmed with shaded ostrich feathers.—Price of pattern of mantelette, trimmed, 30c.; flat, 12c.

No. 2.—WALKING-DRESS.

The dress is of tussore; the skirt is covered with flounces of English embroidery, worked with red cotton; the pointed bodice and cuffs are also trimmed with the same.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, with paniers, trimmed, 60c.; flat, 25c.

No. 3.—AFTERNOON-DRESS.

The dress is of mauve and biscuit foulard; the scarf drapery is of mauve surah; the dress is trimmed with flounces of black lace and bows of mauve satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, with paniers, trimmed, 60c.; flat, 25c.

No. 4.—See No. 1.

No. 5.—COLLAR FOR MORNING-DRESS.

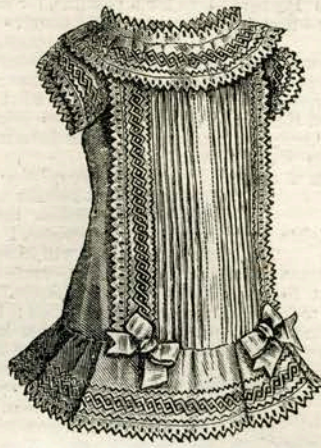
The collar is of fine linen, trimmed with lace and embroidery; a blue ribbon is placed under the embroidery, and is tied in front.—Price of pattern of collar, flat, 12c.



NO. 3.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



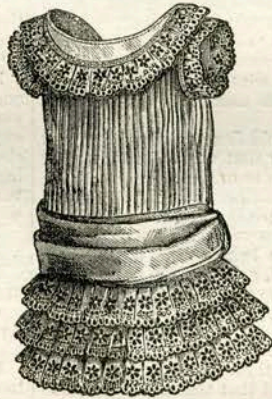
NO. 1.—DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.



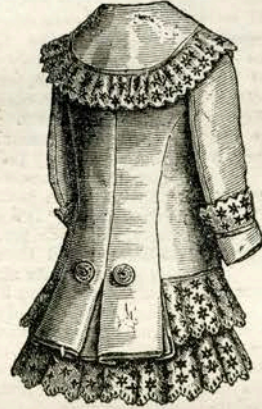
NO. 2.—DRESS FOR CHILD FROM ONE TO TWO YEARS OF AGE.



NO. 6.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



NO. 4.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.



NO. 5.—BACK OF NO. 6.



NO. 7.—MORNING-CAP.



NO. 8.—MORNING-CAP.



NO. 9.—MORNING-APRON.



NO. 13.—MORNING-APRON.

NO. 10.—SUIT FOR BOY.

NO. 11.—DRESS FOR YOUNG LADY.

NO. 12.—DRESS FOR LITTLE GIRL.

PARIS FASHIONS.

For travelling or country costumes very thin summer cloth is very fashionable, of a light grayish-blue tint, especially for young ladies. It is made up quite plain for travelling-suits; but for visiting or walking costumes in the country it is trimmed with plaid or cashmere tissues. Thus the skirt is crossed by a scarf of the fancy material, and the basque-bodice is made with facings of the same. This bodice may also be a short, closely-fitting jacket, trimmed with cross strips of fancy material over the front. Again, the skirt is sometimes made of some plaided fabric, over which is draped a polonaise of the thin grayish-blue summer cloth, simply looped up behind.

Light vigogne and cashmere remain the standard materials for toilets which are elegant without being very dressy; both combine admirably with all summer silk fabrics. Costumes of the following style are made of either material of any colour preferred: short skirt, trimmed with two deep-pleated flounces; wide scarf, draped at the back, of soft twilled silk, plain or striped, matched in colour to the woollen fabric; bodice with short basques made of the same silk as the scarf; jacket of the light vigogne or cashmere, without sleeves, fastened with one single button, and remaining open over the chest to show the front of the bodice, which thus looks like a waistcoat. This jacket is trimmed with gimp cords and buttons. The same model is made of dark green or blue, garnet or prune velvet, with gold gimp cords and buttons; but in that case it is very elegant, and not fit for going out, except in a carriage.

For going out in the morning the tailor-cut jacket, either like or unlike the costume, remains the most popular of garments; it is also made in black, for wearing with skirts of black wool or silk material; but in that case it is ornamented with passementerie patterns and the everlasting timp cord and buttons, now once more so much in vogue. The black toilet is always in good taste. A lady should always have one or more in her wardrobe, just as she has lace flounces or an Indian cashmere shawl. Such things are never out of fashion, and are really useful and valuable.

The baby capote, entirely composed of flowers, is ever the most becoming and tasteful headdress for the town; but the poke bonnet, cut short behind over the chignon, is a great rival to it; both are worn with veillettes of spotted tulle of every shade of colour—blue, red, green, violet, the spots darker than the ground; it is not very pretty, but it is quite a *faux* here in Paris. Some milliners are also introducing bonnets with puffed crowns of silk matched to the costume, or trimmed with the same style of embroidery as the dress, besides the ribbons, flowers, feathers, bows, &c., which are the usual trimmings. Satin straws of changeable tints are not ugly, but should be used in moderation; the new Manila and Sumatra straws are the softest and most elegant of all. Another singular mania now rife in the world of fashion is to introduce in the composition of that elaborate article called a bonnet, pieces of Turkish materials as faded-looking as possible, bits of coarse muslin, or cotton embroidered with spangles and coloured patterns. One of our most renowned milliners has had these searched for everywhere, and has succeeded, making them become very fashionable when cut up and arranged by her clever fingers.

The morning *deshabillé* is made more or less elegant, but generally in a half-fitting princess-dress, with a small round train edged with pleated lace. We have noted a very pretty one of mauve bengaline, opening in the shape of a reversed open fan over a front of cream lace arranged in puffs and flounces, with bows of ribbon to match the dress; behind, below the waist-line, a handful of the material is caught up and tied with a bow of mauve ribbon; this mode can be made of light cashmere or any fancy woollen material.

The new sunshades are exceedingly pretty; here is one, for instance, of mauve satin lined with white, trimmed with three rows of deep *écru* lace applied on over the satin; bouquets of Parmese violets and coquetish bows of ribbon are placed over the lace and near the point; another, with a handle of Saxon china, is of dark navy-blue satin lined with rose-colour; a third is scabiosa-coloured, lined with pale heliotrope, trimmed round with yellow Spanish lace and prune-coloured primroses.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 72.

No. 1.—DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.

The dress is of striped white brilliant, trimmed with cross-stitch embroidery worked with red ingrain cotton; red surah sash.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

No. 2.—DRESS FOR CHILD FROM ONE TO TWO YEARS OF AGE.

The dress is of white twilled cambric, embroidered with blue ingrain cotton; bows of blue ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

No. 3.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

Dress of pink cashmere; pinafore of fine white diaper, trimmed with Madeira embroidery.—Price of pattern of pinafore, trimmed, 25c.; flat, 12c.

No. 4.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The dress is of pale pink cashmere; the bodice is arranged in stitched tucks; it is trimmed with English embroidery worked in silk; surah sash.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

Nos. 5 AND 6.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of white piqué, trimmed with Madeira embroidery; large pearl buttons.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 7.—MORNING-CAP.

The cap is of white spotted net, trimmed with lace and bows of mauve ribbon.

No. 8.—MORNING-CAP.

The cap is of ivory-coloured lace, trimmed with bows of blue ribbon.

No. 9.—MORNING-APRON.

The apron is of unbleached linen; it is trimmed with torchon lace insertion, and cross-stitch embroidery worked in red ingrain cotton.—Price of pattern of apron, trimmed, 30c.; flat, 12c.

No. 10.—SUIT FOR LITTLE BOY FROM EIGHT TO TEN YEARS OF AGE.

The suit is of navy blue serge with vest of white flannel.—Price of pattern of suit made up, 60c.; flat, 25c.

No. 11.—AFTERNOON-DRESS FOR YOUNG LADY.

The skirt is of pale blue sateen, trimmed with three deep flounces, upon each of which is placed a bias-band of floriated sateen; pointed bodice and panier-tunic of cream-coloured watered sateen.—Price of patterns of complete dress, trimmed, \$1.60. Panier-tunic, trimmed, 50c.; flat, 25c. Pointed bodice, trimmed, 50c.; flat, 25c.

No. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of biscuit-coloured sateen; the jacket is trimmed with English embroidery worked with red cotton on the sateen; bows of red *moiré* ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 13.—MORNING-APRON.

The apron is of fine holland, trimmed with *écru* torchon lace and insertion, and worked with cross-stitch designs in red ingrain cotton; bows of red satin ribbon.—Price of pattern of apron, trimmed, 25c.; flat, 12c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 73.

No. 1.—CROCHET EDGING.

Commence with eleven chain, one treble into the fourth, three chain, one double into the first, turn, three chain, six trebles under three chain, three chain, seven trebles under next chain, turn, * three chain, five trebles into the trebles of last row, keep the top loop of each on the hook and draw through all together, three chain, one double into the first, four chain, one double into the first, three chain, one double into the first, one treble into the top of five trebles, three chain, one treble under three chain of last row, four chain, one treble under same three chain, turn, three chain, six trebles under four chain, three chain, six trebles under same four chain, turn. Repeat from * for the length required.

For the heading:—

1st Row: Five trebles into the trebles of edging (see design), keep the top loops of each on the hook and draw through all together, three chain, one double into the top of next three chain, three chain. Repeat from the beginning of the row.

2nd Row: One treble into the top of cluster of trebles of last row, three chain, one treble into the top of next double, three chain. Repeat from the beginning of the row.

Nos. 2, 4, AND 9.—ANTIMACASSAR.

The foundation of the antimacassar is square netting worked with linen thread. The design is worked with Berlin wool of two colours or shades. The method of working the design is shown in illustration No. 4. The edge is buttonholed with the darkest colour. The size of the squares should be the same as shown in No. 9. The number of squares required for the foundation can be easily calculated by counting the number of border patterns, and sec-

ing the squares needed for them in No. 9. Full directions for working will be found in our Guipure Netting Supplement, given with the March Part and No. 933 of our Journal.

No. 3.—CROCHET EDGING.

Commence with four chain, join round, three chain, turn, two trebles under four chain, one chain, one treble under the chain, two chain, two trebles separated by one treble under the chain, four chain, turn, * two trebles separated by one chain under two chain, two chain, two trebles separated by one chain under same two chain, four chain, turn, two trebles separated by one chain under two chain, two chain, one treble separated by one chain under two chain, four chain, turn, two trebles separated by one chain under two chain, two trebles separated by one chain under same two chain, eight trebles, each separated by one chain under four chain at the turn of second row, one double under four chain at the turn of first row, turn, * one double under one chain, three chain, one double under the same chain, repeat from last * six times more, two chain, two trebles separated by one chain under two chain of last row, two chain, two trebles separated by one chain under same two chain, four chain, turn, two trebles separated by one chain under two chain of last row, two chain, two trebles separated by one chain under same two chain, four chain, turn, then repeat from first *.

For the heading, three double trebles under four chain, keep the top loop on the hook, three double trebles under next four chain, keep the top loop of each on the hook, draw through all the loops on the hook together, five chain. Repeat from the beginning of the row, working the next cluster of double trebles into the same chain the last were worked into.

No. 4.—See No. 2.

Nos. 5 AND 6.—WORK-POCKET.

The pocket is of dark ruby satin; the border is worked in long-stitches with gold and olive silk upon a corded ribbon about an inch wide, as shown in No. 6. The satin is cut fifteen inches in length and eight in width; it is lined with gold-coloured satin the same size; one end is turned up to form a pocket six inches in depth, the other is shaped to form the corners; the embroidered ribbon is laid on to form the border, and the edge is bound with a fancy curtain binding. A monogram is embroidered on the flap with gold-coloured silk.

No. 7.—EMBROIDERED STOCKINGS.

This illustration is intended as a suggestion to assist ladies in embroidering their own stockings; they are expensive to purchase when embroidered, and ladies who have time at their disposal may embroider them at a very small cost. The upper stocking is of pale blue spun silk embroidered with ruby; the lower one black, embroidered with pale blue.

No. 8.—EMBROIDERED BAND FOR TYING UP LINEN.

The band is composed of a strip of linen embroidered in cross-stitch with red ingrain cotton; it is lined with plain linen, and is tied with red ribbon.

No. 9.—See No. 2.

No. 10.—FASHIONABLE FAN.

This is a design in Japanese painting on silk, mounted on a framework of ivory and carved tortoiseshell.

No. 11.—BORDER: EMBROIDERY.

This border is suitable for ornamenting curtains, table-covers, &c.; it is worked on *moiré* with embroidery silk in long and couching stitches. Directions for working both will be found in the Embroidery Supplement presented with the January Part and No. 922. The couching-stitch may be worked with gold thread or silk, whichever is preferred; the long-stitches are worked with silk of two colours or shades.

READING AND THINKING.—Always have a book within your reach, which you may catch up at your odd minutes. Resolve to edge in a little reading every day, if it is but a single sentence. If you can give fifteen minutes a day, it will be felt at the end of a year. Thoughts take up no room. When they are right they afford a portable pleasure, which one may travel or labour with, without any trouble or incumbrance.

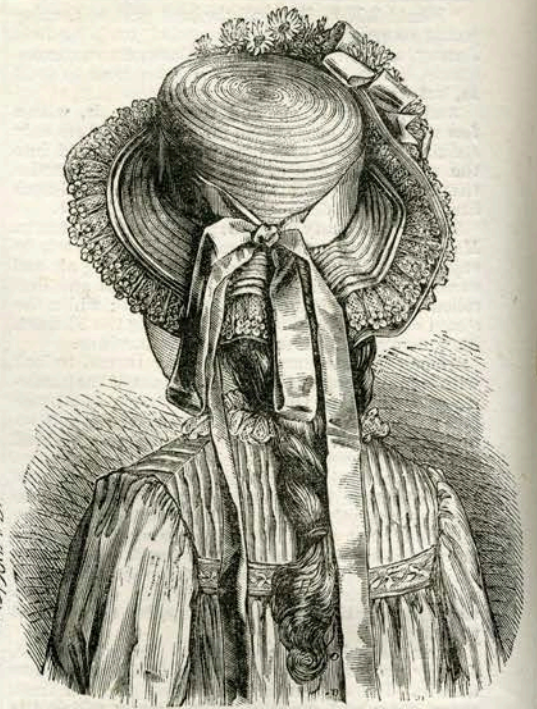
LOVE AND JEALOUSY.—The love that harbours jealousy is not love at all. Jealousy is far too mean and petty a feeling to find a resting-place in the vast abode where love sits enthroned. Love is trusting and unselfish, with the trust of an unsuspecting, unquestioning faith in its idol, and unselfishness carried to the extent, if necessary, of even giving away the beloved, though the music of life for ever after remain mute. This is true love, and the only love which wins in the end, and brings the winged boy back a captive and a slave to the feet of his mistress. And, if he is not brought back thus, then nothing will ever bring him back again; so of what use are wild regrets, dishevelled locks, and swollen eyes? They but hasten his flight by disgusting his nature; they alienate, and do not endear.



NO. 1.—HAT FOR LITTLE GIRL.



NO. 2.—BONNET FOR YOUNG LADY.

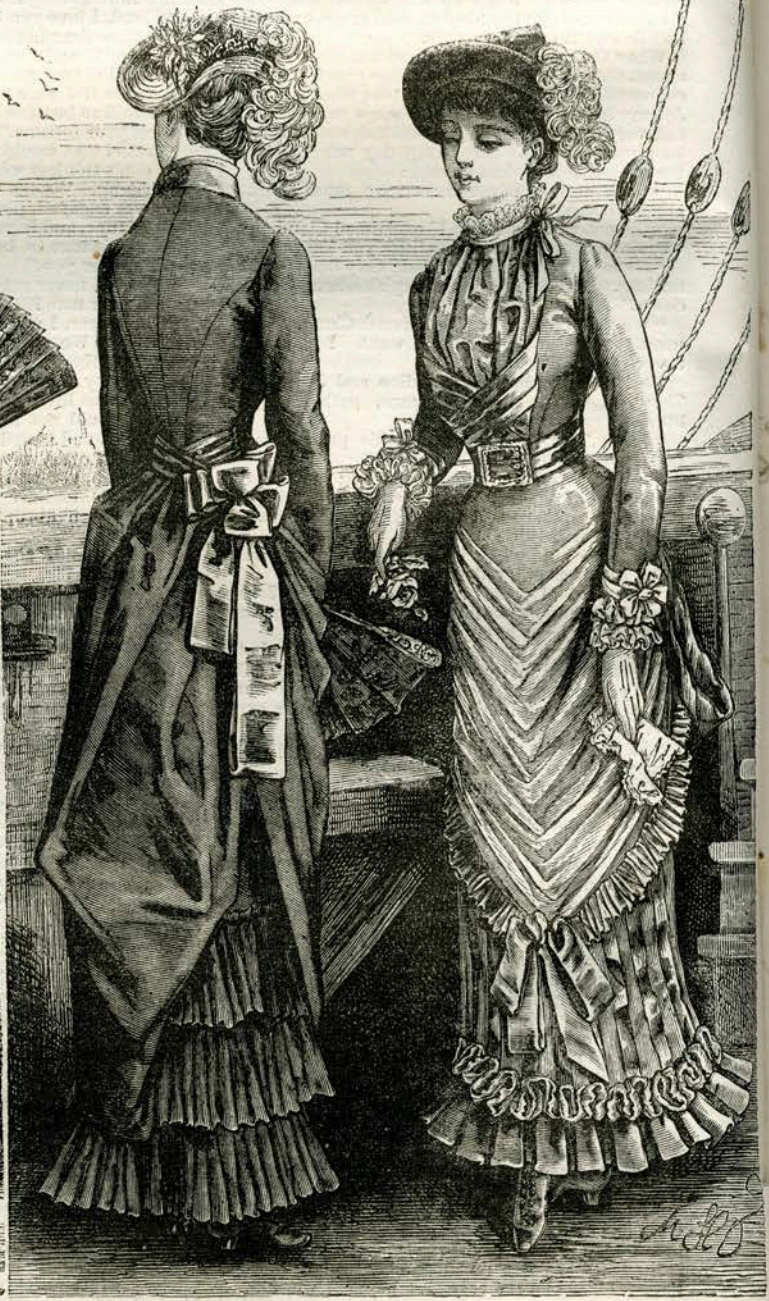


NO. 3.—HAT FOR LITTLE GIRL.



NO. 4.—WALKING-DRESS.

NO. 5.—GARDEN-PARTY DRESS.



NO. 6.—WALKING-DRESS.

NO. 7.—WALKING-DRESS.

PARIS FASHIONS.

Nothing is more difficult than to give any definite description of the ever changeable and varying fashions of the day. One must perforce appear to contradict oneself very often, for the most opposite models are equally popular. While some of our best *modistes* exclusively adopt the skirt with plain perpendicular trimmings, other *modistes*, no less competent upon the subject, are devoted to pleated flounces and puffs superposed either straight or slantways. For bodices, however, the case is different. By far the most prevailing shape is the cuirass-bodice, peaked in front, deeply curved out over the hips, cut with one or two side-pieces, a long waist, and short shoulder-piece. The neck is high and much trimmed, the sleeve plain and very little trimmed round the wrists, which are generally concealed under the gauntlets of the mousquetaire glove, or else by the long dowager gloves which ripple over the sleeve half way up to the elbow. The bodice fastens in front, and but rarely behind. It is often ornamented with a plastron or vest, and has generally but one pinch, sometimes an additional one commencing from the neck. There is also the coat bodice, with long lapels at the sides or at the back, according to the arrangement of the skirt, the outline of which is sometimes edged with embroidery. This style of bodice looks very well with skirts ornamented with plain or pleated trimmings. Again, the bodice is often made in the shape of a polonaise, with paniers or scarfs holding on to the bodice, but combined so as to trim the skirt.

Skirts are made short, sometimes sufficiently so to show the shoe, just wide enough to allow of walking in them; gored in the upper part of the seams so as to take off all extra fulness at the waist. Paniers, if not the exclusive, are at least the very general style of making up the costume. They are more especially worn with dresses of cambric or satinette printed in patterns of flowers or of figures, now called *pygmies*.

Skirts are trimmed with more or less deep flounces. These are often disposed so as to form the tunic and under-skirt, the first with deep-pleated flounces, the second with a similar but narrower flounce (this for woollens). When the material is striped of two colours or of two kinds (one dull, one bright), this leads to very pretty combinations. Corsets are also made with two fabrics matched in *cambric* style; that is, of one dark and one light shade of the same colour.

Extremely light cashmere or veiling are much employed in flounces over silk. These flounces are disposed in wide, hollow pleats, very much open at the bottom, so as to show the lining of a different colour. Round the foot there is a thick *ruche* of the cashmere lined with silk; in that case the paniers are of cashmere, the bodice of silk with cashmere trimmings, plastron or vest, collar, and facings. A small cashmere pelerine, with pleated silk back in the shape of a flat pointed hood, completes the toilet and renders any extra mantle unnecessary.

Embroidery, as a trimming, is and will certainly continue to be, through the summer and autumn, a most fashionable style. Light unbleached silk cloth, tussore, grenadine, and veiling are worked in raised patterns; and the ribbons for the bows, now considered so indispensable in a toilet, are printed or brocaded with patterns to match, which is the supreme degree of refinement. Detached patterns and borders in raised work are also prepared ready to be applied on to any fabric.

In imitation of this beautiful style of embroidery, patterns are printed or brocaded upon cheaper materials, from *pygmies* to dots two inches in diameter, containing patterns and figures. Upon silk fabrics there are similar dots, ovals, diamonds, or circles, with animals' heads inside brocaded in chenille. The patterns are often outlined with a gold or silver thread, giving much relief to the whole. Thus we see patterns of birds, swallows, &c. The large dot, oval, or diamond are invariably of some bright colour—currant, cherry, or caroubier-red, upon a ground of navy-blue, ivy-green, or sepia, or else upon a light gray or buff ground.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 88.

No. 1.—HAT FOR LITTLE GIRL.

The hat is of satin straw, trimmed with a wreath of marguerites and buds mounted on soft stalks, and bow of blue satin ribbon; it is lined with blue satin.

No. 2.—BONNET FOR YOUNG LADY.

The bonnet is of manilla, trimmed with ivory-coloured lace, moiré ribbon, and bouquet of blush roses and forget-me-nots; the strings are tied at the back under the hair; the brim is lined with puffed black velvet.

No. 3.—HAT FOR LITTLE GIRL.

The hat is of tuscany; it is edged with tuscany-coloured lace headed by a double fold of satin; it is trimmed with satin ribbon and bunch of corn-flowers.

No. 4.—WALKING-DRESS.

The dress is of brown and biscuit plaid washing silk, with deep bindings of brown surah. Brown surah bonnet, trimmed with biscuit-coloured lace and ostrich feathers.—Price of patterns of complete

dress, trimmed, \$1.40. Polonaise, trimmed, 80c.; flat, 25c.

No. 5.—GARDEN-PARTY DRESS.

The dress is of pale blue surah; the three deep kiltings are stitched in pleats half-way down, and are left to form flounces in the other half; they are edged with cream lace; panier-bodice, trimmed with lace and butterfly bows; lace fichu. Hat of manilla, trimmed with lace, blue moiré ribbon, and pale pink and white clematis.—Price of pattern of complete dress, trimmed, \$1.40. Panier-bodice, trimmed, 60c.; flat, 25c.

No. 6.—WALKING-DRESS.

The dress is of hay-coloured beige, with sash of moiré ribbon of the same colour. Straw hat, trimmed with white ostrich feathers and bouquet of shaded leaves.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 50c.; flat, 25c. Bodice, trimmed, 50c.; flat, 25c.

No. 7.—WALKING-DRESS.

Skirt of willow-green moiré, with wide satin stripes, trimmed with a pleated flounce and *ruche* of silk; tunic and bodice of veiling, with gathered plastron and folds of surah. Straw hat, lined with ruby velvet, and trimmed with cream-coloured ostrich feathers.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 50c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 89.

No. 1.—BORDER: CROSS-STITCH.

This border is suitable to be worked round table-covers, curtains, and upon the ends of towels, &c., in coloured ingrain cotton, marking silk, or crewels; it is entirely in cross-stitch.

No. 2.—BORDER FOR TOWELS, &c.: CROSS AND ITALIAN STITCH.

Canvas may be put over any material for working this border if there is difficulty in counting the stitches. The materials described for No. 1 are suitable for working No. 2.

No. 3.—BORDER: EMBROIDERY.

This border may be worked on curtains, table-cloths, &c., or it may be used as a stripe between other stripes for cushions. It is worked on plush with silk and gold thread; the silk is used for the long-stitches of the flowers and leaves, and the gold thread for the couching-stitch. The spangles are sewn on with fine gold thread. Directions for working long and couching stitches will be found in the Embroidery Supplement which was presented with the January Part and No. 922.

No. 4.—BORDER FOR SIDEBOARD-CLOTH.

It is now the height of fashion to have richly-embroidered cloths of plush or satin for sideboards, also to have a stripe of coloured satin or plush on the centre of a dinner table. Worked borders are now introduced on these stripes, which have hitherto been plain. The border shown in No. 4 is suitable for this purpose. The groundwork is plush, and the outlines may be of gold or silver thread, silk, or crewel, according to the richness of the surroundings. The pattern is quite suitable for working on crash with crewel; the colours should be chosen to suit the surroundings.

A WIFE'S EDUCATION.—George Eliot says: "It is better to know how to make home happy to your husband than to read Greek to him; and that even music and singing—although very attractive to family visitors—cease to be a substitute for the commoner virtues after a time. Good cookery is a most valuable accomplishment in a wife's education, after the first delusion of the honeymoon is over."

THE SECRET OF BEAUTY.—The secret of beauty is health. Those who desire to be beautiful should do all they can to restore their health if they have lost it, or to keep it if they have it yet. No one can lay down specific rules for other people in these matters. The work which one may do, the rest he must take, his baths, his diet, his exercise, are matters for individual consideration, but they must be carefully thought of and never neglected. As a rule, when a person feels well he looks well; and when he looks ill he feels ill, as a general thing. There are times when one could guess, without looking in the glass, that one's eyes are dull and one's skin is mottled. This is not a case for something in a pretty bottle from the perfumer's, or for the lotion that the circulars praise so highly. To have a fresh complexion and bright eyes, even to have white hands and a graceful figure, you must be well. Health and the happiness that usually comes with it are the true secrets of beauty.

[Complete in this Number.]

A FLIGHT IN THE SNOW.

CHAPTER I.

IN MRS. BOSLEY'S DRESSING-ROOM.

CELIA BOSLEY, a happy young matron, blest with an adoring husband, a charming baby, and a competency, was wont to declare that the pleasantest hour in the day was just before twilight, when she could shut herself in her own *sanctum*, don the quaintest of tea-gowns, lounge cozily in the easiest of chairs, and do nothing but sip tea from the prettiest of services, and exchange confidences with her bosom friend Sibyl Graddon.

But on this particular day something had occurred to mar her enjoyment. There was a flush on her *mignonne* face; it had lost its customary air of contentment, and she was sitting upright, gazing with dilated eyes at Sibyl, who, instead of emulating her hostess in the matter of costume, had made her appearance in a close-fitting serge dress, or in other words, was dressed for travelling.

"You can't be serious, Sib!" Mrs. Bosley was protesting. "You are saying this just to tease me. I'll not believe that you can be in earnest! Sit down, child, and drink your tea, and let's hear no more of it."

But though pretty Celia said this so confidently, she went on watching her friend anxiously, and filling the Dresden cup intended for her till it ran over and flooded the tray, Sibyl herself coming to the rescue, and taking the teapot out of her hand.

"Don't look so dismayed, Celia," she said with a smile—though a sorrowful one. "After all there's nothing very extraordinary in my being obliged to curtail my visit; it will give me an excellent excuse for coming to you again."

"Not extraordinary!" and Mrs. Bosley opened her blue eyes more widely than before. "You came to stay a month at least; you have been here four days—just long enough for my *cara sposa* to make the discovery that I did not exaggerate when I said my old schoolfellow Sibyl Graddon was—next to myself—the nicest girl in creation."

"You settled down with us so cozily, that we hoped and expected to keep you here till the spring. You entered into all my plans for keeping baby's first birthday right merrily; you were to take the best characters in our tableaux, and be leading lady in our operetta, besides helping me with the decorations; and yet you come to me coolly (not to have our usual gossip before dinner), but to say that you must go back to town without delay. Is anyone ill? I ask, and you answer, No! Have I or Mr. Bosley offended you? You hear me with a laugh or a kiss, and declare that you never were happier than with us; and yet—you are going! Please tell me the why and wherefore?"

Sibyl Graddon, a slight, graceful brunette, with the low brow of a Clytia, and the soft, curved mouth and chin of a Hebe, leaned back in her chair, and gazed dreamily at an Indian jar of musk-roses, but did not reply, till her friend, growing impatient, tapped her fingers with the tiny silver sugar-tongs.

"Now confess, Sib, that this is a mere caprice; that you fancy my husband and my boy ought to be sufficient for my happiness, and so you consider yourself *de trop*? You ridiculous girl! are not we filling the house with company—our aunts, and uncles, and cousins—and won't you be invaluable to me in devising ways and means of entertaining them?"

"It is because you will not be likely to miss me that I have less compunction in leaving you so suddenly."

"But why go at all? Tell me that. You cannot be as happy with your fidgety grandmother as with us! But I declare your eyes are full of tears! Oh, Sib, my darling, are you in trouble? What can have made you so—"

With a passionate gesture Sibyl drew her handkerchief across her eyes.

"I am ashamed of these tears—ashamed of the flight I meditate—and yet I entreat you not to attempt to detain me!"

"And you will not tell me why?"

Sibyl bit her lip, and wrestled with the pride that still betrayed itself in her choked accents.

"Can you not guess? Can you not see that, instead of being the calm, strong-minded girl you call me, I am as miserably weak as the weakest of my sex? A woman who has stooped to give her heart away without—yet no—he gave me every reason to think that I was dear to him; but who has stooped to let her regrets that she was so cruelly deceived overpower her reason!"

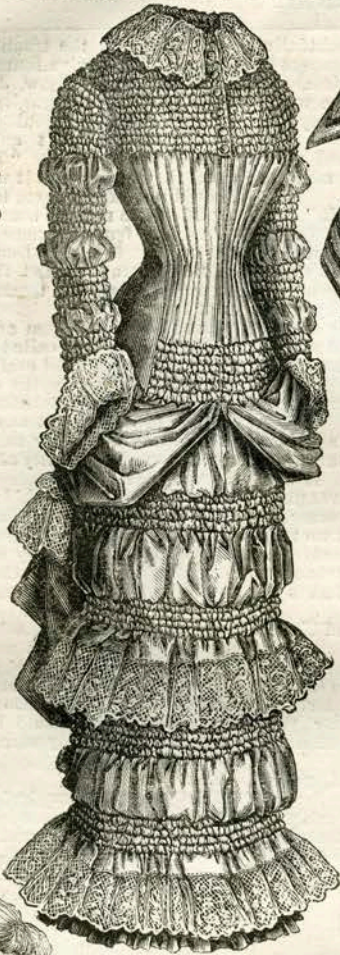
"Then my husband was right when he said that he was certain you and his cousin Evan had met before? He said Evan started and was quite disconcerted when he came upon you suddenly with baby in your arms; while you looked as if you were going to faint—and I refused to believe him. But was it so? I can scarcely credit it even now, for you had never told me that you knew him."

"You were abroad at the time; and since then—since you have known Mr. Bosley—we have had other subjects to discuss."

"My wooing and wedding—my happiness and good fortune! How selfish you must think me if you have believed that I was too much absorbed in



NO. 2.—HOME-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.



NO. 3.—GARDEN-PARTY DRESS.



NO. 1.—SAILOR COLLAR.



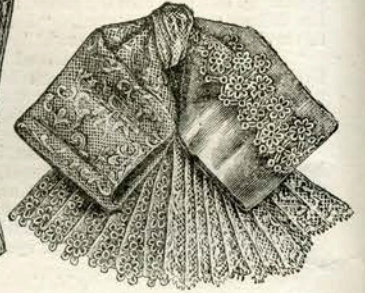
NO. 4.—SKIRT FOR WALKING-DRESS.



NO. 5.—HOME OR WALKING DRESS.



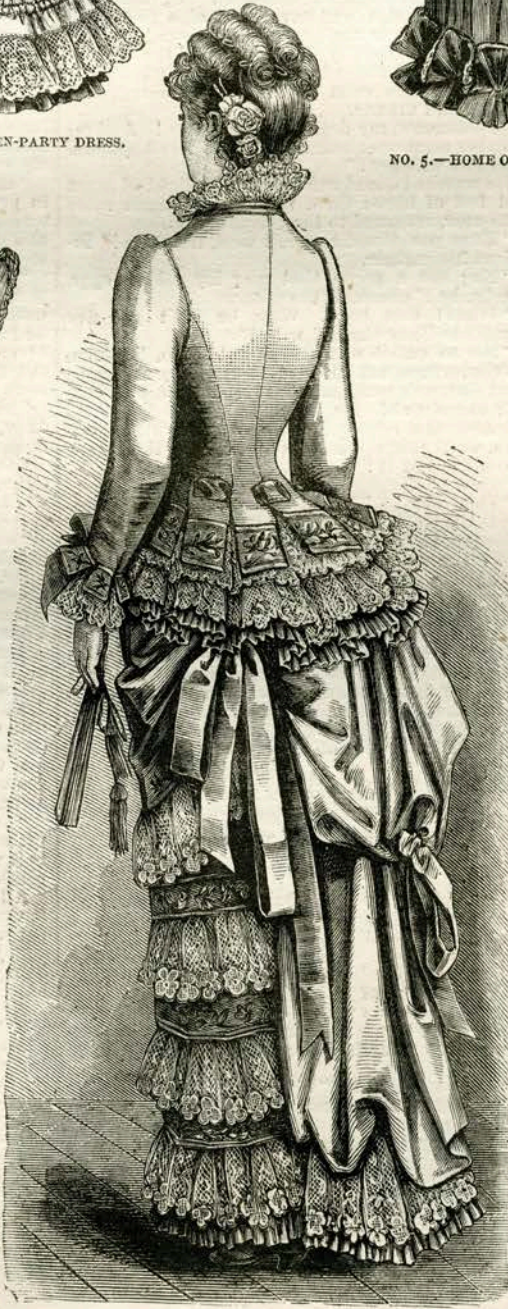
NO. 6.—BACK OF NO. 3. NO. 7.—FRONT OF NO. 5.



NO. 8.—CRAVAT-BOW.



NO. 9.—HOME OR WALKING DRESS.



NO. 10.—DINNER-DRESS,



NO. 11.—DINNER-DRESS FOR SLIGHT MOURNING.

PARIS FASHIONS.

ONE of the prettiest of summer washing materials for dresses is glazed satinette, in patterns of large flowers in natural colours upon a dark ground, indigo, prune, myrtle-green, garnet, or black; red carnations are a favourite pattern, next come sprays of roses, heartsease, or blue cornflowers. Light grounds, in such shades as corn, maize, ficelle, bluish-gray, are also very pretty. Among the prettiest fancy patterns we must note the Japanese and Chinese designs; borders for trimming the costume are printed in similar patterns more closely grouped together, and look extremely well upon a dark blue or red ground. The sunshade is made to match the dress, which has a good effect with toilets of this style.

Light, soft silks, such as brocaded gauze, printed or checked foulard, and summer satin, compose entire dresses, or are combined with étamine, veiling, or muslin-de-laine. Ecu and beige tissues are always useful, always becoming, for simple and economical costumes.

Although washing fabrics are very charming to wear at this season, it is quite indispensable to have one or more costumes of fine woollen material to wear upon cooler days. For visiting these are made of some very light, soft woollen tissue combined with silk. The skirt, short and quite plain, is made of some brocaded material in a simple pattern, such as purple clover-leaves over a pistachio-green ground; bodice and paniers of some plain purple fabric. This bodice should be entirely void of ornament, but should mould the waist in perfection; the foot of the skirt is simply trimmed with narrow purple flutings and pompons, and the drapery of the paniers is artistically looped up at the back.

But to return to the satinette and other washing dresses in vogue just now. They are much less trimmed with flutings than formerly: these are exchanged for deep borders of lace or embroidery, put on plain or slightly gathered. It would be a pity to pleat such borders, so as to lose the effect of the pattern. Short skirts with second skirts draped over them, graceful scarfs, looped-up polonaises, basque-bodices, with or without waistbands, puffed-out bows with enormous loops and short ends, such are the principal components of costumes of this style.

Very pretty costumes of satinette in large flower patterns upon a light ground are made with the short scant skirt, covered over the front and sides with slightly-gathered flounces edged with renaissance lace. Paniers, trimmed with similar lace, are slanted off over the hips and finished at the back into a slightly-puffed drapery, also edged with lace, falling over a pleated gore of the material in the middle of the back. The plain bodice is trimmed with lace round the neck and down the front. The sleeves are semi-short and also trimmed with lace.

The large flowery patterns of the new chintzes and satinettes appear a little odd to our unaccustomed eyes; but they are pretty and more becoming than the nondescript designs and imperceptible checks which have been in vogue for some time. The light-tinted patterns especially are very lovely. We particularly admire a pattern of pale blue convolvuli over a cream-coloured ground, and another of pale pink roses and lilies-of-the-valley over a very light water-green ground. Both were trimmed, as above described, with renaissance lace. Another, in a pattern of Parmese violets over a pale buff ground, was trimmed with buff lace. Dresses of plain dark blue, green, or prune satinette are trimmed with bands of embroidery in pale buff colour.

Some of our lady readers ask whether the toque is still worn. No doubt it remains a headdress at once youthful and becoming—useful for a great many occasions, such as travelling, morning walks, but it is not dressy: even young girls wear it less than last year, still it remains as a useful style of hat for the occasions above mentioned. It is often trimmed with an owl's head and glaring yellow eyes. As to gloves, they are generally worn without buttons for morning toilets. This glove, of light wood or beige coloured unglazed kid, is slipped on over the very tight, not very long, sleeve.

The English shoe, laced over the instep, now often takes the place of the summer boot. The Molitres shoe, with strap and button, is more dressy, and looks well with the coloured thread stocking, which is this summer either self-coloured or striped across.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 104.

No. 1.—SAILOR COLLAR.

The collar is of blue linen ornamented with stitched bands of white linen.

No. 2.—HOME-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of sand-coloured vogue; linen collar and cuffs edged with lace; cravat-bow of ruby ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 3 AND 6.—GARDEN-PARTY DRESS.

The dress is of pale coral-pink veiling, trimmed with cream-coloured lace.—Price of patterns of complete dress, trimmed, \$1.60. Panier-bodice, trimmed, 80c.; flat, 25c.

No. 4.—SKIRT FOR WALKING-DRESS.

The skirt is of hay-coloured cashmere arranged in double box-pleats; ruching of silk of the same colour; folded scarf and drapery of cashmere.—Price of pattern of skirt, trimmed, 80c.

Nos. 5 AND 7.—HOME OR WALKING DRESS.

The skirt and jacket-bodice are of plain petunia-coloured foulard; the panier-tunic, lining of pleated ruche, collar and cuffs of broché; loop bows of moiré ribbon. The front of dress is shown in No. 7.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed 60c.; flat, 25c.

No. 6.—See No. 3.

No. 7.—See No. 5.

No. 8.—CRAVAT-BOW.

The bows are of blue ribbon: one is covered with lace, the other half covered with muslin embroidery; one end is of pleated embroidered muslin, the other of lace.

No. 9.—HOME OR WALKING DRESS.

The dress is of bluish-gray and red finely-checked washing-silk; the waistcoat of red surah fastened by silver buttons.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

No. 10.—DINNER-DRESS.

The dress is of mauve satin; the skirt is trimmed with bands of embroidery worked with shades of mauve and violet silk, and lace flounces; the jacket and panier-tunic are trimmed with lace, embroidery, and loop bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Panier-tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

No. 11.—DINNER-DRESS FOR SLIGHT MOURNING.

Skirt of black satin trimmed with flounces of Spanish lace; panier-bodice of moiré striped with satin; it is trimmed with lace and beaded passementerie ornaments.—Price of patterns of complete dress, trimmed, \$1.60. Panier-tunic, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 105.

Nos. 1 AND 9.—ROMAN APRON.

The apron, which is shown in No. 9, may be of holland or linen; both ends are ornamented with the design shown in No. 1. The upper stripe is a repeat from the centre to the left hand; the lower is the pattern as illustrated in No. 1 with the left-hand scallop added at the bottom. The drawn threads are worked over with linen thread the colour of the foundation; the long-stitches are worked in scarlet ingrain cotton. The ends are finished with torchon lace; the apron is tied round the waist by a cord and tassels.

No. 2.—BORDER: EMBROIDERY.

This border is suitable to be worked on table-covers or antimacassars; the pattern is worked in long and cross stitches with ingrain cotton of three shades or colours. The fringe is made by drawing threads of the material and knotting them together; extra lengths of thread are knotted in with the fringe, and are tied round about half an inch from the top to form tassels.

Nos. 3, 8, 10, AND 12.—BONNET BASKET.

This pretty basket will be found a very useful accessory for a spare bedroom, for a lady to put away a bonnet or a cap in it. A wicker basket sixteen inches in length, eleven in breadth and depth, is needed; it is lined with cashmere; the lid is covered with ruby plush, edged with three repeats of the guipure netting design shown in No. 8. Square netting is used for the foundation, and is worked over with either of the designs shown in Nos. 10 and 12. The spray in each scallop is worked with Berlin wool; lengths of wool are knotted into the edge of netting, and are tied round about a quarter of an inch from the top to form tassel fringe. Directions for working guipure netting will be found in Nos. 1 and 2 of our Guipure Netting Supplements, presented with the March and April Parts, and Nos. 933 and 941. The plush is embroidered with Maltese crosses worked in long-stitches; it is lined with pale blue sateen, and is edged with cord; it is sewn to the lid of basket under the cord; the small ring must be passed through the plush, and the large one fixed into the smaller; it is ornamented with silk cord and tassels; the handles at the sides are also ornamented in the same way; the rings are buttonholed over with wool.

No. 4.—BORDER AND FRINGE: DRAWN THREADS AND EMBROIDERY.

This border is suitable to be worked on table-covers, towels, or antimacassars of Java canvas; the drawn threads are worked over with Andalusian wool; the long-stitches are worked with wool of two colours; threads are drawn to form the fringe, and a row of open buttonhole-stitches is worked into the material at the top of the fringe to prevent its fraying.

Nos. 5 AND 6.—CRAVAT-BOWS.

The bows are of India grass lawn, edged with lace. No outdoor dress is now complete without the addition of a cravat-bow or jabot of lace.

No. 7.—MORNING-APRON.

Aprons are now almost indispensable for ladies' indoor morning-dress. The illustration No. 10 is a new style; the plain part is of fawn-coloured sateen, the bib and trimmings are of floriated sateen; the bows are of reversible ribbon.—Price of pattern of apron, trimmed, 80c.; flat, 12c.

No. 8.—See No. 3.

No. 9.—See No. 1.

No. 10.—See No. 3.

No. 11.—FASHIONABLE BUTTON.

The button is of oxidized silver; it is suitable to be used for ornamenting jackets, dresses, &c.

No. 12.—See No. 3.

THE HOME.

COOKERY.

WHITE SOUP.—Take a large knuckle of veal, 1 lb ham, and a fowl, if required; a few peppercorns, a head of celery finely shredded, and two or three onions; add six quarts of water, and let it stew for several hours; strain the soup, and, when cold, having taken off the fat, add to the liquor, on the day it is required, $\frac{1}{2}$ lb almonds blanched and pounded; boil it very gently, then pass the soup through a sieve, and thicken with half a pint of cream and two eggs.

TOSSED POTATOES.—Boil some potatoes in their skins, peel them, and cut into small pieces; toss them over the fire in a mixture of cream, butter rolled in flour, pepper and salt, till they are hot and well covered with the sauce.

CUCUMBER PICKLE.—If full-grown, the small, long sort are the best for pickling. Let them be fresh gathered; pull off the blossoms, but do not rub them; pour over them a strong brine of salt and water boiling hot, cover them closely, and let them stand all night. Drain them on a sieve, and dry them on a cloth; make a pickle with the best white wine vinegar, ginger, pepper (long and round), and a little garlic. When the pickle boils throw in the cucumbers, cover them, and make them boil as quickly as possible for three minutes; put them into a jar with the vinegar, and cover them closely when cold. They will be exceedingly crisp and green even in this manner; but if they do not appear to be of a fine colour, boil up the pickle the next day, and pour it boiling on the cucumbers.

PRESERVED CHERRIES.—Ingredients: 1 lb cherries, $\frac{1}{2}$ lb sugar. Stone the cherries before weighing them. Make the sugar into syrup over a slow fire. Boil the cherries separately in their own juice and very little water for half an hour. Mix the syrup in, and boil together half an hour longer. Stir often to prevent burning. When cold, put up in small jars or glasses.

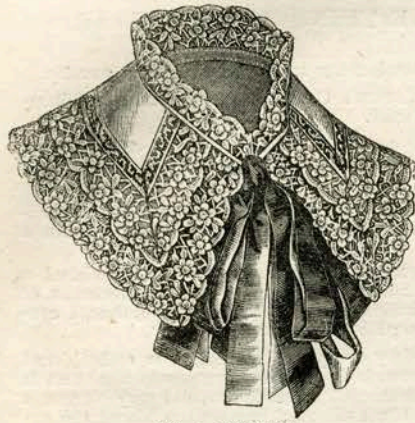
TOILET.

HELIOTROPE SACHET.—Take $\frac{1}{2}$ lb orris-root, $\frac{1}{4}$ lb ground rose leaves, 2 oz powdered tonquin bean, half a grain of musk, and two drops of essence of almonds: mix it all by sifting through a coarse sieve. This is one of the best sachets made, and will impart a delicious perfume to clothing.

LAVENDER SACHET.—Take 1 lb lavender flowers, $\frac{1}{2}$ lb gum benzoin, and $\frac{1}{2}$ oz essence of lavender. Mix as before.

PATCHOULI SACHET.—Take of patchouli leaves ground fine $\frac{1}{2}$ lb, lavender flowers pounded 4 oz, ground cedar wood 4 oz, essence of patchouli one drachm. Mix and sift. This latter is an excellent preparation for keeping moths from furs and woollen goods.

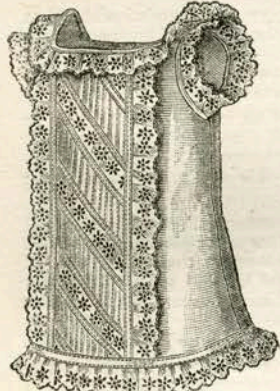
THE NOISE OF THE FINGER.—Dr. Hammond says that when you poke the end of your finger in your ear the roaring noise you hear is the sound of the circulation in your finger, which is a fact, as anyone can demonstrate for himself by first putting his fingers in his ears, and then stopping them up with other substance. Try it, and think what a wonder of a machine your body is, that even the points of your fingers are such busy workshops that they roar like a small Niagara. The roaring is probably more than the noise of the circulation of the blood. It is the voice of all the vital processes together—the tearing down and building up processes that are always going forward in every living body.



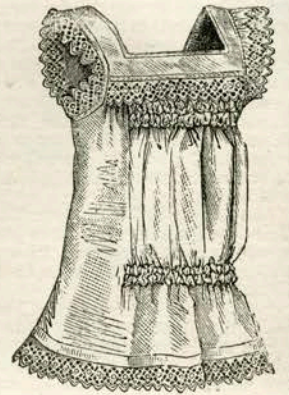
NO. 1.—PELERINE.



NO. 2.—PELERINE.



NO. 3.—PINAFORÉ.

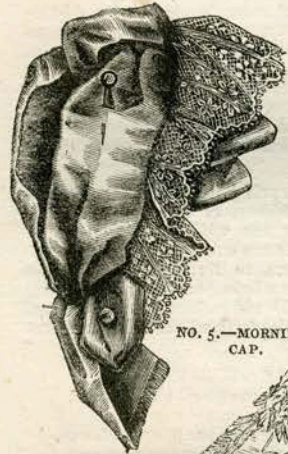


NO. 4.—PINAFORÉ.



NO. 6.—DINNER-DRESS FOR SLIGHT MOURNING.

NO. 7.—HOME-DRESS.



NO. 5.—MORNING-CAP.



NO. 8.—MORNING-CAP.



NO. 9.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

NO. 10.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 11.—HOME OR WALKING DRESS.



NO. 12.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

NO. 13.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF

No. 9 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

INDOOR DRESSES.

FIRST FIGURE.—Afternoon-dress.—Skirt of floriated foulard, trimmed with two kiltings, and a scarf of striped garnet silk; jacket-bodice of striped silk, with waistcoat of foulard.—Price of patterns of complete dress, trimmed, \$1.60. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Dinner-dress.—The skirt and tunic are of slate-coloured faille; the trained tunic of slate and white brocade; the dress is trimmed with white mauresque lace.—Price of patterns of complete dress, trimmed, \$1.60. Trained tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Home-dress.—The dress is of light fawn and brown plaid sateen; the waistcoat and skirt trimming are of white embroidery; revers of light fawn sateen. The full-size pattern of the jacket and waistcoat are given on the back of the Gigantic Supplement.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Dress for Little Boy of One Year.—The dress is of pale blue cashmere, trimmed with embroidery.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

FIFTH FIGURE.—Dinner-dress.—The dress is of green satin merveilleux, trimmed with Spanish lace; bouquet of roses on the bodice.—Price of patterns of complete dress, trimmed, \$1.60. Panier-tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Dress for Little Girl from Six to Eight Years of Age.—The skirt and sleeves are of biscuit-coloured cashmere; pointed bodice and paniers of ruby surah; large collar of white lace; loop bows of ruby and biscuit reversible ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Dinner-dress.—The dress is of mauve foulard, dotted with violet; it is trimmed with kiltings and revers of mauve satin and ivory-white lace.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, with paniers, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Dress for Little Girl from Six to Eight Years of Age.—The dress is of shaded blue washing silk; the bodice is trimmed with red surah; sash-bow of red surah ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Afternoon-dress.—The skirt and tunic are of figured sateen, with a pale green ground; jacket-bodice of plain green sateen; the upper scarf is draped under a bronze buckle; loop bows of moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Afternoon-dress.—The dress is of light slate-coloured veiling, trimmed with ficelle lace and loop bows of ruby satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress.—The dress is of brown cashmere; mantle of black satin duchene, trimmed with silk embroidery and loop bows of moiré ribbon. Straw bonnet, trimmed with roses.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress.—The dress is of fawn-coloured cashmere; the skirt is arranged in wide box pleats, with a stripe of garnet satin showing between each pleat; fan-pleatings of garnet and fawn striped material; the jacket is bound with garnet satin. Manilla bonnet, lined with cream surah, trimmed with garnet ribbon and fawn feathers.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed 60c.; flat, 25c.

THIRD FIGURE.—Walking-dress for Little Girl from Eight to Ten Years of Age.—The dress is of striped blue muslin-de-laine, trimmed with white lace and bows of pink and ruby moiré ribbon. Straw bonnet, trimmed with blue feathers, pink and ruby ribbon, and bunch of pink flowers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress.—The skirt is of light olive-green sateen, with red arabesques; tunic and jacket of floriated sateen with light olive ground, trimmed with woven embroidery; shoulder-cape of the same material as the jacket, ornamented with bows of satin ribbon of the two colours. Light fawn chip hat, trimmed with olive surah and red feathers.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c. Shoulder-cape, trimmed, 25c.; flat, 10c.

FIFTH FIGURE.—Walking-dress.—The dress is of bronze-green faille; mantle of black sicilienne, trimmed with silk embroidery, loop bows of moiré ribbon, silk cord and tassels. Manilla hat, lined with opal surah, and trimmed with bronze-green ribbon and pink roses.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Garden-party Dress.—The dress is of two shades of light petunia-coloured striped barege, trimmed with ficelle lace. Ficelle lace bonnet, trimmed with ribbon of the same colour and roses; lace strings.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

SEVENTH FIGURE.—Suit for Little Boy from Six to Eight Years of Age.—The suit is of fawn diagonal, trimmed with brown velvet and brown bone buttons. Fawn felt hat.—Price of pattern of suit, made up, 60c.; flat, 25c.

EIGHTH FIGURE.—Visiting-dress.—The dress is of green cashmere and broché; the kilted skirt of cashmere is trimmed with a flounce of broché, headed by a kilting of cashmere and a black lace flounce; the jacket-bodice is also trimmed with broché. Green satin bonnet, lined with cream satin, and trimmed with black lace.—Price of patterns of complete dress, trimmed, \$1.40. Jacket-bodice, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress for Little Girl from Eight to Ten Years of Age.—The dress is of brown and fawn checked beige; the puff under the basques of the jacket and the sailor collar are of floriated foulard; bows of brown ribbon. Crinoline bonnet, trimmed with shaded pink feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Visiting-dress.—The dress is of blue cashmere; the tunic is of biscuit surah printed with red flowers and leaves; mantle of the same material as the dress, bound with surah. Leghorn bonnet, trimmed with biscuit-coloured ribbon, white lace, and blue feathers.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Mantle, trimmed, 50c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

The coloured sheet is a design for antimacassar, cushion, &c., and key to working panel of large folding screen, which will be found on the back of the Gigantic Supplement. The design may be worked in arrasene, crewel, or silk; old-gold or ruby are the colours best suited for the foundation. The design is in cording-stitch with the exception of the centres of the clematis flowers, which are in long and knot stitches. Full directions for working and tracing embroidery designs will be found in our Embroidery Supplement, given with the January Part and No. 922 of this Journal.

THE GIGANTIC SUPPLEMENT

COMPRISES

The latest Summer Fashions for Ladies and Children; Full-size Design for Panel of Screen in Embroidery; and Full-size Pattern for Cutting-out Indoor Jacket and Waistcoat for Ladies.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."

No. 7.—KNITTING (No. 3).

PARIS FASHIONS.

The number of mantles of thin brocaded materials upon a transparent ground has lately notably increased. These materials are chiefly brocaded silk gauze or silk gauze with patterns in silk velvet. The mantles are in the shape of large fichus, small mantillas and elegant pelisses. I have been shown a pelisse of this style, coming from Worth's, of black silk gauze, with a velvet pattern representing gold-coloured eggs encircled with black. This pelisse is long, loose in front, slit open at the back, so as not to cover and conceal the toilet, and is lined with plaided yellow and black merveilleux satin, the effect of which, showing through the gauze, was most novel and stylish. The trimming consisted of very closely-gathered ruffles of black lace.

Another mantle, also from the same house, is made of a fabric called sicilienne veiling, at once light and lustrous, very soft, and more novel than silk as a material for summer mantles. It is a short visite with Indian sleeves, cut wide enough to give fullness to the back, and puffed out over the seams at the back. Trimming of rich jet passementerie edged with fringe, coloured lining, high standing-up collar.

A very elegant toilet for a fashionable watering-place is of turquoise-blue surah and lake-blue velvet. The skirt is very gracefully cut, narrow without being bridled, edged with a narrow velvet plume, half veiled over with a border of Chantilly lace; no paniers or any puff, but a drapery of turquoise-blue surah, trimmed with open-work embroidery, cream-coloured, thrown over the skirt, and caught up several times; bodice with a lace ruffle over an embroidered plastron, with a basque short in front and puffed out at the back; sleeves three-quarters long, puffed out at the armhole, and with embroidered revers at the bottom. All sleeves, almost without exception, are semi-short or three-quarters long, so that long gloves and mittens have become indispensable.

Black dresses, which are nowadays in the majority in all seasons, are made this summer of merveilleux satin, bengaline, light faille veiling over surah, &c. They are trimmed with black lace bespangled with

jet, or bands of black tulle embroidered in satin-stitch, and of various widths, according to the different ways into which they are disposed. There are also scarfs in open-work embroidery, which are much used for paniers, tunics, lappets, &c.; the upper part of the bodice is also often embroidered in the same style, and a great many plastrons and vests are worn, some embroidered, others pleated, and of contrasting but harmonious colours. Ribbon sashes are fashionable, commencing from the side-piece of the bodice and tied in front; this looks particularly well over a polonaise to simulate the point of a bodice. Bows of mixed ribbons are also in great favour, fastened by a plain or artistic metal buckle. Upon some bodices the trimming simulates a low corselet. White lace ruffles are much in vogue, also bouquets of flowers on one side of the waist, or light wreaths mingling with the lace round the neck. In the way of jewels, we see a great deal of jet, artistic necklets, abbees-crosses, and fancy brooches to fasten a lace drapery round the neck, either in front or at the side. Young girls wear very large straw hats with turned-up brim, trimmed with clusters of flowers or shaded feathers, and scarfs of light, soft twilled silk. The hat is turned up on the left or on the right side, in front or behind, according to taste, and so as best to suit the style of face of the wearer.

Besides the capote, which remains a great favourite here, the bonnet most worn by married ladies is the Yankee, with shirrings of light surah and very thick wreath of flowers round the crown; it is made of several sizes, and either a semi-conical or rounded crown, while the border is more or less wide. It is very elegant in cream-coloured straw, with bright-tinted flowers. Of medium size and with narrow border turned up in front, it is very becoming to ladies who wear their hair in a curly fringe in front. Ladies who do not wear their hair thus have a shirred trimming added on inside the border. The strings are fastened on at the back and tied at the side.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 120.

Nos. 1 AND 2.—PELERINE.

No. 1 is of cream-coloured muslin and lace; the muslin is embroidered with a narrow cross-stitch border; loop-bows of pink ribbon. No. 2 is of cream lace and deep kilting of pale blue surah; cravat-bow of surah ribbon.

No. 3.—PINAFORE.

The pinafore is of hair-cord muslin, trimmed with stitched tucks, insertion, and embroidery.—Price of pattern of pinafore, trimmed, 25c.; flat, 12c.

No. 4.—PINAFORE.

The pinafore is of fine diaper, trimmed with Madeira embroidery.—Price of pattern of pinafore, trimmed, 25c.; flat, 12c.

No. 5.—MORNING-CAP.

The cap is of ivory lace and pale blue ribbon.

No. 6.—DINNER-DRESS FOR SLIGHT MOURNING.

The skirt is of black brocade, trimmed with a flounce of faille, headed by a pleated ruche of Spanish lace; pointed bodice and panier of faille, trimmed with lace, and bow of satin ribbon.—Price of patterns of complete dress, trimmed, \$1.40. Pointed bodice and paniers, trimmed, 60c.; flat, 25c.

No. 7.—HOME-DRESS.

The dress is of new-hay coloured cashmere, with revers, sash, and pleated flounce of brown checked washing-silk.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

No. 8.—MORNING-CAP.

The cap is of white lace and ruby satin ribbon.

No. 9.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of blue plaid sateen with full front of white sateen; it is trimmed with embroidery worked with blue cotton on a white ground. Bonnet of white straw, lined with blue satin, and trimmed with cream lace and ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 10.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of biscuit-coloured cashmere; the flounces are bound with red satin, and the polonaise trimmed with folds of the same; bows of red ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 11.—WALKING-DRESS.

The dress is of brown vigogne, with carved bone buttons.—Price of pattern of dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

No. 12.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The kilted skirt is of pink sateen; the polonaise of rosebud-patterned sateen on a cream ground; large



NO. 2.—WALKING-COSTUME.



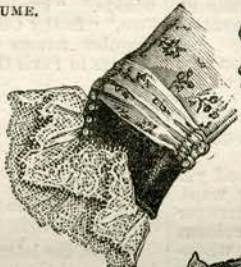
NO. 1.—WALKING-JACKET
(BACK OF NO. 2).



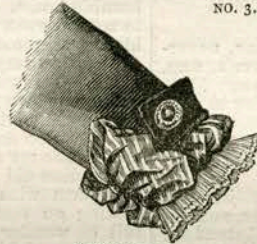
NO. 3.—WALKING-COSTUME.



NO. 4.—DRESS FOR LITTLE
GIRL FROM FIVE TO SEVEN
YEARS OF AGE.



NO. 5.
DRESS-SLEEVE.



NO. 6.
DRESS-SLEEVE.



NO. 7.—DINNER-DRESS.



NO. 8.—FRONT OF NO. 4.



NO. 9.—SUIT FOR LITTLE BOY FROM
FIVE TO SEVEN YEARS OF AGE.



NO. 10.—DINNER-DRESS.

PARIS FASHIONS.

The draping of skirts is becoming more and more elaborate. Opinions are divided upon the subject of the tournure. It should be but a slight one with the short costume, leaving the hips quite free, whether paniers are worn or not with the dress: a mere support to the puff and drapery, which is looped up very high at the back. Under-skirts are still made extremely narrow, trimmed with flounces superposed at the back, and one flounce edged with embroidery or lace round the foot: they should not be too stiffly starched. The petticoat is short, just meeting the edge of the balayouse, which forms several rows of flounces under the skirt, beyond which it should hardly show at all. As for the petticoat of surah, it is made either plain or pleated, or else gauged half-way up about five inches deep, and very clinging at the top. Its only trimming is a lace border round the foot.

As to dresses, they are made in all possible styles. One has but to choose between the deep puffing becoming to tall, slight figures, deep flounces in flat, or hollow pleats preferred by ladies of shorter stature, or plain skirts with full ruching round the foot, &c.

Dresses of printed foulard and cambric, in patterns of a different colour from the grounding, are much in vogue for the country and seaside. Some are exceedingly pretty; but to wear such one should be able to change one's dress very often, so as not to appear too often decked out in patterns of children throwing food to the chickens, dogs jumping through a hoop, Japanese girls fanning themselves or drinking tea, and so on. Such fanciful toilets can be but the whim of a moment. Mantles of the same material can be worn with them.

The scarf, that most graceful of all mantles, is worn more and more elegant; it is made, for instance, of creamy white blonde, over pale pink, blue, or mauve surah; both ends are gathered at the waist and held by a pretty buckle; and no daintier mantle could be worn with a stylish toilet.

For the country, charming capelines are made of silk gauze, black, cream white, or of any light colour; they are gauged all over; the large border shelters the face, and the somewhat high crown is ornamented with a flower or plain bow of ribbon. Fruit is once more a good deal employed for bonnet trimmings. The baby bonnet, gauged and edged round with a border of gathered tulle, is much in vogue, but is very trying; for unless one has a very fresh young face, one looks as if one was dressed up as a fat baby. In this, as in all things, no fashion should be adopted unless it is becoming.

Those who remember the Marquise parasol, with folding handle and fringe round the edge, looked upon it in its time as the *acmé* of elegance in the matter of sunshades. The fashionable article of the day has soared a good deal above such simple models. Sunshades are now literally covered with trimmings: flowers and ribbons, birds and insects, embroidery and fringe all combined. Light silk gauze gaugings are placed over coloured satin; the edge is fringed or edged with lace headed with a wreath of flowers; some resemble the skirt of a large doll, and disappear under narrow flounces of lace or pinked-out silk, or else under draperies of two shades of surah thrown across and fastened down by flowers. The handles of ebony, bamboo, or fancy wood, are curved at the top in the shape of a whip or of a ram's horn, or else are finished with an elegant knob of Saxon china. In fact, sunshades, like hose, shoes, gloves, and all accessories of the toilet, have now become articles of great elegance and costliness. Stockings are embroidered all over with field flowers of three colours (blue cornflowers, daisies, and poppies); walking-shoes are of black or coloured kid, with one strap buttoned over the instep, but no bow. The Belgian glove of rather thick skin is adopted for morning walks and calls; the glove of thin unglazed skin for visits of ceremony and dinner and evening parties. Both are slipped on over the sleeve and ripple over the wrist.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 136.

Nos. 1 AND 2.—WALKING-COSTUME.

The jacket is composed of black brocade and faille; it is trimmed with rich beaded fringe, lace, and passementerie. Ficelle-coloured straw bonnet, trimmed with lace of the same colour, heartsease, shaded mauve feathers, and mauve satin ribbon.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 3.—WALKING-COSTUME.

The lower part of the mantle is black satin duchene, the upper part black brocaded gauze lined with satin; it is trimmed with Spanish lace. Satin straw bonnet, bound with black velvet and trimmed with cream lace, feathers, and aigrette; gauze strings.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

Nos. 4 AND 8.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

The dress is of drab checked beige, trimmed with ruby velvet and pearl buttons. The back of the dress is shown in No. 4, and the front in No. 8.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

Nos. 5 AND 6.—DRESS-SLEEVES.

No. 5 is suitable for dinner-dress of floriated foulard; it has a velvet cuff and ruffle of deep lace. No. 6 is intended for a home-dress of cashmere, with cuff of velvet and surah, ornamented with a large silver button; pleated lace ruffle.—Price of pattern of each sleeve, trimmed, 25c.

No. 7.—DINNER-DRESS.

The dress is of coral-pink surah; the skirt is trimmed with lace insertion and a box-pleated ruche edged with lace; bodice with panier drapery, trimmed with lace, bows of ribbon, and sash of wide moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, with paniers, trimmed, 80c.; flat, 25c.

No. 8.—See No. 4.

No. 9.—SUIT FOR LITTLE BOY FROM FIVE TO SEVEN YEARS OF AGE.

The suit is of checked fawn-coloured tweed, with bone buttons.—Price of pattern of suit, made up, 50c.; flat, 20c.

No. 10.—DINNER-DRESS.

The skirt is of pale green surah, the deep kiltings are edged with lace; pointed bodice, with drapery of brocade of the same colour, trimmed with lace and loop bows of bronze ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, with paniers, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 137.Nos. 1 AND 6.—HANDKERCHIEF SACHET;
EMBROIDERY.

The sachet is of pale blue satin, with ends of ruby velvet embroidered with silver. The pattern for cutting out the sachet will be found on the back of the Gigantic Supplement; the design for the ends is shown in No. 6; it is embroidered with silver thread and spangles, sewn on with white embroidery silk. Directions for tracing the design and sewing on the cord will be found in the Embroidery Supplement presented with the January Part and No. 922. The sachet is lined with white satin and is edged with pale blue cord; the ends are tied over with pale blue satin ribbon.

No. 2.—BORDER: EMBROIDERY.

This border is worked in satin and cording stitches; it is suitable for ornamenting doilys, serviettes, tablecovers, &c., and may be worked with crewel, ingrain cotton, or embroidery silk of two colours.

No. 3.—DESIGN IN EMBROIDERY.

This design is pretty for ornamenting any foundation. The lines may be traced, braid is laid upon them, holes may be pierced in the material to pass the braid through, and open buttonhole-stitches are worked over it.

Nos. 4 AND 5.—BAND FOR FIXING WORK.

This band is intended for fixing work to; it consists of a piece of crash eighteen inches in length and three and a half inches in breadth; the crash is folded in two, it is stitched at each edge, and is embroidered in long, cording, and knot stitches with crewel; a piece of cane is run in the band to keep it straight (see No. 5), and the ends are ornamented with bows of ribbon; a long loop of ribbon is sewn to each end; these loops are hung over the back of a chair, over a nail, or if working out of doors over the branch of a tree. The work is sewn to one side of the crash in the same way as it would be sewn to an embroidery frame. One of the illustrations on the Supplement shows the band in use.

No. 6.—See No. 1.

Nos. 7 AND 9.—LETTER-WEIGHT: EMBROIDERY.

This letter-weight consists of a block of lead covered at the bottom with brown cloth, at the sides with velvet, and the top with terra-cotta coloured corded silk, embroidered with the design shown in No. 9. The pigeon, flowers, and butterfly are worked in cording-stitch with embroidery silk, the border with gold thread and spangles; any shades of colour suitable for a pigeon may be used; the leaves are shades of green, and the flowers blue. Directions for working the stitches employed, and for sewing on the cord, will be found in the Embroidery Supplement presented with the January Part and No. 922.

No. 8.—BAG FOR KNITTING.

The bag may be of crash, satin, or corded silk; it is in four parts; the diagram for cutting out will be found on the back of the Gigantic Supplement. Each part is embroidered with a design in crewel, and is lined with silk or cashmere; the parts are joined together, and are bound with narrow ribbon. A small piece of cane or whalebone is put into the band, so that it is kept open and round at the top. The embroidery designs which we have given for

doilys will serve to ornament the sides. A small buttonhole is made in one of the flowers for the end of the knitting wool to pass through. The sheath for the knitting pins is made of ribbon and elastic with ivory ends; a bow is tied on the band of the bag to attach the sheath to, which has a loop of ribbon for the purpose. The ribbon at the top is to pass the arm through, as it is intended to keep the ball in whilst knitting; a bow of ribbon is sewn to the bottom.

No. 9.—See No. 7.

THE HOME.

COOKERY.

POT-AU-FEU.—Pot-au-feu takes 4 lb beef, six quarts of water, 8 oz carrot, 8 oz turnip, same quantity of onions, and 3 oz celery and cloves. After once or twice making this soup, the cook will be able to judge by the size of the vegetables the required quantity; but weighing is advisable at first, as much depends on perfect proportion. The meat must slowly simmer for three hours, then add the vegetables, not before; simmer till done. The pot in which the bouillon is made should have a very closely-fitting lid. Quick boiling and careless skimming are the causes of cloudy bouillon, supposing, as a matter of course, that all the vegetables have been perfectly cleansed.

SCOTCH BROTH.—This is made from the liquor in which a leg of mutton, piece of beef, or fowl has been boiled, or it may be made at the time they are boiled. Add to the liquor some barley, and vegetables chopped small, in sufficient quantity to make the broth quite thick. The necessary vegetables are carrots, turnips, onions, and cabbage, but any others may be added; old (not parched) peas and celery are good additions. When the vegetables are boiled tender mix a cupful of coarse oatmeal with cold water, stir it into the broth, salt and pepper to taste.

PILLAU.—Boil an onion stuck with cloves, half a teaspoonful of ginger, a dessertspoonful of coriander seeds, a clove or two of garlic, and a few cardamoms, in some broth or stock. When well flavoured, strain and add 1 lb Patna rice in, just sufficient of it to cook the rice, boil until soft, then add $\frac{1}{2}$ lb butter, with salt to taste, toss over the fire until the butter is melted, and serve with a garnish of hard-boiled eggs.

STEWED SWEETBREADS.—Trim some sweetbreads and soak them in warm water till quite white, blanch in boiling water, and then put them in cold for a short time. When cold, dry them and put them in some well-flavoured white stock. Stew for half an hour. Beat up the yolks of two or three eggs with some cream, a little finely-minced parsley and grated nutmeg, pepper and salt to taste. Add this to the sauce, put it on the fire to get quite hot, dish the sweetbreads, pour the sauce over, and serve.

RICE MUFFINS.—Take one cup of cold boiled rice, one pint of flour, two eggs, one quart of milk, one tablespoonful of butter, and a little salt. Beat hard and bake quickly.

HOUSEHOLD.

TO CLEAN CORAL.—Soak it in soda and water for some hours. Then make a lather of soap, and with a soft hairbrush rub the coral lightly, letting the brush enter all the interstices. Pour off the water and replenish it with clean constantly, and then let the coral dry in the sun.

In a recent publication, Mr. Ruskin says—"This finally I repeat, concerning my own books, that they are written in honest English of good Johnsonian lineage, touched here and there with colour of a little finer or Elizabethan quality; and that the things they tell you are comprehensible by any moderately industrious and intelligent person; and accurate to a degree which the accepted methods of modern science cannot, in my own particular fields, approach."

PLEASANT EVENINGS.—It rests with the women of the household to make arrangements by which the evenings may be made pleasant for the entire household, young and old. Happy evenings at home are strong antidotes to the practice of looking for enjoyment abroad, and seeking for pleasure in by and forbidden places; for relaxation and recreation will be indulged in somehow by most men, and happy are they who find in the home circle the diversion they need. A lively game, an interesting book read aloud, or, in musical families, a new song to be practised, will furnish pastime that will make an evening pass pleasantly. A little forethought during the day, a little pulling of wires that need not appear, will make the whole thing easy; and different ways and means may be provided for making the evening hours pass pleasantly, and a time to be looked forward to with pleasant anticipations. Each member of the family can help in doing this. We visited once in a large family where it was the duty of each sister, in turn, to provide the evening's occupation, and there was a pleasant rivalry between them as to whose evening should be the most enjoyable. The brothers entered fully into the spirit of the simple home entertainments, and were as loth to be obliged to spend an evening away from home as their sisters and parents were to have them absent. No wonder the family was a peculiarly united one.



NO. 1.—DRESS FOR YOUNG LADY FROM ELEVEN TO THIRTEEN YEARS OF AGE.



NOS. 3 AND 4.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.



NO. 2.—BACK OF NO. 1.



NO. 5.—HOME-DRESS.



NO. 6.—BACK OF NO. 5.



NO. 7.—AFTERNOON-DRESS.

PARIS FASHIONS.

THERE used to be a distinction between winter fabrics and summer materials, but now all such distinctions tend very much to become lost. I do not know whether we shall wear muslin and veiling next winter; but this summer we are certainly wearing a good deal of velvet, moiré, and satin. Let us add, however, that all these tissues are made much lighter for the present season than for cold weather. Thus, very handsome mantles are made for carriage wear, with the middle of the back and the sleeves of velvet, all the rest being nothing but a mass of lace and bead embroidery and fringe, applied on over a light-coloured silk lining.

There are, in a simple style, an infinite variety of summer mantles, mantillas, scarfs, fichus, pelerines, and nondescript models, combining two or more of the above shapes—one, for instance, forms at the back a deep pelerine, slit open half way up at the back, while the fronts are gathered together, are gauged, and trimmed with a profusion of coquettish little bows; another is a real pelerine, short, and with pinches upon the shoulders, trimmed with three or four rows of Spanish lace bridling over the arms, and finished in front with flowing loops of narrow ribbon.

The standard scarf, always graceful and becoming, has also made its reappearance; it is made of lace or of dotted silk muslin, fine enough to pass through a ring, but trimmed with a lace ruching, which forms a froth-like border.

Another style of mantle is ornamented upon both the back and chest with a large pattern worked in jet beads and bugles, while deep borders of Chantilly lace are sewn on so as to form a fichu. Ladies who possess ancient lace flounces can have them made up in this way, first cutting out the pattern of the mantle in rather stiff net, which serves as a foundation to the mantle.

Skirts are getting much more *bouffante* at the back than they have been for some time; the basque is frequently finished into a sort of small puff, or else there is an enormous bow, or again, a succession of large loops superposed.

All this requires some sort of small tournure; it is necessary with the short costume, while the train skirt demands the trained petticoat with a perfect ladder of narrow starched flounces across the back. The tournure is hooked or buttoned on to the long-waisted corset.

As I have already stated it again and again, dresses of the most different styles are made by our different *modistes*. One patronizes the skirt ample in front and tightened in three different places by narrow gaugings; one places draperies on one side, while on the opposite side the whole skirt is trimmed with embroidered or scalloped-out flounces; a third will have nothing but skirts in deep pleats, with a thick ficelle lace applied on at the foot and pleated together with the material. And for bodices the variety of styles is still greater; but the shape which terminates into a deep coat basque draped in the middle, and that which turns off into paniers at the sides, are the two principal ones. When the fabric is a very light one, the bodice is often gauged over the shoulders and at the waist line. Most bodices are half open, with a pleated plastron, which can be taken off at pleasure. Lace is more than ever employed as a trimming, either plain or quilled, in double or treble covers.

Dresses of printed satinette, in floral patterns upon light or medium coloured grounds, are very prettily trimmed with Oriental lace. They are generally made with the bodice trimmed *en plastron*, paniers, narrow flounces edged with lace over the skirt front, and at the back a tournure formed of a series of limp drooping puffs.

Stockings of silk or lisle thread are worn of the fashionable ficelle colour, with embroidered clocks. But dark-coloured stockings are still in vogue, more especially for young girls and children. They are matched rather to the trimming than to the dress, favourite tints being garnet, prune, nut brown, or dark blue or green. Bows are no longer worn over walking-shoes; those which are most fashionable are of dull kid, with open-work bars over the instep stitched with white.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 152.Nos. 1 AND 2.—DRESS FOR YOUNG LADY FROM
ELEVEN TO THIRTEEN YEARS OF AGE.

The dress is shown in different materials. No. 1 is of new hay-coloured cashmere, trimmed with silk embroidery and bows of satin ribbon. No. 2, showing the back, is of floriated sateen, with pale blue ground; it is trimmed with bands of plain blue sateen.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

Nos. 3 AND 4.—DRESS FOR YOUNG LADY FROM
TEN TO TWELVE YEARS OF AGE.

The dress is shown in different materials and trimmings for the skirt. No. 3 is an evening-dress of pale pink veiling; the skirt is trimmed with three flounces edged with lace; chemisette of spotted muslin. No. 4 is a walking-dress of blue cashmere, with kilted skirt. Straw hat, trimmed with blue surah ribbon.—Price of pattern of dress, trimmed, 80c.; flat, 30c. Polonaise, trimmed, 50c.; flat 20c.

Nos. 5 AND 6.—HOME-DRESS.

The dress is of floriated sateen with a chocolate ground; it is trimmed with ivory lace and loop bows of chocolate and pale blue reversible ribbon; the guipure netted lace shown on the Fancy-work page of this Number is a suitable design for trimming the dress.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

No. 7.—AFTERNOON-DRESS.

The dress is of floriated sateen with a pale blue ground; it is trimmed with ivory lace and brocaded ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice with paniers, trimmed, 80c.; flat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 153.

No. 1.—CRAVAT-END: GUIPURE NETTING.

This handsome design is intended for a cravat-end; but it is also suitable to be repeated to form a lace for trimming dresses, antimacassars, curtains, &c. Directions for working all the stitches will be found in the Guipure Netting Supplements presented with the March and April Parts and with Nos. 933 and 941.

Nos. 2, 3, 8, 10.—WORK-BASKET: CROCHET.

This basket is worked with red crochet cotton over fine drab blind cord.

Commence with the bottom, which is shown in Nos. 8 and 10. Work eight chain, join round.

1st Round: Twenty-four doubles under the chain.

2nd Round: Three double trebles into a stitch, keep the top loop of each on the hook and draw through altogether, five chain, pass over two stitches, and repeat from the beginning of the round seven times more.

3rd Round: Take a length of blind cord and work over it two doubles into each of seven stitches, and three into the eighth, to make in all 104 stitches.

4th Round: One double into each of three stitches of last round behind the cord, one double into each of four stitches over the cord, one double into each of two stitches behind the cord, and one double into each of four stitches over the cord. Repeat from the beginning of the round seven times more.

5th Round: Two doubles into each of three stitches behind the cord, one double into each of two stitches over the cord, two doubles into each of two stitches behind the cord, one double into each of two stitches over the cord, two doubles into each of two stitches behind the cord, one double into each of two stitches over the cord. Repeat from the beginning of the round seven times more.

6th Round: One double into each of six stitches behind the cord, one double into each of four stitches over the cord, one double into each of two stitches behind the cord, one double into each of four stitches over the cord. Repeat from the beginning of the round seven times more.

7th Round: * two doubles into a stitch behind the cord, one into the next, repeat from * twice more, one double into each of ten next successive stitches over the cord. Repeat from the beginning of the round seven times more.

Continue to repeat these four last rounds twice more, with this exception—that you will have more stitches between the pattern stripes in each alternate round; this increase is made by working two doubles into every third stitch, and one into the other stitches between the stripes.

16th Round: Work one double over the cord into the two centre stitches between each of the stripes, continuing the increase as described.

17th Round: Work one double over the cord into each two stitches on each side of the stitches worked over the cord in the last round.

18th Round: Work two stitches over the cord into the centre stitches between the stripes without increase.

19th Round: One double into each stitch over the cord.

20th Round: One double into each of three stitches behind the cord, seven doubles over the cord. Repeat all round.

21st Round: One double into each of three stitches over the cord, one double into each of two stitches behind the cord. Repeat all round.

22nd Round: One double into each of three stitches behind the cord (over the doubles worked over the cord of last round), * two doubles into the next stitch, one into the next. Repeat from * twice more and two doubles into the next stitch; then repeat from beginning of round.

23rd Round: One double into every stitch.

24th Round: One double into a stitch behind the cord, one double into a stitch over the cord. Repeat alternately all round.

For the sides (the design for which is shown in No. 3) make a chain the length round the bottom of basket. Join round.

1st Round: One treble, separated by one chain, into each stitch.

2nd Round: Work one double into each of seven stitches over the cord, seven chain, pass over seven stitches, and repeat.

3rd Round: One double over the cord into each of the seven chain of last round, seven chain. Repeat. These two rounds are repeated three times more.

10th Round: One double over the cord into each stitch of last round. Fasten off the cord.

11th Round: One double into a stitch of last round, one chain, pass over one stitch, and repeat.

The sides are sewn to the bottom of basket by a needle and thread, and cord is twisted in loops over the first and last round, as shown in No. 3. This is passed through a stitch and over a cedar pencil.

For the handle shown in No. 2, cut seven pieces of cord the length required for the handle. Make a chain the length required.

1st Row: One double into each stitch over the cord.

2nd Row: One double into each of two stitches behind the cord, one double into each of six stitches over the cord. Repeat.

3rd Row: One double into each of two stitches behind the cord, and one double into each of two stitches over the cord. Repeat.

4th Row: Like second row.

5th Row: Like first row.

6th Row: One double into each of two stitches over the cord, six chain, one treble into the second, one chain, pass over six stitches, and repeat.

Work a row like the sixth into the first row. The handle is sewn to the basket, and is ornamented with bows of red ribbon.

No. 4.—LACE: DARNED NET.

This pretty lace is still very much used for trimming evening-dresses, fichus, caps, &c.; it may be worked on black net with black or coloured floss silk, or upon white net with flosselle. A tracing of the design must be made upon paper or linen, the net tacked firmly upon it, and the outline work in cording and long stitches; the pearl edge is buttonholed to the net.

Nos. 5 AND 6.—POCKET-BOOK WITH EMBROIDERED COVER.

The cover of the book is of dark blue plush; a quarter of the design for the embroidery is shown in No. 6; it is worked in chain, long, and knot stitches with red and gold coloured silk (directions for working which will be found in the Embroidery Supplement presented with the January Part and No. 922). The velvet is sewn to the cover of the book, which is lined with watered silk of the same colour as the velvet.

No. 7.—WORK-BASKET.

The basket is of fancy wicker; it is lined inside with ruby plush; the outside is ornamented with a fold of olive plush and balls of olive and ruby wool. Directions for making the balls were given in the Crochet Supplement presented with the February Part and No. 929. The card circles for the larger balls will require to be cut rather larger than half-a-crown; for the smaller, the size of a two-shilling-piece.

Nos. 8 TO 10.—See No. 2.

THE opinions and criticisms of others deserve our respectful consideration. They come to us as part of the materials which go to make up our conduct and our life, and they should form at least one factor in every decision. At the same time it is never to be forgotten that these opinions come to us, not as an authority to be obeyed, but as subject-matter for our examination and judgment. We are to treat them with neither defiance nor submission; we should neither dismiss them as worthless nor yield to them as infallible.

SPEAK CHEERFULLY.—Did you ever go out in the morning with a heart so depressed and saddened that a pall seemed spread over all the world? But on meeting some friend who spoke cheerily for a moment or two, if only upon indifferent matters, you have felt your spirits wonderfully lightened. Even a child popping into your house on an errand has often brought a ray of sunshine which did not depart when he went his way again. It is a blessed thing to speak a cheerful word when you can. "The heart knoweth its own bitterness" the world over, and those who live in palaces are not exempt, and the good words to such hearts "are like apples of gold in pictures of silver." Even strangers we casually meet by the way, in the travellers' waiting-room, are unconsciously influenced by the words and tones we use. It is the one with pleasant words on his lips to whom the stranger in a strange land turns for advice and direction in his perplexities. Take it as a compliment if some wayfarer comes to you to direct him which street or which train to take; your manner has struck him as belonging to one he can trust. It is hard sometimes to speak a pleasant word when the shadow rests in our own hearts; but nothing will tend more to lighten our spirits than doing good to another. When you have no opportunity to speak a cheering word, you can often send a full beam of sunshine into the heart of some sorrowing, absent friend, by sitting down and writing a good, warm-hearted letter.



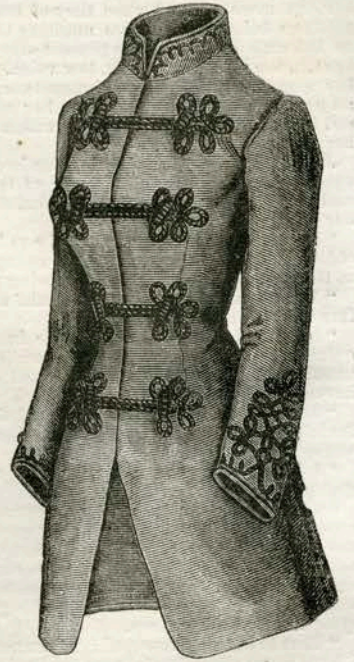
NO. 1.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.



NO. 2.—CHEMISETTE.



NO. 3.—BONNET.



NO. 4.—WALKING-JACKET.



NO. 5 AND 6.—WALKING-DRESS.



NO. 7.—WALKING-DRESS.



NO. 8.—WALKING-DRESS.

PARIS FASHIONS.

For excursions in the country or the seaside ladies adopt this season costumes altogether masculine in style and look. Except that they have not given up skirts for a more free-and-easy kind of garment, their dress might almost be taken for that of a youth. Moreover, the skirt is very short, and made of some sort of soft woollen fabric, such as fancy cloth, beige, or cashmere, of some medium shade of blue, green, or garnet red. It consists of two tunics, the upper one simulating a deep panel gathered on one side, with a large bow of soft wool or silk fabric placed at the back; by way of bodice, a vest of piqué or of nankin, with a pattern of the colour of the dress printed over a white ground, and over this a short jacket of the same material as the skirt, fitted to the waist at the back, loose in front, fastened at the neck by one button only; boy's collar and necktie; stockings striped across, matched in colour to the toilet; English shoes of yellow buckskin faced with black kid, with low heels. And here I may as well note that the high Louis Quinze heel is quite going out of fashion, and being replaced by the low heel, both so much more comfortable and so much more graceful.

As there is nothing exclusive in modern fashions, the masculine style is by no means the only one adopted by ladies. Far from it, there is a very decidedly feminine style equally in favour with the fair sex. It is certainly more graceful, more elegant, and less eccentric than the other. Of this latter style, for instance, are very pretty walking-dresses of white foulard with large dots of all shades of colour, simply made with tucks, the material forming at the back a double bow with wide soft loops and no ends. A large rosette of red velvet with three ends is fastened upon the dress at the side near the foot. The bodice is ornamented with a corselet of red velvet; it is gathered at the shoulder to form a sort of high-necked vest coming down inside the corselet.

For a dinner-toilet I may mention as very tasteful and comparatively simple a dress of finely-striped rosewood and light gray shot silk, puffed on one side at the foot, with a bow of mahogany-red velvet, and covered on the other with narrow gathered flounces pinked out round the edge; peaked bodice, trimmed shawl fashion with old yellow guipure, the front forming a vest of gathered light gray satin; short basques with a puffing at the back.

The fabric which goes here in Paris by the name of *tissu à sequins* is much in vogue for casino toilets; it is a bright coat-of-mail-like material glinting and shimmering in the light with every movement of the wearer. It is generally black, steel-gray, or Florentine bronze coloured. Another equally fashionable but very different material is white muslin-de-laine, brocaded with flowers in relief, a sort of woollen translation of Spanish blonde. This charming fabric is laid on plain over a short skirt of some soft bright-coloured silk; the skirt is gathered together a little in the middle of the front at the waist and at the foot of the skirt, simply edged round with a silk ruche or quilling or a lace border. The bodice has a puffed basque behind; it is open in an oval shape in front, which opening may be filled up, if preferred, with a small chemisette of silk gauze. A bow of ribbon with long flowing ends is placed upon the left shoulder.

The printed satinettes in large flowery patterns are now given up, or at least are not considered as the last novelty of the season. The latest style in vogue is plain satinette in dark shades of indigo-blue, myrtle-green, or garnet-red, trimmed with open-work embroidery patterns of the same colour. The bodice is peaked or with basques, and is generally trimmed, as well as the semi-short narrow sleeves, with embroidered facings; embroidered borders alternate with flutings and puffings in the trimmings of the skirt.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 168.No. 1.—WALKING-DRESS FOR LITTLE GIRL
FROM FOUR TO SIX YEARS OF AGE.

The dress is of pale blue cashmere, trimmed with pleatings of surah, revers of satin, and pearl buttons.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 2.—CHEMISETTE.

The chemisette is intended to be worn under an open bodice; it is of the same material as the dress, and is trimmed with embroidery.—Price of pattern of chemisette, trimmed, 25c.; flat, 10c.

No. 3.—BONNET.

The bonnet is of manilla, trimmed with ficelle lace, bouquet of yellow marguerites, and ficelle-coloured ribbon.

No. 4.—WALKING-JACKET.

The jacket is of black diagonal cloth, trimmed with silk cord and barrel-shaped buttons.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

Nos. 5 AND 6.—WALKING-DRESS.

This pretty dress is of slate-coloured alpaca; it is shown with two different kinds of trimming for the skirt. No. 5 is trimmed with three deep-stitched kiltings, left unkilted about five inches to form a flounce, which is pinked at the edge; the bodice is

arranged in narrow folds, and is continued to form a panier drapery. Bonnet of white straw, lined with cream surah, and trimmed with feathers and narrow ribbon. The skirt of No. 6 is entirely covered with narrow flounces. Straw bonnet, trimmed with black velvet and bouquet of marguerites. Price of patterns of complete dress, trimmed, \$1.60. Panier-bodice, trimmed, 80c.; flat, 30c.

No. 7.—WALKING-DRESS.

The skirt is of blue and biscuit coloured striped material; pleated ruche, tunic, and jacket of biscuit-coloured cashmere, with deep pointed collar of the striped material, and jabot of lace. Hat of straw, trimmed with black velvet and biscuit-coloured feathers.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 50c.; flat, 25c. Jacket-bodice, trimmed, 50c.; flat, 25c.

No. 8.—WALKING-DRESS.

The skirt is of cream-coloured veiling, edged with lace; polonaise of brown surah, with rosette of moiré ribbon. Leghorn hat, lined with brown velvet, and trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.50. Polonaise, trimmed, 80c.; flat, 30c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 169.

Nos. 1, 4, 6, AND 12.—WORK-BAG.

This pretty bag is worked with good even string of three sizes and blue Berlin wool. The design for the sides is shown in No. 12; it consists of a piece measuring seventeen inches in depth and eleven in breadth. Make a chain eleven and a half inches in length: this allows a little for taking up in working.

1st Row: One double into first stitch of chain over a length of string, draw up a loop through the next stitch, draw through the loop last made, then through the second loop on the hook, * two stitches as last described behind the string, and two over the string. Repeat from * to the end of the row.

2nd Row: In the same way as described for first row; work two stitches over the string into the two stitches behind the string of last row, and two behind the string into the two next stitches. Repeat to the end of row.

These two rows are repeated until you have worked seventeen inches; finish the edge with the scallop pattern shown in No. 12; work one fancy stitch as described under two chain, five trebles under next two chain. Repeat to the end of row.

Fold the work, and sew up at the sides. For the top work with finer string one double into a stitch behind the scallop row all round.

1st Round: Five chain, pass over four stitches, and repeat all round.

2nd Round: One double into third of five chain, five chain. Repeat all round.

This last round is repeated until you have worked six inches. The bag is lined with blue cashmere, which shows under the crochet forming the top; a slide of crochet chain draws the bag close at the top.

For the drapery which ornaments each side: Commence with the heading shown in No. 4, make a chain twenty-three inches in length, with blue wool work a cross treble into two stitches (directions for cross treble will be found in the Crochet Supplement presented with the February Part and No. 929), one double treble into the next stitch. Repeat to the end of row.

With fine blue and drab speckled string work on each side one double into a stitch, one chain, pass over one stitch, and repeat. This heading is long enough to go round both sides of the bag. Six lengths of the second-size string are run in under the cross treble and over the double treble.

With blue Berlin wool, for the vandykes: Work one double into a stitch of heading, five chain, pass over three stitches, and repeat.

2nd Row: One double into third of five chain, five chain, and repeat.

For the small vandyke: * one double into third of five chain, five chain, repeat from * three times more, turn, * five chain, one double into centre of next five chain, repeat from last * twice more, turn, five chain, one double into centre of next five chain, five chain, one double into centre of next five chain, five chain, turn, one double into centre of next five chain, fasten off the wool.

For the large vandyke: Work one double into the third of five chain (next the last five chain worked into in first row of small vandyke), * five chain, one double into third of next five chain, repeat from * five times more, turn, * five chain, one double into centre of next, five chain, repeat from last * four times more, turn, * five chain, one double into third of next five chain, repeat from last * three times more, turn, * five chain, one double into third of next five chain, repeat from last * twice more, turn, * five chain, one double into third of next five chain,

repeat from last * once more, turn, five chain, one double into third of five chain, fasten off the wool.

Another small vandyke is worked after the large one, and the same number of vandykes are worked for the other side.

The vandykes are ornamented with tufts of blue wool, made as follows: Turn the wool over a cedar pencil and a length of fine wire, leave half the wire out at one end, and after every turn of the wool cross the ends of wire to fasten the loops of wool; when you have made six inches take it off the pencil and twist it round to form the large tufts, three of which are suspended by lengths of wool to the end of each vandyke. The sides of the vandykes and the heading of drapery are ornamented with smaller tufts, made in the same manner, sewn on with a needle and wool. The drapery is sewn to the bag just below the scalloped edge of sides.

For the handles (the design for which is shown in No. 6): Make a chain ten inches in length with blue wool.

1st Row: One double into each stitch.

2nd Row: One treble into each stitch.

3rd Row like first row.

Three lengths of string of the largest size are run in and out the trebles (as shown in the illustration). The handles are sewn on under the heading of drapery.

No. 2.—PASSEMENTERIE.

Passementerie is at the present time one of the most fashionable of trimmings. The design shown in our illustration may easily be made by ladies at a very much less cost than they can purchase it. The ovals are made of fine silk cord sewn together with a needle and silk; the tassels are small cut beads and bugles.

No. 3.—BAG FOR SOILED FINE LINEN.

The bag is of crash; it measures thirty-four inches in length and fifteen in breadth (this allows for a turn-down hem of two and a half inches in depth); the crash is folded and is sewn up at the edges, each side is ornamented with a cross-stitch design worked with three shades of olive and three of red crewel; a slide one inch in width is made in the hem, through which is run a red cord finished with balls of wool. Directions for making the balls were given in the Crochet Supplement presented with the February Part and No. 929.

No. 4.—See No. 1.

No. 5.—DRAPE: MACHINE EMBROIDERY.

This design is intended to be repeated to form a drapery for a small table, or for waste-paper or work baskets; it is in machine embroidery, worked with three shades of blue and four of olive-green wool upon terra-cotta coloured cloth.

No. 6.—See No. 1.

No. 7.—EMBROIDERED COLLAR.

The collar is of blue linen; it is embroidered with éru cotton; cravat bow of blue ribbon.

No. 8.—CRAVAT-END: MAURESQUE EMBROIDERY.

This design is worked in pale blue silk and silver thread; the pattern is traced upon the silk, the silver thread is laid on in couching-stitch, sewn with blue embroidery silk. Directions for couching-stitch were given in the Embroidery Supplement presented with the January Part and No. 922. The arabesques are filled in with shades of blue silk worked in long-stitches, and with silver spangles; when the work is finished the superfluous silk is cut away with a pair of sharp scissors.

No. 9.—CRAVAT-BOW.

The bow is of pale pink ribbon, with embroidered ends worked with silks of various colours.

No. 10.—BORDER: EMBROIDERY.

This border is suitable to be worked on tablecovers, curtains, &c.; the embroidery is in long, back, and cross stitches, worked with embroidery silk of one colour.

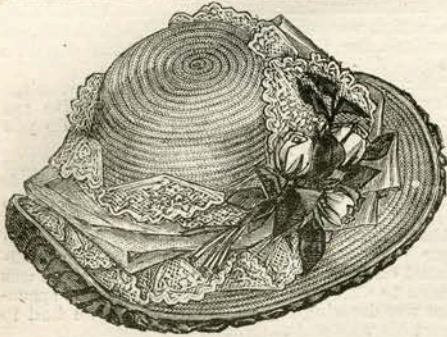
No. 11.—BORDER: MAURESQUE EMBROIDERY.

This handsome border is intended to be worked on tablecovers or curtains of velvet or plush; the embroidery is worked as described for No. 8, but with gold thread and gold-coloured silk upon olive satin.

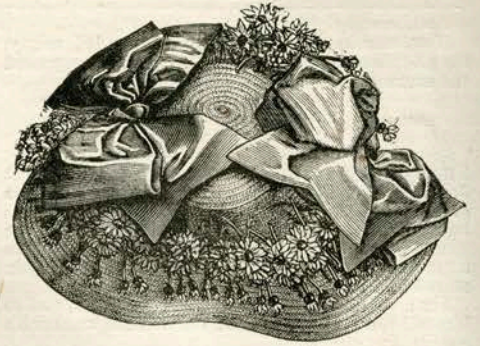
No. 12.—See No. 1.

Success.—The first and chief element of success is decision of character. Without this, and the kindred traits that are always found in its company, such as resolution, courage, and hope, there is little chance of success. With it "there is no such word as fail," and seldom any such thing as a failure. To such a spirit even difficulties afford a stimulus; "for a resolute mind," it has forcibly been said, "is omnipotent."

LITTLE OPPORTUNITIES.—How often do we sigh for opportunities of doing good, whilst we neglect the openings of Providence in little things! Dr. Johnson used to say, "He who waits to do a great deal of good at once will never do any." Good is done by degrees. However small in proportion the benefit which follows individual attempts to do good, a great deal may thus be accomplished by perseverance, even in the midst of discouragement and disappointments.—Crabbe.



NO. 1.—MANILLA HAT.



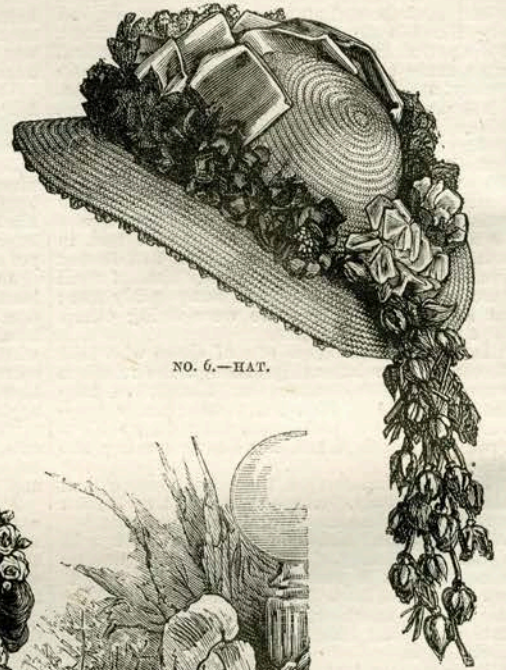
NO. 2.—MANILLA HAT.



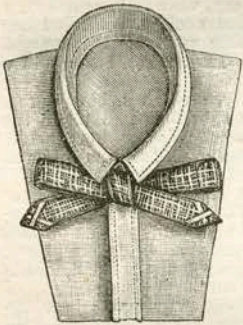
NO. 4.—BONNET



NO. 5.—WALKING-DRESS.



NO. 6.—HAT.



NO. 3.—HABIT-SHIRT.



NO. 7.—JACKET FOR LITTLE GIRL.



NO. 8.—PINAFIRE EMBROIDERED WITH CORDING-STITCH.



NO. 9.—WALKING-DRESS.



NO. 12.—AFTERNOON-DRESS.

NO. 10.—WALKING-DRESS.

NO. 11.—AFTERNOON-DRESS.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF
No. 10 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

INDOOR DRESSES.

FIRST FIGURE.—Dinner-dress of metallic-blue foulard; flounces of embroidery on white Indian silk; waistcoat, revers, and throat ruffle of gray satin; gray satin ribbon bows.—Price of pattern of dress, trimmed, \$1.40. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Dinner-dress.—The skirt, drapery, and plastron are of pink surah; tunic drape of white embroidered Indian silk; jacket of gazelle-coloured satin; ruffles of mauresque lace.—Price of pattern of dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Afternoon dress.—The skirt is of moss-green cashmere; military jacket of metallic-blue foulard, trimmed with cord, passementerie ornaments and tags.—Price of pattern of skirt, made up, 50c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Reception-dress.—The dress and draperies are of heliotrope surah; the flounces are of Antwerp lace; the pointed plastron is covered with Antwerp lace; gray Swede gloves.—Price of pattern of dress, trimmed, \$1.40; flat, 25c.

FIFTH FIGURE.—Dress for Little Girl of Eight or Ten Years of Age.—The dress is of gray veiling; sleeve, skirt puffs, and drape of cardinal satin.—Price of frock, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Dinner-dress.—The skirt, bodice, and drapery are of nut-brown surah; the three lower flounces are of striped gazelle and nut-brown gauze; the scalloped flounces, reaching to the waist, are of embroidered veiling; revers and bows of brown satin; stomacher of embroidered veiling.—Price of pattern of dress, trimmed, \$1.60. Bodice and panier, trimmed, 80c.; flat, 25c.

SEVENTH FIGURE.—Afternoon-dress for Little Girl of Eight or Nine Years of Age.—The dress is of rose-coloured cashmere; drapery of rosebud-pattern foulard; satin ribbon sash bows.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

EIGHTH FIGURE.—Home-dress.—The dress is of stone-gray cashmere; the trimmings are of the same material; the skirt is kilted from the bottom to the panier in large pleats; ruffle of lisse with jabot of mauresque lace.—Price of pattern of dress, trimmed, \$1; flat, 25c.

NINTH FIGURE.—Dress for Young Lady of Ten or Twelve Years of Age.—The dress is of heliotrope surah; casaquin-bodice of the same; the bodice is cut short at the back and put into fluted pleats, which are lined with gray veiling; tunic of gray veiling. The skirt, casaquin, and sleeves are edged with a small pattern in embroidery. The bow which catches back the tunic is of heliotrope surah.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Afternoon-dress.—The skirt, flounces, and jacket are of myrtle-green faille; tunic of rich broché, with old-gold ground; the fringe of the jacket matches the colour of the tunic; the tunic is bound with old-gold satin; between the openings ball chenille fringe is placed.—Price of pattern of complete dress, trimmed, \$1.40. Jacket, trimmed, 80c.; flat, 25c.

OUTDOOR DRESSES

FIRST FIGURE.—Visiting-dress.—The dress is of mineral-blue surah, trimmed with embroidered tussore. Leghorn bonnet, trimmed with blue satin ribbon and blooms of Alpine nasturtiums.—Price of patterns of complete dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Garden-party Dress.—The dress is of pink cashmere with trimmings of the same; the front of the jacket is finished with a broad white lace. White straw bonnet, lined with cream satin, and trimmed with a bouquet of myosotis, and bows of pink ribbon.—Price of patterns of dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Visiting-dress.—The dress is of nut-brown surah; the trimmings are principally composed of the material of the dress; cream lace edges the fan killings and the basque of the jacket; bindings and bows of brown satin ribbon. Bonnet to match the dress; it is lined with cream satin, and trimmed with cardinal-coloured feathers.—Price of pattern of dress, trimmed, \$1.40. Pointed bodice, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Visiting-dress for Young Lady of Twelve or Fourteen Years of Age.—The dress is of tussore; the lower part of skirt and flounce are embroidered; the jacket is also embroidered; tunic and waistcoat of plain tussore; the scalloped edge of the flounces are bound with pink ribbon; the dress is looped at the sides under rosettes of pink ribbon. Leghorn hat, trimmed with pink ribbon; black silk stockings and black Swede gloves.—Price of pattern of dress, trimmed, 80c. Jacket, trimmed, 50c.; flat, 25c.

FIFTH FIGURE.—Visiting-dress.—The dress is of heliotrope cashmere; the mantle is composed of alternate stripes of ribbon and écu lace. Black chip

bonnet, trimmed with blue plume and black ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress for Child of Two or Three Years of Age.—The dress is of white twilled longcloth and cardinal-coloured sateen; it is trimmed with white Madeira embroidery. Straw hat, trimmed with white satin, and bound with cardinal-coloured velvet; cardinal-coloured silk stockings.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress.—The skirt, collar, and cuffs are of watered gray sateen; the bodice and panier-drapery are of plain gray sateen. Tuscan bonnet, trimmed with black moiré ribbon and gold buckle. The bonnet is lined with cream surah.—Price of pattern of dress, trimmed, \$1.25. Bodice, with panier-drapery, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress for Little Girl of Nine or Ten Years of Age.—The skirt is of sand-coloured beige, trimmed with flounces of the same; jacket and tunic of pink and black foulard. Leghorn hat, trimmed with pink foulard, and lined with cream surah.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

NINTH FIGURE.—Visiting-dress.—The dress is of moss-green satin; sleeves, jacket, and tunic of gold and green brocade, with trimmings of green lace. White chip bonnet, trimmed with moss-green satin ribbon and tea roses.—Price of patterns of complete dress, trimmed, \$1.40. Bodice, with panier-drapery, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Visiting-dress of petunia-coloured faille, with mantle to match; the mantle is partly covered with black Spanish lace. Manilla bonnet, trimmed with old-gold satin ribbon, old-gold, plume, and Spanish lace.—Price of pattern of mantle, trimmed, 80c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

AMARYLLIS; EMBROIDERY.

The coloured sheet is a design for antimacassar, cushion, &c.; and key to working panel of large folding screen, which will be found on the back of the Gigantic Supplement. The design may be worked in arrasene, crewel, or silk. Peacock or bronze, old-gold or ruby, are all colours suited to the foundation. The design is worked in cording stitch, with the exception of the stamens, in which a few long and knot stitches are used. Full directions for working and tracing the design will be found in our Embroidery Supplement, given with the January Part, and No. 922 of this Journal.

THE GIGANTIC SUPPLEMENT

COMPRISES

Full-size Pattern for Cutting Out Frock for Child of Two or Three Years of Age; Diagrams for Cutting Knitting-bag and Handkerchief-sachet; and Design for Panel of Folding Screen in Embroidery.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."
No. 8.—KNITTING (No. 4).

PARIS FASHIONS.

Most of the new costumes introduced by Parisian costumiers are made so as to give great fullness over the hips; this is accomplished by adding to the bodice puffed or pleated paniers and draperies. And yet, on the other hand, we see dresses of an entirely different style which still seem to obtain great favour also: we mean those with a skirt pleated from top to bottom, without any trimming beyond a plain scarf crossing it over the hips and tied behind, or else (instead of a scarf) a mere silk cord placed in the same way, and appearing to fasten down the pleats. This kind of skirt is made round, not too narrow. At the foot behind, or at the sides, or else both behind and at the sides, the skirt is slit open in the shape of a pleated gore, and shows a simulated under-skirt of a different material and colour. Some of these short skirts have the lower part of a different material, which simulates a large nurse's apron, open behind from the waist to the edge. In this latter case a puffing similar to the lower part fills up the opening.

Young girls frequently wear, to complete a dressy toilet, the bodice of which is plain, pretty rounded fichus, or large collar of muslin or cambric, with two, three, or four rows of white lace. These fichus are often made with two lapels, which are overlapped and fastened with one or two sprays of flowers.

For demi-toilette this fichu may be replaced by a small pelerine of the same material as the dress, or else of surah, Indian cashmere, China crape, or for cool days and little excursions, of plain or fancy velvet. These pelerines are trimmed with fringe, lace, or a ruche. If of the same material as the dress, they are not trimmed at all; short, but high necked, they do not come down as far as the waist; they are fastened at the neck in front by a flowing bow of drooping loops of narrow ribbon.

Young married ladies also wear pelerines of this style, but not so short and not so simple. The lapels, rather longer, are joined together in front

under a brooch, buckle, or fancy jewel of some sort. The neck, rather more open, is trimmed round with a thick ruche of the same fabric, lined with bright-coloured silk.

Garnet red, in all its shades, Hussar blue, electric blue, and moss-green, are the colours most in favour this year. Let us add, however, that there is nothing exclusive in this, and that all colours are worn. English crape is a pretty tissue, which, as well as veiling, obtains the greatest success. Complete toilets are made of it in cream, Parmese violet or blue, with a profusion of bows of satin ribbon of the same colour or a shade darker.

Lace is worn in quantities, and with all materials; and by lace we mean every variety of lace, from that which is made of fine packthread, and which trims linen and cambric dresses, and those of comparatively dark-coloured woollen fabrics, to the finest and most beautiful lace. Belgian laces in particular are extremely fashionable in buff, white, ivory, or cream colour, in large, much-raised patterns, over a transparent ground resembling fine canvas. Dresses of light-coloured satin or surah are literally covered with lace of this style. It is used cut from the piece, in flounces, draperies, and paniers, with a great many bows of ribbon matched to the material of the dress.

A remarkably pretty toilet is of military-blue light summer vigogne, with patterns cut out of satin and worked in appliqué over the plain border round the puffed tablier. Similar patterns are put on over the bodice and sleeve.

Another very elegant dress is of garnet-red satin, literally covered with black lace. Black lace is now making its reappearance over coloured as well as over black silk.

A third extremely tasteful dress is of periwinkle-coloured, finely-striped shot moiré antique. The coat-shaped bodice is edged round with blonde lace to match, and has a full ruffle of the same; pleated skirt, with similar blonde lace put on in tabs.

Plain dark-coloured satinette is now more fashionable than the printed satinettes in large flowery patterns. It is trimmed with open-work embroidery (*broderie anglaise*), worked in silk of the same colour. The favourite shades are dark blue, and green, and garnet red. The skirt-front is much trimmed with narrow flounces and puffings framed in on each side by bands of embroidery; the back is arranged into sagging puffs. The bodice and sleeves are much trimmed with embroidery.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 184.

No. 1.—MANILLA HAT.

The hat is trimmed with ficelle-coloured Indian muslin, lace, and bouquet of blush rosebuds and foliage; it is lined with blue surah.

No. 2.—MANILLA HAT.

The hat is trimmed with a wreath of daisies and bows of mauve surah ribbon.

No. 3.—HABIT-SHIRT.

The habit-shirt is of linen; the cravat-bow is of blue checked silk.—Price of pattern of habit-shirt, flat, 12c.

No. 4.—BONNET.

The bonnet is of leghorn, lined with surah of the same colour; it is trimmed with bows of ribbon and ostrich-feather tip.

Nos. 5 AND 10.—WALKING-DRESS.

The dress shown in No. 5 is of peacock cashmere, trimmed with velvet of the same colour; the pelerine is edged with ficelle lace. No. 10, showing the front of same dress, is of brown and fawn plaid surah, trimmed with plain brown satin and ficelle lace. Brown chip bonnet, trimmed with feathers and bouquet of forget-me-nots; ficelle lace strings.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

No. 6.—HAT.

The hat is of fine white straw, trimmed with a wreath of mauve clematis, foliage, and bows of ribbon; it is lined with surah.

No. 7.—JACKET FOR LITTLE GIRL.

The jacket is of fawn striped cloth, with collar, cuffs, and pockets of brown velvet.—Price of pattern of jacket, trimmed, 40c.; flat, 20c.

No. 8.—PINAFORE WITH CORDING-STITCH.

The pinafore is of fine diaper, trimmed with cording-stitch embroidery worked with red ingrain cotton.—Price of pattern of pinafore, made up, 20c.; flat, 10c.

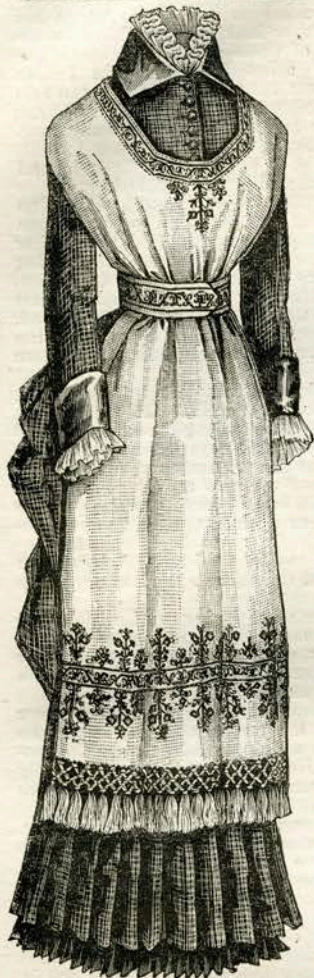
No. 9.—WALKING-DRESS.

The dress is of floriated sateen, with a pale pink ground; it is trimmed with cream-coloured lace.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice with paniers, trimmed, 80c.; flat, 30c.

No. 10.—See No. 5.

Nos. 11 AND 12.—AFTERNOON-DRESS

The skirt is of blue brocade, trimmed with cream Spanish lace and loop-bows of satin ribbon; pointed bodice and paniers of satin, trimmed with lace. No. 12 shows a rather different style of trimming.—



NO. 1.—MORNING-DRESS WITH APRON.



NO. 2.—MORNING-DRESS.



NO. 3.—MORNING-DRESS
(BACK OF NO. 1).



NO. 4.—YACHTING-DRESS.



NO. 5.—NEWMARKET COAT
(BACK OF NO. 7).



NO. 6.—VISITING-DRESS.

NO. 7.—VISITING-DRESS.

NO. 8.—VISITING-DRESS.

PARIS FASHIONS.

When we attentively examine the extremely varied materials which are almost equally fashionable this season, we see that generally plain tissues are combined with brocaded ones, with French moiré or moiré antique, striped pekings, and also with all woolsens, cashmere, veiling, muslin-de-laine, &c., as well as with all silk stuffs from velvet and satin to simple foulard. Indeed, the prettiest and most elegant of modern toilets are sometimes composed of not only two, but three or four such materials, comprising all trimmings and accessories. From the above facts we conclude that a great many ladies would now be able to follow new fashions, while employing ancient materials. The problem to solve, in order to combine elegance with economy, is to use the resources one possesses without putting oneself in contradiction with the spirit of modern fashion.

The fact is, nowadays it is easier than ever to compose a toilet with materials which fashion had given up, and which it has taken up again, but on condition of observing certain modifications in the mode of employing them. Thus, for instance, a dress of moiré (whether French or antique), made entirely of either fabric, would not be at all a fashionable dress; while one or the other, combined with another material, will make up a toilet quite in accordance with present fashion. Besides all this, there is now no limit as to the age at which anyone may be allowed to wear certain materials.

Formerly ladies of a certain age alone wore velvet dresses. Grand dames alone adopted brocaded or watered silks. Now all materials, without exception, are worn at any age; young people appropriate all those which please them. Again, some tissues were worn in winter only; this prejudice has been done away with as well as the former. There are no more rules—no more restrictions.

The least scrap of material may become useful; it can make up a chemisette or pleated plastron for the filling up of an open bodice, or else it may be used either for a short pelerine, or for a fichu tied with or without lapels, trimmed with lace or jet fringe, and answering the purpose of a summer mantle. With the help of the numerous engravings published in this Journal, any person gifted with a fair amount of skill can, if she has in her possession some ancient dress of damask, or brocade, or moiré silk, the worse for wear, make something out of it—a toilet in all points in accordance with modern fashion.

If the dress is a moiré or brocade, one should first make up a skirt both round and narrow, the lower edge of which must be trimmed with a thick ruche of Indian or French cashmere, matched in colour to that of the skirt; the ruche may be lined with any light silk of a contrasting colour, or merely edged round with such silk. The bodice, with paniers draped at the back, should be made of the same cashmere; the trimmings, collar, or small pelerine, facings, puffings, revers, or lapels, of the same material as the skirt. Let us add a vest, also similar to the skirt; a few bows in the shape of rosettes, lined with the same silk as that employed for the lining of the ruche, placed down the front of the skirt, and similar bows upon the facing and vest, and we shall have a toilet which no votary of fashion would scorn.

For simple dresses—walking or in-door—transformations are easier still. Ruches, flounces, puffings, are made to cover a foundation-skirt of any description, alternated with plain bands of striped or checked material. Upon the basques of the peaked bodice, if one has not material enough to make up puffed paniers, one can lay a pleated scarf, going round the back and tied under it at the back.

Black or coloured satin may undergo the same transformations as brocade or moiré. It can also be used in other ways. Suppose, for instance, you possess a dress of black satin and one of black cashmere. Unpick both; make a foundation-skirt of black alpaca or mohair, trim round the foot with ruches or puffings of cashmere coming up from six to eight inches high. Cut out of the satin a tunic-skirt of the same shape as the foundation-skirt, save the back width, but two inches shorter; cut it out into square turret-blocks, binding round the edge with black or coloured satin. The bodice may be of satin trimmed with cashmere or the reverse. Make it with paniers and a puffed tournure. Bind it to match with the edging of the tunic-skirt.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 200.

Nos. 1 AND 3.—MORNING-DRESS WITH APRON.

The front of dress, shown in No. 1, is of small checked olive and pale blue woollen material. The killing at the bottom of the dress and the cuffs and collar are of olive Devonshire serge. The apron is of crash worked with cross-stitch in blue ingrain cotton. It is trimmed at the bottom with macramé fringe. The back of apron and dress are shown in No. 3.—Price of pattern of dress, trimmed, \$1. Apron, made up, 25c.; flat, 12c.

No. 2.—MORNING-DRESS.

The dress is of beige, trimmed with embroidery

on material of the same colour.—Price of pattern of dress, trimmed, \$1. Polonaise, trimmed, 80c.; flat, 25c.

No. 3.—See No. 1.

No. 4.—YACHTING-DRESS.

The dress is of indigo Devonshire serge. It is turned up at the collar, cuffs, bottom of tunic and skirt with a broad cardinal-coloured braid; rows of narrow braid to match are laid above the turned-up braid. The belt is of leather with oxidized buckle.—Price of pattern of dress, trimmed, \$1. Polonaise, trimmed, 80c.; flat, 25c.

Nos. 5 AND 7.—VISITING-DRESS.

No. 5 shows the back of Newmarket-coat of brown faille lined with ruby satin. The coat is worn over a dress of ruby moiré; the Newmarket is trimmed with lace passementerie, cord and buttons, and large pockets of brown moiré. Hat of gold-coloured straw lined with brown velvet, and trimmed with velvet and shaded gold and brown plume.—Price of pattern of Newmarket-coat, trimmed, 80c.; flat, 25c.

No. 6.—VISITING-DRESS.

The plain part of the dress is olive cashmere; the lower flounce, jacket, and lower part of tunic are of olive broché with a red star pattern; olive and red reversible ribbon and red lace are used for trimming the dress. Bonnet of olive chip, trimmed with ruby plumes.—Price of pattern of dress, trimmed, \$1.25. Jacket, trimmed, 60c.; flat, 25c. Tunic, trimmed, 60c.; flat, 25c.

No. 7.—See No. 5.

No. 8.—VISITING-DRESS.

The dress is of brown surah and old-gold Spanish lace; reversible old-gold and brown satin loops ornament the dress. Bonnet of old-gold satin, covered with brown Spanish lace, and trimmed with shaded old-gold feather. Strings of reversible ribbon.—Price of pattern of dress trimmed, \$1.25. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 201.

No. 1.—BORDER: ITALIAN-STITCH.

This is a pretty border for ornamenting children's pinafores, &c.; it may be worked with crewel, silk, or ingrain cotton.

No. 2.—CRAVAT.

The cravat is of cardinal-coloured ribbon, frayed to form a fringe at the ends; a blush rose is embroidered on it.

Nos. 3 AND 6.—WASTE-PAPER BASKET WITH DRAPE.

The basket is of wicker painted black; it is lined with ruby satin. The drape is of old-gold satin with appliqué of terra-cotta coloured velvet, edged with olive cord; the arabesque designs are worked with olive silk; the finished drape is edged with cord, and ornamented with tassels at the points. A trimming made of lengths of wool tied by a strong strand of wool or silk, and cut at equal distances, is put round the handles of the basket, also round the top both inside and out; above this, on the outside, a thick cord is placed. The drape will also serve for ornamenting brackets or for a mantelpiece.

No. 4.—BORDER: EMBROIDERY.

This border is worked in long and cording stitches.

No. 5.—BORDER: CORDING AND CHAIN STITCHES.

This simple border is useful for ornamenting children's pinafores, bibs, &c.

No. 6.—See No. 3.

No. 7.—BORDER: CROSS-STITCH.

Cross-stitch continues very fashionable for ornamenting doilies, toilet-mats, &c. If the threads of the foundation are difficult to count, it is quite easy to put canvas over it; work through both the canvas and foundation, and draw out the threads of the canvas when the work is finished.

Nos. 8 AND 9.—BORDERS, WITH CORNERS IN EMBROIDERY.

These designs will serve a variety of purposes, such as for ornamenting book-covers, album-covers, borders for cushions, small table-covers, &c., &c. In No. 8, the pattern, which simulates braid laid on and sewn through, is worked with embroidery silk. The ground is of olive velvet, the simulated braid is in salmon-pink silk edged with silver cord, and the leaves and stalks are worked in satin-stitch with dark ruby silk; the couching at the edge is of the pink silk crossed with ruby.

No. 9.—Border: The ground is of coffee-brown velvet, outlined with gold cord, and filled in with pale blue chenille; the little circles are gold spangles sewn on with blue silk.

THE HOME.

COOKERY.

HALIBUT A LA CREME.—The ingredients used for this dish are 1 lb cold halibut (though any other kind of fish will do), 2 oz butter, 1½ oz flour, half a pint of milk, and 1 oz grated cheese; salt, pepper, and nutmeg. First separate the flesh of the fish from the bones and skin in small pieces, and put into a vegetable dish; melt the butter in a small saucepan, and stir into it the flour; add the milk by degrees; place on the fire till it boils; remove, and add the salt, pepper, and nutmeg; spread upon this the fish, and sprinkle with the grated cheese, or, if preferred, breadcrumbs. The dish is then placed in the oven and baked till brown.

MEAT FOR HASHING OR MINCING.—Meat that is to be hashed, or used on a second day in any way, would always be much better if the slices were cut from the joint or large piece as soon as it leaves the table, and soaked in the gravy of the dish until the next day.

FRUIT PUDDING.—Pour over half a loaf of dry bread boiling water enough to cover it. Let it stand until soft, then drain off the water, and add three eggs well beaten, ½ lb white sugar, a lump of butter the size of a walnut, a pint of any fruit you prefer—currants, cherries, raisins, dried currants, &c. Mix the ingredients thoroughly. Flour a cloth, put in the mixture, drop into boiling water, and keep it boiling and covered for an hour. Serve with sweet or sour sauce, as you prefer. Good cream well sweetened, into which you have squeezed the juice of a lemon, is best.

STEWED CHERRIES.—2 lb cherries, 1 lb sugar. Stew gently for half an hour in one pint of water. Put the fruit and sugar into the water cold, and do not let it boil; simmer slowly.

MACARONI WITH CHEESE.—Ingredients: ½ lb Italian macaroni, ½ lb grated Parmesan cheese, two tablespoonfuls of butter, salt to taste. Break the macaroni into short pieces, and put it into fast-boiling water. Boil briskly for twenty minutes or half an hour, till tender. Drain on a colander. Butter a deep dish and put in a layer of the macaroni; over this sprinkle a little of the cheese, some salt, and a few small pieces of butter. Fill the dish with these layers, making the top one of the cheese, covering the whole like a crust, and with small pieces of butter over it. Bake twenty minutes in a hot oven. Serve hot.

[Complete in this Number.]

ONE PHASE OF LIFE.

BY A PROFESSIONAL PHOTOGRAPHER.

So far as I could see, there was not a single break in the dull, leaden-looking clouds, which, like a sombre canopy, hung overhead.

On the glass roof of the studio the rain fell with a steady and persistent patter that drove me nearly to distraction. It was mid-summer; but by the appearance of things outside one would have judged it to be mid-autumn. The adjacent roofs were shrouded in vapour, and a chill, dismal dampness pervaded everything.

"No chance for a sitter to-day!" I exclaimed, ruefully. "I might as well go right away."

And yet I lingered. For me matters were growing serious. Three weeks had elapsed since I had opened my photographic studio at Haverstock Hill, and during the whole of that time I had not been called upon by a single customer.

As I have said, matters were growing serious with me, for I was then a poor, struggling artist. What little money I had been able to save after years of hard work I had invested in this photographic business. I had no other means of subsistence. My purse was getting lighter and lighter. If sitters did not come soon I should be ruined.

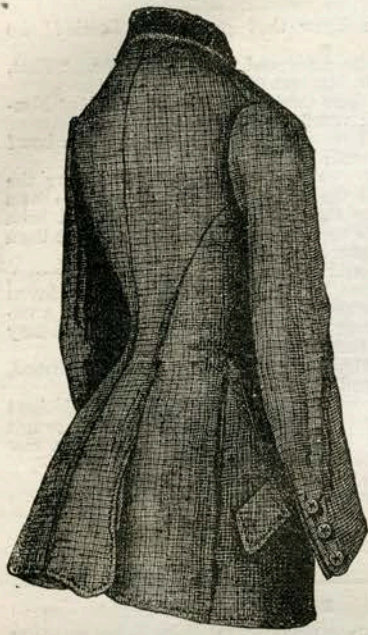
My thoughts were as gloomy as the weather, and I sank down in the posing-chair, feeling thoroughly depressed and miserable.

At that very moment I heard a slight tap at the door. I started. Could this be a sitter? I smiled derisively as I looked up at the inky sky.

Tap—tap.

There was no doubt about it. Someone was knocking timidly for admission.

I opened the door quickly, and beheld across the threshold a slight, stooping female figure, clothed in black. A rain-soaked shawl was over her shoulders,



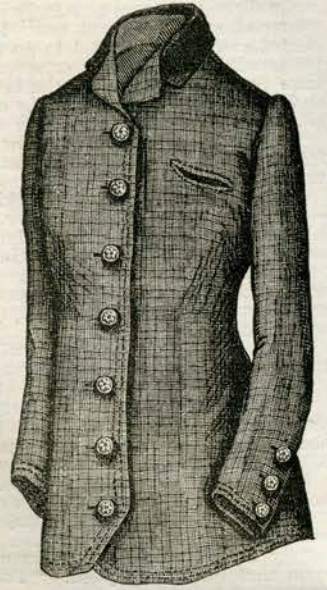
NO. 1.—WALKING-JACKET.



NO. 2.—SUIT FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.



NO. 3.—DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.



NO. 4.—FRONT OF NO. 1.



NO. 5.—AFTERNOON-DRESS.



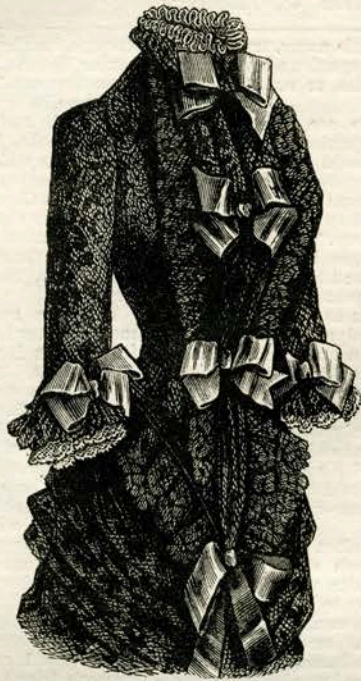
NO. 6.—MORNING-DRESS.



NO. 7.—HOME-DRESS.



NO. 1.—DRESS FOR LITTLE GIRL FROM ONE TO TWO YEARS OF AGE.



NO. 3.—POINTED BODICE FOR DINNER-DRESS FOR SLIGHT MOURNING.



NO. 4.—POINTED BODICE AND PANIERS FOR HOME-DRESS.



NO. 2.—DRESS FOR LITTLE GIRL FROM ONE TO TWO YEARS OF AGE.



NO. 5.—FICHU.



NO. 7.—BONNET.



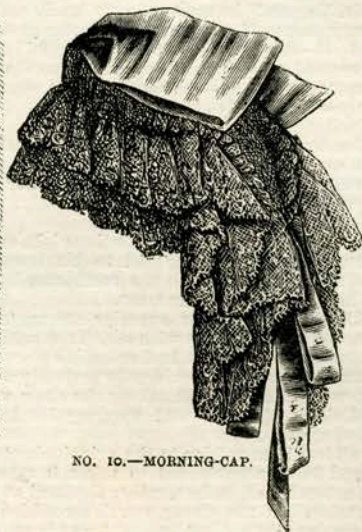
NO. 8.—BONNET.



NO. 6.—FICHU.



NO. 9.—AFTERNOON-DRESS.



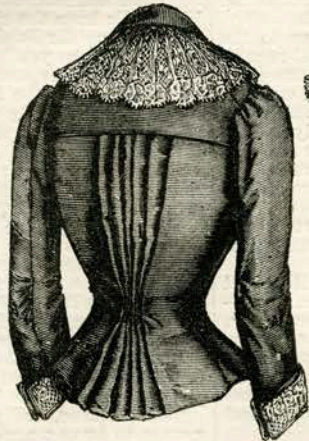
NO. 10.—MORNING-CAP.



NO. 11.—DINNER-DRESS.



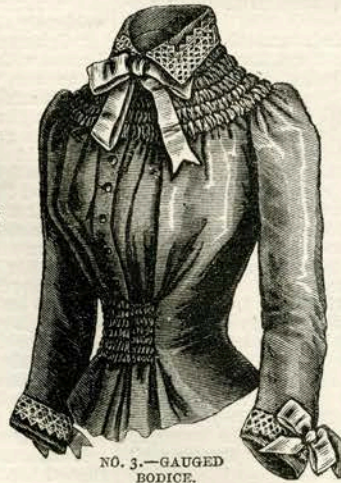
NO. 4.—WALKING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.



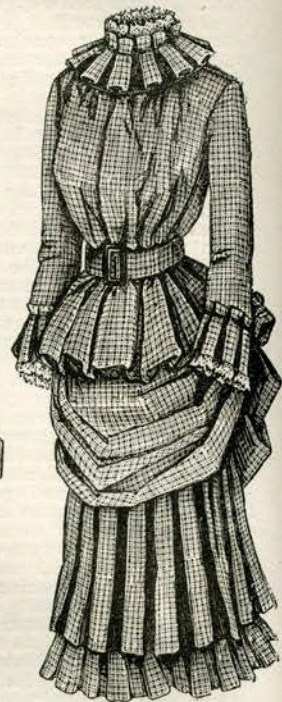
NO. 1.—BODICE WITH YOKE.



NO. 2.—MORNING-CAP.



NO. 3.—GAUGED BODICE.



NO. 8.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.



NO. 5.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.



NO. 6.—FRONT OF NO. 11.



NO. 7.—WALKING-DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 9.—BOW FOR TRIMMING DRESSES.



NO. 10.—BOW FOR TRIMMING DRESSES.



NO. 11.—DINNER-DRESS



NO. 12.—DINNER-DRESS.



NO. 13.—EVENING-DRESS FOR SLIGHT MOURNING.

SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

DESCRIPTION OF

No. 11 OF THE NEW COLOURED DOUBLE FASHION PLATES.

INDOOR DRESSES.

FIRST FIGURE.—Dress for Young Lady from Eight to Ten Years of Age.—The skirt, collar, and cuffs are of striped black and white washing silk; polonaise of petunia-coloured cashmere, trimmed with brandebourgs of cord and white silk embroidery.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Dinner-dress.—The skirt, paniers, and folded plastron are of bronze satin; tunic and bodice of blue veiling, trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Bodice, with paniers, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Home-dress.—Skirt of brocade with a golden-brown ground; jacket of electric-blue cashmere, trimmed with silk cord and barrel-shaped buttons.—Price of patterns of complete dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Dinner-dress.—The skirt is of blue satin, brocaded with pink roses; it is trimmed with scarfs and pleatings of brown surah; the bodice is of striped silk, with drapery of surah; sleeves of brocade, with puffs of surah.—Price of patterns of complete dress, trimmed, \$1.60.

FIFTH FIGURE.—Afternoon-dress for Young Lady from Ten to Twelve Years of Age.—The skirt is of blue cashmere, with jacket-bodice and scarf drapery of garnet broché, with revers and loop bows of satin.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

SIXTH FIGURE.—Reception-dress.—The dress is of bronze velvet; the sleeves and plastrons are of gold-coloured satin brocaded with roses.—Price of patterns of complete dress, trimmed, \$1.40. Pointed bodice with paniers, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Dress for Little Girl from Four to Six Years of Age.—The dress is of peacock cashmere, trimmed with cream lace; fichu of cream lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Dinner-dress.—The dress is of gazelle-coloured satin, trimmed with cream mauve lace and bows of moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Dinner or Reception Dress.—The dress is of marron surah, with panels of brocade. It is trimmed with silk embroidery and bows of ribbon. The sleeves are of broché.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Afternoon-dress.—The dress is of blue cashmere, with draperies of slate-coloured broché scalloped at the edge.—Price of patterns of complete dress, trimmed, \$1.40. Jacket-bodice, trimmed, 60c.; flat, 25c.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress for Little Girl from Four to Six Years of Age.—Dress of blue cashmere; paletot of dark fawn cloth with revers, cuffs, and binding of black velvet; black passementerie ornaments. Black velvet hat lined with blue surah, and trimmed with a blue bird.—Price of pattern of paletot, trimmed, 40c.; flat, 20c.

SECOND FIGURE.—Walking-dress.—The under-skirt and jacket-bodice are of hazel-coloured cloth; the latter is trimmed with silk cord and barrel-shaped buttons; tunic of plum-coloured cashmere, braided with black; sash of surah of the same colour. Felt hat trimmed with a tropical bird.—Price of patterns of complete dress, trimmed, \$1.40. Jacket, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Visiting-dress.—The skirt is of Polar blue brocade; pointed bodice and panier-tunic of blue Louis velveteen; shoulder-cape and cuff of brown seal fur. Brown felt hat lined with brown velvet and an ostrich feather.—Price of patterns of complete dress, trimmed, \$1.40. Panier-tunic, trimmed, 60c.; flat 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress for Little Girl from Four to Six Years of Age.—The dress is of cashmere, with sash of moiré ribbon. Gray felt hat trimmed with surah and feathers to match the dress.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress.—The dress is of gazelle-coloured cashmere; mantle of brocade, trimmed with rich silk embroidery and a passementerie ornament. Bonnet of slate-coloured figured silk.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Walking-dress.—The dress is of dark ruby velveteen, trimmed with narrow bands of embroidery and old-silver buttons. Fawn-coloured felt hat, trimmed with fawn surah and feathers to match the dress.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress.—The dress is of petunia-coloured cashmere; paletot of dark fawn cloth, braided with brown, and ornamented with bows of ribbon. Black chip hat, lined with surah to match the dress, and trimmed with black satin ribbon and feathers.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress for Little Girl from Four to Six Years of Age.—The skirt is of ruby striped silk and broché; jacket of ruby velvet. Light fawn felt hat, trimmed with ruby feathers.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress.—The dress is of peacock-green diagonal; the skirt is cut up at the bottom, and edged with cord; the openings are filled in with satin pleatings; the jacket is trimmed with silk cord. Brown felt hat, trimmed with a shaded feather and lined with brown velvet.—Price of patterns of complete dress, trimmed, \$1.40. Jacket-bodice, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Walking-dress.—The dress is of garnet cashmere; mantle, with Watteau pleat of black satin duchene, trimmed with rich silk fringe and embroidery. Black chip bonnet, lined with gray surah, and trimmed with blue satin and feathers.—Price of pattern of mantle with Watteau pleat, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET. CHAIR-SEAT IN BERLIN WORK: CHRISTMAS ROSES.

This design will serve equally as well for a cushion as for a chair-seat. The design for the back of chair will follow in our next Part. The chair-seat may be worked on canvas ten or twelve stitches to the inch, according to the size required, and will look well either grounded with silk or wool; black, claret, coffee-colour, olive, or rich dark blue, will make suitable grounds. The design may be worked in cross-stitch on cloth, velvet, or satin, if preferred, canvas being put over the material to be worked upon, and drawn out thread by thread when the work is finished.

THE GIGANTIC SUPPLEMENT

COMPRISES

The latest Paris Autumn Fashions and Full-size Pattern for Cutting Out Paletot for Ladies.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."

No. 9.—POINT LACE (No. 1).

PARIS FASHIONS.

At this time of the year, and before purchasing new dresses for the approaching winter season, it is well to look over the costumes we possess, and see what we can make out of them, even if it is only for the *demi-saison*.

In my last letter I explained how polonaises may be modernized; let us now see how we can suit princess-made dresses to the latest fashion of the day. To freshen up a princess dress, it should first be slit open down the middle of the front, so as to throw all its fulness to the back and form puffs and bouillons, which are fastened so as to form a bouffante tournure. The skirt is then rounded off behind, so as to make it short. The opening produced in front by slitting open the dress should next be filled up by a foundation of any material, it matters not what, as it is entirely covered with trimmings; these trimmings generally consist of sagging puffs, or flounces, or both alternated, so as to simulate an under-skirt or a tablier. The edges of the princess dress, which remain apart, are bordered with a ruche or fringe. If it is possible, make a small cape or pelerine of the same material as the dress, high-necked but slit open over the shoulders, and trimmed at the apertures with flowing bows of ribbon; this will make a nice finish to a toilet, in all points perfectly in accordance with present fashion.

If the dress is to be a dressy one, the front may be trimmed with flounces of lace or of beaded embroidery, provided the same trimming is repeated round neck and sleeves, and in the shape of a vest or plastron over the bodice.

A princess dress of plain or figured silk may also be modernized in the following manner: place over it paniers made out of a shawl of Chantilly lace, or of any kind of lace bought by the yard, of embroidered tulle, or of gauze with brocaded patterns. A piece of the same lace, tulle, or gauze is draped in the shape of a fichu round the opening of the bodice; small draperies in the same style are arranged over the sleeves, as puffed epaulets at the armholes, and as revers at the wrist. A few bows of ribbon, without any lapels, or with very short lapels edged with lace, are placed all the way down the middle of the skirt in front. Thus you have a very dressy, very tasteful, and very fashionable toilet, which can be obtained from a black silk dress of some years' standing.

Ladies possessing a black or coloured dress, the bodice of which is worn or old fashioned, can wear it this autumn with a bodice of black velvet, made with somewhat long basques.

Plain and figured silks of any kind or style are easily combined, so as to contrive an elegant costume. With plain silk make a peaked bodice, lengthened behind into a full drapery, looped up in sagging puffs, and finished in square lappets. Place this drapery, or tournure, over a foundation-skirt of any material. Out of the figured silk cut an ample tablier as deep as the whole skirt-front; turn up the corners into revers over each hip, or else join them

together at the back. On each side there will be a void between the drapery and tablier, which would show the foundation-skirt, but which are filled up with flounces or ruches of silk, or else by lace or embroidered trimmings.

Those who are lucky enough to hold in their possession a certain quantity of real lace or blond, or even good imitation lace, can use it for covering entirely, in the shape of flounces, any skirt cut out according to present fashions. This skirt should be sufficiently ample to form at the back a tournure arranged in box pleats; and it should, besides, be long enough to be looped up and draped at the back, both loopings-up and draperies to be fastened underneath with tapes. If the skirt is black, and covered with black lace flounces, it can be worn with a bodice of black satin, moiré, velvet, or brocaded silk. If the black lace flounces are placed over a coloured silk—such combinations are coming into fashion again—the bodice must be of the same colour as the skirt, and trimmed with lace and ribbon bows to match; one immense bow to form the puff at the back. If the lace is white, over a white or light-coloured dress, of course it can only be worn as a very dressy evening toilet.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 248.

No. 1.—BODICE WITH YOKE.

This bodice is suitable for home-dresses of cashmere, beige, &c.; the collar and cuffs are of lace.—Price of pattern of bodice, trimmed, 50c.; flat, 25c.

No. 2.—MORNING-CAP.

The cap is of ficelle lace, with loop bows of ruby moiré ribbon.

No. 3.—GAUGED BODICE.

This bodice may be made of satin, cashmere, or any material that will gauge well; the collar and cuffs are trimmed with embroidery and bows of ribbon.—Price of pattern of bodice, trimmed, 50c.; flat, 25c.

No. 4.—WALKING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of brown plaid, trimmed with killings and frills; it is fastened with bone buttons; the bows are of brown moiré ribbon.—Price of pattern of dress, trimmed, 80c. Polonaise, trimmed, 50c.; flat, 25c. Shoulder-cape, trimmed, 25c.; flat, 10c.

No. 5.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of blue cashmere; paletot of blue broché, trimmed with deep cream-coloured lace.—Price of pattern of paletot, trimmed, 40c.; flat, 20c.

Nos. 6 AND 11.—DINNER-DRESS.

The dress is of brocade, a pale gold-coloured ground with deep ruby velvet arabesques; it is trimmed with black Spanish lace and ruby ribbon velvet bows. The front of dress is shown in No. 6.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

No. 7.—WALKING-DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of fawn and ruby check, with sash of ruby surah.—Price of pattern of dress, trimmed, 40c.; flat, 20c.

No. 8.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of fawn-coloured woollen material checked with fine blue lines; the waistband is fastened by an old-silver buckle.—Price of pattern of dress, trimmed, 80c. Blouse-bodice, trimmed, 40c.; flat, 20c.

Nos. 9 AND 10.—BOWS FOR TRIMMING DRESSES.

These bows are very much used for trimming dresses; they are especially fashionable placed on one shoulder.

No. 11.—See No. 6.

No. 12.—DINNER-DRESS.

The skirt is of coral-pink satin, trimmed at the foot with a pleating of brown velvet, above this a row of cream-coloured lace, then a ruching of satin; tunic of cream Spanish lace; pointed bodice of chocolate velvet, trimmed with cream lace and silver buttons.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

No. 13.—EVENING-DRESS FOR SLIGHT MOURNING.

The dress is of black faille, with fichu of black Spanish lace ornamented by a bouquet of white primulas, and fastened at the side of the waist under a bow of ribbon.—Price of patterns of complete dress, trimmed, \$1.40. Pointed bodice, trimmed, 50c.; flat, 25c.

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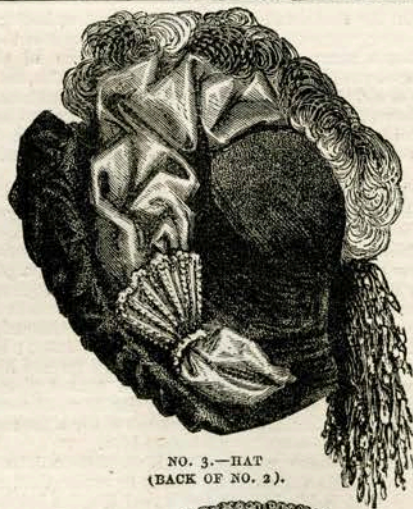
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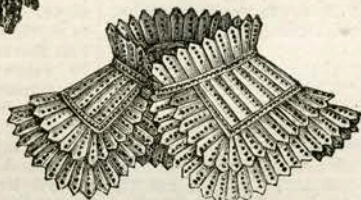
NO. 1.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



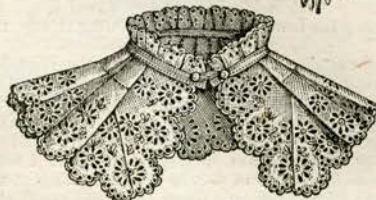
NO. 2.—HAT.



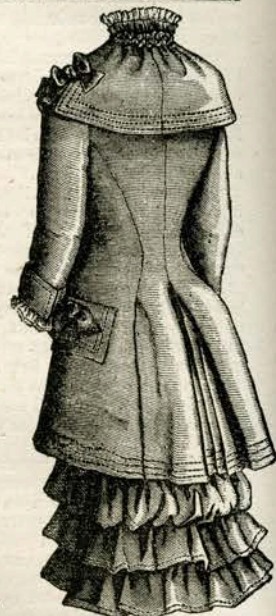
NO. 3.—HAT (BACK OF NO. 2).



NO. 4.—COLLAR.



NO. 5.—COLLAR.



NO. 6.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 7.—WINTER CLOAK.



NO. 9.—RECEPTION-DRESS.



NO. 10.—BALL-DRESS.



NO. 8.—WINTER CLOAK.

PARIS FASHIONS.

COSTUMES suitable to the cold and damp of autumnal days are now being made of plushy serge of a dark shade of navy blue, or else of Indian cashmere of the same colour, or else amadon (a reddish sort of brown, very fashionable just now). These dresses are trimmed very simply with worsted braid, or else with the same style of open-work embroidery that was so much in vogue in the summer, but now worked in silk over the woollen material. A mantle in the shape of a visite is worn with the dress, either of the same colour or black, and trimmed with borders of Indian cashmere.

The redingote of plain or fancy cloth is also fashionable; but the mantle most in favour just now is a nondescript model, something between the ulster and the redingote. It is very long, falling nearly to the edge of the skirt, semi-fitting, and has a cape looped up in the middle of the back either with a bow of ribbon or passementerie ornament. This is a very useful autumn model; it is made of Scotch tweed or rough Irish cloth, in plain dark colours or in blended colours, speckled or chinéd. Reddish or yellowish browns are the prevailing shades at present.

Autumn and winter jackets for young ladies are very stylish. Among the latest models we notice the *Chasseur Jaquette* of elaborately-braided cloth in pattern, taking up the whole of the back and front, deep round basque, tight-fitting waist, small turned-up collar, buttons straight down the middle in front, narrow, tight-fitting sleeves; and the *Paysan Jaquette*, also much braided, double breasted, with revers remaining partly open, with a row of bright buttons on either side, and a double collar round the neck.

The dressy mantle is, with very slight modifications, the same as last winter's: the grande visite, with large open sleeves. The most elegant are made, for the commencement of the season, of brocaded silk or brocaded velvet, trimmed with Spanish lace and beaded passementerie, pendants of jet being added here and there among the folds of the lace.

Plaids in dull, confused colours are much used both for travelling costumes and for simple autumn dresses. The basque-bodice still prevails, but it is often peaked in front. Sleeves are either altogether tight or full at the top, somewhat in the gigot shape, and tight at the bottom only. In either case the long, thick glove of unglazed skin is slipped on above it, reaching almost up to the elbow.

It is not quite easy to foresee which will prevail this winter, the small or the large bonnet; both are exhibited at our milliners', and the larger ones are pressed upon us; but ladies seem still to hanker after the small capote, and may perhaps keep to it some time longer, although I am afraid we shall in the end be forced to accept the ugly poke. Meanwhile capotes are made of velvet and plush, with trimmings of shaded velvet flowers. The border is generally edged with a puffing, and the velvet or plush strings are arranged into a large cravat-bow with very short ends.

Combinations of two materials, one figured and one plain, still appear in elegant toilets, especially when the fabrics are silk; but the same colour is mostly adhered to in both fabrics. Thus, a handsome dress is of amadon-coloured moiré and faille. The short skirt is of faille; it is doubled up a few inches from the edge, so as to appear to form a sagging puff, falling over a pleated flounce, which completes the dress. Bodice of moiré: it is tight-fitting, and opens with deep facings over a plain vest of faille, buttoned straight down the front, and has plain round basques. To these is affixed a puffed tunic-skirt, open in front, and draped into a tournure at the back. The sleeves are rather full at the top, and finished with deep plain cuffs of faille.

Black dresses, in great favour just now, also look extremely well in two materials. There is one of black Indian cashmere and merveilleux satin; the under-skirt is of the satin, pleated all the way down in close, narrow, flat pleats; the second skirt is of cashmere; it is short, pleated across the front scarf fashion, and draped behind in two long square lappets. The bodice is a cashmere jacket, buttoned at the top only, and opening over a vest of satin buttoned straight down the front. The fronts, pockets, and sleeves of this jacket are very prettily braided with black mohair braid. The same costume can be made in any dark colour; deep shades of purple and garnet-red, blue, green, and roddish or golden browns are the most fashionable colours for walking-dresses.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 204.

No. 1.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of dark olive and red woollen check, with waistcoat and revers of red cashmere; the jacket and waistcoat are fastened by old-silver buttons.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 2 AND 3.—FRONT AND BACK OF HAT.

The hat is of dark brown velvet, trimmed with golden brown surah, gold ornament, shaded feathers, and chenille tuft.

Nos. 4 AND 5.—COLLAR.

No. 4 is of ecru linen embroidered with scarlet ingrain cotton. No. 5 is of embroidered nainsook muslin.

No. 6.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of dark fawn cloth, ornamented with rows of machine-stitching and bows of ribbon of the same colour.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 7 AND 8.—WINTER-CLOAK.

The cloak is of woollen plaid in shades of brown; the collar and binding of the sleeves are of brown corded silk; loop-bows and long ends of brown moiré ribbon; brown bone buttons.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

No. 9.—RECEPTION-DRESS.

The skirt is of brocade, gold-coloured ground, with ruby arabesques; bodice and train of ruby velvet; panier-drapery of gold satin, trimmed with cream lace; the straight cuffs are of brocade.—Price of patterns of complete dress, trimmed, \$1.60.

No. 10.—BALL-DRESS.

The skirt is of pale blue and white brocade; pointed bodice, paniers, and train of surah; the bottom of the skirt and train are trimmed with a box-pleated ruche; trails of large blush roses and foliage ornament the train.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 265.

No. 1.—CROCHET AND TRICOT STRIPE FOR ANTIMACASSARS.

MATERIALS REQUIRED: Crochet-hook No. 9 (Walker's gauge), $\frac{1}{2}$ lb olive double Berlin wool, $\frac{1}{2}$ lb rose do., and two skeins maize-coloured filosselle.

The stars of long-stitches between the crosses are worked in with a needle and silk. Three stripes of this width will form an antimacassar.

Make a chain of twenty-six stitches, work up and off in plain tricots.

1st Row: Work up two loops, * eleven chain, one single into the same loop, work up a loop through each of three next stitches, repeat from *, end by working up two loops.

2nd and 3rd Rows: Plain tricot.

4th Row: Work up a loop, * pass the hook through next loop and through the centre stitch of second eleven chain, draw through both loops together, work up two loops, pass the hook through centre of first eleven chain and through the next tricot loop together, work through with one loop, take up a loop through each of two next loops, then repeat from * crossing the loops all the same way. Work off six loops, eleven chain, one single into last loop worked off, * work off three loops, eleven chain, one single into last loop worked off, repeat from * four times more, work off five loops.

5th and 6th Rows: Plain tricot.

7th Row: Work up four loops, * pass the hook through the next loop, and through the centre of second, eleven chain, work up one loop through both, work up a loop through each of two next stitches, pass the hook through the centre of first eleven chain, and through the next tricot loop, work off both together, work up two next loops, and repeat from * until within five loops of the end. These must be worked up without working a loop of chain to keep both sides alike. Work off three loops, eleven chain, one single into last loop worked off, repeat from * seven times more, work off the rest of the loops on the hook.

8th and 9th Rows: Plain tricot, then repeat from fourth row.

When the three stripes are worked, join together by sewing with a needle and wool. On the sides work a border like that shown in the design No. 20, Crochet Supplement, given with the February Part and No. 929. The balls and border would be used at the ends; the border without balls at the sides.

Nos. 2, 5, AND 7.—ANTIMACASSAR.

The antimacassar is of congress canvas, embroidered with long-stitches in olive and red. In the design shown in Nos. 5 and 7 single sprays of the patterns are dotted about the antimacassar; the ends are finished with guipure lace. The antimacassar is tied in the centre by silk cord, finished with tags; it is fixed to the chair by pins.

Nos. 3 AND 4.—INITIAL LETTERS: EMBROIDERY.

These initial letters are suitable to be worked upon underlinen, pocket-handkerchiefs, &c.; they are in satin and cording stitches, and may be worked with either coloured ingrain cotton or cotton à la

croix. Directions for working the stitches will be found in the Embroidery Supplement, which was presented with the January Part and No. 922.

No. 5.—See No. 2.

No. 6.—TRIMMING: CROCHET AND MIGNARDISE.

1st Row: Two doubles, two half trebles, three trebles, two half trebles and two doubles, successively into eleven picots of mignardise, five chain, and repeat.

2nd Row: Three trebles worked into the two doubles and one half treble of last row, two chain, pass over five stitches, one treble into each of three next successive stitches, five chain, one double into the centre of five chain of last row, five chain. Repeat.

3rd Row: Three trebles under the two chain of last row, four chain, one double into centre of five chain, five chain, one double into centre of next five chain, four chain. Repeat from the beginning of the row.

4th Row: One double into third of four chain, five chain, one double under centre of five chain, five chain, one double under third of four chain, five chain. Repeat from the beginning of the row.

5th Row: One double under centre of five chain, five chain. Repeat.

6th Row: One double under centre of five chain, three chain. Repeat.

No. 7.—See No. 2.

No. 8.—TRIMMING: CROCHET AND MIGNARDISE.

To draw the mignardise into scallops work one single into an inner picot, two chain, pass over seven picots, one single into the next, keep the cotton at the back of the mignardise, work one double into next picot on the other side, pass over three picots, one double treble into the next, pass over three picots, one double into the next, keep the cotton at the back of the mignardise, and repeat from the beginning of the row.

For the heading:—

1st Row: One double into a picot at the top of scallop (see design), two chain, one double into the next picot, three chain, pass over one picot, one treble into the next, keep the top loop on the hook, one double treble into next picot, one triple treble into centre of first worked chain, one double treble into the next picot, one treble into the next, draw through the five loops together, three chain, pass over one picot, and repeat.

2nd Row: One treble under three chain, two chain, one treble under two chain, two chain, and repeat from the beginning of the row.

For the edge: One double into the second picot on the other side of scallop, two chain, one double into next picot, repeat from * four times more, then repeat from the beginning of the row.

Nos. 9 AND 10.—BORDERS: LONG-STITCHES.

These borders are suitable to be worked over the hems of antimacassars of congress or java canvas, with crewel or embroidery silk.

Nos. 11 AND 13.—BORDERS: CROSS AND ITALIAN STITCH.

These borders are suitable to be worked round doilies, serviettes, tablecovers, &c., with ingrain cotton or embroidery silk.

No. 12.—BORDER: EMBROIDERY.

This handsome border is suitable to be worked on curtains, tablecovers, &c., in crewel or embroidery silk; it is worked in long, cording, chain, and buttonhole stitches. The leaves are in three shades of olive-green, the flowers in two shades of red; the canework pattern in the centre of the flower is crossed with gold-colour; the vandyke pattern at the sides, and the stalks and tendrils of the scroll pattern, are in brown. The chain-stitch lines are in the darkest shade of olive, and the circles of long-stitches and buttonhole loops are in red.

No. 13.—See No. 11.

MR. L. LANGER, in his study of the cause and cure of old age, tells us that he has found out the difference between the two. This is a wrinkle. His idea is that the fat of youth is solid, that of old age contains oil in it, and if we could get rid of that oil we should be young and chubby as babies again. If, as we are so often told, there can be no effect without a cause, there must be causes for the organic changes constituting decay and old age. Remove these, and we live for ever. The theory is beautifully simple.

The passion for embroidery extends to the stockings. A pair of superb wine-coloured stockings in lacework are embroidered with small garlands of flowers in olive, red, blue, and gold colours. If dark olive-green, the stripes are embroidered in gay colours of floral designs. Eccentric specimens are of spun silk, with designs of full-sized white cards of each kind embroidered upon them; for instance, the ace of hearts on the instep and the others arranged accordingly. A beautiful pair of blue lace stockings have narrow stripes embroidered with tiny red rosebuds; others of flesh colour have centres of black covered with rose-coloured dots.



NO. 1.—CAPOTE BONNET FOR ELDERLY LADY.



NO. 2.—BACK OF NO. 1.



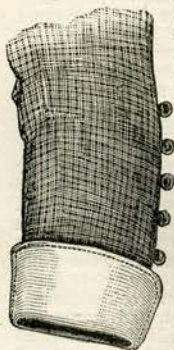
NO. 3.—BONNET FOR ELDERLY LADY.



NO. 4.—NIGHT-DRESS.



NO. 5.—NIGHT-DRESS.



NO. 6.—SLEEVE FOR HOME-DRESS.



NO. 10.—BACK OF NO. 7.

NO. 7.—WALKING-DRESS.

NO. 8.—WALKING-DRESS.

NO. 9.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

PARIS FASHIONS.

EVENING-DRESSES are made chiefly of pampadour or shaded striped silks, pelains in alternate pampadour moiré and plain satin, and embroidered faille in patterns either matched or contrasted in colour to the dress; besides which there are grenadines of thick texture with brocaded patterns in black or colours, or embroidered with clusters of flowers which are put on over bright-coloured silk slips, which show off to advantage the grace and elegance of the design.

The embroidery patterns so much worn over satinette dresses this summer now appear also worked in silk upon woollen materials, more especially upon either Indian or French cashmere in black and dark colours. Entire tunics, tabliers, or short double skirts are made of embroidered material, with flowers or dots all over the ground and a border round the edge. The peaked bodice with a vest is also made of embroidery, but without sleeves; it is worn over coloured silk or cashmere.

Brocaded, printed, striped, or plaided tissues are almost always employed in combination with some plain material. The skirt is generally made of the plain material; the bodice and paniers, which are very often all in one piece, or else the redingote-bodice, are made with the figured material matched with the plain one.

Another combination consists in making up the skirt of some striped, checked, or pampadour material, and completing the toilet by a bodice cut tailor-fashion, made of some plain woollen tissue of the prevailing colour of the figured material, or at least of one of the colours of it: garnet-red, amadon, hunter's green, moss, or navy blue.

Cashmere still plays an important part in our new autumn and winter toîllets; it is worn in all plain shades of colour, and also brocaded in small coloured designs; it is trimmed with bands of open-work silk embroidery, or else with plain velvet or plush.

Algerian cloth, so soft and warm, is much in favour this autumn. Very nice costumes are made of it: the skirt quite simple, plain, with a band of embroidery above the hem; similar embroidery round the paniers, bodice, and sleeves; bands of plain velvet may be used instead of the open-work silk embroidery, which is a very expensive style of trimming. Dressy toîlets of silk cloth, moiré, satin, faille, or gros-grain silk; the bodice is made plain with basques short over the hips and a postilion at the back; the basques are often notched out when the trimming of the skirt agrees with this style, and where a lace border placed round the outline breaks the stiffness of straight lines. The bodice is always high-necked; sometimes a puffing or ruche is placed round the top—sometimes a plain collar. Some bodices are open in the shape of a heart; others are cut low like a corselet, with braces; a chemisette of lace or embroidery with long sleeves completes the bodice.

A new model is made with a *hausse-col* and plastron of velvet; the sleeves have cuffs of velvet to match. Sleeves are for the most part wide and full at the armhole, others are wide both top and bottom, but imprisoned within the glove three-quarters up the arm, and forming a slight puffing over the gauntlet. Such sleeves are most especially made of light tissues; for those of thicker material, tight sleeves, wide at the armhole only, are in better taste.

Bodices of light tissue, such as grenadine, lace, or crape (for evening wear), are always entirely lined with silk; but the sleeves have no lining, and but partly conceal the arms.

Basque-bodices are made quite plain, edged with a mere piping round the bottom, an embroidered band or a treble bias-band clearly defining the outline of the basque.

The Louis XVI. bodice is that, the basque of which, is trimmed under the edge with a rather deep flounce pleated in hollow pleats. It is very fashionable, and so are the polonaise-bodices, looped up into paniers at the side and a puff at the back. The coat-bodice and the military bodice (with frogs and cords) are made of cloth, velvet, or cashmere, and worn with all skirts.

And the latest model of all is the redingote open all the way down front and back from the waist, and forming a pleat on each side, with plain sleeve and facing, turned-down collar, and revers thrown back on each side. It is made of plain woollen tissues, and is especially becoming to tall, slight figures.

Riding-habits are made with long, plain skirt, either black or very dark brown or bronze, and military bodice of a lighter shade.

Ladies wear low-crowned gentlemen's hats of soft felt, dented in at the sides or in the middle, and trimmed with a long gauze veil and metal buckle.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 280.

Nos. 1 AND 2.—CAPOTE BONNET FOR ELDERLY LADY.

The bonnet is of brown surah, trimmed with damask roses; the cap is of pleated cream-coloured lace.

No. 3.—BONNET FOR ELDERLY LADY.
The bonnet is of black chip, trimmed with black Spanish lace and shaded violet feathers; violet surah strings.

No. 4.—NIGHT-DRESS.
The night-dress is of cream washing silk; it is trimmed with deep valenciennes lace.—Price of pattern of nightdress, trimmed, 40c.; flat, 25c.

No. 5.—NIGHT-DRESS.
The night-dress is of fine longcloth, trimmed with deep valenciennes lace.—Price of pattern of nightdress, trimmed, 40c.; flat, 25c.

No. 6.—SLEEVE FOR HOME-DRESS.
The sleeve is of checked woollen material, with turned-back cuff of white linen.

Nos. 7 AND 10.—WALKING-DRESS.
The skirt is of dark shades of green and red woollen material; polonaise of dark green cloth, machine-stitched at the edge, and looped up with cord and buttons; the back unlooped is shown in No. 10. Dark green chip hat, trimmed with ostrich feathers and bow of red moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.40. Polonaise, trimmed, 80c.; flat, 30c.

No. 8.—WALKING-DRESS.
The dress is of brown gold-intersected fabric; the skirt is trimmed with rows of braid; the double-breasted polonaise is fastened by large buttons and loops of cord. This polonaise is the same pattern as that shown in No. 7. Collar and revers of brown velvet. Straw bonnet, trimmed with brown velvet and bunch of yellow marguerites.—Price of patterns of complete dress, trimmed, \$1.40. Polonaise, trimmed, 80c.; flat, 30c.

No. 9.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.
The dress is of fawn-coloured woollen material, with sash of garnet ribbon; cape to match the dress, trimmed with silk embroidery. Fawn-coloured straw hat, trimmed with garnet satin ribbon.—Price of pattern of dress with cape, trimmed, 60c.; flat, 25c.

No. 10.—See No. 7.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 281.

Nos. 1 AND 2.—BORDER: EMBROIDERY.
This handsome border is suitable to be worked on window-curtains, portiers, tablecovers, &c., of plush, velvet, or cloth. The design is shown in the full size in No. 2. A fine silk cord is placed on the outline, and is sewn down with silk of the same colour; the stitches must be taken neatly at the under side of the cord, so that they do not show. The centres of the arabesques are filled in with long-stitches worked with filloselle and embroidery silk; the slanting long-stitches are worked with filloselle, and the straight stitches with embroidery silk. The colours of the cord and silk must be chosen to suit the curtains to be worked upon. Directions for tracing and for working the stitches will be found in the Embroidery Supplement, given with our January Part and No. 922. The design will also serve for drape for mantelpiece; the miniature design shows how the pattern repeats.

A "BENGAL TIGER" is a popular drink. It is taken to allay feverish thirst; yet swallowing a compound with such a ferocious name would not suggest a soothing of the inward man. Those who are inclined to experience may be informed that the way to make a "Bengal tiger" is to mix together a teaspoonful of vinegar, a pinch of pepper, and a new-laid egg with an unbroken yolk.

THE BANDIT OF THE COLISEUM.—A gentleman was standing the other evening in one of the shadowy arcades of the Coliseum at Rome, when he was somewhat brusquely hustled by a passing figure. With a quick instinct he clapped his hand to his watch-pocket. His watch was gone! He darted after the thief, who turned sharply round, at the same time clutching a watch. "Give me that watch!" A dash!—the stolen property was recovered! The startled robber disappeared, and the gentleman went home to boast of his adventure and his prowess. What was his consternation, on entering his bedroom, to find his own watch, which he had forgotten to put on, staring him in the face from the mantelpiece! He had been the thief, and the other wretched man had stumbled over him in the dark, and when overtaken and stopped was merely clutching his own watch, which he had not the nerve to rescue from the tourist. That tourist is now known to a wide and admiring circle of friends as the "Bandit of the Coliseum."

[Complete in this Number.]

THE COMING HOME OF THE BRIDE.

CHAPTER I.

HER ARRIVAL.

WHEN Colonel Dermer married Lucy Weston at Mentone quite a commotion was raised in the English colony located there. In far-away England the few who had known and loved orphan Lucy from her birth asserted that a girl so good, and sweet-tempered, and pretty was fit to mate with a prince, but at Mentone less favourable opinions were afloat.

Cautious folk said that Hugh Dermer must have been seized with sudden madness, when, after avoiding matrimonial snares till he reached the age of thirty-nine, he fell in love with a portionless girl of nineteen, and with only the briefest wooing made her his bride. As for the wife of Major Sanderson, the old friend the Colonel had come to Mentone to visit, she considered herself very much aggrieved, and did not hesitate to say so to everyone who would listen.

In the first place, she had three tall, handsome daughters—all older than Lucy Weston, and far more imposing in appearance than the blonde, shy little creature, who could not speak to her dignified lover without her cheeks assuming the colour of a damask rose. Either of the fair trio Mrs. Sanderson would have bestowed on Colonel Dermer with unfeigned delight; either of them would have done honour to his choice; for were they not well-born, highly accomplished, and beautiful? Yet he had been blind to their perfections, passing by these *belles* of society to offer his hand and heart, and excellent income too—ay, and this was the sorest point of all—to the governess of their younger sisters!

However, Colonel Dermer was not the sort of man with whom it would be prudent to remonstrate. He was generous, clever, a brilliant talker, and extremely handsome; but he was firm almost to obstinacy, accustomed to see himself obeyed implicitly, and very hasty tempered; in a word, there are some persons whom the boldest would hesitate to affront, and Hugh Dermer was one of them.

To Lucy Weston, however, he was so gentle, so indulgent, that her timid heart swelled with joy and pride at finding her wishes deferred to and her tastes consulted by the proud man whom everyone else flattered and courted. She was glad to accede to his entreaties and be married at the early day he named, for she had no near relatives to consult except a sister, some years her senior, from whom her duties at Major Sanderson's had long separated her; and ever since Colonel Dermer declared himself, the Misses Sanderson and their mamma had so taunted and troubled her with unkind predictions and sneering remarks, that poor Lucy would have quitted their roof rather than submit to such treatment, had she possessed a friend at Mentone with whom to take refuge.

Major Sanderson—a kind-hearted man, though terribly henpecked—insisted on presenting the bride with her wedding-dress, and accompanying her to the altar; but these were the only favours Colonel Dermer would permit his Lucy to accept. Immediately after the ceremony he carried her off to Switzerland, there to spend a lengthy honeymoon, and from thence to Paris, where some months afterwards the Misses Sanderson encountered her—unchanged as regarded her naive prettiness and timidity, but evidently as dear, if not dearer, to her adoring spouse than ever.

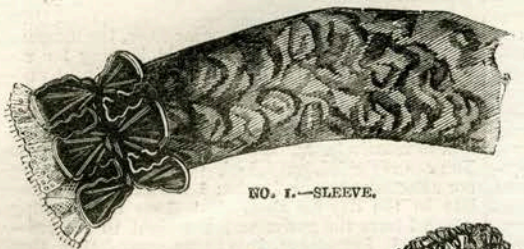
"He does not take her to England," said Euphemia Sanderson. "He is afraid to introduce her to his father. I have heard that Sir Wallace Dermer is one of the haughtiest of men; it's not at all likely that he will overlook his son's misalliance with a little governess."

"It's not as if she were a fine, dashing-looking girl!" pouted Maria Sanderson, glancing at herself in a shop-window that reflected her tall figure and prominent features. "If she had sense and spirit, and a commanding presence, the rest might be forgiven her; but no, Sir Wallace will never forgive the Colonel for marrying little Lucy Weston."

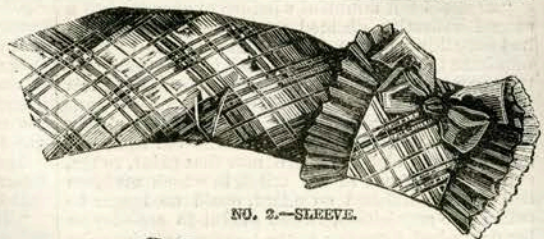
It did not appear that the Colonel cared what view his father took of his marriage. Lucy knew that he had sent Sir Wallace a notification of its having taken place; but how the tidings were received, or whether the irascible Baronet had taken no notice of them, she did not venture to ask.

With all a girl's delight in her escape from the dull routine of the schoolroom and the difficulty of controlling her riotous pupils, she revelled in her changed position, went into raptures over the dresses and ornaments with which the Colonel presented her, and never wearied of the magnificent scenery of Switzerland; yet took a very feminine pleasure in the shops and theatres of the French capital, and was so loving and grateful that Hugh Dermer felt more and more certain that he had won a prize in the matrimonial lottery.

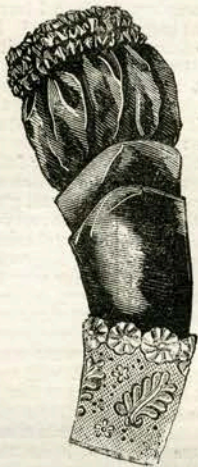
They had been some weeks in Paris before the question of going to England was mooted at all. Lucy was too well content with her present surroundings to propose it; and having made their elegant suite of rooms cosy and home-like, had almost forgotten that they were only taken for a term, which was on the eve of expiring.



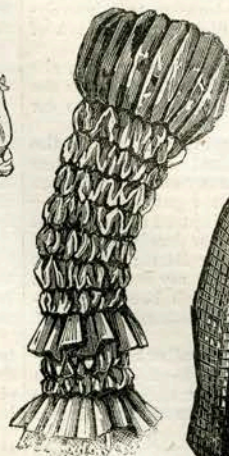
NO. 1.-SLEEVE.



NO. 2.-SLEEVE.



NO. 3.-SLEEVE.



NO. 4.-SLEEVE.



NO. 5.-SKIRT FOR DINNER-DRESS.



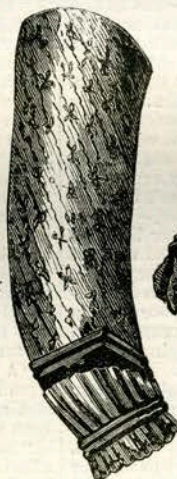
NO. 7.-WALKING-DRESS FOR YOUNG LADY FORM EIGHT TO TEN YEARS OF AGE.



NO. 9.-SKIRT FOR WALKING DRESS.



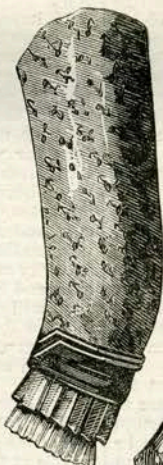
NO. 6.-SLEEVE.



NO. 8.-SLEEVE.



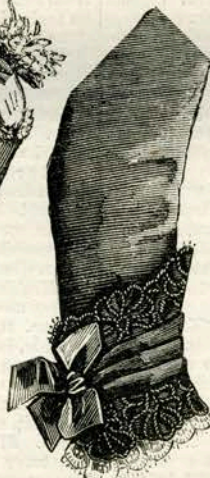
NO. 12.-SKIRT FOR DINNER-DRESS.



NO. 10.-SLEEVE.



NO. 13.-WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.



NO. 11.-SLEEVE.



NO. 14.-SKIRT FOR WALKING-DRESS.

PARIS FASHIONS.

The *furor* for ficelle lace and embroidery is not abated, but seems likely to be a fashion for the winter as much as it has been for the summer. It is employed now for trimming children's and girl's frocks of dark-coloured velvet, as much as it was before as an ornament to frocks of linen or cambric. Little girls wear short tunics, or high, very slightly-gathered flounces of ficelle embroidery over frocks of dark blue, dark green, or garnet-red velvet. Collars of the same embroidery are taking the proportions of capes, and the cuffs are large in proportion. The smaller the child the larger the collar; it is the same with the hat, which renders complete the resemblance of our little ones to overgrown mushrooms; their frocks being, on the other hand, as short and scant as possible. Some time since our children's style of dress was almost perfection for comfort and prettiness, but now it is quite exaggerated—their frock a mere sacque, scarcely reaching their knees; their sashes altogether ignoring their place, which should be the child's waist; and their hats so enormous as to be altogether out of proportion with their diminutive figures.

Young ladies also wear the large collar and cuffs of ficelle net and guipure or embroidery. The net is a sort of fine soft canvas, which is of the same colour as the trimming.

Embroidery and braiding are becoming more and more fashionable for trimming dresses, as thick cloths and other woollens are succeeding the lighter stuffs of the autumn season—these being less easy to make up into puffs and gatherings.

Embroidery trimmings are worked in the style known as "broderie Anglaise," in open-work over-cast stitch and scallops in buttonhole-stitch at the edge, in thick silk over cloth, cashmere, silk, or velvet. These trimmings are put on plain in borders, angles, tabliers, framings, or deep, very slightly-gathered flounces over the dress.

Braiding is put on in profusion over cloth and cashmere dresses, sometimes covering the whole dress, sometimes put on in panels, or a tablier over the skirt, facings, and a vest or plastron upon the bodice, and deep cuffs on the sleeves.

There is, for instance, a very elegant costume of braided cloth. The cloth is dark myrtle-green, and it is trimmed with fine mohair braid. The skirt is ornamented lengthways with narrow bands of braid-work placed very close together; about two inches from the foot of the skirt the braid is unravelled so as to form a sort of fringe. The jacket-bodice has an inner plastron braided all over. The jacket-bodice forms a sort of drapery at the back. The epaulets and facings are trimmed with narrow bands of braiding, also finished with unravelled fringe. A very tasteful costume of elegant simplicity.

Plaids are fashionable, and also large chess-board patterns, in shaded tints of garnet-red, brown, navy-blue, and myrtle-green. The whole costume is frequently made of the plaided or chess-board pattern material, but it is fashionably worn with the jacket-bodice of plain or braided cloth, of the darkest shade of the plaid fabric, or even of another colour, if very dark; it is, however, always in better taste to match the cloth to the material of the skirt. A narrow balayuse of self-coloured fabric is also put on round the foot of the skirt.

Mantles are continually increasing in size, and becoming almost second costumes by their size and the quantity of trimming with which they are covered. These trimmings are worked in appliqué, braided or embroidered over the back, the chest, sleeves, and all round the outline. The favourite model is something between the redingote and the ulster. It is half-fitting in front, and draped behind just below the waist with some passementerie ornament.

But as fashions are anything but exclusive nowadays, besides these long and ample mantles, short ones are in great favour with young ladies, especially the chasseur jacket of dark-coloured braided cloth, tight fitting, with notched-out basques.

As to bonnets, the large poke seems decidedly to be adopted for this winter season. It is called here the "chapeau Anglais," and has an enormous slanting up border, lined with pleated velvet or satin. The outside is trimmed with clusters of feathers or shaded velvet flowers.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 296.

Nos. 1 to 4.—DRESS-SLEEVES.

No. 1 is of moiré, with a cuff of pleated satin. No. 2 is of woollen plaid, with pleatings of silk and a bow of ribbon. No. 3 is of satin, with a deep turned-up cuff of lace. No. 4 is of cashmere.—Price of pattern of each sleeve, trimmed, 25c.

No. 5.—SKIRT FOR DINNER-DRESS.

This skirt is of electric-blue satin, trimmed with narrow pleatings of the same, and flounces of ficelle-coloured embroidered gauze.—Price of pattern of skirt, trimmed, 80c.; flat, 30c.

Nos. 6 AND 8.—SLEEVES.

No. 6 is of woollen check, trimmed with pleatings of the same and narrow bands of satin. No. 8 is of fancy woollen material, with plain cuff of velvet bound with satin, and pleated cuff of the material.—Price of pattern of each sleeve, trimmed, 25c.

No. 7.—WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

The skirt is of peacock-green cashmere; the paler, with cape of peacock woollen material, finely checked with black and gold colour; collar, cuffs, and pockets of velvet bound with satin. Black chip hat, lined with velvet, and trimmed with shaded peacock feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 8.—See No. 6.

No. 9.—SKIRT FOR WALKING-DRESS.

The skirt is of dark green and red woollen check arranged in large box-pleats over red satin, and trimmed round the foot with a double ruche of both materials.—Price of pattern of skirt, trimmed, 80c.; flat, 30c.

Nos. 10 AND 11.—SLEEVES.

No. 10 is of figured silk with a satin cuff and pleatings. No. 11 is of black faille; the cuff is trimmed with beaded lace and bow of ribbon.—Price of pattern of each sleeve, trimmed, 25c.

No. 12.—SKIRT FOR DINNER-DRESS.

The skirt is of brown surah, trimmed with narrow gathered flounces of the same, and flounces of gold-coloured Spanish lace.—Price of pattern of skirt, trimmed, 80c.; flat, 25c.

No. 13.—WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

The dress is of ruby cashmere, trimmed with lace of the same colour, moiré ribbon, and old-silver buckles. Ruby felt bonnet, trimmed with moiré ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 14.—SKIRT FOR WALKING-DRESS.

The skirt is of moiré, trimmed with narrow pleatings of surah; the revers are lined with surah, coquille of copper-coloured lace.—Price of pattern of skirt, trimmed, 80c.; flat, 30c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 297.

Nos. 1, 2, AND 13.—ANTIMACASSAR: TRICOT AND EMBROIDERY.

This pretty antimacassar is composed of stripes of tricot worked with Berlin wool, and other stripes of embroidered Roman satin or Berlin canvas; either of the designs shown in Nos. 1 and 2 may be turned over and repeated for the straight embroidered stripe, and any pretty floral pattern for the other stripe; they are worked with single Berlin wool in long-stitches.

For the tricot stripe, work upon nineteen stitches in plain tricot for the length, then work in the loop-stitches with a needle and wool of a contrasting colour, as shown in the lower right-hand corner. On each side of this stripe work a crochet border.

1st Row: One double into a stitch at the edge of stripe, three trebles in the horizontal loop of the third stitch of stripe; keep the top loop of each treble on the hook, and draw through all together. Repeat from the beginning of the row.

2nd Row: One double into a double of last row, five chain, two trebles into the first, pass over the tuft-stitch, and repeat from the beginning of the row.

To join the tricot to the embroidered stripe, instead of working the scallop row work one double into a double between the tufts, one single into the edge of embroidered stripe, one double into the top of next tuft-stitch, one single into the embroidered stripe. Repeat from the beginning of the row.

Work a row of double stitches along the bottom of the embroidered stripe to knot the fringe into.

For the fringe, turn wool over a card about four inches wide, cut the wool at one end, take four strands, fold them in the centre, and knot them with a crochet-hook into the edge stitches of the antimacassar.

Nos. 3 AND 8.—ANTIMACASSAR: EMBROIDERY.

The sides of the antimacassar are dark olive plush, embroidered with the border shown in No. 3 in long and couching stitches, in shades of red and gold colour; the centre is of terra-cotta plush, embroidered with an arabesque design, the outline of which will be found on the back of the Gigantic Supplement. The leaves are worked in shades of olive, and the flowers in pale shades of blue and pink, and are applied to the foundation by buttonhole-stitch worked with gold-coloured silk. The tassels are made by tying together lengths of crewels of all the

colours used. The antimacassar is lined with terra-cotta coloured Roman satin. Directions for tracing and working the stitches will be found in the Embroidery Supplement, presented with the January Part and No. 922. The design is well suited for working in arrasene.

Nos. 4, 7, AND 10.—CROCHET PURSE.

MATERIALS REQUIRED: Blue purse silk, fine gold-coloured silk cord, and a crochet-hook No. 17 (Walker's bell gauge).

The purse is worked in the round. Make a chain of forty-eight stitches, join round.

1st Round: One double into each stitch.

2nd Round: Take the cord, and hold it in the left hand; over the last round of crochet, work one treble over the cord into each of two stitches, one treble behind the cord into each of two stitches. Repeat from the beginning of the round.

In the third round, the trebles over the cord must be worked into those behind the cord, and those behind the cord into those worked over the cord in the previous round, in order to reverse the pattern in each succeeding round. Continue to repeat the second and third rounds until you have worked sixteen rounds, then work backwards and forwards for sixteen rounds, with one treble into each stitch without the cord; this forms the opening through which to pass the money. Continue to work in the round over the cord for ten rounds. Work the eleventh round in the same way, but decrease by passing over every fifth stitch.

12th Round: Pass over every fourth.

13th Round: Pass over every third stitch.

14th Round: Pass over every other stitch, fasten off the cord, and work one round without the cord, fasten off the silk, sew up the first end flat, and draw the other end into a round.

The rings shown in No. 10 are of steel, worked over in buttonhole-stitch with gold silk, over and under three strands of blue silk. The straight end is finished by a crochet edging, worked as follows: One double into a stitch, one chain, pass over two stitches, three trebles into the next, one chain, pass over one stitch, and repeat. Little tufts of silk of both colours are tied into the clusters of trebles; the round end is finished by a tassel composed of six tufts of silk.

No. 5.—BORDER: EMBROIDERY.

This border is suitable to be worked on table-covers, curtains, &c. A narrow cord is sewn on the outline of the pattern, the centres being filled in with long-stitches in silk of another colour.

Nos. 6, 9, AND 11.—CROCHET PURSE.

MATERIALS REQUIRED: Ruby and olive purse silk, a crochet hook No. 17 (Walker's gauge).

Commence at one end of the purse, and work in the round; make a chain of seventy-two stitches, join round.

1st Round: One double into each stitch with red silk.

2nd Round: One double into each stitch with olive silk.

3rd Round: With red silk draw up a loop through a stitch of the first round, draw a loop through this last loop, then draw through both loops on the hook (see Illustration No. 6). As all the long-stitches are worked in this way we shall not repeat the directions, one double into the next stitch. Repeat from the beginning of the round.

4th Round: Like second round, with olive.

5th Round: * One long-stitch with red silk between two long-stitches of third round, one double into the next stitch of fourth round, repeat from * three times more, one long-stitch between the two next long-stitches of third round, one double with olive silk into the next double of fourth round. Repeat from the beginning of the round.

6th Round: Like fourth round.

7th Round: Four long-stitches with red silk separated by one double between the long-stitches of last round, one double with olive into each of the three next stitches of last round. Repeat from the beginning of the round.

8th Round: Like sixth round.

9th Round: Three long-stitches with red silk separated by one double between the long-stitches of seventh round, one double with olive into each of the five next successive stitches of last round. Repeat from the beginning of the round.

10th Round: One double into each stitch of last round.

11th Round: Two long-stitches with red separated by one double between the long-stitches of ninth round, one double with olive into each of three next stitches of last round, one long-stitch into the next double of ninth round, one double into each of the three next stitches of last round.

12th Round: One double with olive into each stitch of last round.

13th Round: One long-stitch with red between the red stitches of eleventh round, one double with olive into each of the three next stitches of last round, one long-stitch into next stitch of eleventh round, one double into next stitch of last round, one long-stitch into the next stitch of eleventh round, one double into each of the three next stitches. Repeat from the beginning of the round.

14th Round: With olive silk only, work one double into each stitch of last round.

15th Round: Three long-stitches each separated



NO. 2.—HOME-DRESS.

NO. 1.
BONNET.

NO. 5.—FRONT OF NO. 2.

NOS. 3 AND 4.—WALKING-DRESS.



NO. 6.—WALKING-DRESS.

NO. 7.—WALKING-DRESS.

NO. 8.—WALKING-DRESS.

NO. 9.—WALKING-DRESS.

SUPPLEMENTS CONTAINED IN THIS
MONTH'S PART.

DESCRIPTION OF
No. 12 OF THE NEW COLOURED DOUBLE
FASHION PLATES.

INDOOR DRESSES.

FIRST FIGURE.—Dinner-dress.—The dress is of heliotrope surah, with flounce, paniers, and waistcoat of black Spanish lace; loop bows of heliotrope moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice with paniers, trimmed, 80c.; flat, 25c.

SECOND FIGURE.—Bride's-dress.—The panier-bodice and train are of white broché; the gauged front of the bodice, the puffs, flounces, and kiltings are white satin; the bodice and flounces are also trimmed with Brussels lace; sprays of orange-blossom and myrtle loop the deep satin flounce, and are placed on the left side of bodice; wreath of the same flowers, and tulle veil.—Price of patterns of complete dress, trimmed, \$1.80. Panier-bodice, trimmed, 80c.; flat, 25c.

THIRD FIGURE.—Dinner-dress.—The skirt and paniers are of plum-coloured cashmere; the bodice and panels on the skirt are of brown velvet, with trimmings of ivory-coloured lace.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice with paniers, trimmed, 80c.; flat, 25c.

FOURTH FIGURE.—Dress for Little Girl from Six to Eight Years of Age.—The dress is of pink veiling, with pleated plastron and scarf of surah.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Dinner-dress.—The dress is of blue velvet; the skirt is trimmed with one kilting of blue and two box pleatings of old-gold surah; gauged stomacher of gold surah, crossed by bands of embroidery; the jacket is trimmed with bands of embroidery, and the tunic with three cross-folds of gold-coloured surah.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Afternoon-dress.—The skirt is of blue cashmere, trimmed with kiltings of the same and open-work embroidery; polonaise of broché, fastened by silver buttons.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

SEVENTH FIGURE.—Dress for Little Girl from Eight to Ten Years of Age.—The skirt is of black surah; jacket of scarlet velvet with brandebourgs of black velvet; collar of open-work embroidery.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

EIGHTH FIGURE.—Home-dress.—The skirt is of fawn vicuna; tunic and jacket of dark green vicuna, with plastron and narrow kiltings of satin; the tunic is draped by straps of satin and pearl buckles.—Price of patterns of complete dress, trimmed, \$1.40. Tunic trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Dress for Little Girl from Six to Eight Years of Age.—The dress is of pink cashmere with drawn plastron, and collar of satin; sash of black velvet, fastened by a pearl buckle.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Dinner-dress.—The dress is of black satin; the puffed waistcoat and front of the skirt are of broché crossed by brandebourgs of gold-coloured cord and barrel-shaped buttons.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

OUTDOOR DRESSES.

FIRST FIGURE.—Walking-dress.—The dress is of brown gold-intersected fabric; mantle of black velvet, trimmed with sable tails, rich passementerie, and tassels; the revers on the sleeves are lined with mauve satin, upon which is placed passementerie. Black velvet bonnet, trimmed with coral-pink feathers and moiré ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

SECOND FIGURE.—Walking-dress.—The dress is of Louis velveteen; mantle of dark fawn-coloured cloth, trimmed with skunk fur; fawn-coloured velveteen muff, trimmed with black cord. Felt bonnet, trimmed with damask roses, ostrich feathers, and surah ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Walking-dress.—The dress is of Brunswick velveteen; paletot of cloth, with revers, collar, and pockets of broché of a darker shade. Stone-coloured felt hat, trimmed with velvet and blue ostrich feathers.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Walking-dress.—The skirt is of brown striped cloth, panier-bodice of fine black diagonal cloth, with pointed waistcoat of black velvet. Dark green felt hat, trimmed with dark green feathers and bow of brown ribbon.—Price of pattern of panier-bodice, with waistcoat, trimmed, 60c.; flat, 25c.

FIFTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of dark brown cashmere; jacket of reddish-brown cloth, with revers of velvet, brandebourgs of silk cord, and barrel-shaped buttons. Drab felt hat.—Price of pattern of jacket, trimmed, 50c.; flat, 20c.

SIXTH FIGURE.—Walking-dress.—The dress is of

dark blue cashmere; paletot of black velvet, trimmed with marten-tail fur and brandebourgs of cord. Black velvet bonnet, edged with beads, and trimmed with blue feathers and surah strings.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Walking-dress.—The dress is of brown and blue shot woollen material; the skirt is arranged in box-pleats, showing blue cashmere between each pleat; mantle of brown velvet; the puffing at the back and the fichu are of broché; the sleeves are embroidered with cord and beads, and are finished by a cord ornament and tassels. Brown beaver hat, trimmed with a long blue ostrich feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—The skirt and sleeves are of gray woollen broché; the pointed bodice of violet velvet, with rosette and loop bows of moiré ribbon. Gray felt hat, trimmed with broché.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress for Young Lady.—The dress is of olive serge; paletot with cape of fawn-coloured diagonal cloth; the cape and sides of paletot are cut in turrets, which are bound with corded silk; muff to correspond, trimmed with silk cord and tassels. Fawn-coloured felt hat, trimmed with silk cord and coral-pink ostrich feathers.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

TENTH FIGURE.—Walking-dress.—The dress is of grenat cashmere; mantle of black brocade, trimmed with golden-beaver fur; the front of the mantle is of satin, embroidered with fine cord and beads. Drab felt hat, trimmed with grenat velvet and shaded ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

DESCRIPTION OF COLOURED SHEET.

CHAIR-BACK IN BERLIN WORK: CHRISTMAS
ROSES.

The back of the chair given in this Part completes the work for chair. The design for the seat was contained in the October Part. The chair-back may be worked on canvas ten or twelve stitches to the inch, according to the size required, and will look well either grounded with silk or wool; black, claret, coffee-colour, olive, or rich dark blue, will make suitable grounds. The design may be worked in cross-stitch on cloth, velvet, or satin, if preferred, canvas being put over the material to be worked upon, and drawn out thread by thread when the work is finished.

THE GIGANTIC SUPPLEMENT

COMPRISES

All the latest Paris Winter Fashions and Full-size Patterns for Cutting Out the Military and the Parisienne Jackets for Ladies; also a Design in Embroidery.

EXTRA SUPPLEMENT.

"COMPLETE GUIDE TO THE WORK-TABLE."
No. 10.—POINT LACE (No. 2).

PARIS FASHIONS.

ONE of the favourite styles of winter costumes is the sportsman of dust-gray railway cloth. The skirt is very simple, and appears to be made of two scarfs, which come down into a point, and are interlaced at the foot. No tunic—only a puff at the back. Very clinging amazon bodice, and for out-of-door wear a jacket of the same material, braided or embroidered.

We have noticed also an elegant costume of garnet and blue striped woollen material, with flowrets brocaded over the blue stripes. Bodice, with paniers forming a sort of double skirt, of plain blue material; this bodice is laced with a garnet-red lace over a plastron of plain blue.

Ladies are busy working crechet lace with unbleached cotton. Collars, cuffs, and deep borders for dress trimmings, are made in this way, and will be fashionable for some time to come. Braid-work and silk embroidery are also favourite trimmings, as hinted in former letters. Those ladies who have prepared borders of open-work embroidery over fine cloth or cashmere will now be able to make up very stylish costumes for the winter.

Braid-work is also a great resource in modern toilets. With its help it becomes easy to freshen up a jacket, mantle, or dress of a former season. Thus, if you possess one of those short paletots with long, narrow sleeves, which were fashionable three or four years ago, be it of light or of thick cloth, of velveteen or silk velvet, you can now transform it into a chasseur or Hungarian jacket. Young ladies wear such jackets as bodices over any skirt. The fashion of military ornaments being very great, the braid-work upon such jackets is more especially disposed in straight lines, which is easier to work than an elaborate design; olive-shaped buttons and long loops of silk cord are also in much favour. The edges of the jacket are finished plain.

Again, in the deep circular of former days a short visite may easily be found. If the material is not sufficient for a visite with wide sleeves, it can be

combined with satin or brocaded silk, of which sleeves and trimmings may be formed.

With a very small scrap of black or coloured silk, a small pelerine can be made high in the neck, and coming down over the shoulders, with two pleats in front, and fastened with a flowing bow of ribbon, or else slit open over the shoulders. If nicely lined and quilted, such a pelerine can be worn in the autumn and early winter by way of mantle. It can also be made of black sicilienne or armure silk, and trimmed with a border of leaves or flowers cut out of velvet and worked in appliqué over the material. The outline of the patterns worked in appliqué are edged with very fine silk cord. They can be cut out of any old scraps of velvet. Skirt-fronts may also be prepared in the same manner; they can be put on either over silk or woollen dresses. If, as is almost always the case, the pattern is one of leaves and flowers, all the veilings can be traced with jet beads.

To work these patterns in appliqué you first trace over paper the outlines of the patterns selected; then wet the paper with gum-water and stick it on to the velvet on the outside. Let it dry, and then cut out the velvet all round the paper patterns.

Besides Indian cashmere shawls, which can be transformed into any style of mantle, there are shawls with a cashmere border over a plain ground. With such of these shawls which have a black ground a visite can be made, using the borders by way of trimming round the outline of the mantle and the edge of the wide sleeves à la Russe. Those shawls which have a coloured ground can be made up into elegant opera-cloaks.

For the autumn and early winter, bonnets are being prepared which, though very tasteful, are inexpensive. They are of the capote shape, covered with coloured crape taken double; the crape is then embroidered all over with jet beads either in a network pattern or a pattern of leaves radiating from the centre; the front border is edged with a puffing of velvet or satin; the strings are made of the same; on the left side is placed a cluster of flowers.

Bead embroidery appears on every part of our toilets, and many ladies add to the elegance of the very long unglazed kid gloves now fashionable by working over them small patterns in bead silk and gold or silver thread embroidery. These patterns generally represent some flower, bird, or insect; sometimes merely the initials and cypher of the wearer or her name in full. Waistbands are once more worn over basque-bodice with large buckles of metal or pearl.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 312.

No. 1.—BONNET.

The bonnet is of claret-coloured velvet, trimmed with lace of the same colour, embroidered with gold, claret moiré ribbon and gold ornament.

Nos. 2 AND 5.—HOME-DRESS.

The skirt is trimmed with alternate pleatings of fawn and bronze moiré, headed by box pleating of bronze cashmere; pointed bodice and tunic of cashmere, trimmed with loop bows of bronze moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

Nos. 3 AND 4.—WALKING-COSTUME.

Dress of black velveteen; jacket of black diagonal cloth, trimmed with steel buttons and rows of machine-stitching; the jacket is slightly open in front to display a waistcoat of satin, satin pleatings at the back. No. 3 shows a satin straw hat, trimmed with wreath of scarlet flowers and black moiré ribbon. No. 4 wears a fawn-coloured felt hat, lined with brown surah, and trimmed with ostrich feathers and red china-asters.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 5.—See No. 2.

No. 6.—WALKING-DRESS.

The dress is of brown Devonshire serge; Newmarket coat of brown cloth, with bone buttons. Brown felt hat, trimmed with shaded ostrich feathers.—Price of pattern of Newmarket coat, made up, 60c.; flat, 25c.

No. 7.—WALKING-DRESS.

The dress is of bottle-green woollen material, with fine stripes of garnet silk; it is trimmed with green woollen lace; dark green diagonal cloth jacket. Green felt hat, trimmed with a tropical bird and gauze scarf.—Price of pattern of jacket, made up, 60c.; flat, 25c.

No. 8.—WALKING-DRESS.

Cloak of stone-coloured tweed; the double collar and pointed sleeves are bound with purple corded silk; two rows of oxidized silver buttons ornament and fasten the front of cloak; the bows are of purple moiré ribbon. Stone-coloured felt hat, trimmed with purple ostrich feathers.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

No. 9.—WALKING-DRESS.

The dress is of dark fawn-coloured gold-intersected fabric; mantle of dark green diagonal cloth,



NO. 1.—HAT.



NO. 2.—HAT.



NO. 3.—FRONT OF DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.

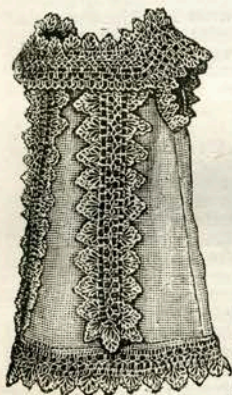


NO. 4.—DINNER-DRESS.

NO. 5.—DINNER-DRESS.



NO. 6.—BACK OF NO. 3.



NO. 7.—FRONT OF PINAFORE.

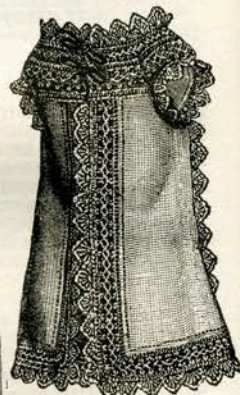


NO. 10.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

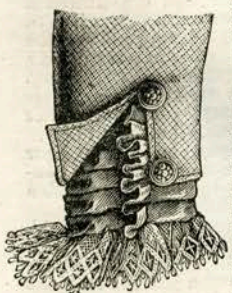
NO. 11.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

NO. 12.—DRESS FOR LITTLE GIRL FROM SEVEN TO NINE YEARS OF AGE.

NO. 13.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 8.—BACK OF NO. 7.



NO. 9.—SLEEVE.



NO. 14.—SLEEVE.

PARIS FASHIONS.

TRAVELLING and walking dresses are mostly made this season with materials of British manufacture; these materials are some of them chinéd, but the greater number are plaids, composed of various stripes and streaks of vivid colour over plain grounds in dark tint. There are also fancy woollens, which go by the name of granité or sablé, but the favourite tissue of all is cloth, in great varieties of texture and colouring, but more especially in dark gray, navy blue, and dark green. The pointillé or chiné fabrics are rather rough-looking, and are of various colours mixed in their texture. There are three or four colours combined in the chiné material, such as blue, red, yellow, and gray. With such fabrics, simple trimmings should be selected, such as woollen passementerie; plain or shaded woollen braid; fancy buttons, round or flat, in metallic tints; or else in the Watteau style, of several colours matched to the material. Tricot stuffs are also much employed, but more especially for bodices, vests, or tight-fitting jackets.

The style of garment best adapted to such fabrics is that which is more in the line of the tailor than in that of the mantua-maker. They are mostly used for plain toilets, trimmed merely with a drapery tied at the back and falling over the skirt, the lower edge of which is trimmed with a more or less deep pleated flounce. The cloth costume is quite plain, with mere stitchings by way of trimming. The short skirt is pleated lengthwise; the tunic is looped up behind; the bodice tight-fitting, edged with stitchings.

The out-of-door jacket may have a few rows of braid put on straight round the edge of the facings of the collar, pockets, and revers; and over all the adjuncts composing the trimming are placed pretty little round metal buttons and buttonholes, either real or simulated. The opening of the revers in front shows a plastron cravat.

The plaid costume consists of the skirt of plaid material, pleated lengthwise (this material may be used the cross or the straight way), and of a polonaise of black, dark blue, or green cloth, with black brandebourgs. Sometimes, also, the skirt is of some plain woollen fabric, with merely a plaid scarf, plain or pleated, draped over it in one or two points in front and loosely knotted at the back. In this case there is no polonaise, but a jacket-bodice of the plain woollen fabric, with vest, facings, collar, and revers of plaid tissue.

The following is a very neat and elegant walking-costume for the early winter. Skirt of amadon-brown cloth, trimmed in front with a tablier formed of pleated and puffed bands placed alternately, and divided by narrow stitched bias-bands. At the sides this tunic is arranged into a few ample folds. Tight-fitting bodice of tricot matched in colour to the cloth, fastened at the back with long plain basques; their lower edge is concealed under a black silk scarf tied behind. Plain sleeves, the upper part of which is ornamented with full jockey puffings edged with bias-bands. Gainsborough hat of black felt, with a scarf of surah puffed all round. Round the neck a black lace scarf, tied at the side, and fastened with a brooch; black gloves. Do not fail to notice the various black adjuncts of this amadon-brown toilet; it is a marked trait of the style of modern toilets.

The large shapes of bonnets are increasing in height, though not in width; they have deep poke borders and high crowns; middle-sized shapes are in the style of the "Empire" and "Mother Hubbard" capotes, recalling not a little the strange headgear of the latter part of the reign of Louis Philippe. They are made of silk velvet, or satin shirred over wire shapes, with flowers and ribbons under the border; outside, near the crown, is placed a cluster of feathers, fastened on with a strip of velvet ribbon of a contrasting colour; strings of the same.

The small capote, however, remains a decided favourite with ladies, who find it more becoming than the large flaunting shapes; it is made to look more like a baby's cap than ever, with small ruches of lace and tiny flowrets or loops of ribbon inside.

As for hats, they are frequently trimmed with a large torsade of dark-coloured velvet, part of which remains plain, and is ornamented with a bird's head of vivid plumage, either painted or embroidered over it. These painted or embroidered birds rival the real ones, which are becoming rare and expensive.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 328.

No. 1.—HAT.

The hat is black chip, trimmed with black plush and plume.

No. 2.—HAT.

The hat is of dark green chip; it is trimmed with plush and an ostrich feather.

Nos. 3 AND 6.—DRESS FOR LITTLE BOY FROM ONE TO TWO YEARS OF AGE.

The dress is ruby cashmere. No. 3 is trimmed with five rows of very narrow ribbon velvet, and No. 6 with one row of wide and two of narrow velvet.—Price of pattern of dress, trimmed, 40c.; flat, 20c.

No. 4.—DINNER-DRESS.

The skirt and paniers are of light amethyst faille; the pointed bodice of velvet of a darker shade.—Price of pattern of pointed bodice, trimmed, 60c.; flat, 25c.

No. 5.—DINNER-DRESS.

The dress is of cream-coloured veiling, with trimmings of ruby ribbon velvet; the sleeves are of ruby and cream striped gauze, with lace ruffles; the full front of the bodice is laced across by ruby silk cord.—Price of pattern of pointed bodice with paniers, trimmed, 60c.; flat, 25c.

No. 6.—See No. 3.

Nos. 7 AND 8.—PINAFORE.

The pinafore is of nainsook muslin; it is trimmed with lace and insertion placed over blue ribbon.—Price of pattern of pinafore, trimmed, 30c.; flat, 12c.

No. 9.—SLEEVE.

The sleeve is of fancy woollen material, with a pleated cuff of satin and ruffle of lace.—Price of pattern of sleeve, trimmed, 25c.

No. 10.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of blue cashmere, with berthe of cream lace; sash and bows of blue surah ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 11.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of navy-blue vicuna; the ruche above the pleated flounce is of red surah; the jacket and shoulder-cape are trimmed with rows of narrow braid and with bows of red ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 12.—DRESS FOR LITTLE GIRL FROM SEVEN TO NINE YEARS OF AGE.

The dress is of oak-coloured cashmere, trimmed with open-work embroidery; the bows at the throat and wrists are of blue ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 13.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of green and red checked woollen material, trimmed with silk embroidery of the same colours.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

No. 14.—SLEEVE.

The sleeve is in fancy silk cut in battlements, under which are placed two pinked-out frills of silk and ruffle of lace; bow of plush ribbon.—Price of pattern of sleeve, trimmed, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 329.

No. 1.—INSERTION: DRAWN THREAD.

This insertion is suitable for ornamenting antimacassars, tablecovers, &c. The mode of fastening the threads will be easily seen from the design.

No. 2.—SOFA-CUSHION: EMBROIDERY.

The cushion is covered with dark olive plush and terra-cotta coloured satin. The plush is embroidered in arrasene, with a straight design on one side; the other side is arranged to represent a turned-back corner, also embroidered with a design in arrasene. The plush is edged with silk cord, looped at the turned-over corner. The satin is dotted with embroidered rosebuds.

Nos. 3, 6, AND 7.—TOILET-BOX.

A wooden box, about ten inches square, is needed for the foundation; it is fitted with a movable tray (as shown in No. 3), and is lined with pink satin; the sides are covered with a pleated flounce and the top with a puffing of satin; a square of Venetian embroidery is placed upon the top, and a frill of lace round the sides. A quarter of the design for the Venetian lace is shown in No. 7; it is worked upon fine linen with cotton à la croix. The design must be traced upon the linen, then the outline worked over in buttonhole-stitches; the centre of the arabesques are embroidered with feather and knot stitches. When all the buttonhole is worked the superfluous linen must be cut away with a sharp pair of scissors. The threads of the linen in the centre of the square may be drawn and worked over, or the linen may be left plain.

Nos. 4 AND 5.—HABIT-SHIRTS WITH COLLARS AND CRAVATS.

The habit-shirts are of nainsook muslin; the collars are of linen. In No. 4 the cravat is of plaid silk, and in No. 5 it is dark blue silk, embroidered with gold colour.

Nos. 6 AND 7.—See No. 3.

Nos. 8 AND 9.—DESIGNS: CROSS AND ITALIAN STITCHES.

The illustration No. 8 gives exactly a quarter of the design; it is worked in cross and Italian stitches, and is suitable to be used for ornamenting the centre of doilies; or alternated with other designs, it may be worked over tea-table covers. No. 9 is also suitable to be repeated to form a square.

Nos. 10, 13, AND 14.—MANTEL-DRAPE.

The drape is of dark ruby plush, upon which is placed a stripe of Berlin work, the design for which is shown in No. 10. It is worked with three shades of blue and three of olive Berlin wool, or silk may be used for the lightest shade of each colour. The stripe may be grounded or not, according to taste; if grounded, gold-coloured filoselle will be suitable for the purpose. The method of joining the canvas stripe to the plush is shown in No. 14; the long-stitches are worked on the plush with gold-coloured embroidery silk; beneath these stitches, upon the canvas are worked a row of cross-stitches in ruby chenille and a row in gold filoselle. The drape is lined with Roman satin, and is finished by a rich furniture fringe.

No. 11.—TRIMMING: CROCHET AND FANCY MIGNARDISE.

For the 1st Row: With one pattern of mignardise, folded as shown in the illustration, work into the folded part two trebles into the right-hand picot upon the fold, two chain, one treble into the next picot, two chain, two trebles into the next picot, three chain, pass over two picots, two double trebles into the next, keep the top loop on the hook, pass over two picots, two triple trebles into the next; fold the mignardise, pass over two picots, one triple treble into the next, pass over two picots, two double trebles into the next, draw through all the loops on the hook together, three chain, pass over two picots, and repeat from the beginning of the row.

2nd Row: One single into a stitch of last row, three chain, take a length of the other pattern of mignardise, one single into a picot, four chain, one single into next picot, three chain, pass over five stitches, and repeat from the beginning of the row.

3rd Row: On the other side of second length of mignardise work two trebles into a picot, keep the top loops on the hook, two trebles into the next picot, draw through all the loops on the hook together, seven chain. Repeat from the beginning of the row.

4th Row: Work a row like the third on another length of mignardise, but in working the fourth of seven chain draw through the corresponding stitch of third row.

For the heading: Work one treble into a picot, three chain, and repeat.

For the edge: Work one double into a picot at the right-hand side of scallop (see design), four chain, pass over one picot, and repeat from the beginning of the row twice more, four chain, one double into the two next picots together, four chain, one double into the next picot, * four chain, pass over one picot, one double into the next, repeat from * twice more, then repeat from the beginning of the row.

No. 12.—BROOCH.

The brooch is of gold, set with amethysts and pearls.

Nos. 13 AND 14.—See No. 10.

PROFESSOR HOFF, of the Imperial Academy at Galicia, has solved the problem of producing a fire-resisting agent which is perfect. Wood thus treated, when submitted to a high temperature, neither produces flame nor attains a great heat. The wood will neither burst into a blaze nor become red hot; it simply gives off a light smoke, and the surface becomes coated with a thin film of fine black powder, the result of its carbonization.

HOW THE JAPANESE RESTORE FADED FLOWERS.—

After a bouquet is drooping beyond all remedies of fresh water, the Japanese can bring it back to all its first glory by a very simple and seemingly most destructive operation. A recent visitor to Japan says:—"I had received some days ago a delightful bundle of flowers from a Japanese acquaintance. They continued to live in all their beauty for nearly two weeks, when at last they faded. Just as I was about to have them thrown away the same gentleman (Japanese gentleman) came to see me. I showed him the faded flowers, and told him that, though lasting a long time, they had now become useless. 'Oh, no,' said he, 'only put the ends of the stems into the fire, and they will be as good as before.' I was incredulous; so he took them himself and held the stems' ends in the fire until they were charred. This was in the morning; at evening they were again looking fresh and vigorous, and have continued so for another week. What may be the true agent in this reviving process I am unable to determine fully; whether it be the heat driving once more the last juices into every leaflet and vein, or whether it be the bountiful supply of carbon furnished by the charring. I am inclined, however, to the latter cause, as the full effect was not produced until some eight hours afterwards, and as it seems that if the heat was the principal agent, it must have been sooner followed by visible changes."



NO. 1.—HAT FOR LITTLE GIRL.



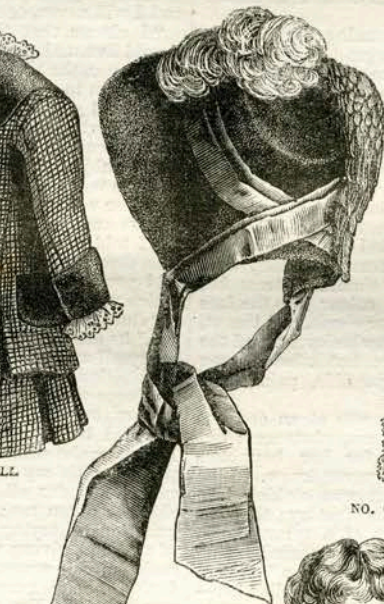
NO. 2.—SKIRT FOR HOME OR WALKING DRESS.



NO. 3.—FRONT OF NO. 1.



NOS. 4 AND 5.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 6. BONNET.



NO. 7.—DRESS-SLEEVE.



NO. 8. BONNET.



NOS. 9 AND 10.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 11.—DINNER-DRESS.



NO. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

NO. 13.—PARTY-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 14.—HOME-DRESS.

PARIS FASHIONS.

FORMERLY one new style of fabric sufficed to occupy one entire season, now it is deemed indispensable to have twenty, forty, a hundred; besides which, these must be combined so as constantly to vary the effects they are capable of producing, for everything must be new—trimmings, and accessories, and the thousand-and-one combinations of cut, shape, and colour.

Happily, that which exists always contains the germ of what is to be, and certain logical deductions follow, as a matter of course, even in the department of fancy. The season which comes to an end reveals much about that which is to succeed.

We have already spoken of the great success of embroidery in all styles, and this fashion now appears in all the elegant toilets of the winter. Braiding is exceedingly fashionable, but not braiding as it was understood some years ago; it is now required to be essentially fanciful and unique in its style and composition, as also in the way in which it is arranged upon the costume.

For pretty morning-costumes, such as one wears for church or friendly visits, the braiding is disposed in a deep border over the skirt; this border being composed of narrow tabs placed upwards and very close together, rather than of arabesques running into one another. The braidwork upon the bodice is arranged after the style of a military jacket, with brandebourgs of round cord and olive-shaped buttons.

The style of braiding, composed of close tabs or stripes, above described, may be finished with fringe, provided the tabs are placed quite close together; you then leave the ends of the braid hanging the length you wish to give to the fringe; you fasten it off firmly at the edge of the material, and then you unravel it, which forms a very pretty and effective frizzled fringe.

Black silk or mohair soutache is used for braiding upon all dark-coloured as well as upon black materials; it may be round or flat, according to taste. If coloured braid is preferred, the more fashionable tints are bottle-green, bronze, indigo, and dead-leaf colour. For braiding middle or light coloured materials the braiding should be matched to them in colour. Sometimes colours may be contrasted instead of matched, but this requires care and taste in the selection of tints. A complete costume of sea-blue cloth, braided with amadon-coloured braid, would be very unique and elegant.

There are, besides, a number of new and fanciful devices introduced in this style of embroidery, especially for dinner and evening dresses and all toilets which are meant to be worn in the drawing-room and not in the street. For instance, the outline of one pattern is worked in braid; the inside is filled up with satin-stitch, which produces very happy effects. The inside of the outlines may also be filled up with beads of one colour or of two colours harmonizing well, such as amber-brown and gold, gold and steel, and so on. Very pretty borders are also embroidered with dots in fine chenille, over a groundwork of very small beads. Large dots worked in silk are, in other designs, ornamented with beads in the centre.

Leaf and flower patterns, cut out from brocaded materials, are worked in appliqué over some plain fabric, outlined with fine braid. Steel-gray embroidery over dark gray or black, outlined with steel beads, forms an elegant trimming for a half-mourning toilet.

Acorn-coloured chenille and brown burnished beads over an indigo ground—red chenille and bronze beads over amadon—are both very fashionable combinations of colour. Patterns cut out of black or coloured velvet, and worked in appliqué, are also very prettily combined with braidwork patterns.

Wide braid is not very much the fashion, but several rows of narrow braid are frequently sewn on close together, so as to form a deep border. If a very narrow strip of gold soutache is sewn on between the rows of braid, and if this braid is of some brown or dead-leaf tint, the whole will compose a very harmonious trimming for a skirt, bodice, scarf, or mantle. Mantles with wide sleeves, in the Russian shape, have sleeves embroidered in one or other of the styles above described, while the back and front are merely trimmed with rows of braid, or the reverse takes place.

DESCRIPTION OF FASHION ENGRAVINGS, Page 344.

Nos. 1 AND 3.—HAT FOR LITTLE GIRL.

The hat is of fawn-coloured felt with hairy felt brim; it is lined with deep ruby surah and trimmed with ruby plush ribbon.

No. 2.—SKIRT FOR HOME OR WALKING DRESS. The skirt is of dark bottle-green velveteen, trimmed with crossfolds of satin; the drapery is also of satin with moiré ribbon sash.—Price of pattern of skirt, trimmed, 80c.

No. 3.—See No. 1.

Nos. 4 AND 5.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is shown in two materials. No. 4 is of coffee-brown cashmere with collar and cuffs of

velvet, and waistcoat of striped fancy material with two rows of smoked-pearl buttons. No. 5 is of finely-checked woollen material with velvet collar, cuffs, and pockets.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 6.—BONNET.

The bonnet is of brown plush, trimmed with two ostrich tips, pheasants' breast feathers, and moiré strings.

No. 7.—DRESS-SLEEVE.

The sleeve is of brocade with velvet cuff and loops of ribbon.—Price of pattern of sleeve, trimmed, 25c.

No. 8.—BONNET.

The bonnet is of indigo velvet, with long-haired plush brim; it is trimmed with fancy striped ribbon.

Nos. 9 AND 10.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

This dress is shown in different materials. No. 9 is of green and red plaid, with velvet tabs falling over those of the material. No. 10 is of black Louis velveteen with silk kiltings and tabs.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 11.—DINNER-DRESS.

The skirt is of chocolate surah; the upper pleating is edged with chocolate lace; the drapery and trimmings of the velvet bodice are embroidered with pale shades of pink silk.—Price of patterns of complete dress, trimmed, \$1.40. Pointed bodice with panier drapery, trimmed, 60c.; flat, 25c.

No. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of oak-coloured cashmere; it is trimmed with bindings of garnet velvet, headed by rows of ribbon velvet.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 13.—PARTY-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of pink velveteen, with flounce and berthe of open-work silk embroidery; surah sash.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 14.—HOME-DRESS.

The dress is of navy-blue diagonal; the skirt is trimmed with narrow satin pleatings; the polonaise is braided in front and upon the back of bodice.—Price of patterns of complete dress, trimmed, \$1.40. Polonaise, trimmed, 80c.; flat, 25c.

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DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 345.

Nos. 1 AND 2.—FRINGE FOR ANTIMACASSARS.

This fringe, which is easily made, is very durable, as the strands will not pull out; it is suitable as a finish to antimacassars, tablecovers, &c., of Java, congress, or Berlin canvas, or crash; the foundation must be cut about an inch and a half longer than is needed for the antimacassar or tablecover; wool is then darned in and out and looped over the edge, as is shown in No. 1; the threads are then drawn out one way to the depth of the loops of wool, other lengths of wool are now worked into the edge, as shown in No. 2, and the threads of canvas and four strands of wool are knotted together to form tassels.

Nos. 3, 4, 5, AND 11.—CROCHET TRIMMING.

MATERIALS REQUIRED: Ficelle-coloured crochet cotton, and a steel hook.

Ficelle-coloured crochet lace is at present a most fashionable trimming for ladies' and children's dresses; it is worked both in cotton and silk. The lace shown in illustration No. 11 is very pretty and durable, and if worked well and evenly will make a pretty trimming for dresses. It is worked in portions, which are afterwards joined together. Commence with the circle at the left-hand side of illustration, the detail of which is shown in No. 4, join four strands of cotton into a circle, and over them work for the first round thirty-one doubles.

2nd Round: Two doubles into every third double of last round, and one into the other stitches.

3rd Round: One double into each of four stitches of last round; make a loop of the four strands of thread, over it work twenty doubles, one single into the last double worked into the second round, one double into each of three next stitches, make another loop of four strands, and work twenty-three doubles under it, close as directed for first loop, one double into each of four next stitches; work another loop like the first, one double into the next stitch, four chain, one single into the first, * one double into each of four next stitches, three chain, repeat from star eight times more, one double into next stitch, one double into each of three first stitches of loop of double stitches, * three chain, one double into each of four next stitches, repeat from * twice

more, one double into each of four next doubles on second loop, * three chain, one double into each of four next stitches, repeat from * once more, one double into each of four next stitches on third loop, three chain, one double into each of the remaining stitches of loop, break off the cotton, and fasten neatly and securely at the back of the work.

For the centre pattern commence with the circle of doubles; form four strands of cotton into a circle.

1st Round: Work twenty-seven doubles under it.

2nd Round: Work two doubles into every fifth stitch, and one into the others of the first round.

To form the loop of doubles work one double into each of the three first stitches of last round, turn the four strands of thread into a loop, work over them seventeen doubles, close with one single into the last stitch worked into second round, one double into each of four next successive stitches, twenty-six chain, loop back with one single into the last stitch of second round, turn, work thirty-five doubles under the chain, pass the cotton along the back of the work for three stitches, then work into the next stitch with one single, two chain, one treble into the last double worked under the chain (see design), one chain, pass over one stitch, one treble into the next, one chain, pass over one stitch, one treble into the next, two chain, pass over two stitches, one treble into the next, repeat from * seven times more, one chain, pass over one stitch, one treble into the next, one chain, pass over one stitch, one treble into the next, three chain, pass over two doubles of circle, one single into the next, turn, five doubles under three chain, and three doubles under the chain between the trebles of last row; there should be forty-nine doubles in all. Now over four strands of cotton work all round the pattern; commence at the right-hand side of circle of doubles, one double into each of two stitches, * three chain, one double into each of three next stitches, repeat from * once more, three chain, one double into each of five next stitches, * three chain, one double into each of three next stitches, repeat from last * all round, then fasten the cotton neatly at the back of the work.

For the third pattern commence in the centre, as shown in No. 3; thirteen chain, join round.

1st Round: Three chain, pass over two stitches, one treble into the next, * two chain, pass over one stitch, one treble into the next, repeat from * five times more.

2nd Round: Work four doubles under the chain between each of the seven trebles over four strands of cotton.

3rd Round: Work forty-nine doubles into the doubles of last round.

5th Round: Work ten doubles into the last round, then work nine loops of double stitches as described for the first loop of first pattern, after which work one double into each of four stitches, four chain, one double into the first, three chain, one double into the first, pass over one stitch, one treble into the next, * four chain, one double into the first, pass over one stitch, one treble into the next, repeat from * three times more, three chain, one double into the first, one double into the first loop of double stitches, pass over one stitch of centre, one treble into the next; fasten the cotton off neatly at the back of the work.

For the circle between the two patterns, join four strands of cotton into a round, and work twenty-nine doubles over them; fasten off the cotton at the back of the work.

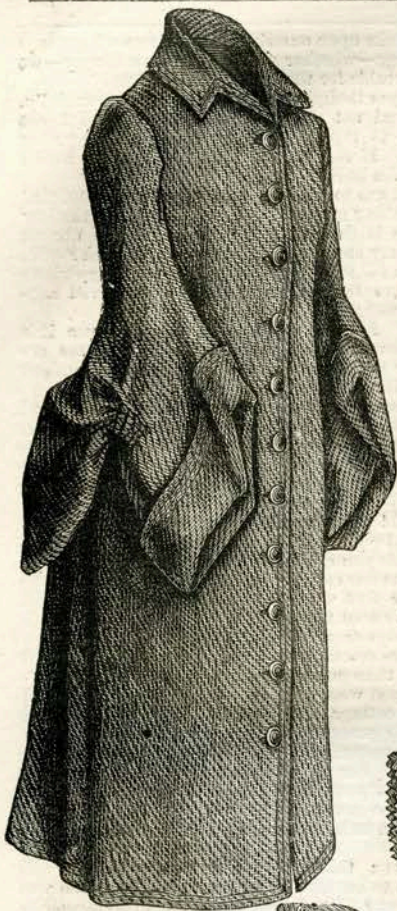
For the double-leaf design shown in No. 5, take three strands of cotton, work thirteen doubles over them, turn, work back with one half treble, five trebles, one half treble, and one double, work nine doubles over three strands of cotton for the other leaf, and work down as described for last leaf; work one double into each of the other stitches; fasten the cotton off neatly.

When you have worked as many of the large patterns as you require, make a tracing of the design, tack the crochet patterns in order upon the tracing, joining them by crochet chain and trebles, as shown in the illustration.

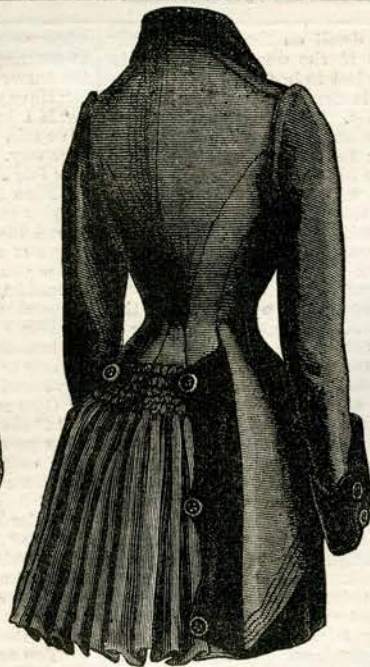
No. 6.—DESSERT DOILYS. This illustration shows two of the newest styles for dessert doilies; the upper one is of fine linen embroidered with silk in outline; the under one is of écu damask, with a bird worked in one corner; Both doilies have a fringe of drawn threads.

No. 7.—DESIGN: DRAWN THREADS AND GUIPURE NETTING. This design is suitable for curtains, antimacassars, &c.; the threads are drawn out to leave squares of the material, which are embroidered with silk in long and cross stitches. The drawn threads are worked over with linen thread of the same colour. Directions for working the rosettes and pyramid-stitches between the squares will be found in our Guipure Netting Supplements presented with the March and April Parts and Nos. 933 and 941. The scroll pattern upon the guipure netted border is worked with silk to correspond with the stitches upon the squares.

No. 8.—DESIGN: CROSS AND ITALIAN STITCH. This design is suitable to be worked in the centre of doilies; or it may be alternated with other designs upon tablecovers. It is in cross and Italian stitch, and may be worked in ingrain cotton, crewel, or silk, according to the material to be worked upon.



NO. 3.—WINTER CLOAK.



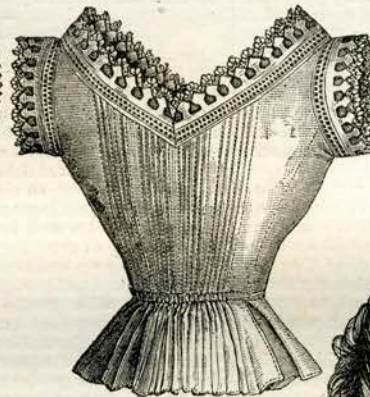
NO. 1.—WALKING-JACKET.



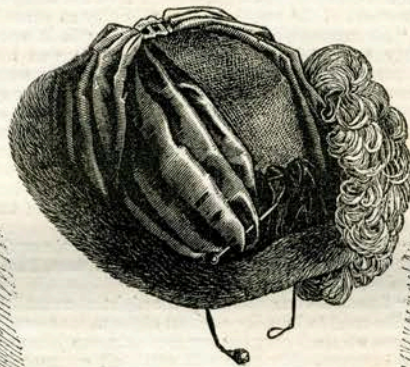
NO. 2.—WALKING-JACKET.



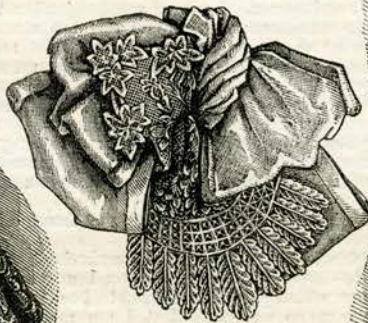
NO. 4.—BACK OF NO. 3.



NOS. 5 AND 6.—PETTICOAT-BODICE.



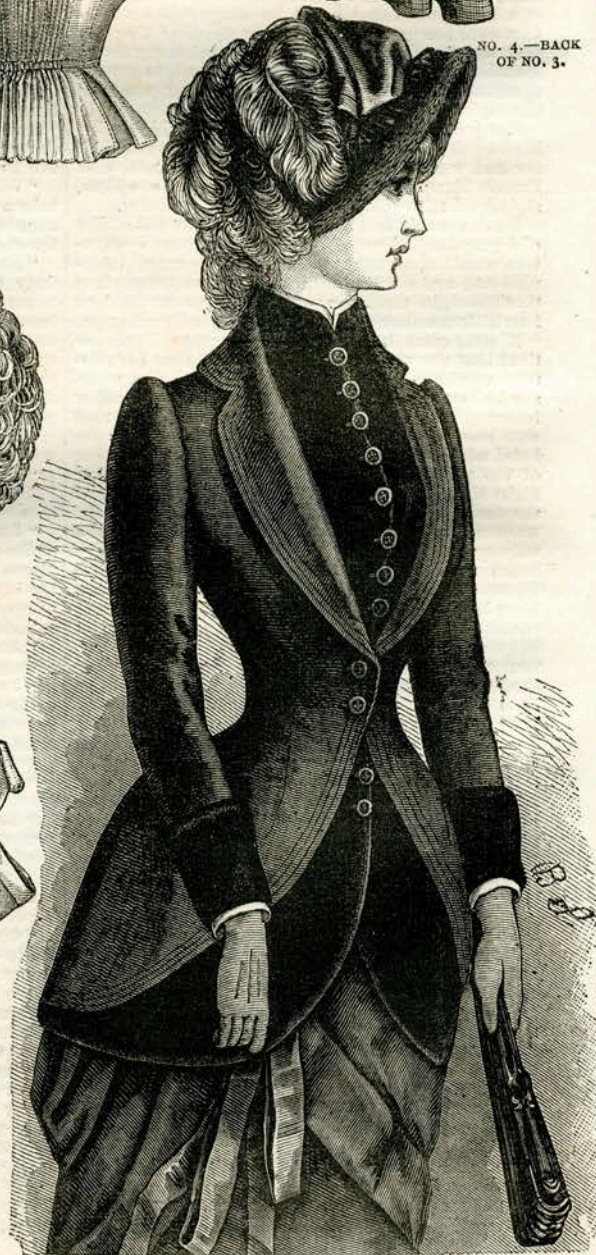
NO. 7.—BONNET.



NO. 8.—CRAVAT-BOW.



NO. 9.—WALKING-DRESS.



NO. 10.—WALKING-DRESS.

PARIS FASHIONS.

EACH material has its turn in Fashion's favour. After faille we had satin, and to satin succeeded moiré. This winter, without giving up any of these, Fashion gives the first place in her good graces to velvet—velvet in all its varieties, plain, ribbed, brocaded, &c.; also brocaded silk tissues of all kinds, more magnificent and more expensive than those of last year; then splendid failles, plain, thick, soft, and silky, in all new tints, principally of ancient shades soft and semi-effaced, laque, mahogany, old blue, blush rose, and so on. Satin is going out of fashion; moiré is still employed, but not in large quantities. In woollen tissues there are also many brocaded patterns over plain grounds, many of them representing, as in silk fabrics, the most varied figures of animals. This style is extremely popular this winter.

For simple costumes plaids and Madras tissues in dull tints and large chessboard patterns are fashionable; but such tissues are rarely employed for the entire dress, scarcely ever for the bodice. They are used for making up draped tunics (without any trimming) over a self-coloured skirt matched in shade; and the bodice, in the shape of a jacket, is made of the same self-coloured material. All trimmings, collars, cuffs, facings, and revers, are made of the plaid material. Over a plain dress, the scarf tied in lapels behind; the small pleated cape and the facings over sleeves and pockets can also be made of plaid or chessboard material. Larger capes or circulars, for out-of-door mantles, edged with heavy fringe, are also made of plaid woollen tissue.

Combinations of plain and figured materials still form the foundation of all toilets, and serve as a theme to all the variations which the rich imagination of our Parisian *modistes* is constantly inventing. There is less sameness than ever in ladies' dresses, for the greatest contrasts are allowed in skirts and bodices: half-dresses are put on over skirts of a different material, which become the less important part of the toilet—this, of course, for short costumes. Long dresses, which fortunately still exist for elegant evening-toilets, are if possible still more elaborate and more richly trimmed. On the other hand, short costumes have become shorter still, for *chaussures* are more elegant than ever, and to show them off to advantage becomes an important point: no more high heels—they are quite gone out of fashion; heels are now made quite low and flat. The *Molière* shoe is considered best for morning wear. Coloured hose are now universally worn (whether of silk, filose, or wool), in stripes or self-colours, plain or with embroidered clocks. It is best to have them matched either to the material or trimming of the dress.

Mantles are, like bonnets, either immense or quite small, rounded in front, looped up at the back, covered with passementerie and ribbons—dignified pelisses—long visites wrapping up the figure entirely, with a rich lining, and overloaded with ornaments of all sorts.

As for bonnets and hats, they mostly derive their shapes from the somewhat masculine types of the First Revolution and Directoire: a very high crown somewhat conical, rather wide brim, flat or suddenly turned up on one side; outside, few and sober ornaments laid plain, large buckles of gold queerly cut out, a bird, a cluster of cock's feathers placed in the middle of a nest of small downy ostrich tips. Other shapes, still inspired from the Mousquetaire style or the Gainsborough, are immense, and loaded with magnificent feathers, whence spring rich *agrettes*. Such hats are of plain velvet with a border of pompons of plushy chenille. Bonnets in the shape of capotes or pokes are still the headgear preferred for the town. The former are smaller than ever, recalling babies' caps, very much trimmed with feathers, flowers, ribbons, and jewels; the latter are of various sizes, from the moderate to the enormous; all have strings. In these, as in toilets, we shall see the same combinations of colour employed as in costumes—mahogany and blush rose, brightened up with a very few ornaments in gold.

The novelty of the season in trimming is leather lace—whether an improvement upon pack-thread lace I am not prepared to say. It is not, however, as coarse as might be expected, and is strangely but prettily combined with lace, plush, and velvet. This russia-coloured leather, very fine and cut out in open patterns, is also much used for trimming dresses.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 360.

No. 1.—WALKING-JACKET.

The jacket is of black diagonal cloth; it is trimmed with velvet and jet buttons.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 2.—WALKING-JACKET.

The jacket is of brown fancy cloth; it is bound with braid and fastened with bone buttons; the sleeves are trimmed with braid.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

Nos. 3 AND 4.—WINTER CLOAK.

The cloak is of tweed; the collar and revers of the sleeves in No. 4 are of moiré.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

Nos. 5 AND 6.—PETTICOAT-BODICE.

The bodice is of fine longcloth, trimmed with tucks and embroidery.—Price of pattern of petticoat-bodice, trimmed, 50c.; flat, 25c.

No. 7.—BONNET.

The bonnet is of dark ruby felt, with a hairy felt brim; it is trimmed with surah and ostrich feather tips.

No. 8.—CRAVAT-BOW.

The bow is of cream Indian muslin, with lace end.

No. 9.—WALKING-DRESS.

The dress is of vicuna; mantle of Indian cashmere, trimmed with sable. Brown velvet bonnet, trimmed with shaded feathers and satin ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 10.—WALKING-DRESS.

The dress is of rifle-green cloth; jacket of the same material, with long waistcoat and cuffs of velvet of the same colour; old-silver buttons. Felt hat of the same colour as the dress, with hairy felt brim, and trimmed with ostrich feathers and surah.—Price of pattern of jacket and waistcoat, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 361.

Nos. 1, 3, AND 5.—CHAIR-BOLSTER.

The foundation of the cover of the bolster is chocolate plush, embroidered at each end; either of the designs shown in Nos. 1 and 3 may be used for the stripes, or they may be alternated; they are worked with pale shades of coral-pink silk, edged with gold thread laid on in couching-stitch. No. 1 is worked in interlaced stitches, and a network of open button-hole-stitches. No. 3 is in long, knot, and chain stitches, outlined with dark ruby filose, and gold thread laid on in couching-stitch.

Nos. 2, 7, AND 9.—ROMAN APRON.

The apron is of *écru* linen; it is ornamented with a narrow border of drawn threads, and the embroidered border shown in No. 9; the embroidery may be worked with coloured inrain cotton or *écru* thread in button-hole-stitch. The border of drawn threads shown in No. 7 is placed upon the bottom of the apron.

No. 3.—See No. 1.

No. 4.—EMERY-CUSHION IN THE FORM OF A MILITARY CAP.

A cardboard box is used for the foundation of this cushion; it must be filled with emery. The top is covered with a piece of calico, the whole is then neatly covered with cloth; a piece of American cloth lined with silk is shaped and sewn to the front, a strap of the same is placed across the front under a gilt buckle, and fastened at each end under gilt buttons.

No. 5.—See No. 1.

No. 6.—TOBACCO-BAG: CROCHET.

MATERIALS REQUIRED: Two skeins coffee-brown, one skein scarlet purse silk; steel crochet hook.

With brown silk make a chain of five stitches, join round.

1st Round: Twelve trebles under the chain.

2nd Round: Two trebles into each third stitch, and one into the other stitches of the round.

3rd and 4th Rounds: Two trebles into a stitch, and one into the next stitch. Repeat.

5th Round: One treble, one chain. Repeat all round.

6th Round: One treble into a stitch, one chain, pass over one stitch, and repeat.

7th Round: Two doubles into each third stitch, and one into the others. Repeat.

8th to 14th Rounds: With scarlet silk like seventh round.

15th Round: With brown silk one double into each stitch of last round.

16th to 18th Rounds: One treble into a stitch, one chain, pass over one stitch. Repeat.

19th and 20th Rounds: One double into each stitch.

21st to 25th Rounds: With scarlet silk like nineteenth round.

26th and 27th Rounds: With brown silk like nineteenth round.

28th to 32nd Rounds: Like sixteenth round.

33rd Round: Work round with cross trebles. Directions for working cross-trebles will be found in the Crochet Supplement, presented with the February Part and No. 929.

34th Round: One double into each stitch of last row.

35th Round: One treble into a stitch, three chain, one treble into the same stitch, pass over three stitches, and repeat.

No. 7.—See No. 2.

No. 8.—TRIMMING: CROCHET.

The rosettes of treble stitches are worked separately; five chain, join round, work three chain to take the place of a treble, four trebles under the chain, * five chain, one single into the first, three trebles under the chain, repeat from * six times more. Work as many rosettes as you require.

To commence the trimming: Make a chain the length required.

1st Row: One double into a stitch, twelve chain one double into the seventh, four chain, one double into the first, four chain, one double into the first, one double into the sixth of twelve chain, five chain, pass over nine chain, and repeat from the beginning of the row.

2nd Row: One double between the second and third picot of the first cluster of picots of last row, eleven chain, one double into the sixth, four chain, one double into the first, four chain, one double into the first, one double into the fifth of eleven chain, four chain, one double into the side of next cluster of picots, pass the cotton at the back of the centre picot, and repeat from the beginning of the row.

3rd Row: Like second row.

4th Row: One double between two picots of cluster, five chain; take a rosette and work one double into the top of the three chain, that takes the place of a treble; five chain, one double between two picots on next cluster, pass the cotton at the back of the centre picot, one double under the chain on the other side, eleven chain, one double into the seventh, five chain, one double into the second, one chain, one double into the second picot at the side of rosette, * five chain, one double into the second, repeat from last * once more, take another rosette, work into it as described for the last, * five chain, one double into the second, repeat from last * once more; take another rosette, one double into the second picot, * five chain, one double into the second, repeat from last * once more, one double into the sixth of eleven chain, five chain, one double between two picots on the next cluster, then repeat from the beginning of the row.

5th Row: To work the squares of picots between the lower row of rosettes: One double into the centre picot on one of the rosettes of the upper row, * five chain, one double into the second, repeat from * once more, one double into the second picot at the side of rosette of lower row, * five chain, one double into the second, repeat from last * once more, six chain, one double into the third, five chain, one double into the second, one double into the second picot on next rosette, * five chain, one double into the second, repeat from last * once more, close with one double into the first double, and fasten off the cotton.

6th Row: One double into the square, six chain, one double treble between two picots of rosette (see design), eight chain, one double treble between two next picots, six chain, repeat from the beginning of the row.

7th Row: Six doubles under six chain, three chain, one double into the first, two double under same six chain, * two doubles under eight chain, four chain, one double into the first, repeat from * three times more, one double under the same chain, three doubles under next six chain, three chain, one double into the first, six doubles under same six chain. Repeat from the beginning of the row.

8th Row: One treble into third of six doubles, * six chain, one double into the third, one treble between two next picots, repeat from * five times more, then repeat from the beginning of the row.

No. 9.—See No. 2.

GRAINS OF GOLD.

It is better to be dumb than to be misunderstood.

EVERY man has just as much vanity as he wants understanding.

BWARE of him who meets you with a friendly mien, and in the midst of a cordial salutation seeks to avoid your glance.

ENTHUSIASM is that temper of mind in which the imagination has got the better of the judgment.

WORK while it is called to-day, for you know not how much you may be hindered to-morrow. One to-day is worth two to-morrows.

WHOSE promise may you depend upon? His who dares refuse what he knows he cannot perform; who promises calmly, strictly, conditionally, and never excites a hope which he may disappoint.

WE are always striving for the things just out of our reach. The glittering pleasures in the distance look brighter and fairer than anything we possess. The friend who reaches out a hand and offers us his sympathy is put carelessly aside, while we are eager to win the friendship of those who have nothing to give us but coldness.

It is a universal law of nature that disuse diminishes the capability of things, while exercise increases it. The seldomer our thoughts are communicated, the less communicable do they become; the seldomer our sympathies are awakened, the less ready are they to wake; and if social affections be not stirred by social intercourse, like a neglected fire they smoulder away, and consign our hearts to coldness.

PARIS FASHIONS.

THE new woollen fabrics for simple winter costumes are either chinéd or in tiny checked or dotted patterns. They are mostly employed by themselves, without the addition of any other material. Ribbed cloths, finely streaked with various colours, are also useful for the same purpose. They are made likewise in the mingled tints so dear to modern fashion, such as chinéd camaieu-blue and dead-leaf colour, amadon and bark, military-blue and olive.

Self-coloured tissues, soft and smooth, something like serge, are more of standard worth than the preceding, and always look well when tastefully made up. The colours preferred are mascotte, amadon, and electric-blue. In the same style of material are to be had tiny plaid and chessboard as well as mosaic patterns. These may either be employed by themselves, or made up in combination with some self-coloured fabric matched to their prevailing tint.

In fact, every possible style of figured material is combined with some plain one. For instance, chinéd circles over a plain or chinéd ground; brocaded woollens, in large flower-and-leaf patterns, over a ribbed or plain ground; black brocaded designs over wood, seaweed, or burnt-sienna coloured ground. These last are meant for more dressy toilets; not because they are more expensive, but because their patterns, being more showy, require a more *recherché* toilet. Over a bodice and skirt of self-coloured material, a pelerine, facings, cuffs, paniers, or scarf draperies can all be made of some figured tissue. The same may be said of satin brocades in large flower patterns, sometimes shot of several colours.

Besides the very popular plaids and checks of all descriptions, there are pretty new woollen fabrics, in which sprays or detached flowrets are brocaded, and which have no wrong side to them, so that they are very easy to make up. There are also brocades in wool and silk, almost as pretty as those entirely of silk. We have more particularly noticed shaded patterns in gold-colour over blue, red over black, straw-colour over ultramarine or wood-colours. These brocades are faille or satin for visiting and walking toilets.

The stamped velvets which are once more fashionable are also employed in the same way as the new brocades. Borders of this beautiful fabric, stamped in special designs for trimmings, are sold by the yard, and are most effective upon self-coloured dresses. The patterns mostly represent a rich lace border. Brocaded plush is also much used as a trimming over velvet and silk; its only fault is being exceedingly expensive. But the most stylish of all materials this winter is that known by the name of Ottoman velvet, which is in fact no velvet at all, but a thick sort of silk-ribbed fabric, either self-coloured or brocaded with designs in relief. Brides' dresses are very handsome in this material. Thick failles are, on the other hand, once more taking the place of satins.

Among the new shades of colour we notice cordova leather, russia leather, deerskin, and oak-brown. Woollen costumes of such shades will be trimmed with lake or brick red, or bright plaid silk, or merely with a light shade of leather-colour. Thus, we have seen a very pretty costume of old oak-coloured vigogne, with pelerine, facings, and drapery of deerskin-coloured cloth; the skirt was arranged in large hollow pleats. The hat was of felt to match, with deerskin-coloured velvet and cock's feathers streaked with biscuit-colour.

Dinner-toilets for girls are always a difficulty, as one wishes them to be nicely dressed, yet not to depart from the sober rules of simplicity. We have noted the following as an extremely tasteful dinner or evening dress for a young girl of fifteen. It was a round and still rather short dress of white plush in large hollow pleats, trimmed with a plaid scarf of soft silk going round the hips, and tied behind into an enormous bow with fringed ends; her hair all bound together in one thick plait, tied with plaid ribbon; plaid stockings and white kid shoes with plaid bows.

Another, for a girl of sixteen or seventeen, is of electric-blue surah; the skirt, covered with narrow flounces and trimmed with a scarf of white lace, fastened at the side with a cluster of natural flowers.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 376.

Nos. 1 AND 2.—WALKING-DRESS.

The dress is of olive winter vicuna; jacket of black diagonal cloth with pleated collar and revers of moiré. No 1 wears a bonnet of dark olive velvet trimmed with ostrich feathers, and No 2 a brown straw trimmed with a long ostrich feather.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 3.—HOME OR WALKING DRESS.

The skirt is of dark navy Devonshire serge; the tunic of navy and dull red plaid; the jacket and shoulder cape are piped with red, and ornamented with bows of ribbon and old-silver buttons.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c. Shoulder cape, trimmed, 25c.; flat, 12c.

No. 4.—HOME-DRESS.

The dress is of coffee-brown serge; the jacket is trimmed with brown and gold embroidery, waist-coat of brown satin and loop bows of satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket and waist-coat, trimmed, 60c.; flat, 25c.

No. 5.—HOME OR WALKING DRESS.

The dress is of two shades of fawn checked woollen material, with satin pipings and bone buttons.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

Nos. 6 AND 7.—WALKING-DRESS

The dress is of cashmere; jacket of brown diagonal cloth with pleatings and revers of corded silk. No. 6 wears a brown straw hat, ornamented with two birds. No. 7 wears a brown felt hat with band of velvet and pheasants' feathers.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 8.—CRAVAT-BOW.

The bow is composed of Indian muslin and lace.

No. 9.—WALKING-DRESS.

The dress is of dark green gold-intersected fabric, with loops of moiré ribbon; dark green cloth mantle, trimmed with woven feather trimming and moiré bows. Green felt bonnet, trimmed with bows of narrow shaded ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 10.—WALKING-DRESS.

The dress is of woollen plaid; the mantle of seal-brown cloth, trimmed with bands of sealskin and cord ornament. Fawn-coloured felt bonnet, trimmed with plaid ribbon and ostrich feather tips.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 11.—FICHU.

The fichu is of ficelle-coloured lace with bows of ruby moiré ribbon.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 377.

No. 1.—BORDER: EMBROIDERY.

This border is worked on satin with crewels or embroidery silk in long and cording stitch; it is suitable for ornamenting curtains, tablecovers, &c. The edges are finished with narrow gimp. If any difficulty is found in matching colours of gimp, a simple edging of crochet will answer.

No. 2.—ORNAMENT FOR CAPS, BONNETS, &c.

The ornament is composed of a marabout feather and spray of coral.

No. 3.—EMBROIDERED BAND FOR TYING UP LINEN.

This band is intended to be used for tying up table and under linen; it is worked on a band of Indian braid, lined with pink silk; a pink ribbon is fixed to each end.

Nos. 4 AND 7.—BORDERS: CROSS AND ITALIAN STITCH.

These borders are suitable to be worked on antimacassars, tablecovers, &c., of Java or Berlin canvas, with crewel. For No. 4 one colour only is used; for No. 7 two colours will be required.

Nos. 5, 8, AND 11.—PIANO-MAT: BERLIN WORK.

A quarter of the design for one of the squares forming the centre of the mat is shown in No. 8. This repeated four times makes exactly one-third of the centre, as shown in No. 5; but of course a larger mat may be made, if required, by working one or more squares extra. Canvas, twelve stitches to the inch, will work out for a mat about a yard in length and seventeen inches in breadth. The border and corner are shown in No. 11. The design may be worked entirely in Berlin wool, or silk may be used for the lightest shade if preferred. The mat is lined with baize, and is finished at each end by fringe. One square, surrounded by the border, and worked upon finer canvas, will make a pretty lamp-mat; it could either be edged by cord or narrow crewel fringe. The colours are indicated in the designs.

No. 6.—HAIRPIN-CUSHION.

The foundation of the cushion is a round cardboard box without a lid; a piece of plain knitting worked in white cotton is stretched tightly across the top; a plating of pale blue satin and a band of embroidery worked with gold silk upon olive satin are placed round the sides; a bow of narrow blue ribbon ornaments the side.

No. 7.—See No. 4.

No. 8.—See No. 5.

No. 9.—DESIGN: CROSS AND ITALIAN STITCH.

Four repeats of this design may be worked to form a square, or the design may be repeated at intervals for a border. It is entirely in cross and Italian stitch.

No. 10.—KNITTING-BAG.

The bag is composed of a piece of crash measuring thirteen inches in depth and eleven in breadth; it is turned up five inches at one end to form a pocket for the work and pins; the other end is embroidered and buttoned over by four buttons; a slide is made at each end about an inch and a half from the edge, through which a ribbon is run and tied in a bow to keep the pins from coming out; two bands of embroidered crash are sewn on to form handles.

No. 11.—See No. 5.

No. 12.—ORNAMENTAL HAIRPIN.

Ornamental hairpins are much used in evening-dress; that shown in the illustration is of silver.

THE HOME,

COOKERY.

SNIFE ON TOAST.—After dressing the birds fasten a very thin piece of fat bacon round the breast of each, and fry in boiling-hot lard for two minutes. Sprinkle with pepper and salt, and serve each on a piece of toast.

TO BOIL A HAM.—Scrape and wash carefully in plenty of cold water. Put it to cook in boiling water enough to cover it entirely, hock end up; let it remain on the front of the stove till the ham begins to boil; then put it back, and let it simmer steadily for three hours. Take it off the fire, and let the ham remain in the water it is boiled in till cool enough to handle; then skin it; put in a baking-pan, and sprinkle with about 3 oz brown sugar; run your pan in a hot oven, and let it remain a half hour, or until the sugar has formed a brown crust. This not only improves the flavour of the ham, but preserves its juices.

BEEFSTEAK WITH TOMATO SAUCE.—Take a dozen ripe tomatoes, skin and scald them, put them in a saucepan with half a pint of good beef gravy; season with salt and pepper, and put them to stew for one hour. When the steak is nicely broiled, send it to table with the sauce in a tureen.

HOUSEHOLD.

TO KEEP APPLES IN FROSTY WEATHER.—During frosty weather apples should be kept in a drawer or cupboard with the light completely shut out. When a thaw comes, open the drawer or cupboard, but by screens or other means still keep the light excluded. Thawed in the light, the apples rot. If this fact be remembered, no trouble to keep the apples from frost need be taken.

CURES FOR CHILBLAINS.—Take a bucketful of water and make it as hot as it can be borne by the hand. Then put the feet in, and keep them there until the pain ceases, and the cure is complete. For burning and itching use vaseline. To three drops of linseed-oil add one drop of creosote; bathe the feet in water as hot as it can be borne before applying the ointment. It often cures with one application a day in less than a week's time. But in some cases more time is required. Another plan: as soon as the least sign of chilblain is felt, cover the part chilled with sticking-plaster, which can be bought at any chemist's.

The shortest and most business-like courtship extant among civilized people is that encouraged by the managers of the Foundling Asylum in Naples. All marriageable girls of the institution assemble in a room, to which young men of good character have access. Offer of marriage on the part of any young man is conveyed by allowing his handkerchief to drop before the object of his choice as he passes by. If the girl takes it up she thereby signifies her acceptance, but her refusal if she allows it to remain. Business is business.

STAGE-COACHES IN OLDEN TIMES.—In the year 1672, when, throughout the kingdom, only six stage-coaches were constantly going, a pamphlet was written by one John Cresset, of the Charter House, for their suppression; and among the many grave reasons given against their continuance is the following:—"These stage-coaches make gentlemen come to London upon every small occasion, which otherwise they would not do but upon urgent necessity; nay, the conveniency of the passage makes their wives often come up, who, rather than come such long journeys on horseback, would stay at home. Here, when they come to town, they must presently be in the mode, get fine clothes, go to plays and treats, and, by these means, get such habits of idleness and love of pleasure, that they are uneasy ever afterwards!" [What would John Cresset have said to our railway travelling in these days?]

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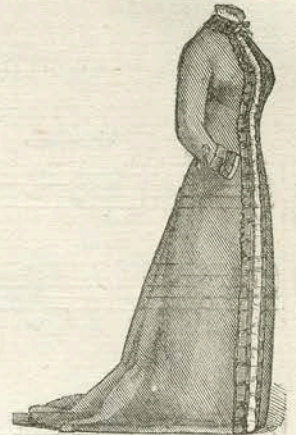
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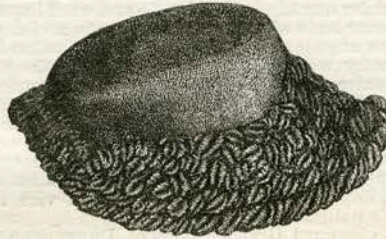


NO. 1.—CHENILLE AND CORD ORNAMENT.

NO. 2.—WINTER CLOAK.



NO. 3.—HAT.



NO. 4.—BONNET.



NO. 5.—FRONT OF NO. 2.



NO. 6.—CHENILLE AND CORD ORNAMENT.



NO. 7.—WALKING-DRESS.

NO. 8.—WALKING-DRESS.

NO. 9.—WALKING-DRESS.

NO. 10.—BACK OF NO. 8.

Hermanns.

PARIS FASHIONS.

It is very difficult to give a general description of fashions this winter, because of the very various interpretations given of it by our *couturières*. Each seems bent on making up dresses differently from the other. Two styles, however, seem likely to prevail. The first is that of the drapery rounded off over the hips, and so absurdly called paniers, forming the principal trimming of the dress; it is becoming to tall, thin persons with hips not too fully developed. The other is inspired from the rich and severe-looking costumes of the ladies of the reign of Louis XIII. This style is more particularly suitable to handsome dressy toilets; skirt fronts of heavy brocade, with marvellous patterns of velvet flounces, are combined with square half-trains, quite apart from the skirt, applied on from the waist; at the sides there are puffings or crevés of plain satin or silk of some different colour; the train is generally of dark-coloured plush or velvet. Gold, employed in great moderation, is reappearing in costumes of this kind, and gives them great elegance. Bodices to match with such skirts are slightly peaked, and trimmed with a new sort of guipure, combining velvet flowers or the new Cordova leather guipure we have already spoken of. The neck is trimmed round with deep ruffles or large square open collars, embroidered in the same style.

Dresses of simple woollen material are mostly made quite plain over the hips; the skirt in round hollow pleats, with a slight drapery and bodice with deep basques. Braiding is more in vogue than ever; it is a pretty and effective way of trimming dresses; but do not let us forget that moderation is necessary in all things, and more especially in braid work. If you have one costume entirely braided you will scarcely wish to have another. Self-coloured tissues employed alone, or combined with figured ones, are the only style which one does not weary of. They still obtain great success with their endless varieties of combinations, both as to material and as to colouring.

Field-sports are still detaining many Parisian families in their country chateaux, and our fair chatelaines wear the most bewitching of *costumes de la chasse* for following the hounds or driving in the forest. The costume mostly consists of a short skirt of pleated cloth or vigogne, with a jacket-bodice either in the amazon or hussar style. Sometimes paniers are added of a different material, as in the following very elegant model of bottle-green cloth: Skirt pleated in round hollow pleats, fastened down by three rows of black braid streaked with gold put on in circles; bodice of glacé silk, shot green and apricot colour, buttoned with green and gold buttons; very small paniers, forming behind a very high puff, without any lappets; jacket of bottle-green cloth, bound with braid, is trimmed with similar braid put on hussar fashion; the basque, cut at right angles, is open at the side as well as in front and at the back. Small hat of soft felt, with pheasant's feathers, and tulle veil spotted with velvet. Boots of serpent's skin, and long gloves of soft deerskin.

Another costume, copied, it is said, from one worn by some *grande dame* of the eighteenth century at the hunting-parties of Versailles, is of *œil du roi* (king's eye) blue cloth; the polonaise, with large collar, opens over a skirt of Naples gros-grains silk of the same shade; the collar and sleeves are covered with a *parure* of old Venetian point, and a flowing bow of moiré ribbon is attached upon the left shoulder. The hat is of iron-gray felt, has a brocaded brim, and low round crown; it is trimmed with a long blue feather and a bow of velvet fastened by a steel buckle. Riding-habits are much braided, and trimmed with silk cord, hussar fashion, and the gentleman's hat is often replaced by fancy hats of soft felt of various shapes; the veil is of spotted tulle, not gauze; the small standing-up "officer" collar is fastened by a small brooch, without any cravat.

The new feather-fans are exceedingly pretty; they are composed entirely of feathers, either smooth or curled at the ends, and ornamented with a bird, the tail of which falls over the pearl or ivory mounting of the fan.

DESCRIPTION OF FASHION ENGRAVINGS, Page 392.

Nos. 1 AND 6.—CHENILLE AND CORD ORNAMENTS.

These ornaments are amongst the most fashionable trimmings for winter mantles; they are composed of fine cord and chenille.

Nos. 2 AND 5.—WINTER CLOAK.

The cloak is of woollen plaid in shades of brown; it is ornamented with silk cord, chenille balls, and bone buttons.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

No. 3.—HAT.

The hat is of dark green felt, with border of hairy felt; it is trimmed with velvet, satin, and long ostrich feather of the same colour.

No. 4.—BONNET.

The crown of the bonnet is of steel-gray velvet; the brim is composed of looped chenille.

No. 5.—See No. 2.

No. 6.—See No. 1.

No. 7.—WALKING-DRESS.

The dress is of brown cashmere; long mantle of brown brocade, trimmed with rich fringe and passementerie ornaments. Brown velvet bonnet, trimmed with shaded ostrich feathers and surah strings.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

Nos. 8 AND 10.—WALKING-DRESS.

The dress is of electric-blue winter vicuna; the skirt is shown with two different styles of trimming. No. 8 is trimmed with one deep kiting, and No. 10 with two kittings; black diagonal cloth jacket, collar, revers, and cuffs of velvet; black silk cordelier. Black felt hat. No. 8 is trimmed with electric-blue surah and broché, and No. 10 with ostrich feathers and striped velvet.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 9.—WALKING-DRESS.

Dress of black satin; redingote of black satin, brocaded with velvet leaves; it is trimmed with rich passementerie ornaments. Black felt hat, trimmed with velvet and ostrich feathers.—Price of pattern of redingote, trimmed, 60c.; flat, 25c.

No. 10.—See No. 8.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 393.

Nos. 1, 3, 9, 11, AND 13.—BRAIDING DESIGNS.

Braiding is one of the most fashionable trimmings for winter dresses; the braids are of different sizes, according to the design chosen and the space to be covered. For the two designs shown in Nos. 1 and 3 fine braid is used. These designs may be repeated to form a border, or they may be worked singly on cuffs, corners of collars, &c. For Nos. 9 and 11 the braid is a little wider, and for No. 13 a wide, rather thick braid is needed. One thing must be observed in sewing on the braid—always use sewing-silk, as, if cotton is used, after a little wear the stitches will become brown, and so give the braiding an untidy, shabby appearance.

No. 2.—LACE: DARNED NET AND APPLIQUE.

This pretty lace is much used for trimming evening-dresses, fichus, &c. It may be worked upon white net with linen flossette, and the appliqué flower in nainsook; or upon black net with black or coloured floss-silk, and the flower in silk to correspond. For the appliqué flower a square of nainsook must be marked with the outline, then tacked in position upon the net; the outline must be worked over in buttonhole-stitch, and the superfluous muslin cut away with a sharp pair of scissors.

MATERIALS REQUIRED FOR ONE YARD: 1 yard net, one skein flossette, one skein cotton *à la croix*, 2 yards pearl edge, and a small piece of nainsook muslin.

The work is very beautiful in ordinary fine sewing silk, either black, white, or coloured.

No. 3.—See No. 1.

Nos. 4 AND 7.—CROCHET: DESIGN FOR SHAWLS.

This design is suitable to be worked in pompadour, eis, or Shetland wool or ice silk. Make a chain the length you wish the shawl to be. The detail of working the first pattern is shown in No. 4.

1st Row: Draw up two loops through the back and front of a stitch, draw through two loops on the hook, then through the next two loops, draw up a loop under first two loops, then draw through all three loops together, three chain, pass over three stitches, and repeat.

3rd and 4th Rows: Like first row.

5th Row: One double into centre of three chain, three chain. Repeat.

The detail of working the next pattern is shown in No. 7.

6th Row: Draw up a loop through the centre of three chain and through each of four next stitches, keep each loop on the hook and draw through all together, three chain, one double into next double, two chain. Repeat from the beginning of the row.

7th Row: Draw up a loop through the centre of cluster of loops of last row, draw through this loop, repeat five times more, five chain, and repeat.

8th Row: One double into centre of cluster of loops, three chain, one double into centre of five chain, three chain, and repeat.

9th Row: Like fifth row.

Now repeat from the first row.

Nos. 5, 6, 8, AND 10.—TRIMMINGS FOR DRESSES, &c.

These trimmings are suitable for ornamenting the fronts and cuffs of dresses or jackets. Those illus-

trated in Nos. 3 and 6 are simulated buttonholes and buttons. In No. 5 the buttonhole is composed of three rows of braid; the triangle is worked in long-stitches. The buttonhole in No. 6 is a narrow rouleau of satin; the braiding in No. 8 is worked with narrow mohair braid. No. 10 is a tab of wide braid bound with corded silk; barrel-shaped passementerie button.

No. 7.—See No. 4.

No. 8.—See No. 5.

No. 9.—See No. 1.

No. 10.—See No. 5.

No. 11.—See No. 1.

No. 12.—CHAIN-STITCH BORDER.

This border is suitable to be worked upon table-covers, curtains, &c.; it is entirely in chain-stitch, and may be worked with crewels or embroidery silk of three shades.

No. 13.—See No. 1.

THE HOME.

COOKERY.

RICH PLUM-PUDDING.— $\frac{1}{2}$ lb raisins, $\frac{1}{2}$ lb currants, 1 lb sultanas, 1 lb moist sugar, 2 lb breadcrumbs, 2 lb finely-chopped suet, $\frac{1}{2}$ lb mixed candied peel, 1 oz mixed spice, $\frac{1}{2}$ oz chopped almonds, sixteen eggs, the juice of one orange and one lemon. Mix all the dry ingredients well together, moisten with the eggs and two wineglassfuls of spirits. Boil for six hours in a well-buttered mould or basin.

PLAIN PLUM-PUDDING.— $\frac{1}{2}$ lb flour, $\frac{1}{2}$ lb suet, $\frac{1}{2}$ lb plums, $\frac{1}{2}$ lb currants, $\frac{1}{2}$ lb brown sugar, a large teaspoonful of baking-powder, a little salt and nutmeg, $\frac{1}{2}$ lb raw carrots grated, $\frac{1}{2}$ lb raw potatoes grated. The vegetables are sufficient to mix; neither eggs nor milk are required. Boil six hours.

MINCE-MEAT.—2 lb lean beef boiled, and when cold chopped fine; 1 lb beef suet, chopped very fine; 5 lb apples, pared, cored, and chopped; 1 lb sultana raisins, washed; 2 lb raisins, seeded and chopped; 2 lb currants, washed in several waters; $\frac{1}{2}$ lb citron, cut fine; two tablespoonfuls of cinnamon, one grated nutmeg, two tablespoonfuls of mace, one of ground cloves, the same of allspice and salt, $2\frac{1}{2}$ lb brown sugar, a pint of sherry, a pint of best brandy; let it stand at least twenty-four hours before making up into pies. If the mince-meat made after this recipe is kept in stone jars, well covered up and in a cool place, it will keep all the winter; if it becomes dry, add more liquor.—Another recipe: 4 lb raisins, 2 lb currants, 2 lb citron, 2 lb suet, 2 lb beef, 2 lb sugar, one and a half pint sherry, one and a half pint brandy, 1 oz mace, 1 oz cinnamon, one nutmeg, one quart of apples, one thin rind and juice of two lemons; chop well and mix thoroughly.

BEAUTIFUL HAIR.

THE Countess of Suffolk had married Mr. Howard, and they were both so poor that they took a resolution of going to Hanover, before the death of Queen Anne, in order to pay their court to the future royal family. Such was their poverty that, having some friends to dinner, and being disappointed of a full remittance, the countess was forced to sell her hair to furnish the entertainment. Long wigs were then in fashion, and the countess's hair being long, fine, and fair, produced her twenty pounds.

The countess's hair, however, appears to have been exceeded in value by that of an Oxfordshire lass, of whom we find the following story recorded in the *Protestant Mercury* for July 10, 1700: "An Oxfordshire lass was lately courted by a young man of that county, who was not willing to marry her unless her friends could advance fifty pounds for her portion, which they being incapable of doing, the lass came to this city to try her fortune, where she met with a good chapman in the Strand, who made a purchase of her hair, which was delicately long and light, and gave her sixty pounds for it, being twenty ounces, at three pounds an ounce, with which money she joyfully returned into the country, and bought her a husband."

Even the hair of this Oxfordshire lass is rivalled by that of an old lady who died in 1720, whose long gray tresses are said in the journals of that period to have been sold to a periwig-maker for fifty pounds.

LADIES OF FASHION FIVE CENTURIES AGO.—An old author of this period, describing the dress of women of fashion at public diversions in his time (A.D. 1341), says: "These tournaments are attended by ladies of the first rank and the greatest beauty. They are dressed in parti-coloured tunics, half of one colour and half of another; their tippets are very short, their caps remarkably little and wrapped about their heads with cords; their girdles and pouches ornamented with gold and silver; and they wear short swords—called daggers before—a little below their waists. They are mounted on the finest horses, with the richest furniture; and in this attire they ride about from place to place in quest of tournaments."



NO. 1.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.



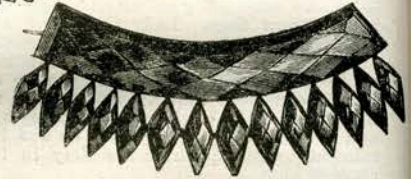
NOS. 2 AND 3.—MANTLE.



NO. 4.—WALKING-DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.



NO. 5.—BROOCH.



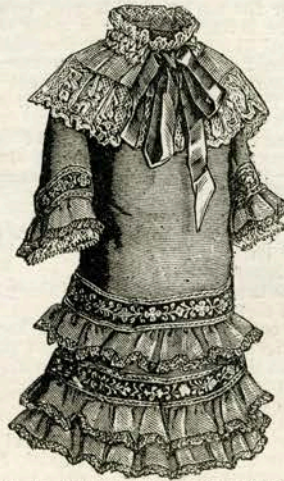
NO. 6.—BROOCH.



NOS. 8 AND 9.—WALKING-DRESS.



NO. 7.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 10.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 11.—HOME-DRESS.

NO. 12.—HOME DRESS.

PARIS FASHIONS.

New materials are daily being added to the already unusually large stock of winter fabrics patronized by our *modistes*. This week we have first to record very pretty limousines striped, each of several shades, but of quiet colouring, very soft and extremely durable. Skirts are made of the limousine, while the bodice is of some self-coloured tissue, such as vigogne, cloth, or thick cashmere. Then there are new styles of plaids in mixed subdued shades; slate-blue, brick-red, iron-gray, and so on. With these also the amazon, or military jacket, is made of plain cloth or a woollen fabric.

For travelling and the country there are special basket-work fabrics in dull shades, proof against rain, wind, and dust. But cloth is the favourite material of all—it is to be had in no less than seventy different shades of colour.

For mantles, to be trimmed with fur, I was shown samples of very handsome fancy cloths, soft and warm, requiring no lining; some of them are richly brocaded in all the fashionable shades of dark cloth colours and in black.

Evening-dresses are frequently made with a bodice of a different material from the skirt. For instance, a dress of white silk muslin with flounces edged with lace, a trifle shorter behind than in front, just showing the blue satin shoe with open bars, through which peeps the silk stocking, is worn with a jacket-bodice of peacock-blue velvet, close fitting and with scalloped-out basque. A ruche of crêpe lisse was fastened inside the narrow standing-up collar. The hair is simply turned up with a light tortoise-shell comb, and rippling over the forehead.

Another evening-dress for a young lady is of white muslin—clear simple white muslin, too long neglected and despised—arranged in moderately-large hollow pleats from top to bottom, and finished round the foot with a dainty fluting. The bodice is of pompadour glacé silk, with a pattern of detached flowrets over a white ground, gauged at the waist, and puffed over the bust. The semi-long sleeves are finished with three narrow flutings; small bunches of roses upon the bodice and in the hair; long white open-work silk gloves.

A dinner-dress has all the front part of sapphire-blue satin. Round the foot there is a deep fluting, headed with two large sagging puffs; the seams dividing the flounce from the puffs are covered with a scalloped-out trellis-fringe. Peaked bodice, forming a double redingote, falling behind and at the sides down to the foot of the skirt; the bodice is made of sapphire-blue brocaded silk with velvet facings; plain sleeves; very long kid gloves, slipped on over the sleeves.

Short dresses are very generally preferred for balls by ladies who dance. Young ladies wear them of very light veiling, combined with coloured satin, velvet, and Spanish lace.

A dress of this style is made thus: Under-skirt of white veiling, with a very deep flounce, over which is printed a wreath of varied flowers in natural shades of colour; the edge of this deep flounce rests upon a very narrow one fully gathered round the foot of the skirt. In front, a tablier of plain white veiling is trimmed with a double border of Spanish lace, and fastened up behind with the draperies of the tournure. Bodice of the same plain white veiling, with vest in the Louis XV. style, of cream-coloured satin, with deep lapels falling on each side of the tablier. The bodice, very much open in the shape of a heart, is trimmed round the top with a ruche of velvet mixed with lace, finished with a wreath of roses. The sleeves are trimmed at the elbow with revers of velvet and lace.

Charming toilets are also made of white muslin. The skirt is puffed lengthwise with a strip of Mechlin or Valenciennes insertion; paniers, or a draped scarf of light-coloured surah, rose-coloured, cream, pale blue, straw, or cherry colour. The bodice is made of puffed muslin, with bows of surah; the sleeves are finished at the elbow with a turned-down flounce and bow of surah. Such toilets are also made of light-coloured muslin. They are sometimes worn with a bodice of black or coloured velvet, peaked in front and at the back, and very close fitting.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 408.

No. 1.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

Paletot with cape of oak-coloured ribbed cloth; the cape is braided with fine brown braid. Oak-coloured satin bonnet, trimmed with bows of crushed strawberry-coloured ribbon.—Price of pattern of paletot, trimmed, 50c.; flat 25c.

Nos. 2 AND 3.—MANTLE.

The mantle is of dark brown satin, brocaded with velvet flowers; the pleatings at the back and round the sleeves are of satin. Two different kinds of trimming are shown. No. 2 is trimmed with moiré bows and passementerie ornaments, and No. 3 with rich chenille fringe, silk cord, and chenille balls.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 4.—WALKING-DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.

The paletot is of dark blue cloth, trimmed with braid and bone buttons. Fawn-coloured hairy felt hat, trimmed with a band of dark blue ribbon and silk tufts.—Price of pattern of paletot, trimmed, 40c.; flat, 20c.

Nos. 5 AND 6.—BROOCHES.

No. 5 is of old silver, representing owls' heads. No. 6 is of cut jet.

No. 7.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of red and black plaid, with collar and cuff bindings of velvet; cravat-bows of red ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 8 AND 9.—WALKING-DRESS.

The dress is of navy-blue Devonshire serge; No. 8 is trimmed with braid and Russian fox fur; No. 9 with silk cord and wider fur, brandebourgs of cord and barrel-shaped buttons.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, made up, 40c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

No. 10.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of dark garnet-coloured cashmere, trimmed with bands of velvet embroidered with silk and ficelle-coloured lace.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 11.—HOME-DRESS.

The dress is of a dark shade of electric-blue vicuña, trimmed with velvet of the same colour and silk tufts.—Price of patterns of complete dress, trimmed, \$1.40. Polonaise, trimmed, 30c.; flat, 30c.

No. 12.—HOME-DRESS.

The skirt and tunic are of dark green and dull red plaid; the jacket of dark green fine diagonal cloth, braided with narrow mohair braid.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, made up, 50c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

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DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 409.

No. 1.—BORDER: CROSS AND ITALIAN STITCH.

This border is suitable to be worked on towels, tablecovers, Roman aprons, &c.; it may be worked in ingrain cotton, marking-silk, or crewel, according to the material used for the foundation.

No. 2.—BORDER: CROSS, CHAIN, AND HERRINGBONE STITCHES.

This border will serve as a pretty trimming for children's dresses, or it may be worked on tablecovers, antimacassars, &c., with crewel; it is in cross, chain, and herringbone stitches, directions for working which will be found in the Embroidery Supplement presented with the January Part and No. 922.

Nos. 3 AND 4.—LETTER-WEIGHT WITH EMBROIDERED TOP.

The weight is a block of lead or stone, covered at the bottom and sides with ruby moiré, and on the top with embroidered plush, the design for which will be found in No. 3. The flowers are worked in blue silk and the leaves in shades of green, with brown for the stalks: the monogram is in gold thread or gold-coloured silk. Ladies frequently ask us to suggest suitable presents for gentlemen at this season of the year; this letter-weight, which is both ornamental and useful, will be acceptable to most gentlemen as an addition to the writing-table. The embroidery design will also serve for a side of a cigarette-case.

No. 5.—TABLECOVER.

The tablecover is of olive plush, lined with terracotta satin; the plush is cut to the width of the top of table; it is edged with cord, and the ends are ornamented with an appliqué design, and finished by a rich furniture fringe.

No. 6.—RACK FOR NEWSPAPERS, &c.

The framework is of deal; it is covered with dark peacock-blue plush. The design on the sides is worked in cross-stitch with shades of dull red and olive upon unbleached linen. The rack is lined with watered silk to match the plush. Embroidery may be substituted for the cross-stitch design.

No. 7.—EDGING: MIGNARDISE.

This pretty little edging is suitable for trimming children's underlinen; it is made by drawing five picots of mignardise together with a needle and cotton, pass the needle through the centre of mignardise, and draw the five next picots on the oppo-

site side together. The edging is sewn to a band of linen by the centre picot at one side of a scallop.

Nos. 8 AND 10.—CASKET.

The casket is of wood, covered with ruby plush. The embroidery stripes (the design for which is shown in No. 10) are worked on tussore with shades of blue and olive embroidery silk, in cross, long, and cording stitches. The handles, lock, and chain are gilt. Caskets of this kind are much used for jewels or scent bottles.

No. 9.—EDGING: CROCHET.

This edging is worked shortwise. To commence, work four chain, join round, * five chain, one triple treble under four chain, nine chain, one double under four chain, twelve doubles under nine chain, two chain, one double into last of five chain, repeat from * for the length required, working under two chain instead of four chain.

No. 10.—See No. 8.

ONE THING AND ANOTHER.

THE best thing in bonnets continues to be as in the past—a pretty face.

WHY is a wise man like a pin?—Because he has got a head, and comes to the point.

STRANGE BUT TRUE.—In building a house you raise it, and in pulling it down you raze it also.

WHY is the letter A like noon?—Because it is the middle of day.

AN artificial florist lately described himself as "head gardener to the ladies."

WHAT letter would make every flower alike?—W would make all flowers wall-flowers.

"WHEN my cousin was married," said Mrs. Ramsbotham, "I gave her a handsome water giraffe and two goblins."—Punch.

A RECENT philosopher discovers a method to avoid being dunned!—"How?—how?—how?" everybody asks. *Never run in debt.*

WHEN his cousin, Charlotte Dunne, was married, Jones said:—"It was Dunne before it was begun, Dunne while it was doing, and it was not Dunns when it was done."

EXTENDED microscopical examinations have convinced Prof. Reinsch that coal is largely formed of remains of a low order of marine life, and not entirely from land plants.

A CERTAIN eminent medical man lately offered to a publisher in Paternoster Row a "Treatise on the Hand," which the worthy bookseller declined, with a shake of the head, saying—"My dear sir, we have too many treatises on our hands already."

TWO PHILOSOPHICAL RIDDLES.—How is it possible to proceed in two opposite directions at the same time? By walking from the forward to the aft part of a vessel while sailing.—What is the centre of gravity? The letter V.

A CELEBRATED tragedian had a broken nose. A lady once remarked to him: "I like your acting; but to be frank with you, I can't get over your nose."—"No wonder, madam," replied the tragedian; "the bridge is gone."

SCIENTIFIC NURSERY RHYMES.—This is the modern development of "Twinkle, Twinkle, Little Star."—

Scintillate, scintillate, globule vivifère;
Fain would I fathom thy nature specific.
Loftly poised in ether capacious,
Strongly resembling a gem carbonaceous.

When torrid Phebus refuses his presence,
And ceases to lamp us with fierce incandescence,
Then you illumine the regions super-nal—
Scintillate, scintillate, semper nocturnal.

Then the victim of hospiceless peregrination
Gratefully hails your minute coruscation;
He could not determine his journey's direction
But for your bright scintillating protection.

ONE interesting feature in connection with the Great International Fisheries Exhibition in Kensington next year will be a series of prize essays, which are thrown open to the world's competition. Sir Henry Peek, M.P., has given £100 for the best essay on the natural history, food, habits, and localities fish frequent at different seasons, and artificial propagation. The Marquis of Hamilton has offered a prize for a similar essay on the cause of salmon disease, and the best means of its prevention. The committee of the exhibition have set aside five sums of £100 each for essays on other matters of interest in connection with fish-culture, and among the second-class prizes of £25 each there is one for the best essay on the legislation at present applicable to the salmon fisheries in Scotland—including the rivers Tweed and Solway, and the best means of improving it. A special committee will be appointed to adjudicate upon the essays, which must be sent in with a motto attached, addressed to the secretary of the exhibition, before the first of May next.



NO. 1.—BONNET.



NO. 2.—CRAVAT-BOW.



NO. 3.—DRESS FOR LITTLE BOY.



NO. 4.—CRAVAT-BOW.



NO. 5.—BONNET.



NO. 6.—DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS.

NO. 7.—WALKING-DRESS FOR LITTLE GIRL OF FOUR OR FIVE YEARS.

NO. 8.—DRESS FOR YOUNG LADY OF EIGHT OR TEN YEARS.

NO. 9.—DRESS FOR LITTLE GIRL OF FIVE OR SIX YEARS.

NO. 10.—DRESS FOR YOUNG LADY OF TEN YEARS OF AGE.

PARIS FASHIONS.

WINTER mantles are worn this year of so many different styles, that each lady is at liberty to choose that which best suits her own taste and figure. The following are the latest models introduced by one of our best *magasins de nouveautés* :—

A very long visite of Indian cashmere, semi-fitting in the back, loose in front, with wide rounded sleeves. It is trimmed all round the outline and sleeves with a deep border of beaver, and there is a handsome *passementerie* trimming down the back.

An elegant mantilla of brocaded velvet, lined with silk plush, fitted to the back, the side pieces rounded off over the arms, forming sleeves and loose lappets in front. The whole is richly trimmed with Spanish lace and *passementerie*.

A long and ample circular of black cashmere, fitted to the waist a little at the back, but falling loose in front, entirely lined with squirrel, and trimmed outside with beaver. A very comfortable mantle for a travelling or carriage wrap.

A *paletot-visite*, half-fitting, with semi-wide sleeves, of Indian cashmere, trimmed with beaver and a large flowing bow of satin at the back. This mantle is not a long one, and is suitable for a young lady.

Another *visite*, of the same length as the preceding, has the back cut all in one piece, with the sleeves coming down a little lower than the waist, forming square sleeves. All this part is trimmed with fur; an under part, trimmed with the same, comes down lower, forming a deep *basque*, pleated in the middle. The fronts are plain, semi-fitting, and trimmed with fur, as well as all the edges of the mantle. The model shown was of dark seal-brown *vigogne*, trimmed with beaver.

Again, a short *visite* of black cloth is trimmed with skunks. It is fitted at the back by three seams, and slit open half-way up in the middle, the fur border going all round the slit. The back and sleeves are ornamented besides with designs in braid-work; the sleeves are rounded and not very long or wide, and the fronts loose.

An elegant Victoria mantle is of rich black brocaded silk, trimmed with dark crimson silk plush. The back is fitted to the figure by one seam down the middle. The side pieces form the wide open sleeves, which are trimmed with draperies of rich *faille*, fastened up here and there by ornaments and tassels of silk *passementerie*; the neck, front, and lower edge of the mantle are trimmed with a deep border of handsome fur. This mantle is of moderate length.

An Amazon jacket of black or dark-coloured cloth is trimmed across the front and round the *basque* with a handsome braid-work pattern. It is tight-fitting, with deep square *basque*, slit open on each side. It is lined with silk; the sleeves are long and tight, and trimmed round the bottom with braid-work.

The "Louvre" jacket is a perfectly tight garment of black, dark green, or seal-brown cloth, made tailor-fashion, double-breasted, and buttoned down the front with two rows of fancy buttons. The neck is finished with a small standing-up collar. The plain cuffs and pocket-flaps are sniply stitched round like the edge of the jacket.

A very long mantle for travelling or walking in the country is of handsome fancy English cloth in a sort of *armure* pattern. It comes down to within a few inches of the edge of the dress, and is buttoned straight down in front. A plain cape falls over the upper part a few inches below the waist: this cape is trimmed round the neck and down the front with a border of black velvet.

Such are the most approved of models of mantles for the season. The elegant *visite* is still preferred as a dressy mantle for visiting-toilets; long cloaks are used as travelling and carriage wraps; and very dainty tight-fitting jackets are worn by young ladies on most occasions.

Bonnets are mostly of smooth felt or beaver; sometimes with a plushy border. The poke and cottage shapes seem likely to prevail, although small capotes are still worn. Feathers are worn in large quantities, both curled and smooth; also birds of every variety of size and plumage. The bronze merle, dove, and parrot are favourites; while pretty humming-birds are put on in wreaths and clusters over fashionable hats. Beads are now much less worn than at the commencement of the season; a more sober style is preferred.

DESCRIPTION OF
FASHION ENGRAVINGS, Page 424.

No. 1.—BONNET.

The bonnet is of crushed strawberry and cream coloured velvet, edged with Cordova leather lace; it is trimmed with a shaded plume, and has Ottoman ribbon bows and strings of the colour of the velvet.

No. 2.—CRAVAT-BOW.

The bow is of coffee-coloured surah, trimmed with lace of the same colour.

No. 3.—DRESS FOR LITTLE BOY.

The dress is suitable for a boy of three or four years of age; it is of fawn-coloured melton, orna-

mented with stitched pleats, buttons of the colour of the cloth; lace ruffles.—Price of pattern, trimmed, 60c.; flat, 25c.

No. 4.—CRAVAT-BOW.

The bow is of Indian grass lawn, trimmed with mauresque lace.

No. 5.—BONNET.

The bonnet is of electric-blue velvet, trimmed with satin ribbon and lace of the same colour.

No. 6.—DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.

The dress is of electric-blue Queen's cloth, richly embroidered with silk and braided scrolls; between the deep tabs of the princess tunic is seen the puffed skirt in silk of the darkest shade, matching the serge silk drapery and plush collar. Bonnet of gray felt, trimmed with feathers and serge silk.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 7.—WALKING-DRESS FOR LITTLE GIRL OF FOUR OR FIVE YEARS OF AGE.

The redingote is of checked cheviot; leather belt. Felt hat, with brim turned up on one side under a *moiré* bow and buckle.—Price of pattern of redingote, trimmed, 40c.; flat, 20c.

No. 8.—DRESS FOR YOUNG LADY OF EIGHT OR TEN YEARS OF AGE.

The dress is of laurel-green serge; scarf drape and second flounce of surah to match; pocket, deep cuffs, and square *perline* of velvet. Beaver hat of the colour of the dress, trimmed with bow of surah and red feathers.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

No. 9.—DRESS FOR LITTLE GIRL OF FIVE OR SIX YEARS OF AGE.

Child's redingote in camel's-hair cloth, ornamented with velvet bands and revers; silk pleatings are inserted at the back of the cape and skirt; the frock is of ruby cashmere. Hat of ruby satin, trimmed with feathers.—Price of pattern of redingote, trimmed, 40c.; flat, 20c.

No. 10.—DRESS FOR YOUNG LADY OF TEN YEARS OF AGE.

Over-dress of brown velvet, with collar, cuffs, and plastron revers in silk; kilted skirt in brown serge; over-skirt in plaid silk. Brown felt hat with red satin ribbons.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

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DESCRIPTION OF
FANCY-WORK ENGRAVINGS, Page 425.

Nos. 1 to 15, 18 to 23, AND 26.—DOLL'S CLOTHES.

The full-size pattern for cutting out each of the articles of dress illustrated will be found on the back of the Gigantic Supplement.

Nos. 1, 3, AND 13.—WALKING-DRESS FOR DOLL.

The dress is of blue cashmere, trimmed with bows of ribbon; the back of dress is shown in No. 1, and the front on the doll in No. 3. Straw hat, trimmed with blue ribbon and feathers. The back of hat is shown in No. 13.

Nos. 2 AND 5.—DRESS FOR DOLL (BOY).

The dress may either be made of anchor-pattern print or of cashmere; it is trimmed round the neck and sleeves with narrow lace. Straw hat, lined with surah, and trimmed with narrow ribbon.

No. 3.—See No. 1.

Nos. 4 AND 18.—WALKING-DRESS.

The dress is of ruby cashmere with plastron of broché piped with satin; loop bows of satin ribbon. The capote is of satin, trimmed with narrow ribbon and an ostrich feather tip. The back of capote is shown in No. 18.

No. 5.—See No. 2.

No. 6.—WALKING-DRESS.

The dress is of olive cashmere, with two silk kiltings and *ruche*; the pleated waistcoat and crossfolds are also of silk; bows of coral-pink ribbon.

No. 7.—DRESSING-JACKET.

The jacket is of nainsook muslin, trimmed with tucks and muslin embroidery.

No. 8.—CROCHET NIGHTCAP.

Materials Required: Pink and white crochet cotton and a steel hook.

Commence in the centre of the crown with white cotton, five chain, join round.

1st Round: Fifteen trebles under the chain.

2nd Round: Two trebles into a stitch, one chain. Repeat all round.

3rd Round: With pink cotton, one treble into each stitch of last round.

4th Round: One treble into a stitch, one chain. Repeat.

1st Row of head: With white cotton, one treble into each of sixty stitches.

2nd Row: One treble into each of two stitches, one chain, pass over one stitch, and repeat.

3rd Row: With pink cotton, one treble into each of twenty-nine stitches, two trebles into each of the two next stitches, one treble into each of the remaining stitches.

4th Row: Like second row, with pink cotton.

5th Row: Like third row, with white cotton. Work into thirty instead of twenty-nine stitches.

6th Row: Like second row.

7th Row: Like fifth row, with pink, working into thirty-one stitches instead of thirty.

8th Row: Like second row.

9th Row: One treble into each stitch with white.

10th Row: Like second row.

11th Row: With pink, one treble into a stitch, one chain, pass over one stitch, and repeat.

For the border:—

1st Row: With white, one treble into a stitch, one chain. Repeat.

2nd Row: One treble under one chain, three chain, one treble under same chain repeat. With pink, two trebles under three chain, three chain, two trebles under same chain, repeat.

To draw the sides of the cap in a little, work one double into each row, and one into every other stitch at the bottom of crown. Run a pink ribbon through the twelfth row, and leave it long enough to tie under the chin.

No. 9.—NIGHTCAP.

This cap is of cambric, with a hemmed frill and strings of the same.

No. 10.—DRAWERS.

The drawers are of fine longcloth, trimmed with embroidery and tucks.

No. 11.—APRON.

The apron is of fine holland; the crossfolds and revers are of turkey-red twill, machine-stitched at the edges.

No. 12.—BIB.

The bib is of linen, embroidered with a narrow cross-stitch border in blue ingrain cotton; it is edged with torchon lace.

No. 13.—See No. 1.

No. 14.—COLLARS AND CUFF.

The collars and cuff are of fine linen; one collar and cuff are bound with blue linen; the centre collar is plain, the other is embroidered at the edges with a row of feather-stitch worked in red ingrain cotton.

No. 15.—KNITTED GAITER.

Materials Required: White Andalusian wool and four pins, No. 15 (Walker's gauge).

Cast on eight stitches on each of three pins.

1st to 6th Rounds: Knit two and purl two alternately.

7th to 18th Rounds: Knit one and purl one alternately all round.

19th Round: Mark one stitch in the centre of a pin for the seam, knit two together before and after this stitch.

20th to 25th Rounds: Without decrease.

26th Round: Like nineteenth round.

27th Round to 43rd Rounds: Without decrease.

44th Round: Increase by knitting in the back and front loops of the first stitch of one front pin and at the end of the other.

45th Round: Like forty-fourth round. This increase widens the gaiter for the foot.

46th Round: Without increase. Leave half the stitches on one pin, and work on the other half for the front of foot for eight rows; pick up the stitches at each side of the front of foot as you would for the heel of a stocking, purl all round with the back-stitches for three rounds, then cast off. Sew on strap of braid or American cloth under the foot.

Nos. 16 AND 17.—WARDROBE.

The wardrobe is of deal, stained and painted in front; inside it is fitted with trays for the linen and hooks for hanging up the dresses. Draperies of crash, embroidered with cross-stitch and edged with lace, are fixed on each tray.

No. 18.—CAPOTE.

This capote shows the back of that worn by the doll in No. 4.

No. 19.—CHEMISE.

The chemise is of nainsook trimmed with Valenciennes lace and stitched bands.



NOS. 1 AND 2.—PALETOT FOR LITTLE BOY FROM SIX TO EIGHT YEARS OF AGE.

NO. 3.—REDINGOTE.

NO. 4.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

NOS. 5 AND 6.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 7.—WALKING-DRESS.

NO. 8.—WALKING-DRESS.

NO. 9.—WALKING-DRESS.

NO. 10.—WALKING-DRESS.



NO. 1.—FANCY COSTUME FOR LITTLE BOY (NEPTUNE).



NO. 3.—FANCY COSTUME (VALAIS).



NO. 2.—FANCY COSTUME FOR LITTLE GIRL (DIANA).



NO. 4.—AUSTRIAN PEASANT. NO. 5.—NOBLE VENETIAN LADY OF THE 16TH CENTURY.



NO. 7.—HAVANNA.

NO. 8.—WATER NYMPH.



NO. 6.—COMPLETE DRESS OF NO. 3.

SUPPLEMENTS IN THE DOUBLE PART.

THE GIGANTIC SUPPLEMENT

Comprising the Latest Winter Fashions for Ladies and Children, and Reverse of Dresses of Fancy-Ball Plate; Patterns for Cutting out Doll's Clothes, and a variety of Designs in Embroidery, &c.

THE EXTRA SUPPLEMENT OF MUSIC,

CONTAINING

A NEW PATRIOTIC SONG—"OUR SOLDIERS,"
Words by E. OXFORD, Music by C. H. R. MARRIOTT.

ALSO

SONG FOR CHRISTMAS—"HAIL! CHRISTMAS
TREE!"

Words by C. J. ROWE, Music by C. H. R. MARRIOTT.
Composed expressly and exclusively for
THE YOUNG LADIES' JOURNAL.

THE EXTRA CHRISTMAS NUMBER, ILLUSTRATED,

Comprising Five Complete Stories.

THE EXTRA SUPPLEMENT OF AMUSEMENTS,
CONSISTING OF

A Juvenile Play for Juvenile Actors, entitled "Little
Buttercup;" some New Games; and "The Christmas
Oracle."

EXTRA SUPPLEMENT

PICTURE PRINTED IN COLOURS,
"HOME."

This charming picture completes the series which began with "The Engaged Ring," and was followed by "Married." All three were from paintings which were specially produced for this Journal by the late Mr. E. C. Barnes, "Home" being one of the latest works of this talented artist. The subject is too graphically treated to need explanation, as the subject, "Home," is realized in one of its happiest aspects.

TO SUBSCRIBERS WHO BIND THEIR
VOLUMES.

Owing to the increased size of the work rendering the yearly Volume too bulky and weighty for convenient use, it has been considered desirable to issue half-yearly volumes instead of yearly volumes. Vol. XIX., the first half-yearly volume, is from January to June, 1882. Vol. XX., the second half-yearly volume, is from July to Christmas, 1882.

Now Ready—Title Page and Index gratis upon application to the bookseller who supplies THE YOUNG LADIES' JOURNAL, or post-free from the Publishing Office.

Also, Now Ready.—Cases for Binding, and Portfolio for Supplements.

DESCRIPTION OF

FANCY-BALL COSTUME COLOURED PLATE.

FIRST FIGURE.—Cavalier of the Sixteenth Century.—Black cloth breeches, with high leather boots; doublet of black velvet, with hanging sleeves of black satin lined with red satin; wide leather belt, and ruff of pleated muslin. Black felt hat with red feather.

SECOND FIGURE.—Alsatian.—Short skirt of striped woollen material in two shades of blue; corselet of ruby velvet embroidered with gold; under-bodice with long sleeves of white spotted muslin; nainsook muslin apron; blue taffetas scarf; and loop bows of blue ribbon at the waist. Ruby velvet cap, embroidered with gold; bow of wide black ribbon.—Price of patterns of complete dress, trimmed, \$1.40; flat, 40c.

THIRD FIGURE.—Greek Lady.—Skirt of pale blue cashmere; tunic of cream-coloured nun's veiling, bordered with black ribbon velvet of two widths; below this is the Greek key pattern in gold braid; gold clasp on shoulder, and gold bandeaux in the hair.—Price of pattern of dress, made up, \$1; flat, 40c.

FOURTH FIGURE.—Autumn.—Cuirass; facings and train in old-gold satin; short blue satin skirt and short sleeves; the tunic is of old-gold satin brocaded with poppies; a band of the same borders the skirt; garnet velvet bodice and train, bound with gold braid; wing-shaped apron in lace; a scythe clasps the bouquets, which are of field flowers; gold ornament in the hair.—Price of patterns of complete dress, \$1.40.

FIFTH FIGURE.—Neapolitan Boy.—A white lawn shirt; green satin waistcoat with gold braid; gray knickerbockers. Neapolitan fisherman's cap of woven striped silk; green waistbelt edged with gold, and gold buckle; turnover linen collar, with gold silk neckerchief.—Price of pattern of dress, made up, 80c.; flat, 40c.

SIXTH FIGURE.—Polish Girl.—Princess frock with low square neck in short violet taffeta, bound with fur and barred with blue or silver braid, finished with metal drops; blue satin scarf, sleeve slashes and plastron.—Price of patterns of complete dress, trimmed, 80c.; flat, 30c.

SEVENTH FIGURE.—Mexican.—Jacket and knickerbockers of dark garnet velvet, embroidered with

silk, epaulets of chenille netting; wide satin scarf with fringed ends; kid gaiters embroidered with coloured silks. A silk-fringed handkerchief binds the hair, and over it is worn a straw hat edged with ball fringe; striped shawl thrown over the right shoulder.

EIGHTH FIGURE.—Mrs. Langtry as Miss Hardcastle in "She Stoops to Conquer."—Pearl-gray cashmere dress; white muslin apron and fichu. Cap of white spotted muslin. Blue silk stockings, and black kid shoes.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Tunisian Lady.—Full knickerbockers of blue satin; tunic of blue velvet, trimmed with bands of gold-coloured brocade; the revers and turned-up linings of the sleeves are of satin. White felt hat, trimmed with a band of blue velvet embroidered with gold, from which is suspended the long veil of Indian muslin. White silk stockings richly embroidered with blue and gold; gold-coloured satin shoes.—Price of patterns of complete costume, trimmed, \$1; flat, 30c.

TENTH FIGURE.—Lady of George the Fourth's Reign.—Short-waisted dress of pale biscuit and pink shot taffeta, trimmed with two puffings of the same over a deep flounce of white lace; lace pleating round the top of square bodice; ruby velvet sash suspended from the waistband. White felt hat, bound with ruby satin, trimmed with biscuit-coloured feathers tipped with ruby.—Price of patterns of complete dress, trimmed, \$1; flat, 30c.

ELEVENTH FIGURE.—Court Gentleman of the Elizabethan Period.—The costume is of green velvet; the cloak is lined with white embroidered satin, and trimmed with rows of gold braid; the sleeves, of gold-coloured satin, are slashed to display puffings of ruby satin. Green velvet hat, trimmed with a ruby feather and pearl ornaments. Ruby satin ribbon bows on the knee-breeches. Spotted silk stockings with gray kid shoes.

TWELFTH FIGURE.—Gentlewoman of Elizabethan Period.—The dress is of black velvet, trimmed with rows of gold braid of graduated widths; plastron of gold brocade, edged with white silk embroidery; pleated ruffle and cuffs of embroidered muslin. Old-gold coloured felt hat, trimmed with brocaded ribbon.—Price of patterns of complete dress, trimmed, \$1; flat, 30c.

THIRTEENTH FIGURE.—Welshwoman.—Skirt of navy-blue serge; bodice and tunic of fawn and black checked woollen material; printed cambric handkerchief crossed over the shoulder; white muslin cap with frilled border, over which is worn a high beaver hat; navy-blue stockings and black shoes; apron of blue checked linen.—Price of patterns of complete dress, trimmed, \$1; flat, 30c.

(NOTE.—These numbers begin on the right-hand side of balcony and continue from thence to staircase.)

FOURTEENTH FIGURE.—Page.—Short loose vest and full sleeves of nainsook muslin; jacket, shoulder-cape, and breeches of peach-coloured satin. White satin hat, with peach-coloured plume.—Price of pattern of dress, made up, 80c.; flat, 25c.

FIFTEENTH FIGURE.—Marquise.—Pink silk dress; pointed bodice; skirt trimmed with lace flounces caught up with roses.

SIXTEENTH FIGURE.—French Peasant.—Pink cotton skirt; blue and white calico bodice and cap; band of blue ribbon with ivory cross suspended; *porte bonheur* bracelet of silver.

SEVENTEENTH FIGURE.—Egyptian.—Short skirt in striped silk, edged with gold band; red braces arranged on the full bodice; striped wide sleeves; Sphinx head-dress in black and gold material. Armlets of gold; necklet with coins and sequins.—Price of pattern of dress, trimmed, \$1; flat, 30c.

EIGHTEENTH FIGURE.—Japanese Lady.—Loose gown in straw-coloured satin richly embroidered, and confined in the waist by broad soft scarf; wide hanging sleeves, with padded edges. Gold ball pins in the hair.—Price of pattern of dress, trimmed, \$1; flat, 30c.

NINETEENTH FIGURE.—Starry Night.—Blue tulle dress, spangled with stars; white tulle veil, also spangled, attached on one side by a nightingale. White kid gloves and shoes.

TWENTIETH FIGURE.—Toreador Costume.—Peach-coloured velvet, with gold embroidery; broad sash round waist. Felt turban hat.

TWENTY-FIRST FIGURE.—Saxon Peasant.—Homespun shirt and tunic of gray wool; white muslin bodice; green handkerchief, falling over the head and neck.

TWENTY-SECOND FIGURE.—Watteau Costume.—Demi-train of white silk, with lace flounces with a pleated heading; pointed bodice cut square in front and V-shaped at back. Pink silk Watteau pleat extending as a train.—Price of pattern of dress, trimmed, \$1.25; flat, 30c.

TWENTY-THIRD FIGURE.—Pussy.—Satin skirt, adorned with swansdown; loose fur cloak, with hood like a cat's head, with ears and red eyes; red collar, with motto: "Touch not the cat but with the glove." The dress is prettiest entirely in white, with the exception of the red collar. The cat's head is generally obtained from a theatrical costumier.—Price of pattern of dress, trimmed, \$1; flat, 25c.

TWENTY-FOURTH FIGURE.—Falstaff.—Costume of Henry V., in almond-blossom coloured satin; padded sleeves and trunks, fully slashed as well as bodice, to show off the old-gold lining; leather satchel suspended from the belt; silk tights.

TWENTY-FIFTH FIGURE.—Medieval Costume of gray faille, trimmed with blue velvet; white chemise, with cordelière girdle, gold necklace; the high head-dress is made of a white, blue, and gold striped cashmere shawl, which falls into a drapery over the shoulders.—Price of pattern of costume, made up, \$1; flat, 30c.

TWENTY-SIXTH FIGURE.—Italian Flower-girl.—Skirt of black velvet; tunic of red cashmere; white blouse bodice, with sailor collar, bound with blue; red handkerchief tied over the hair; blue velvet corselet, bound with red; Roman apron.—Price of patterns of complete dress, trimmed, \$1; flat, 30c.

TWENTY-SEVENTH FIGURE.—Incredible.—Tail-coat and breeches of blue silk; white satin waistcoat, with pleated frill of muslin; watch-chain with charms hanging from the pocket. Black beaver hat.

TWENTY-EIGHTH FIGURE.—Tyrolean.—Knickerbockers of gray cashmere; full waistcoat and sleeves of white linen; jacket of black velvet. Gray felt hat.—Price of pattern of costume, made up, 80c.; flat, 25c.

TWENTY-NINTH FIGURE.—Italian Girl.—The dress is of red cashmere; white nainsook under-bodice with full sleeves to the elbow, tight blue sleeves below; blue cashmere apron, embroidered with red and gold; white linen handkerchief folded on the head.—Price of patterns of complete dress, trimmed, \$1; flat, 30c.

THIRTIETH FIGURE.—Page.—Tunic of blue silk, bound with gold-coloured satin; gray silk hanging sleeves over tight sleeves of blue silk; gray silk tights.

THIRTY-FIRST FIGURE.—Butterfly.—The dress is of maize-coloured silk dotted with peacock feathers; the wings are of gauze stretched over wire, and painted to represent the wings of a butterfly. Coronet, with an artificial butterfly in the centre.

DESCRIPTION OF COLOURED SHEET.

DESIGNS IN EMBROIDERY FOR CHEVAL-SCREEN, FRAME FOR LOOKING-GLASS OR PICTURE, &c., &c.

The centre group of this magnificent design is a combination of the flowers and foliage of the dipadenia and alameda; the border is of lapageria. The design is a perfect reproduction of the natural flowers and foliage. It works out most effectively in silk, crewel, or arrasene embroidery, upon velvet, satin, or plush; a dark ruby or carlet-coloured ground shows the design to great advantage; it will also look well on old-gold or olive. The entire design is adapted to the new brass cheval mounts, which serve admirably for a screen to hide the stove in summer, and to shade the fire when necessary in the winter. The centre group will make a design for sofa-cushion or banner-screen. The border will serve for a picture or looking-glass frame, which articles are among the latest novelties in fancy-work, and they have such an excellent effect that they are well worth working, especially on plush.

PARIS FASHIONS.

We have already mentioned most of the new materials adopted for costumes this winter. We have said that for morning costumes plaid fabrics are much worn with jacket-bodices of cloth or velvet, silk velvet being reserved for more elegant toilets; and we have repeated times and again that combinations of materials are more fashionable than ever.

All this remains perfectly true; but we have to add that complete costumes are also made of good velvet and of fine French cloth in dark colours. Velvet is worn not only as a plain fabric, but also figured in various new patterns resembling brocaded velvet. In this style it is chiefly used for the bodice and trimmings of woollen dresses. Plain velvet is also used for the same purposes and for others besides, such as complete costumes, jackets, paletots, and children's frocks.

If velvet is to be combined with cloth, cashmere, tweed, or any other woollen fabric, there are various ways of proceeding. Thus, for instance, skirt and bodice of the woollen fabric; redingote, lappets, border round the foot of the skirt, collar, facings, and cuffs of velvet. Or else bodice, paniers, and drapery at the back of velvet, over a skirt of pleated woollen fabric.

Pleated skirts are still quite fashionable. We see them in many of the new models of the season, though by no means in all. Some costumes are braided, some are plain; all depends on taste. We add a few descriptions to give a more exact idea of modern styles:—

Costume of dark Russian-gray cashmere and faille. The faille skirt is pleated all the way down in hollow pleats without any trimming. Plain tight-fitting cashmere, peaked in front, and at the back with pleated paniers rounded off over the hips and joining behind a small highly-raised puff. The fronts of the bodice, the paniers, and long tight sleeves are trimmed with a handsome pattern in braid-work.

Costume of bronze-coloured Hindoo cashmere, trimmed with velvet to match. Tight-fitting jacket-

bodice cut out round the deep basque in square turret-blocks, and trimmed all round the edges with velvet. Plain skirt with three rows of velvet round the foot. Over-skirt coming down into a very long square tablier in front, arranged in upward pleats, and draped into a puff at the back. The front part of the tablier is edged with velvet. The bodice has a small standing-up collar and cuffs of velvet.

Costume of dark prune-coloured cloth and figured velveteen of the same colour. The cloth skirt is pleated a little more than half way up; the upper part is concealed under a scarf drapery of fancy velveteen, which is puffed up very high behind to form the tournure. Cloth jacket-bodice, with round basque, faced with the velveteen. Collar and cuffs of the same.

Visiting-dress of olive-green Lyons faille; deep basqued jacket-bodice, the basque slit open at the sides and back, trimmed all round the edges with three rows of velvet of a somewhat darker tint. The skirt is completely covered with three deep pleated flounces, each of which is fastened down across the middle, so that the lower part only is loose; each is trimmed round the edge with three rows of velvet. By way of tournure an enormous bow of faille is placed at the back, just below the edge of the basque. This toilet also looks well in black.

A very handsome dress of black Lyons satin and French moiré is made thus: Tight-fitting bodice (five seams in the back, two pinches in each front), with no trimming but a flow of black lace about the neck. Plain tight sleeves. Simulated skirt of moiré, showing upon the left side only. The upper skirt of satin, pleated across in upward pleats, covers all the rest, opening on that side only, trimmed with black lace, fastened here and there with an ornament of beaded passementerie. The moiré skirt, showing in the opening, is covered with pleated flounces and flowing bows of satin ribbon.

Very pretty dinner-dresses are made of plaided silk for the skirt, flounced and draped, and a velvet bodice, either black or of some dark colour matching the prevailing tint of the plaid. Skirts are also worn in large chessboard pattern, either black and white or in colours.

DESCRIPTION OF

FASHION ENGRAVINGS, Page 440.

Nos. 1 AND 2.—PALETOT FOR LITTLE BOY FROM SIX TO EIGHT YEARS OF AGE.

The paletot is of indigo cloth ornamented with black cord and bone buttons.—Price of pattern of paletot, made up, 50c.; flat, 25c.

No. 3.—REDINGOTE.

The redingote is of black diagonal cloth, braided with mohair braid, and trimmed with cord and passementerie ornament.—Price of pattern of redingote, trimmed, 60c.; flat, 25c.

No. 4.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The skirt is of dark green cashmere; the polonaise of green and dull red plaid; it is trimmed with loop-bows of red ribbon.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

Nos. 5 AND 6.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is shown in different materials. No. 5 is of fawn-coloured gold-intersected fabric, trimmed with beaver fur; cape of the same material also trimmed with fur, and fastened by loops of silk cord. No. 6 is of ruby cashmere; the shoulder cape is entirely of black fur.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 7.—WALKING-DRESS.

The dress is of electric-blue vicuna, trimmed with velvet of a darker shade; the sides of the polonaise are ornamented with silk tufts. Black velvet bonnet, trimmed with electric-blue surah and ostrich feathers.—Price of patterns of complete dress, trimmed, \$1.40. Polonaise, trimmed, 80c.; flat, 30c.

No. 8.—WALKING-DRESS.

The dress is of bronze cashmere; mantle of black satin duchene, lined with quilted satin, and trimmed with skunk fur. Bronze velvet bonnet, with ottoman ribbon strings of the same colour, and coral pink feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

No. 9.—WALKING-DRESS.

The skirt and casaquin-jacket are of brown Victoria velveteen; the tunic of red and light brown woollen plaid; jabot of ficelle-coloured lace. Brown velvet bonnet trimmed with ottoman ribbon of a lighter shade and ostrich feathers.—Price of patterns of complete dress, trimmed, \$1.40. Tunic, trimmed, 60c.; flat, 25c. Casaquin-jacket, trimmed, 60c.; flat, 25c.

No. 10.—WALKING-DRESS.

The dress is of dark steel-gray satin; redingote of fine diagonal cloth of the same shade trimmed with handsome cord ornaments; shoulder cape of the same material. Dark ruby velvet hat trimmed with surah and ostrich feathers.—Price of pattern of redingote with cape, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 2c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-COSTUME ENGRAVINGS, Page 441.

No. 1.—FANCY-COSTUME FOR LITTLE BOY (NEPTUNE).

This costume consists of a loose sleeveless tunic of blue linen, with red scarf tied in front; red woollen cap; necklet and bracelets of small shells; leather sandals tied round the ankles with blue ribbon.—Price of pattern of tunic, made up, 30c.; flat, 12c.

No. 2.—FANCY COSTUME FOR LITTLE GIRL (DIANA).

The pleated skirt is of red satin; the over-dress of blue cashmere, with silver waistband; silver crescent fastened on the hair by blue ribbon; quiver full of arrows slung over the shoulder; the bow is carried in the hand. Sandals of leather.—Price of pattern of dress, made up, 50c.; flat, 25c.

Nos. 3 AND 6.—FANCY COSTUME (VALAIS).

This is the costume of the peasants of Valais, a canton in the South of Switzerland. The bodice and skirt are of black velvet, trimmed with silver braid; the double over-skirt is of blue cashmere; under-bodice with long full sleeves of nainsook muslin, with tight velvet sleeves between the puffing at the shoulder and wrist; the neck of the white bodice is trimmed with lace and blue ribbon. White handkerchief loosely tied round the head; the hair is worn in two long plaits tied with blue ribbon.—Price of patterns of complete dress, trimmed, \$1.40; flat, 30c.

No. 4.—AUSTRIAN PEASANT.

The skirt is of bright-coloured striped material; the bodice of broché, with folded chemisette of batiste; apron of fine linen, embroidered with a cross-stitch border, and edged with fringe; sachet of black velvet with steel fastening and fringe; muslin cap, with rosettes of narrow ribbon. Straw hat with wide brim and ribbon strings.—Price of patterns of complete dress, trimmed, \$1.40; flat, 30c.

No. 5.—NOBLE VENETIAN LADY OF THE SIXTEENTH CENTURY.

The under-skirt and pointed front of the bodice are of gold-coloured brocade; the bodice and train of ruby satin; the train is bordered by the brocade, and is draped at the right side under a golden girdle, from which is suspended a fan of peacock's feathers. The deep lace ruffle is kept in position by fine wire. Strings of pearls are worn in the hair and round the throat.—Price of patterns of complete dress, trimmed, \$1.60; flat, 40c.

No. 6.—See No. 3.

No. 7.—HAVANNA

This novel costume is suitable to be worn by a brunette; the skirt may be of brown silk or cashmere, upon which are arranged pointed pleats, which must be lightly filled with cotton wool to keep them in position, and to represent cigars, above the points tobacco-leaves are embroidered, or they may be cut out of silk and applied to the skirt. Two bands of yellow ribbon are put round the skirt, and tied in front, resembling the mode of tying up bundles of cigars. The bodice is trimmed with a berthe of smoke-coloured tulle, fastened on the shoulders by crossed cigars. The hair is arranged to represent rolled tobacco, from which is suspended a veil of smoke-coloured tulle. Necklace of amber beads, fixed upon the bodice over a pipe.—Price of patterns of complete dress, trimmed, \$1.40; flat, 30c.

No. 8.—WATER-NYPH.

The skirt is of pale green satin, covered with tulle of the same shade; it is ornamented with a border of small shells; coral and star-fish are dotted above; a fringe of grass, composed of silk of dark shades of green, falls from the waist; over this is placed a panier-drapery of satin, edged with larger shells; the bodice is dotted with pearls and large shells from the berthe; silk may be pleated to represent the shells if preferred. Necklace of small shells and pearls. Wreath of grasses and water-lilies, from which is suspended a veil of silver-streaked gauze.—Price of patterns of complete dress, trimmed, \$1.40; flat, 30c.

READING ALOUD.—Many an evening may be pleasantly beguiled if one member of the family circle is appointed to read aloud while others sew or knit, or perhaps listen in pleasant idleness. If parents would introduce this exercise into their families, they would soon see the levity and giddiness that make up the conversation of too many circles giving way to refinement and dignity. The amount of knowledge thus gained is almost incalculable.

THE HOME.

COOKERY.

OYSTER SOUP.—Take two quarts of oysters, wash them in their liquor, and strain the liquor; put on the liquor with pepper, salt, and parsley; let it come to a boil, then put in the oysters and let them stew for twenty minutes. Just before taking it off stir.

TURKEY SOUP.—Cut up the remains of cold turkey in small pieces, put it in two quarts of good stock, and let it simmer gently till all the meat comes from the bones; take the bones out and pass the soup through a sieve; when cool skim it; mix 2 oz rice, flour, or arrowroot with a little stock to a batter, add a little ketchup or sauce, and mix with the soup; boil up for a minute and serve.

CHESHIRE PORK PIE.—Cut 2 or 3 lb lean fresh pork into strips; line a buttered dish with puff paste; put in a layer of pork seasoned with pepper, salt, and nutmeg or mace; next a layer of juicy apples, sliced, and covered with about an ounce of white sugar; then more pork, and so on; stick bits of butter over the top, cover with paste, brush over with beaten egg, and bake an hour and a half. This is a famous dish in the county from which it takes its name. It is much liked by those who have tried it.

ARROWROOT BISCUITS.—Beat $\frac{1}{2}$ lb butter to a cream, whisk six eggs to a froth, and mix with the butter; stir in gradually $\frac{1}{2}$ lb flour; beat the mixture well; next add 6 oz arrowroot and $\frac{1}{2}$ lb pounded loaf sugar; drop on buttered tins in pieces about the size of a shilling; bake for about a quarter of an hour in a slow oven.

LEMON BISCUITS.—To 2 lb flour add $\frac{1}{4}$ lb pounded loaf sugar and twenty drops of essence of lemon; beat $\frac{1}{2}$ lb butter to a cream; add four well-beaten eggs; stir in the flour and sugar; roll out the paste and divide into round biscuits; bake in a moderate oven.

MACAROONS.—Blanch $\frac{1}{2}$ lb sweet almonds, and pound them well in a mortar with a little orange-flower water, add to them $\frac{1}{2}$ lb sifted loaf sugar and the whites of three eggs beaten to a stiff froth; beat all well together; then drop at equal distances on a sheet of wafer paper; put a strip of almond on each, and strew some powdered sugar over; bake in a slow oven.

ONCE a poet wrote a sonnet
All about a pretty bonnet,
And a critic sat upon it
(On the sonnet,
Not the bonnet),
Nothing loth.

And as if it were high treason
He said, "Neither rhyme nor reason
Has it. And it's out of season!"
Which? The sonnet
Or the bonnet?
May be both.

"'Tis a feeble imitation
Of a worthier creation,
An aesthetic innovation!"
Of a sonnet,
Or a bonnet?
This was hard.

Both were put together neatly,
Harmonizing very sweetly,
But the critic crushed completely,
Not the bonnet,
Or the sonnet,
But the bard!

ACCORDING to the *Scientific American*, Dr. H. J. Glenn, whose wheat-farm covers an area of 75,000 acres in Colusa County, California, is under the necessity of maintaining a troop of mounted riflemen, at a cost of 10,000 dollars (£2,000) a-year, for the purpose of scaring flocks of wild geese, which otherwise would destroy his crops. These riflemen, forty in number, mostly good shots and well mounted, patrol the farm by reliefs all day long, and on moon-light nights as well. They discern the flocks of geese, which at a distance of 300 or 400 yards look like blankets spread over the corn, with the aid of their field-glasses, and drop a bullet into the midst, which causes them to rise, following up the shots until the birds mount to a great height, and leave the spot disgusted by the repeated disturbance. Birds that are killed are brought in and plucked, but the returns from this source are small; and the object is not to kill but to keep the birds from settling on the growing corn. On an average, 8,000 rounds of ammunition are thus spent daily, representing, it is estimated, 20,000 geese kept on the wing. Sometimes dense fogs roll up, when the goose-herders are in danger of shooting each other. On these occasions the birds appear to know their advantage, and feed with the greatest avidity and boldness.