

CHILDREN'S FASHIONS FOR JANUARY. MUFF. CAPE.

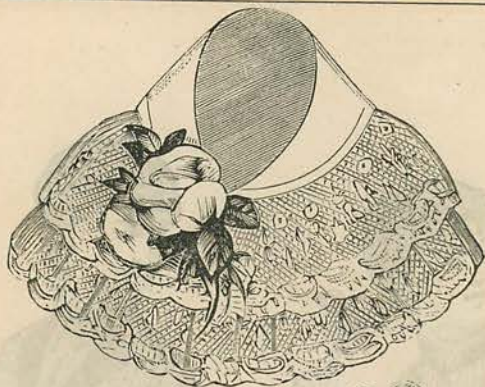


THE "AUSTRIAN COSTUME." BACK AND FRONT.



NEWEST STYLES FOR HOUSE DRESSES.

MADE IN THE U.S.A. BY THE PATENT OFFICE, WASHINGTON, D.C.



THE CHASSEUR JACKET: BACK AND FRONT. COLLAR.



NEW WINTER COSTUME: BACK AND FRONT. CAPE.



LATEST STYLE OF HATS AND BONNETS.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1.—We give the front and back view of this new and stylish house-costume. It is made of cashmere and satin, or cashmere and velvet. Our model calls for cashmere and satin, in the new terra-cotta shade. The skirt is cut round and just to touch. It is made of the satin, and trimmed with a puff between two narrow ruffles, all cut in one, and on the bias. The upper or standing ruffle is tacked at short intervals to the skirt, to prevent it falling over. Sometimes the



No. 1.

ruffles are knife-plaited, in that case, the puff must be made separate, and put on with a fine piping to cover the seams. The pointed tunic is of the cashmere, and is trimmed with either fringe or lace. A scarf-drapery heads the tunic, and is continued at the back, being arranged in a large puff, over the straight breadth of cashmere, which is slightly looped, as seen in the illustration of the back view. The long bodice of cashmere has looped basques, formed by a con-

tinuation of the back forms, left long enough to make the long double loops. These are lined with the satin. A band of satin edges the sides, and is finished by a corresponding fringe



No. 2.

or lace. Standing collar and pointed cuffs to the tight coat-sleeve. The bodice is buttoned with small ball-buttons. Fancy buttons are used entirely. Six yards of satin and eight yards of cashmere will be required. In making the satin skirt, cut the front-breadth and the side-gores the entire length. The two breadths in the back are only eighteen inches deep. These are faced upon a foundation-breadth of alpaca or silesia. The back-drapery is fastened to it, so as to entirely conceal the foundation. If the combination is of velvet, instead of satin, allowance in quantity of material must be made, as velvet is much narrower.

No. 2—Is a half-mourning costume, to be made of cashmere, Henrietta-cloth, chudda, or any of the innumerable black woolen dress-goods, and trimmed with bands of crêpe or lustreless silk. The underskirt, which is of alpaca, has a deep kiling twelve inches deep. The tunic is composed of a double scarf-drapery across the front, which is cut open on the left side, and filled in with a plaited fan. A band of crêpe or silk, three inches wide, edges this double tunic. The back consists of a single width of the cashmere, and is arranged in irregular puffs. The long coat-shaped basque is suitable for either house or street, although many ladies have a plain round



No. 3.

waist, worn with a belt or sash for house-wear, and the jacket cut large enough to be worn over it. This is probably the best way to arrange for a street-costume. In this case, the

round waist will have the front trimmed with plaited crepe or silk, to supply the vest seen in the illustration. If only the deep basque is made, this vest must be arranged to fit in under the rolling collar of the basque. Tight coat-sleeves, with a plaited ruffle and band of crepe heading it, finishes the sleeve at the hand. The basque is buttoned from the end of the collar to the waist-line by small ball-buttons of jet. Ten to twelve yards of double-width goods will be

all the rest of the costume is of cashmere. Of course, more silk and less cashmere will be required for this arrangement.

No. 3—Is an evening-dress, of white cashmere



No. 4.

required for this costume, one and a half yards of crepe or silk cut on the bias. For those who prefer it, the kilted founce, the fans, vest, cuffs, and bands for the tunic, may all be of silk, while



No. 5.

or nun's-veiling. The underskirt has first a knife-plaited ruffle of crimson silk; over this are two founces of Spanish lace, put on with a slight fullness. The tunic is arranged in front by being laid in deep plaits, beginning at the right side and being carried over to the left, raising the plaits higher on the left side. The back-breadth is looped to form irregular puffs. The edge of this tunic has first a row of lace, and over this knotted silk fringe, headed by a ruching of the crimson silk. The round waist is shirred around the neck to fit, and gathered at the waist, under a belt of ribbon. The sleeves are frilled in at the armhole and at the elbow, and divided again half way between the elbow and shoulder by several rows of shirring. At the elbow, the sleeve is finished by a fall of lace.

Two rows of lace form the collarette. Crimson satin ribbons an inch and a half wide made into small butterfly bows for the sleeves, and in long loops and ends for the neck and waist. Eight to

ten yards of double-width material, twelve to fourteen yards of Spanish lace. The fringe is optional. It may readily be dispensed with, without destroying the effect of the costume.

No. 4—Is a stylish outside wrap, of cloth, camel's-hair, cashmere, or Siciliene silk. Our



No. 6.

model is intended for a mourning-costume, and is of black cashmere and English crêpe; but it is equally well adapted for any colored cloth, camel's-hair, velvet, or corduroy, which, in dark colors, such as navy-blue, invisible-green, and dark-garnet, is going to be very much worn, especially by young girls. These corduroy wraps are trimmed with fur or plush, or entirely plain, being finished by several rows of stitching. This wrap is trimmed with a plaited ruffle of crêpe, headed by a rose quilling of the same, tacked together and laid flat, forming a rose quilling. The shape of the wrap is a closely-fitting back, cut short, and sloping down to the square tab fronts, which close from the throat down. Square dolman sleeves. There are a few plaits laid in after the garment is completed to fit

it into the waist in front. Almost any well-fitting dolman pattern will answer to cut this by, as the difference lies simply in the shaping of the skirt part below the waist-line. It is always safest, however, to cut the garment out of some old muslin, and fit it before cutting into the material.

No. 5—Is a costume for a boy of five to seven years. Knickerbocker pants, and a box-plaited blouse, buttoned on the right side, on the outside of the third box-plait. The back has likewise three box-plaits. The edge is turned up, and several rows of machine-stitching finish it. The same for the cuffs and collar. A belt of the same, passed through narrow bands on the side-seams, fastens in front with a steel buckle. A large linen collar, tied with a ribbon, or cravat passed under, completes this costume. Checked tweed, or fine lady's-cloth, may be used for this garment.

No. 6.—For a girl of twelve to fourteen years, we give a stylish coat, made of checked tweed.



No. 7.

As we show both the back and front in the illustration, there can be no difficulty in cutting the garment. The dolman sleeves are lined with silk, and bordered with revers, stitched on the edge by machine. Shoulder-cape and pockets finished in the same way. A turnover velvet collar finishes the neck of the coat. The

shoulder-cape is adjustable. Large horn buttons down the front and on the sleeves.

No. 7.—For a little girl or boy of six to eight years, we give a model for a drab cloth pelisse, with collar, cuffs, and pockets of plush in a contrasting color: garnet, navy-blue, or seal-brown being the most popular contrasting colors for trimming children's garments. Large fancy buttons are used. This garment, as seen by illustrations, buttons diagonally, otherwise it is a simple close-fitting casaque.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain,50
" " with drapery and trimming,1.00

Polonaise,	50
Combination Walking Suits,	1.00
Trimmed Skirts,	50
Watteau Wrapper,	50
Plain or Gored Wrappers,	35
Basques,	35
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" with vests or skirts cut off,	50
Overshirts,	35
Talmas and Dolmans,	35
Waterproofs and Circulars,	35
Usters,	35

CHILDREN'S PATTERNS.

Dresses: Plain,25	Basques and Coats,25
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Skirts and Overshirts,25	Wrappers,25
Polonaise: Plain,25	Waterproofs, Circulars25
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Vests,20	" Wrappers,30
Usters,30	

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

SOFA-CUSHION.

BY MRS. JANE WEAVER.



This sofa-cushion can be made of plush, satin, cloth, velvet, or of any other material that is preferred. The border may be done in appliqué-work or embroidery. The trimming around the edge is cut in scallop, buttonholed at the edge, with small designs of embroidery in each scallop. Initials are placed in the centre of the cushion. It would be very suitable for a Christmas, New Year's, or birthday gift; and can be made with but little trouble or expense.

SLIPPER: EMBROIDERED.

BY MRS. JANE WEAVER.

In the front of the number, we give an engraving of a pretty slipper, and also a design, on a large scale, for the upper part of the slipper. The embroidery is done on gray linen with colored silk. The veins and the leaves are, to the point of the stem, done in olive and chestnut-brown silks. The leaves have a border of dark-blue chain-stitching, filled with cross-stitches of navy-blue, and ornamented with sprigs in gold thread. The arabesques are outlined with two rows of navy-blue in chain-stitch, and filled up with a thorn of light-green silk. The two lines of the border are set off by long stitches of gold thread and sultan-red silk. The flowers, embroidered up to the upper part of front of slipper, are in pink, and bordered by marine-blue, with stitches in gold thread, like the inside. The stitches to the point of the stem are also in blue, surrounded with gold thread. Very pretty for a Christmas or New Year's gift.

LADY'S WALKING JACKET.

BY EMILY H. MAY.



The most fashionable wrap, this winter, is what is called the "WALKING JACKET," an engraving of which we give here. Folded in with this number is a SUPPLEMENT, with diagrams, full size, of the several pieces of this jacket, so that anybody can cut the jacket out by aid of these patterns, without a dressmaker. The jacket, as will be seen, consists of five pieces, viz :

- I.—HALF OF FRONT.
- II.—HALF OF BACK.
- III.—HALF OF SIDE-BACK.
- IV.—UPPER AND UNDER HALF OF SLEEVE.
- V.—HALF OF STANDING COLLAR.

The letters A, B, C, D, etc., show how the pieces are put together. The jacket is made of

cloth, and braided or ornamented with frogs and cable braid, arranged as seen in the illustration, up the fronts, around the neck, on the sleeves, and the ornaments for the back. The braid is formed in a pattern for the back of the neck and for the sleeves, also for the back ornaments. Navy-blue cloth with black braid, light-drab cloth with dark-brown trimmings, or black cloth with black trimmings, are the most desirable colors.

We give, on the SUPPLEMENT, on the left side, the first from the top, a very pretty and suitable design for the braiding of this jacket.

We also give, on the SUPPLEMENT, various other designs in braiding, embroidery, etc., all of which are described on another page.

We should never turn a deaf ear to the fulsome twaddle of an old nurse, when descanting upon the wonderful virtues of some medicinal "yarb," because she is ignorant and we are dignified.

Professor Mitchell said, when on this subject, "Do not take shelter in dogmatism, and despise, or pretend to despise, the knowledge which is unknown to you. This is just the spirit which has retarded the progress of medicine, until it lags, as a science, behind every other. Never, therefore, neglect the hints which come to you from even the most insignificant sources. Dignity, indeed! Wherever or whenever was dignity hurt in doing or endeavoring to do good? Dignity! How often it is to be interpreted pride and indolence."

DRESSMAKING HINTS.

DRESS FOR ELDERLY LADIES.—It is difficult, in these days of killed and flounced skirts, bunched-up paniers, and extremely close-fitting bodices, to arrange costumes suitable for elderly ladies, gracefully as well as fashionably, light to wear, and yet of handsome materials. A great many elderly ladies wear Princess polonaises over skirts with two or more plaited flounces. The skirts are of satin or silk, and the polonaises of cashmere, broché silk, satin merveilleux, foulard, or grenadine, according to the occasion or the weather. Black lace and jet passementerie are used profusely or sparsely, according to taste, and loops of satin, moiré, or gros-grain ribbon. Many polonaises are open in front below the waist, drawn back, and caught up in a few horizontal folds on the hips, the back being slightly draped in two or three places. The side-pieces, drawn from the front, form points; the trimming, whether lace or a silk band, is carried down the front on each side from the neck and back to the hips. Sometimes the skirt worn with this has a few very deep plaits in front, to give a finished appearance to the space left by the open polonaise, or it has two narrower ones above those, which go around the entire skirt. The polonaise is usually long enough to reach these flounces. Panier-drapery can be worn over the same style of skirt. Nothing can be easier and lighter to wear, or more becoming to any figure, than this style of dress. Elderly ladies wear jacket and pointed bodices, and also round-waisted full ones, according to their size and figures; but polonaises are more popular than bodices. Sateens, with a large pattern over them in black and gray for mourning, and all dark colors for ordinary wear, are much worn in the early daytime. The steel-colored satin merveilleux in several shades, the plum-colors, browns, olive-greens, vie with black in popularity for smarter wear; and silk or woolen grenadines, thin nun's-cloth, and barèges for the evening. These are mixed with Sicilienne and lace, and have generally square or V-shaped bodices, sleeves reaching below the elbow, with trimmings of gold, steel, or jet beads, and black or white lace, or white crêpe lisse. Many elderly ladies, of slight figures, wear black or cream-lace capes, either fastening them around the throat with a ruche, or turning the front back into the V-shaped bodice, and finishing off with a bow, composed of loops of ribbon. If the capes are of old real lace, all the better; if not, they are of soft delicate-looking lace, and are either plain or trimmed with a full edging, or with several rows of narrower lace. In black lace they are worn in the daytime. Many dressmakers make pretty capes, matching the costume, and send them home with the dress. These capes scarcely reach the elbow, and are trimmed with fringe or lace. They are removed when the mantle or shawl is put on. Skirts, as a rule, just touch the ground; but they are longer in the evenings, and shorter for the morning and walking. Some ladies wear plain full skirts, sewed on, in gathers around the bodice, in the old-fashioned way. Others have a deep jacket bodice, and skirt

with two deep gathered flounces; the jacket from the waist, and the flounces, being of the same depth. The stripes of alternate satin and moiré, and all watered silks, are in request now. For thin mantles or shoulder-coverings, black lace shawls and mantillas are arranged with satin ribbon. The shawls have one corner turned back and gathered up to form a hood, and the other caught up towards the waist with a wide bow, the rest is drawn over the arms, arranged in a few folds in front, and fastened with a narrower bow and loops. Soft silk shawls are arranged in much the same way, and silk shawls with colored flowers on them, are sometimes draped to form the back of a skirt, the front and the bodice being black satin and lace, with colored ribbon to match the shades of the flowers. The large black Chantilly and other lace veils are arranged as the front of a dress, or worn as aprons. Over mauve, gray, violet, or deep-red, they are effective. Steel and mauve are favorite colors this year for flowers, and feathers, and bonnet-strings. Black lace, and Leghorn straw, and beaded bonnets of all kinds are fashionable. Caps of black lace, with gold-headed or pearl pins, are popular in the evening for quiet wear; but for dressy occasions, cream, "ficelle," and white lace, with and without flowers, are most becoming. Some pretty new caps have the front arranged with a wide lace Alsatian bow, fastened back at the sides with pins. Tulle, dotted over with beads, and marabouts or two crossed ostrich feathers, forming the entire cap, are worn for full dress. The double pins, connected by a chain, are being used for caps, cravats, bonnet-strings, and even on parasols, when of lace. The parasol lace covers, now so little seen, have been brought forward this summer again, and are arranged over white, black, or color, supplemented by a lace edging all around, laid just underneath the edge, to make them the requisite size. Another old fashion is being slowly revived, in the full open-worked and lace sleeves, with the plain wristband, once so much in vogue.

PUZZLE DEPARTMENT.

Everything relating to this department should be addressed "Puzzle Editor," PETERSON'S MAGAZINE, Lock Box 437, Marblehead, Mass.

No. 183.—DOUBLE DECAPITATIONS.

1. Behead to silence, and leave a money-box in a shop; again, and leave sick.
2. Behead a lash, and leave the stomach of an ox prepared for food; again, and leave mature.
3. Behead to chide, and leave frigid; again, and leave aged.

Harlem, N. Y.

MINNIE S. YOST.

No. 184.—RHOMBOID.

Across.—1. A path. 2. A place of combat. 3. Gardens. 4. A devourer. 5. To hinder.

Down.—1. A consonant. 2. A prefix. 3. A verb. 4. To yield. 5. To mould. 6. Before. 7. To place. 8. A prefix. 9. A letter.

Worcester, Mass.

ALICE GREY.

Answers Next Month.

ANSWERS TO PUZZLES IN THE DECEMBER NUMBER.

No. 179.

X A L I S C O
 A V E N E R S
 L E G U M E S
 I N U L I N E
 S E M I N A L
 C R E N A T E
 O S S E L E T

sized saucepan; mix the egg-powder and the spice well into the dry flour; then add the fruit and sugar; put the soda into a teacup, and when the butter is melted, put the tumbler of buttermilk into it, fill up the teacup with boiling water, and quickly add it to the butter and buttermilk. Stir for a minute off the fire, when it will effervesce in the pan, and at once pour it over the flour. Mix well, and without delay pour it into a mould lined with buttered paper, and bake for an hour and a half, or rather longer. Do not fill the mould, as the cake rises considerably.

Plum Pudding.—One pint of bread-crumbs, one-half of a pound of currants, one-half of a pound of raisins, twelve ounces of moist sugar, three ounces of butter, two ounces of candied lemon, orange, and citron; eight eggs, and one teacupful of apple-sauce, or half a teacupful of milk. Rub the butter into the bread-crumbs; add the fruit, sugar, candied fruit, and spice; then the eggs well beaten, and mix the whole together. After standing twelve hours, add the apple-sauce or milk, and boil it in a buttered mould for four hours; let it stand for some time in the water. Serve with cream or sauce.

Bread Plum Pudding.—One pound of bread-crumbs, one pound of raisins, one pound of currants, one pint of milk, six eggs, four ounces of butter, and one pound of sugar. Pour the boiling milk on the bread-crumbs, cover with a plate, and let it remain for an hour; then add the butter, currants, raisins stoned and cut a little, and the sugar; mix all well together, adding candied fruit, a little grated lemon-peel, and spice, and the eggs well beaten; boil four hours in a buttered basin or mould, and serve with sweet sauce. If it be requisite to add a little flour, boil an hour longer.

Mince-Meat.—Two pounds of beef suet, finely chopped, two pounds of currants, two pounds of raisins, one pound of moist sugar, two pounds of apples, roasted and pulped, two large lemons, peeled, grated, and juice squeezed, the lemons then boiled till so tender as to be pounded to a paste, six ounces of mixed candied peel, one-quarter of an ounce of nutmeg, one-half of an ounce of mixed spice, two tablespoonfuls of orange marmalade, and sufficient brandy to moisten it. To stand a week before using.

Another.—Four pounds of raisins, stoned and chopped; four pounds of currants, well cleaned; one-half of a pound of candied citron; four lemons, stuck through with a skewer, boiled and chopped very fine; two and a half pounds of suet, chopped fine; two and a half pounds of lean beef, chopped fine; one pound of moist sugar, or less if not required sweet, and a little mixed spice. Stir in enough brandy to moisten these ingredients, and tie down in a jar for use.

Sponge Cake.—Ten eggs, one pound of granulated sugar, half the weight of the eggs in flour, one lemon. Two persons must make this cake. One beats the whites of the eggs, while another beats the yolks with the sugar; the flour must be sifted and warmed, the pans buttered before beginning to beat, and the lemon-juice squeezed in a cup, and the rind grated; never stop until it is in the oven, but only stir in the flour after all the rest is beaten.

Sally Lunn.—A quarter of a pound of butter, a pound of flour, two eggs, salt to taste, half a gill of yeast, with milk enough to make a soft dough. Cut up the butter, and warm it in a little milk; when the milk is lukewarm, stir it into the flour, with eggs beaten light, and the yeast. Butter your cake-mould, and set it near the fire to rise. When perfectly light, bake it in a moderate oven. It is always eaten hot.

Apple Snow.—Pare and core six good-sized apples, steam them in two tablespoonfuls of water, with a little lemon-peel, till quite soft; add one-quarter of a pound of finely-sifted white sugar, and the white of one fresh egg; beat it well for three-quarters of an hour without stopping, and serve as you please. It looks best in custard-glasses, heaped up.

Nice Currant Cake.—One pound of sugar, and three-quarters of a pound of best butter beaten to a cream, seven well-beaten eggs, (beat yolks and whites separately,) sift one teacupful cream-tartar with one pound of flour, one teacupful soda; bake an hour and a half in a very moderate and even oven.

Lemon Cream.—Take a pint of thick cream, and put it to the yolks of two eggs well beaten, four ounces of fine sugar, and thin rind of a lemon; boil it up; then stir it till almost cold; put the juice of a lemon in a dish or bowl, and pour the cream upon it, stirring it till quite cold.

Puff Pudding.—Beat six eggs, add six spoonfuls of milk and six of flour, butter some cups, pour in the batter, and bake the puddings quickly; then turn them out, and eat them with butter, sugar, and nutmeg.

HOLIDAY GAMES.

GAMES AND FORFEITS.—As this is the season of the year when long evenings begin, and people make merry around the fireside, we describe, again, some games suitable for Christmas and New Year.

"Neighbor, Neighbor, I Come to Torment You," is an amusing game, played as follows: "The players sit in a circle, and one begins by saying, "Neighbor, neighbor, I come to torment you." "What with?" is the question of the next player. "To do as I do," whereupon one hand is moved. This is passed round the circle, until all the players are moving their one hand. Then the same formula is repeated, save that the answer is "To do with two as I do," when both hands are moved; and the thing continues until both hands, legs, and body of each player are in motion, which presents a comical effect.

"Jingles" is also amusing. One of the players leaves the room, and the rest determine on a word. When he re-enters he is told a noun that rhymes with the one chosen, which he must find out by their dumb movements. Say "bat" is the word selected, he is told that it rhymes with "rat," and the players either try to imitate flying or hitting a ball with a bat.

We have known much fun caused by keeping four or five children in the room while the others are sent out, and placing them behind the drawn window-curtains; then let one just show the eye through the opening, and when the rest are admitted they have to decide to whom it belongs—by no means as easy a task as it seems.

THE TALL LADY.—We have often seen children amused with a very simple contrivance, called "The Tall Lady." The skirt of a very long dress must be fastened around the neck, instead of the waist. Then fill a bonnet with something to resemble a face. A towel, rolled into a ball will do, for you can hide it a good deal with a veil. Pin a shawl or cloak to the bonnet, as though it were fastened around the neck, and hold them in your hands above your head. You must contrive to keep your back to the spectators as much as possible; and, raising the arms quickly, and lowering them again, you produce the effect of an enormously tall woman; and if you are expert in your movements, it is sure to amuse. We have also seen it done by placing the bonnet and shawl on an umbrella held over the head, which gives even greater height.

FOR BOTH SEXES.

HOW CAN MEN PLEASE WOMEN?—In our October number, we published an article on "How Women Can Best Please," and promised to supplement it, at an early day, with an article on "How Men Can Please." The task has

been performed for us by a lady, who says that women like men who are moral, affectionate, handsome, and well-bred.

Our fair correspondent, however, seems to think that the best men generally are deficient in suavity of manner. Of men of intelligence especially, she says, is this true. They pay scarcely any attention to the common civilities of life. "All women," she adds, "admire politeness in the opposite sex, and often wonder why our best men will leave all the little pleasantries to dandies and to small individuals who are of no consequence in the world, and who possess no earthly power excepting their manners. Is it impossible for our solid men," she asks, "to be polite? Are they so absorbed with their own greatness that a graceful wave of the hand in recognition, or a 'pardon me' are beneath their notice?"

"Certainly," she goes on to say, "style of dress and manner do not make men; and sensible women much prefer men with brains to fops with nothing but style. If the cultivation of good manners and taste in dress tends to make men brainless, then we would not encourage it in the least, but would be satisfied with the other qualities. How nice it would be, though, if our men were polite and graceful, with all the attributes that constitute good breeding, leaving all their goodness, ability, and greatness unblemished. In the matter of dress, there is not much to say. There certainly is not so much chance for men to dress with bad taste as there is for women. Men frequently imagine that women cannot tell when they are well dressed, because they are not made up of ruffles and ribbons. But they can tell at a glance. It is not the vest, coat, or hat; but it is the general effect that we look for, and one glance is sufficient to take in the whole situation. If the result is not satisfactory, the lady will not take the second look, unless the man is unusually shabby, or a friend whom she is obliged to recognize. One particular error in gentlemen's dress is stiffness. They should avoid it by all means. Nothing looks worse. A man with a shirt-bosom as stiff as a board—piccadilly, vest, and pantaloons ditto, may possibly, by long practice, feel comfortable; but to womankind, he looks as though, if his hat should accidentally blow off, and there was no small boy in calling distance, he certainly would snap in two in the effort to pick it up."

Now all this is very sensible. So sensible that we quote it in full.

FASHIONS FOR JANUARY.

FIG. I.—RECEPTION-DRESS, OF DARK-BLUE SATIN AND BROCADE. The front of the skirt is of plain blue satin, the train and bodice of brocade of the same shade. Over the skirt of the dress a white lace shawl is draped in a point, low down in front, and the ends are arranged in a puff at the back. The square-neck bodice and the elbow sleeves are trimmed with lace to correspond with the drapery on the skirt. The neck of the bodice is filled in with soft tulle.

FIG. II.—EVENING-DRESS, OF PRIMROSE-COLORED SILK. The front of the skirt has three narrow knife-plaitings around the bottom, and is covered with a net lace front studded with loops of pearl beads. The train is quite plain, is drawn away from the front, panier-fashion, and ornamented with large bows and puffs of broad satin ribbon of the color of the dress. The bodice is low in the neck, and is pointed back and front. A narrow lace bertha with a pink rose on the left shoulder, finishes the bodice.

FIG. III.—EVENING-DRESS, OF PEACH-BLOSSOM COLORED SILK. The front, as well as the train, is trimmed with a wide silk fringe of the color of the dress, mixed with

black chenille fringe. The sides are ornamented with black Spanish lace, drawn together with long loops and ends of pink satin ribbon; this lace extends up the side-body, but does not cover the back of the dress. The bodice is low and square, back and front; but high on the shoulders, and is trimmed with a full ruching of narrow Spanish lace, caught together with knots of pink satin. The front and back of the bodice are filled in with white tulle ruchings.

FIG. IV.—RECEPTION-DRESS, OF CRIMSON VELVET AND YELLOW BROCADE. The train is trimmed with white lace and narrow ruchings of yellow satin and red velvet. The front of the skirt is composed entirely of the yellow brocade, which is cut in turrets at the bottom to show fan-plaitings of yellow satin. The bottom is ornamented with ruchings to correspond with those on the train. High Medici bodice, with long points front and back, the former of which is finished with a cord and tassel. Medici collar and ruff and slashed sleeves, with plain yellow satin showing through.

FIG. V.—VISITING-DRESS, OF BLACK VELVET. The short skirt is trimmed with a flounce of velvet, beaded by two scant puffings of the same. The front has a scarf-drapery, low down, of brocaded velvet. The overdress is cut in points at the sides, and puffed at the back, and has cord and tassels tied in front, and gimp ornaments on the points at the sides. The cuffs, cape, and pocket are of the brocaded velvet. Gray beaver hat, trimmed with black plumes.

FIGS. VI AND VII.—THE AUSTRIAN COSTUME, FRONT AND BACK. The skirt is of a white and brown woolen material, and is covered with a series of narrow flounces. The bodice and tunic are of brown cashmere. The tunic is arranged scarf-wise across the front, and at the back it is square and draped in several places. The edge of the pointed waist is outlined with a brown cord, and the sleeves and collar correspond. The bodice has two rows of buttons, and is crossed on the chest with brandebourgs of brown cord.

FIG. VIII.—HOME-DRESS, OF BLUE AND GRAY WOOLEN PLAID. The kilted skirt has a scarf-drapery in front, and a loosely-draped tunic at the back. The bodice is of gray camel's-hair, opening over a striped moiré waistcoat. The straps across the vest, the collar, and cuffs are of the color of the blue in the skirt.

FIG. IX.—HOME-DRESS, OF PLAID SILK AND BLACK SILK. The bottom of the skirt is edged with a very narrow knife-plaiting of the plaid silk. The lower kilted skirt is of silk, of a dark terra-cotta red, and black plaid. The upper skirt is of black silk, kilted. The paniers and drapery at the back are of the red and black plaid silk, as is also the deep-pointed bodice. Soft black surah silk chemisette, with black silk revers and cuffs.

FIGS. X AND XI.—THE HUSSAR JACKET, BACK AND FRONT, is of forest-green cloth, trimmed with black brandebourgs. The basques are cut as battlements, and edged with rows of black braid, and the centre of the back and the seams are also braided. The dress is of habit-cloth, of a slightly lighter shade of green. Felt hat, of the lighter shade of green, faced and trimmed with forest-green velvet, pearl buckle and plume.

FIGS. XII AND XIII.—FRONT AND BACK OF NEW STYLE OF WINTER COSTUME. The dress is of chestnut-brown cashmere. The coat-habit is of heavy dark-brown camel's-hair; it is pointed in front, and the back ends in long coat-basques which open at the back, allowing a plaiting of brown silk to show. The basque, which is set on the pointed waist in front, slightly opens and is draped back panier-fashion to the coat-basque behind. The deep collar and the cuffs are cut in shallow battlements, and edged

with two rows of brown braid. Brown felt hat, trimmed with brown feathers.

FIG. XIV.—THE MIRABEAU HAT, OF MYRTLE-GREEN FELT, with a ribbon fastened with a silver buckle. A tuft of green feathers at the side.

FIG. XV.—BROWN BEAVER BONNET, trimmed with two rows of brown satin ribbon, fastened with gilt buckles, and ornamented with full ostrich feathers.

FIG. XVI.—FELT BONNET, of the color known as Hussar-blue, trimmed with ottoman ribbon of the same color, and with feathers of the shade known as light-brick.

FIG. XVII.—MUFF, OF BLACK SATIN, shirred, and trimmed with black and white lace, with a bird placed in a quilting of white lace.

FIG. XVIII.—CAPE, OF BLACK PLUSH, trimmed with a band of black fur around the edge and neck. A row of jet fringe is placed below the fur around the neck.

FIG. XIX.—COLLAR, OF CREAM-COLORED SURAH SILK, trimmed with two rows of Spanish lace. A large pink rose is placed a little to the right side.

FIG. XX.—LARGE COLLAR, OF BLACK SURAH SILK, made with fastenings around the neck. It is tied in front with black watered ribbons, and is trimmed with thin black lace, falling over white lace.

GENERAL REMARKS.—At this season of the year, there is but little that is new to chronicle with regard to the fashions. By the first of December, the newest models have appeared, and in that month we gave a full description of the prevailing styles. For the benefit, however, of our new subscribers, we will mention some of the most important things to a woman who wishes to be well dressed. Only it must not be forgotten, that there never was a time when individual taste had such liberty, and every woman could dress so much as she chose.

All dresses for walking are made short enough to escape the ground, and when pretty feet and well-fitting boots are to be seen, the costumes may be worn shorter than they would otherwise be. But these quite short dresses only look well on young people. Middle-aged or elderly ones should wear their skirts as long as they conveniently can, so as to just escape the ground. A dress that is used exclusively in the house is prettier with a short train, and certainly more becoming to elderly people.

Sleeves are made rather close-fitting. The shoulder-seam is short, so that the sleeve is set high up on the shoulder. French dressmakers make the sleeves to fit so well that the exceedingly tight look which an inferior dressmaker gives the sleeve is not seen. In fact, these skin-tight sleeves are exceedingly unbecoming, the arms standing out from the shoulders and the waist like those of dolls stuffed with sawdust. A sleeve that fits smoothly (and that depends on the cut) and is reasonably tight, is much more becoming.

Bodices are, as a rule, close (not tight) fitting, and are made sometimes with points back and front, sometimes with coat-basques at the back, and sometimes with a rather deep basque all around. All depends on the individual taste.

For rather full dress, bodices are usually made open in the neck, and filled in with tulle or lace. Some have standing collars, and some have not. Revers or lappels are also optional.

Skirts are sometimes worn much trimmed, and sometimes quite plain. The latter is usually the case in tailor-made or cloth suits. For the street, the plainer skirt is much more stylish.

There is a good deal of drapery at the back of skirts, to give a full effect, and this is liked by most well-dressed people, better than the tournure or bustle, that is necessary for the present fashion, if the drapery is not full.

The Princess dress, the polonaise, and the separate skirt with basque, are all equally popular.

Velveteen now comes of such a beautiful quality, that it has to a great degree taken the place of velvet, especially for skirts, and is often used for trimmings.

Plush also is still in favor; but braiding is rather newer, though, as a rule, we think it most suitable for street-dresses.

Plaids of all sorts are very generally worn. Some costumes have the skirts of plaid, and the close-fitting jacket, with castellated or battlement-basques of a plain color, corresponding in tone with the plaid, while others have the plaited skirt of plain material, and the perfectly-fitting polonaises of plaid. The "tabbed" jackets are either braided up the sleeves, down the front, half-way down the back, and around the "tabs," or they are plain, with the sleeves put in full and high, and gimp ornaments in front, occasionally fastened together with loops of reversible satin ribbon. These jackets are worn for evening, made in black velvet, trimmed with black lace, or entirely of black lace, mounted on either satin or thin silk. They are usually cut square back and front, and have the lace sleeves just over the elbow. If in black velvet, they have the "tabbed" or front-pointed basque, according to taste, the back being longer and fuller; but if in lace, they are arranged with short paniers, drawn to the back, and finished off with loops of lace. White, gray, red, or black tulle skirts are worn with them.

Beaded trimmings and passementeries of all kinds divide public favor with the new braiding designs, and in some cases embroideries of braid and beads mixed, are used with the most happy effect.

A novel way of using braid has appeared in one or two mantles and dresses. The braid is sewed on the material around and around to form a flat circle, and these circles, placed near together without touching, trim the whole garment. The effect is very striking.

Lace still continues very fashionable, especially the black and colored Spanish lace.

Many of the new mantles are quite as long as those of last winter, whilst some are made a little shorter, and are consequently more dressy-looking. They are usually in the dolman style, with cape-like sleeves, and very high in the throat. The more dressy ones are loaded with trimming, even when the material is of the richest description. Fur is much used; but this is put on more sparingly than lace, fringe, gimp, etc.

Other winter wraps are quite plain, and rather close-fitting, like a long polonaise; either style is equally fashionable. For the richest mantles, a gay-colored satin or silk is almost universally used as a lining.

Jackets of cloth are usually close-fitting. Some long, some rather short, generally braided, and made warm enough for cold weather by wool wadding. All the winter wraps are made with sufficient spring to fit well over the full drapery or tournure at the back.

Bonnets and hats are generally either small or of only a medium size, though some large ones are seen. Much depends on the face. As a rule, large bonnets are not becoming. The hats are many of them only toques or turbans, very small, and have but little trimming. Shades of red are popular for dress bonnets, strawberry-red especially; but usually the bonnet is worn to correspond with the costume.

Fancy muffs are popular. They cost much less than good fur ones, and can be made at home by an ingenious woman. As they are carried quite small, a small piece of the material of the dress, with some good ribbon and nice lining, is all that is necessary. For using with a variety of dresses, a black velvet one, trimmed with some black lace, or some black satin ribbon quilled, will be found useful. A pretty muff, which we have seen, was made of red satin, covered with frills of black lace; but this should only be carried with a dress that is suitable for it.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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CHILDREN'S FASHIONS FOR FEBRUARY.



WINTER CLOAK. WIDOW'S COSTUME.



HOUSE-DRESS: FRONT AND BACK.



VISITING-DRESS. WALKING-DRESS.



NEW STYLES FOR HOUSE-DRESSES.



NEWEST STYLES FOR BONNETS.

EVERY-DAY DRESSES, GARMENTS, ETC.

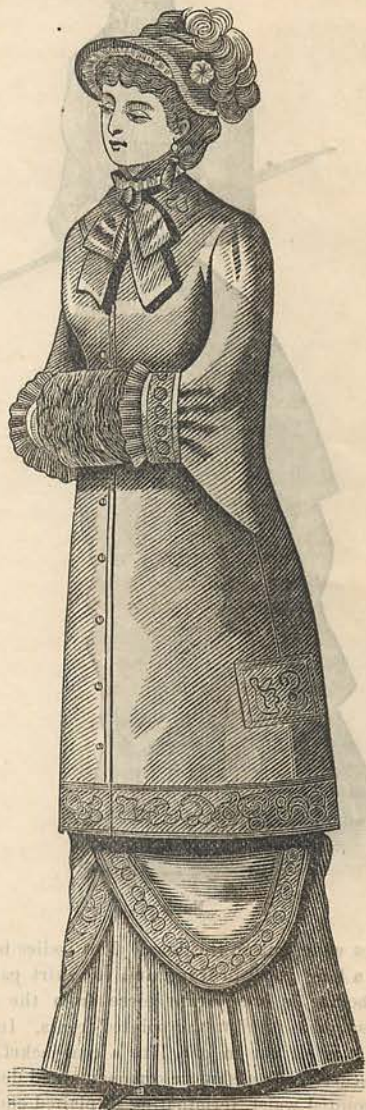
BY EMILY H. MAY.

No. 1—Is a walking-costume, of black velvet and corded silk, or the combination may be of

Our model has a kilt-plaited skirt, with the kilts arranged in groups of six plaits, and then a space. This is continued all around the under-



No. 1.



No. 2.

velvet and cashmere or Henrietta-cloth: both are very fashionable this season for costumes.

skirt, and the kilts are mounted upon a foundation-skirt of old silk or of new alpaca. An old

silk skirt is far nicer, as it makes the skirt less heavy. The tunic of cashmere or silk is a simple round skirt, very much looped up on the left side. This has a border of velvet two and a half



No. 3.

inches wide, cut on the bias. The bodice is cut with a long point in front, and the skirt part of the bodice is a separate piece from the arm seams, and is fitted to the pointed fronts. In the back it is all cut in one, like a coat-jacket. A bias scarf of the cashmere ornaments and defines the pointed waist, terminating in plaited ends in front. Velvet cuffs and a turnover velvet collar complete this costume. Small bullet buttons are worn upon all dresses. Here they are of cut jet. I may add that if an entire costume of

black or colored cloth or cashmere is desired, this model will serve equally well, as when in combination with velvet. The velvet collar and cuffs might be retained upon the otherwise plain suit. Six and a half yards of velvet for the kilts, collar, and cuffs, allowing the kilted skirt to be three-quarters of a yard deep. One yard more for the band upon the tunic. That may be dispensed with, however, according to the taste and the pocket. Eight yards of cashmere in combination, or twelve yards of cashmere for the entire suit.

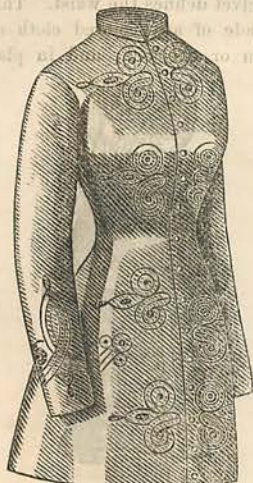
No. 2—Is a winter-dress, with outdoor wrap of dolman-shape. The material is cloth, and it is braided in worsted braid, in a simple design. For the dress, there is first a box-plaited flounce, twelve inches deep. Over this the tunic, which laps the right over the left side; back slightly draped. Plain round waist, finished with a braided waistband, fastened by a buckle. Cuffs



No. 4.

and collar to correspond. The dolman ulsterette is the simplest dolman-shape, with the border, pockets, collar, and bands for the full sleeves all braided to match the skirt. Bullet buttons fasten

the front. A muff of cloth may be added, braided in the same way. Six yards of cloth for



No. 5.

the dress, and three to three and a half for the wrap, will be required.



No. 6.—A.

No. 3—Is a stylish walking-costume, of lady's-cloth, in very dark-green, almost invisible, or

the same in blue. Either of these colors is desirable for young ladies. The skirt has a box-plaited flounce, mounted on a foundation of silk, alpaca, or silesia, of the same color. Silk is always the best, be it either old or new, although it may be of an inferior quality. The front of the tunic is arranged in deep plaits, turning upwards, and laid regularly, and fastened high up on the side-seams of the under-skirt. The back is of one width of cloth, and arranged in slightly-puffed drapery. The long jacket is made either of the same cloth, or of Jersey-cloth to match in color. This is a kind



No. 6.—B.

of stockinet-cloth, very much used for jackets this season, as from its texture it gives to the figure, and a perfect fit can be secured. A jacket of Jersey-cloth, in either green or blue, can be worn not only with the suit, but with any other costume. If made of Jersey-cloth, we would omit the velvet vest. If made of the same cloth as the skirt, the vest, cuffs, and pockets are of velvet, making the costume more elegant. The style of the jacket is long and straight all around, with the fronts cut away or not, as one pleases. So much now is allowed to individual taste, that any lady can scarcely go wrong in deciding the little details of a costume for her-

self. Eight yards of 54-inch cloth will make this costume. Allow two and a half yards for the jacket, if Jersey-cloth is used.

No. 4—Is a morning house-dress or breakfast-wraper, made of checked or plain flannel. Our model is checked, with machine-stitching as the only trimming. The dress is cut in the Princess-shape, with full skirt in the back, which is gathered, and headed by a frill, and is sewed to the basque of the back. The cape and sleeves are plain. Cuffs simply stitched. The cape is finished by a gathered collar. The dress buttons the length of the front. Six yards of double-fold flannel, or twelve yards of single, will be required. Three dozen buttons.

No. 5—Is a cloth jacket, plain, round, and closely fitting the figure, and ornamented with passementerie of mohair-braid. These can be bought in sets for a jacket, or any lady can make



No. 7.

them for herself by sewing the braid on to the jacket, after the design shown in our illustration.

No. 6—We give the back and front of suit for a boy of three years. It is made of beige-cloth and dark-green velvet. The blouse-frock is plaited in box-plaits, back and front. The skirt is bordered with a double row of velvet. Pointed

collar and cuffs. The collar fastens at the back, as does the costume, under the middle box-plait. A belt of velvet defines the waist. This costume may be made of any colored cloth or flannel, either plain or checked; and in place of the



No. 8.

velvet, wide bands of mohair-braid make a very stylish trimming, for a boy.

No. 7.—For a girl of four to six years, we have a stylish little street-costume, of light-drab lady's-cloth, with a kilted skirt mounted upon a coat-waist. The skirt has three wide box-plaits, one in front and one at each side. Between these are the kilt-plaits. When the skirt is joined to the waist, a band of gray fur is the trimming. Fur collar and cuffs to match. The waist fastens in front with a double row of large bullet buttons.

No. 8.—For a baby of two to three years, a little sacque-coat, with deep cape, is the prevailing style. It may be made of basket-flannel, in white or colored, or some of the pretty soft shaggy cloths. If a more dressy garment is desired, make it of plush. The edge of the cape is trimmed with a chenille fringe.

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PANIER BODICE: WITH SUPPLEMENT.

BY EMILY H. MAX.



We give, for this month, the latest design for a bodice with panier, called the "Panier Bodice." Folded in with the number is a SUPPLEMENT, with full-size diagrams by which to cut it out, if desired, without the aid of a mantua-maker.

The bodice consists of five pieces, viz:

- I.—FRONT.
- II.—HALF OF BACK.
- III.—HALF OF SIDE-BACK.
- IV.—UPPER HALF OF SLEEVE.
- V.—LOWER HALF OF SLEEVE.

The letters show how it is put together. The long skirt part of the side-back, from E to G, is plaited and fastened under the sash at the back, as seen by illustration.

The bodice may be made of the same material as the skirt, or of a material that contrasts with it in color and texture. The skirt is box-plaited and trimmed with embroidery. The sash is moiré.

We give, also on the SUPPLEMENT, a very beautiful design for a "Palm-Leaf Pattern, in Outline Embroidery," and describe how to work it on another page.

The lines of the bodice patterns, we may add, although they cross this embroidery pattern in more places than one, are so distinctly engraved that they do not interfere with the other.

The embroidery can easily be transferred, if wished, to another piece of paper, or the various parts of the bodice pattern—the latter, perhaps, being the easiest.

roofs, when cold, into bits two inches long, lay them for an hour or two in a bowl containing a spoonful of oil mixed with one of vinegar, and salt and pepper to taste, turning them once or twice. Drain thoroughly, dip each piece of salsify into frying butter, or into egg, and then in bread-crumbs, and fry in plenty of hot fat. As soon as they take a light-brown color, drain them, lay them a moment on warm kitchen-paper, and serve very hot, garnished with fried parsley.

Potato Cakes.—Two potatoes, a little salt, a breakfast-cup of flour, one ounce of butter. Boil the potatoes, peel and bruise them, and work them into a paste, then add a little salt, and mix it in a large breakfast-cup full of flour. Roll out the cake, and cut it into six or eight pieces. Bake it slowly in a metal frying-pan, in which put previously about one ounce of butter. The cakes should be a light color, and require constant attention while baking.

Boiled Dried Beans.—Put a piece of pickled pork in a pot with two quarts of water. In another pot put one quart of dried beans, which must have been carefully picked and washed. As soon as the beans begin to boil, take them out, put them in a colander to drain, then put them in with the meat, and just cover the whole with water. Boil them till they are quite soft, and send them to the table.

Another.—Boil the salsify as above, then mash it smoothly, add two well-beaten eggs, half an ounce of flour, and pepper and salt to taste. Mix well, shape it into little balls the size of a walnut, dip each into egg, then into bread-crumbs, and fry like croquettes.

DESSERTS.

Painted Ladies.—Remove the eyes and stalks from some nice round-looking apples that will cook well, and peel them very evenly, to preserve their shape. Place them in a shallow stewpan large enough to hold them in one layer. Dissolve loaf-sugar in sufficient water to completely cover the apples, allowing four ounces of sugar to each pint of water; add a few cloves, a little lemon-peel, and stick cinnamon. Cover the stewpan, and simmer the apples very gently, or they will break before being cooked thoroughly. When done, and they are cool enough, lift them carefully to a glass dish, and with a small brush, tint them delicately on one side with a little liquid cochineal or melted red currant jelly; strain the syrup, return it to the stewpan, and boil it rapidly until reduced to one-third of a pint. When cold, stir it to a wineglass of sherry and the juice of half a lemon, and pour it around, but not over the apples. Blenheim oranges do well for this dish.

Apple Fritters.—Peel three large apples, core them with a column cutter, and cut them across in slices rather less than half an inch thick; put them in a flat dish with half a tumbler of brandy, and strew plenty of powdered loaf-sugar over them; let them remain covered for a couple of hours, then take each piece separately, dip it in batter so that it is well covered with it, and fry a golden color in plenty of hot lard. Lay the fritters in front of the fire, and when all are done, pile them up on a napkin, shake plenty of powdered loaf-sugar over them, and serve.

Mince-Meat.—Take four pounds of raisins, four pounds of currants, four pounds of suet. Chop up fine one dozen pip-pin apples, half-ounce of cloves, the same of cinnamon and mace, one nutmeg, two large lemons, juice and peel. After all is prepared, mix the fruit and suet well together in a large dish; add one and a half pounds of brown sugar, and wet it well with brandy; pack it down tightly in an earthen jar, and tie closely. When you mix it for use, add a little more brandy, and sugar, and slices of citron.

Batter.—Beat up one tablespoonful of brandy, one of olive-oil, and a little cold water, with the yolk of one egg; add a pinch of salt, then work in sufficient flour to make, with the addition of more water, as much batter as will be wanted. It

should be of the consistency of thick cream. Just before using, whisk the whites of two eggs to a froth, and mix them lightly but effectually with the batter.

Plum Pudding.—Half-pound of flour, half-pound of suet, half-pound of plums, half-pound of currants, half-pound of brown sugar, a large teaspoonful of baking-powder, a little salt and nutmeg, half-pound of raw carrots grated, half-pound of raw potatoes grated. The vegetables are sufficient to mix; neither eggs nor milk are required. Boil six hours.

CAKES.

Pound Cake.—One pound of butter, one pound of loaf-sugar, one pound of eggs, one and a quarter pounds of flour. Put the butter into a clean pan, about milk-warm, and stir it around until it becomes cream; then add the sugar, which must be pounded very fine, and stir them together for a few minutes. Break the eggs in, and beat them all together for five minutes; then gradually add the flour and six drops of essence of lemon; stir them lightly together, put in a buttered mould, and bake in a cool oven. This cake is good, but plain. If a richer one is desired, put in one pound of currants, half a nutmeg grated, and one quarter-pound of candied lemon, cut into thin slices.

Buckwheat Cakes Without Yeast.—To one quart of luke-warm water, add as much buckwheat meal as will make a batter of the proper thickness. Add to this a little salt, a teaspoonful of soda, dissolved, and a teaspoonful of tartaric acid dissolved in half a cup of water. When the latter is ready, put in the acid and beat the batter well, then stir in the soda, and bake immediately.

Muffins.—One quart of milk, five eggs, one tablespoonful of good yeast; if home-made, three or four tablespoonfuls. A lump of butter the size of a walnut, and enough flour to form a stiff batter. Set them to rise, and when light, bake them in rings.

Rice Batter Cakes.—Take a pint of boiled rice, mash it well, add three well-beaten eggs, a quart of milk, a little salt, and enough flour to form a batter. Add a teaspoonful of home-made yeast. When light, bake on a griddle.

FASHIONS FOR FEBRUARY.

FIG. I.—HOUSE-DRESS, OF BLUE CASHMERE. The back of the skirt is laid in kilt-plaits from the waist to the foot. The front has three kilted flounces. The panels at the side and the collar on the bodice are dark-blue brocaded silk. The coat-bodice is close-fitting, long in front, but quite short at the back, where it is ornamented with a large bow.

FIG. II.—WALKING-DRESS, OF BROWN WOOLEN MATERIAL, with gay satin stripes. The skirt is quite plain. Scarf-drapery, trimmed with an ecru embroidered ruffle, looped up at the side, and falling in loose puffs at the back. Jacket of brown cloth, close-fitting, cut in battlements at the bottom, and trimmed with brandebourgs down the front. Brown felt hat, ornamented with a bird.

FIG. III.—VISITING-DRESS, OF LIGHT-BLUE ALBATROSS-CLOTH. The skirt is trimmed with a deep flounce, which is put on with several rows of shirring. Above the hem is inserted a strip of white surah silk, ornamented with two rows of gold braid. The pointed side-pieces are also edged with this trimming, as is the deep coat-basque. Above the flounce, and passing under the basque, is a scarf of the surah, striped with many rows of gold braid. The sleeves, collar, pockets, and front of the basque are ornamented in the same way. Bonnet of dark-blue velvet, lined with light-blue, and trimmed with a thick spray of pink rosebuds.

FIG. IV.—VISITING-DRESS, OF METTERNICH-GREEN, OF LUSTRELESS SILK. The shape is a Princess. The front of

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

Plaited underskirts, with the plaiting extending from waist

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

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

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

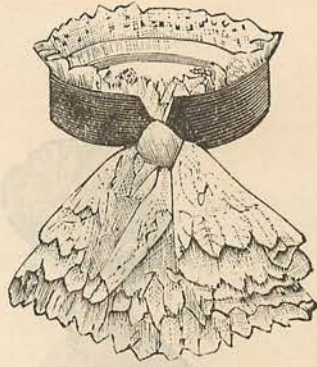
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CHILDREN'S FASHIONS FOR MARCH. COLLARETS.!



OUT-OF-DOOR DRESS: FRONT AND BACK.



IN-DOOR DRESS: FRONT AND BACK.



NEWEST STYLES FOR HOUSE-DRESSES.



NEWEST STYLE FOR ULSTER: BACK AND FRONT

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NEW STYLES FOR HATS AND BONNETS.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, of Scotch cheviot, or any other plaid woolen goods. The skirt has two deep kilt-plaited flounces, twelve inches deep. The upper one overlaps the under one an inch and a half. The overskirt is gathered in the middle, in front, to form the paniers, and

dressmakers use two dozen. Twelve yards of double-fold material will be required.

No. 2—Is a pretty and simple model for a light cashmere, in evening colors: such as baby-blue, pale-pink, pearl-gray, or heliotrope. The skirt has nine narrow knife-plaited ruffles, edged



No. 1.



No. 2.

the back is draped in irregular puffs. Long loops of moiré silk or ribbon trim the back. The bodice is pointed in front, and square behind. Tiny cuffs, of moiré, to match the sash, are the only trimming upon the sleeves. Small bullet buttons are used for the bodice, very close. One dozen and a half will be required. Some

with a narrow lace of Valenciennes or torchon. The overskirt opens in front, and is looped in a full drapery at the back. A broad hem, edged with lace, is the only finish to the edge, unless a knife-plaited ruffle, like the skirt, should be preferred. The bodice is pointed in front, and square at the back; where it is trimmed by a

large bow of two loops and ends, of wide satin or Ottoman ribbon. Folds of the cashmere trim the waist and form the cuffs of the sleeves; but with this costume we would suggest that the



No. 3.

sleeves should be made demi-long, and trimmed with a plaited ruffle to match the skirt. Fourteen yards of cashmere will be required, and three dozen yards of lace edging.

No. 3—Is a costume for either the street or house. Our model is of Havana-brown cashmere, braided with soutache, which is a heavy silk or mohair braid. The foundation of the skirt may be of silk or alpaca. An old silk skirt makes a nice foundation on which to mount

the deep-kilted flounces. The depth of the kilts must be determined by the height of the wearer. These flounces are embroidered in a simple arabesque design. The bodice is cut pointed in front, and the paniers are mounted upon the edge of the bodice. The back is all in one, like a polonaise, and the drapery is looped quite short and full. A band of the soutache embroidery trims the bodice, and is continued down the fronts of the paniers around to the back-breadth. Cuffs to correspond. Small bullet but-



No. 4.

tons fasten the bodice. Twelve to fourteen yards of cashmere will be required. Bands of moiré silk, or velvet, may be substituted instead of the embroidery, if preferred, and the costume will

look well in lady's-cloth, simply stitched by machine.

No. 4—Is a house-costume, of moiré and satin. It may be either in black or colored silk. The skirt has two narrow plissé ruffles of satin, or satin de Lyon, on the edge. These are mounted on a foundation-skirt. The front and sides of overskirt, of moiré, are perfectly plain, and cut into squares at the bottom and bound with a fine piping of satin. These open over the



No. 5.

plissé ruffles. The bodice is pointed in front and polonaise in the back. The paniers are adjusted to the pointed fronts of the bodice by two or three rows of gathers. The back of the polo-

naise is elegantly draped over the tournure. Sleeves demi-long, or long, as may be preferred, and are trimmed with narrow plissé ruffles of the satin. One ruffle to fall over the arm, the



No. 6.

other to stand up, and the two separated by a band of the moiré. Ottoman silk over satin plissé, on the skirt, will also make a most desirable combination, either in black or any of the new dark shades of green, garnet, or terra-cotta. Four yards of satin, and fourteen to sixteen yards of moiré or Ottoman silk will be required. This model may also be carried out in black cashmere over velvet plissé ruffles.

No. 5.—Here we have something entirely novel in this model, for a costume of Ottoman silk combined with satin merveilleux or plain satin. The plissé flounces are of the satin, and mounted upon a foundation-skirt—three narrow ones, and then two wider ones above. Then the front and sides are finished up to the waist with the Ottoman silk. The polonaise is cut with the fronts long enough to fold back, and knot just below the waist at the back, and the scarf-like ends are tied with ribbon bows of satin, as seen in the design. This forms the drapery at the back. A deep box-plaited flounce extends from the sides

across the back, over the first wide plissé of the skirt. This helps form the back drapery, under the ends made by the looping of the fronts of the polonaise. This model is only suitable for a heavy material for the polonaise. The ends which turn back and form the drapery, must be lined with the same silk, or else with the satin. That is a matter of taste. Narrow cuffs, edged with a narrow plissé ruffle, trim the sleeves. Standing collar. Small round buttons of satin for the front of the bodice, five to six yards of

of white cashmere or basket-flannel. The band above the hem, on the paletot, and the band which edges the cape, collar, and cuffs, are of



No. 7.

satin for the ruffles of the skirt, and eight to ten yards of Ottoman silk will be required.

No. 6.—For a little girl of five years, we have a stylish paletot of hussar-blue cloth, braided in soutache. The edge is cut out in tabs, as a battlement. Collar and sleeves are also braided. Cut out the garment, and mark off the tabs with a white basting-thread, before having the braiding design stamped, and braid the garment before it is put together. Any simple pattern looks better than a more elaborate one.

No. 7.—Is a pretty little paletot, with a deep cape, for an infant of two to three years. It is



No. 8.

quilted satin. The cape and collar are edged with a ball-fringe of white silk. The cape is fitted to a yoke collar, and laid in box-plaits,



No. 9.

which form the fullness on the shoulders, back and front. The collar covers the yoke, and is of the same shape. The cape should be lined with

white silk, or with white flannel, and the paletot should have a quilted lining to make it warm.

No. 8.—For a little girl of four years, we have a dress of pale-blue cashmere, gathered at the neck as a Mother Hubbard. The fullness thus given is gathered again, forming the waistband. The skirt is then draped, as seen in the illustration, over a plaited flounce, which edges the underskirt. Full leg-of-mutton sleeves; but we would suggest, as far prettier, the plain sleeve, with the Mother Hubbard puff on the shoulder. This, in scarlet cashmere or Turkey-red cottons, would make a very serviceable dress for a little girl, either for winter or summer, in the mountains or at the seaside.

No. 9.—For a boy of four to five years, we have here a box-plaited skirt mounted upon a petticoat body, and over that the coat, which has a vest of the material, plaited to the waist, where it is finished with a knotted waistband. The coat buttons, on the right side, to the vest; on the other side, the buttons are simply sewed to match. Some prefer to button on an under flap. Turn-over collar and turn-back cuffs complete the costume.

LADIES' PATTERNS.

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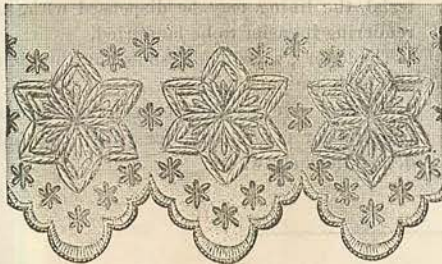
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BORDERS FOR WASHING-DRESSES.

BY MRS. JANE WEAVER.



These borders, intended for trimming washing-dresses, are to be worked in colored cottons, either red, or blue, or white, on any light ground. They form very effective trimming, and any lady

can make enough during the winter as pick-up work to trim a summer's costume. Done in silk, on pongee, a very elegant trimming is made.

EMBROIDERIES ON ‘‘SUPPLEMENT.’’

BY MRS. JANE WEAVER.

In addition to the diagrams for a ‘‘Girl's Frock.’’ (full-size paper pattern,) given on the SUPPLEMENT which is folded in with this number, we give five different designs in embroidery, etc. One is in open-work embroidery on muslin; another is in silk embroidery for a table-

cover or child's blanket; a third is a corner in silk or crewels, or it may be worked as a handkerchief corner; a fourth is for embroidery on silk or flannel; and the fifth is for embroidery in satin-stitch. These are all so arranged as not to interfere with the lines of the dress-pattern.

FROCK FOR GIRL OF EIGHT.

BY EMILY H. MAY.



We give, for this month, the newest pattern for a young girl's frock: say a girl of about eight years old: though this will depend, of course, on the size, some girls being much larger at that age than others.

Folded in with the number, we give a SUPPLEMENT, with full-size patterns by which to cut out the frock. The patterns are five in number, viz:

- No. 1.—HALF OF FRONT: UPPER.
- No. 2.—HALF OF FRONT: UNDER.
- No. 3.—HALF OF BACK: UPPER.
- No. 4.—HALF OF BACK: UNDER.
- No. 5.—HALF OF SLEEVE.

The under-front and under-back (the smaller pieces) represent the lining of the frock, and the over-front and over-back must be gathered to the same size as the linings. The illustration shows the position of the gatherings. The band or sash must be placed beneath the gathers, not above them. The sleeve is likewise gathered.

If this frock is made up in washing material, the lining may be dispensed with, as rendering it easier to be laundered.

The letters, we will add, show how the front and back are put together.

We also give, on the SUPPLEMENT, various patterns for embroidery, for which are full descriptions elsewhere.

ART NEEDLEWORK: WITH DESIGNS.

BY HELEN MARION BURNSIDE.

In the front of the number, we give several patterns in "Art Needlework," equally new and artistic with those given in our February number. There are, in all, six designs: an ivy pattern, a conventional daisy pattern, a pattern in chestnut leaves and burs, a peacock-feather pattern, a pattern in cobwebs and wild-roses, and a conventional pomegranate pattern: arranged, on the two pages, in the order in which we name them.

After chair-backs, or antimaccassars (as they

were formerly called), borders of all kinds are, just now, the greatest favorites, as they can mostly be worked in the hand, though the broad ones, and those on rich material—such as plush, velvet, or satin—would all look better if worked in frames, as, indeed, the broad border of chestnut leaves (one of the patterns we give) ought to be. The scale on which it is drawn allows one inch to six: it is just two inches wide; therefore, this border, which is intended for a curtain, would be one foot in width. Place a

a little salt, and stir in gradually the whites of the eggs. Pour the batter into a deep baking-dish, and lay the meat on the top. Set it in the oven, and bake it a nice brown.

Nice Patties from Underdone Beef.—Cut the beef into small pieces; season with pepper, salt, and a little chopped onion; make a plain paste, and roll it out thin; fill it with meat, and bake it a light-brown.

VEGETABLES.

Buttered Parsnips.—Boil tender and scrape; slice a quarter of an inch thick lengthwise; put into a saucepan with three tablespoonfuls of melted butter, pepper and salt, and a little chopped parsley; shake over the fire until the mixture boils; lay the parsnips in order upon a dish; pour the same over them, and garnish with parsley. It is a pleasant addition to this dish to stir a few spoonfuls of cream into the same after the parsnips are taken out. Boil up and pour it upon them.

Hominy.—Put some water on the fire, and when it boils add a little salt; drop in gradually the hominy, and boil fifteen to twenty minutes, stirring well all the time with a wooden spoon; serve with milk or cream. If preferred, it may be boiled in milk in the same way. It also makes excellent puddings cooked in the same way as rice or tapioca; but it should be well soaked before cooking; it may also be made into shapes, and served with jam or custard.

Fried Potatoes.—Peel a raw potato as apples are peeled; let the parings be as near as possible the same thickness, and let them be as long as possible. Dry them thoroughly in a cloth, put them in the frying-basket, and plunge it in boiling hot lard. When the chips are a golden color, drain them well in front of the fire, sprinkle fine salt over them, and serve.

How to Prepare Vegetables.—These should never be washed until immediately before being prepared for the table. Lettuce is made almost worthless in flavor by dipping it in water some hours before it is served. Potatoes suffer greatly through the washing process. They should not be put in water till just ready for boiling.

DESSERTS.

Velvet Pudding.—Five eggs beaten separately, one teacupful of white sugar, four tablespoonfuls of corn-flour, dissolved in a little cold milk, and added to the yolks and sugar. Boil three pints of sweet milk, and pour into it the yolks and sugar while boiling. Remove from the fire when it has become quite thick. Flavor with vanilla, and pour into a baking-dish. Beat the whites of the eggs to a stiff froth, with half a teacupful of white sugar; then pour it over the top of the pudding, and return it to the stove until it is slightly browned. Eat with sweet sauce. It is delicious.

Arrowroot Pudding.—From a quart of new milk take a small teacupful, and mix it with two large spoonfuls of arrowroot. Boil the remainder of the milk, and stir it amongst the arrowroot; add, when nearly cold, four well-beaten eggs, with two ounces of pounded loaf-sugar, and the same of fresh butter broken into small pieces; season with grated nutmeg. Mix it well together, and bake in a buttered dish fifteen or twenty minutes.

Tapioca Pudding.—Cover a cup of tapioca with water for several hours; add the yolks of three eggs, a cup of sugar, half a teaspoonful of salt, and a quart of milk; mix well together, and bake in a quick oven half an hour; then lay the whites of the eggs, beaten to a froth, on the top; to be eaten cold, with flavored cream.

Spanish Cream.—One ounce of gelatine, three pints of milk, six eggs, eight tablespoonfuls of sugar; cook the gelatine one hour in the milk; then, when it comes to a boil, beat the yolks of the eggs with the sugar, and stir in; let it simmer; then take off the fire, and pour over it the whites of the eggs beaten to a froth; flavor with lemon or vanilla.

CAKES.

Seed Loaf.—Mix together four ounces of ground rice, six ounces of flour, two teaspoonfuls of cream of tartar, one teaspoonful of carbonate of soda, and two tablespoonfuls of caraway seeds. Beat four ounces of butter to a cream; add six ounces of loaf-sugar crushed, three eggs well beaten, and half a gill of cream or milk. Beat the butter, sugar, eggs, and cream for fifteen minutes; stir in the flour, seeds, etc., as quickly as possible, and pour into a cake-tin. Bake an hour in a moderate oven.

Breakfast Cakes.—Take three pounds of flour; mix with it as much warm water as will form a very thick batter, and yeast enough to make it rise. This should be done over night. In the morning, stir into the latter an ounce of melted butter, and add a little flour so as to form a very soft dough; make it out into small rolls, taking care to handle it as little as possible. Let it stand till light, and bake in a rather quick oven.

Tea Biscuit.—Into three pounds of flour, rub a quarter of a pound of butter, one teaspoonful of cream of tartar, and a little salt; dissolve one spoonful of bicarbonate of soda in a little milk. Stir this into the flour and butter, add the soda, then a little milk, so as to form a rather soft dough. Roll it out in sheets about half an inch thick; cut into cakes, and bake in a quick oven.

Soft Gingerbread.—Mix one pound of flour and a table-spoonful of ground ginger; rub in four ounces of butter; beat up two eggs in half a pound of golden syrup, and stir into the flour. Make into a soft paste, and bake in a square shallow tin, in a moderate oven, being careful not to scorch it.

FASHIONS FOR MARCH.

FIG. I.—WALKING-DRESS, OF SOFT WOOLEN PLAID. The bottom of the skirt is trimmed with two deep side-plaited flounces. The skirt is caught at the bottom, and falls loosely above the upper flounce. The drapery at the back comes from the opening in the jacket, and is caught at the bottom, to correspond with the skirt. The jacket, of the same material as the dress, has a deep rolling collar, is double-breasted, and is cut away at the bottom, in front. Straw bonnet, trimmed with pink poppies and poppy-colored surah. The cravat, bow at the back of the dress, and parasol, are all of poppy-colored surah.

FIG. II.—HOUSE-DRESS, OF MIGNONETTE-GREEN CAMEL'S-HAIR. The skirt is trimmed with two side-plaited flounces, the lower one being the narrower. The tunic, which falls over the upper flounce, is cut in deep points, which are trimmed with very narrow fringe. The rounded paniers are trimmed with the same kind of fringe, but a little wider. The drapery at the back is much puffed, and forms a large tournure. The high curvass-shaped basque has a collar of velvet, and the cuffs are of velvet.

FIG. III.—VISITING-DRESS, OF BLUE SURAH. The skirt is laid in lengthwise plaits, with a narrow plaited ruffle at the bottom. A straight breadth of the surah is much puffed, and forms the drapery at the back. The long jacket opens at the back, to admit of the drapery of the skirt, is cut away at the sides, and has a very deep vest of old-gold-colored satin. The collar, trimmings on the sleeves, and parasol, are of old-gold color. Bonnet of Tuscan straw, trimmed with blue corn-flowers and daisies.

FIG. IV.—WALKING-DRESS, OF DARK-GREEN CASHMERE, SPOTTED WITH RED. The bottom of the skirt has a narrow knife-plaiting of cardinal-red surah, the color of the spots on the dress. The skirt has a fan-shaped plaiting down the front of the dress, and a narrow plaiting of the cashmere around the bottom. The sides of the dress are quite plain,

and are trimmed with a narrow bias band of the red surah. The drapery at the back is very simple. The very deep jacket buttons down to below the waist, where it slants off, showing the whole of the front of the skirt. It has a deep square collar and large pockets, and is trimmed with the cardinal-red surah. Felt bonnet, of grayish-green, trimmed with cardinal-red surah.

FIG. V.—WALKING-DRESS, OF LIGHT FAWN-COLORED PLAID DE BÈGE. The bottom is trimmed with three narrow ruffles, the middle one of which is of dark-brown silk. The skirt is plain, with drapery at the back, formed by a long piece of the material, looped. The Princess overdress is turned back at the front, faced with brown silk, and fastened with small steel buckles, passed through tongues of the silk. The body of the dress and sleeves are ornamented in the same way. Bonnet of gray felt, faced with brown, and trimmed with brown velvet and feathers.

FIGS. VI AND VII.—FRONT AND BACK OF OUT-OF-DOOR DRESS, OF FINE WOOLEN STRIPED MATERIAL, IN SHADES OF BROWN. The skirt is bordered with a plaiting of the material, over which falls a vandyked band of plain brown woolen stuff. The tunic is slightly gathered across the front, draped at the back, and faced with brown satin. The cloth bodice has a vandyked basque in front, and plaits at the back, and is ornamented with a brown satin piping. Brown straw bonnet, trimmed with red roses.

FIGS. VIII AND IX.—BACK AND FRONT OF IN-DOOR DRESS, OF CHECKED FOULARD SILK. The skirt is laid in flat box-plaits (these are, of course, mounted on muslin, or some other inexpensive material). The tunic is cut on the cross in front, and folded as a scarf. It is draped high in the centre, and forms points at the side. The cashmere bodice is cut out in battlements, and trimmed with fancy braid and two rows of buttons.

FIG. X.—HOUSE-DRESS, OF CREAM-COLORED NUN'S VEILING. The skirt is ornamented with maroon-colored velvet bands. The tunic, crossing in front, is draped at the side. The bodice, which is cut with a short basque, has a simulated waistcoat, an officer's collar in Spanish lace, and epanettes of ribbon loops.

FIG. XI.—HOUSE-DRESS, OF ELECTRIC-BLUE CLOTH AND VELVET. The skirt is bordered with two satin killings, of electric-blue color. The cloth tunic is embroidered and scalloped, and trimmed with fleecy woolen pompons. The basque is of electric-blue velvet, with an embroidered collar.

FIGS. XII AND XIII.—ULSTER, BACK AND FRONT. If needed for cool weather, it can be made of any heavy cloth; if for warmer weather or traveling, it may be of alpaca, tussore, or cashmere, and lined with a plaid silk, or with any bright-colored one. The ulster is gathered at the shoulders, and falls straight almost to the edge of the skirt. It is open part way up the back, and buttoned down the front to the waist, where a belt draws it in to the figure. The wide sleeves are lined with colored silk, and turned back at the cuffs. The ribbons at the back, as well as those in front, are of the same color as the lining. The belt may be of the material of the ulster, or of leather. The dress is of black silk, trimmed with plaitings and gatherings.

FIG. XIV.—BONNET, OF SEAL-BROWN STRAW, trimmed with twine-colored lace, and large roses outside and below the brim. Brown satin strings.

FIG. XV.—HAT, OF GRAY STRAW, with brim turned up on the left side, and trimmed with black velvet and two black feathers.

FIG. XVI.—BONNET, OF BLACK STRAW, trimmed with black velvet, and bird of Paradise, with long yellow feathers.

FIG. XVII.—JABOT COLLAR, made of Saxony lace, fastened beneath a velvet ribbon, and ornamented with a steel buckle.

FIG. XVIII.—OFFICER COLLAR, made of Mechlin lace and a band of dark-blue plush.

GENERAL REMARKS.—The new spring goods, which have already appeared in the shops, come in the most delicate colors, but of a less faded hue than was so fashionable but a short time since.

It is quite impossible to name all the pretty woolen materials that come, but they are so soft, and adapt themselves so well to the drapery that is now used, that they are more popular than silks, and much less expensive. They are of all colors—some plain, some in soft indefinite plaids and stripes, and some spotted and figured. These last are exceedingly pretty, but should only be purchased when one has a number of gowns, as they are too pronounced to be put on and worn day after day; black, and unobtrusive colors, are much better, with a limited wardrobe. The same may be said of the make of a dress. If the purse is long and the gowns numerous, the colors and make may be more pronounced, but otherwise let both be quiet, and a variety made up with pretty fichus, knots of ribbon, little bunches of flowers, etc.

An old color has been revived; we mean the *reseda* or *mignonette*-color, which was so popular six or eight years ago. It is quiet and pretty.

A combination of colors, which some years ago would have made most women exclaim "how ugly," is very much worn, is carefully combined, and is very beautiful—we mean dark-red and pink. But not all reds and pinks go well together, therefore care must be taken in their use.

There is some alteration in the cut of skirts, which several of the leading dressmakers are adopting. The gored side-breadths are no longer used. The skirt, whether long or short, is cut with one middle-breadth, slightly sloped or curved towards the top at each side; the side-breadths are the same width at each end, made to fit the figure by two plaits at the waist, in each breadth; the back-breadths are quite straight, with the usual drawstrings to keep the fullness in place, but not to strain the front of the skirt. This is supposed to make the skirt set straight, instead of either clinging or going into a point, when the wearer moves. Skirts are much the same width, but there is a slight tendency to increased fullness. Dresses for elderly ladies are made a trifle longer, and drapery in graceful folds and fullness is taking the place of paniers. To make the drapery set well, small plaits are put in around the waist and on the hips, hidden by the basque of the bodice.

Bodices, when of cloth, and of a different material or color from the dress, are usually made tabbed, or cut in square ends or battlements. Coat-tail and postillion basques are also popular, as well as those with points front and back, for more dressy occasions. Sometimes the back has two points, from between which the drapery is passed, as in the second figure of our colored plate.

Long slender-looking waists are just now the fashion, so the shoulder-scams are short, the sleeves set in high up, the body-darts made quite low, and all trimmings on a bodice set straight and close down the front.

Traveling-dresses are now made jaunty and pretty; the old idea that "anything is good enough to travel in," being quite exploded. The dress should always be neat, well-fitting, and not conspicuous. Some soft woolen material, that will shed the dust easily, is the best—such as bunting and serge, and an admirable thing is a good India foulard or pongee, though these are more expensive.

Jackets, which are tight-fitting, as well as mantles, that are made with dolman sleeves or with no sleeves at all, but cut so that only the sides fall over the arm, are all equally worn. All depends on the fancy of the wearer.

Bonnets are small rather than large, even the pokes being smaller than were worn a year ago.

The new hats are high in the crown, with narrow brims;



CHILDREN'S FASHIONS FOR APRIL. CHILD'S STRAW HAT.



SPRING STYLES FOR WALKING-DRESSES.



HOUSE-DRESS. WALKING-DRESS.



WAIST FOR HOUSE-DRESS, - BACK OF MANTELET. STRAW BONNET.



LACE FICHU. FRONT OF MANTELET. STRAW BONNET.



TUSCAN STRAW BONNET.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is an afternoon toilette, made of fancy woolen material and black satin; the woolen goods must harmonize with the black satin. Something in black and white checks, grays, or fawns, or black and gold checks, or pin-stripes.

tom of the skirt, headed by a puff of black satin, cut on the bias, sewed on the under side, and then turned up, and allowed to droop enough to be graceful. A fine cord run in the upper edge



No. 1.



No. 2.

The skirt is made just to touch, two and a quarter to two and a half yards wide, according to the height of the wearer, and is made of the fancy material. Three narrow flounces edge the bot-

finishes the top of this puff. Over this, four similar flounces complete the trimming for the bottom of the skirt. The over-drapery consists of a tablier, well draped in folds at the right

side, where it is ornamented by a large bow and ends of black satin ribbon, two inches wide. The back is arranged to form a rather bouffant effect. The bodice is made with a plaited vest, crossed



No. 3.

by bands, and trimmed with buttons; it is draped in small paniers at the sides, and is plain at the back. The body should be fitted close, and to button in front with tiny flat buttons, and the plaited vest be made separate, and fastened only on the right side to the bodice. The straps are buttoned over on the left side. Tight coat-sleeves, with a plaited satin cuff. A large bow and ends of ribbon is worn at the throat. Fourteen yards of woolen material, two yards of black satin, two yards of black satin ribbon, and eighteen buttons will be required for this costume.

No. 2—Is a walking or house-costume, made of bronze cashmere and a striped moiré of two shades of bronze, a lighter and a darker shade. The skirt is perfectly plain, and made of the striped moiré, trimmed with a coquille ruche of the two colors. The bodice is cut with a long point in the front, and a shorter one in the back. The tunic is arranged to form small paniers at the sides and very short at the back, as may be seen in the illustration. This, however, is optional: a more bouffant and fuller drapery



No. 4.

may be adapted to this same model, and also display the skirt. Four and a half yards of cashmere, and five yards of striped moiré, with two and a half yards each of the two shades in

plain silk for the ruche on the bottom of the skirt, will be required.

No. 3—Is a new and stylish model for a walking-costume, made of mignonette-colored bège and checked foulard. The skirt is made of the checked foulard, laid in large double box-plaits. On the top of each box-plait, a false plait of the plain goods is placed, put on with a blind stitch. This skirt kilts from a yoke down to within six inches of the bottom, where the kilts are allowed to fly. The bodice is double-breasted, one side faced with the check and turned over, forming a rever on the left side at the throat. It is finished off with small paniers and wide sash, made double at the back—the bodice, sash, and paniers being all of the mignonette bège. Demi-long sleeves, turned back with the check, form the cuffs. The sleeves may be long or demi-long, as desired. With the latter, very long mousquetaire gloves must be worn. Twelve yards of checked foulard and four yards of double-width bège will be required. In all woolen material, broad combination stripes of plain and checked material can be had, and used for the skirt of this model, using plain goods for the bodice, sash, etc.

No. 4—Is a walking-costume, of electric-blue mousseline-de-laine; the same with éceru stripes



No. 5.

for the sash, and éceru lace for the trimmings. The skirt is trimmed with alternate frills of lace and knife-plaitings of the de-laine. The striped scarf is knotted in front, and terminates at the back in large loops and ends. The cuffs and

collar are of the striped material and lace. Ten yards of double-width de-laine or cashmere, two dozen yards of éceru lace, three yards of stripe for scarf-drapery, will be required for this costume. This model, in white or evening shades



No. 6.

of cashmere, de-laine, albatross, or any pretty soft material, with plaid or striped silk for sash, will make a most effective and dressy toilette for the evening.

No. 5—Is something entirely new in design, for a little girl of four to six years. It is made of a tiny-checked woolen goods or plaid surah, and trimmed with muslin embroidery. We give the back and front, therefore very little description is necessary. The skirt is laid in deep kilts, edged with a flounce of the embroidery, and is attached to a petticoat body. The bodice is pointed in front and coat-shaped in the back. The fichu collar crosses in front, as seen in the illustration. Edge of bodice, fichu, and cuffs all of embroidered muslin.

No. 6.—Another pretty toilette, for a little girl of four to six years, is made of self-colored cashmere, cut in Princess-shape, with a knife-plaited ruffle finishing the bottom edge. The fronts are laid in small tucks each side of the hem. Back

with one wide box-plait, with corresponding tucks on either side, making the back like the front. A broad sash of the material is arranged below the waist-line, trimming the skirt, and making an elongated waist. A small cape is fitted to the shoulders, caught up in plaits in front. This fits under the turnover collar, and is tied with a bow of ribbon at the throat. Coat-sleeves, with double turned-back cuffs, complete this costume. Four to five yards of cashmere will be required.

No. 7.—For a boy of three to four years, we have a plaid kilted cashmere skirt, over which is



No. 7.

a coat-shaped paletot of diagonal flannel, of dark blue, green, brown, or garnet. This is cut double-breasted, and finished with vandykes at the edge; bound with braid, and a button in each point. A belt, held in place by straps, finishes the elongated waist. Wide collar, and coat-sleeves with turned-back cuff, all bound with braid, make this pretty suit a very serviceable one.

No. 8.—For a baby-boy of two years, we have a plaid flannel. Sacque front, with double box-



No. 8.

plaits at the back. A double cape, trimmed with ball fringe, is worn over the paletot, or left off at pleasure and according to the season.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	.50
" " with drapery and trimming,	1.00
Polonaise, . . . . .	.50
Combination Walking Suits,	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50
Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
" with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Usters, . . . . .	.35

CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .	.25	Basques and Coats, . . . . .	.25
Combination Suits, . . . . .	.35	Coats & Vests or Cut Skirts, . . . . .	.35
Skirts and Overskirts, . . . . .	.25	Wrappers, . . . . .	.25
Polonaise: Plain, . . . . .	.25	Waterproofs, Circulars	
" Fancy, . . . . .	.35	and Usters, . . . . .	.25

BOYS' PATTERNS.

Jackets, . . . . .	.25	Wrappers, . . . . .	.25
Pants, . . . . .	.20	Gents' Shirts, . . . . .	.50
Vests, . . . . .	.20	" Wrappers, . . . . .	.30
Usters, . . . . .	.30		

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

In the front of the number, we give a design, printed in colors, of a bunch of Dog-Daisies, with leaves and stalks. It is original, by a pupil of the "Art Embroidery" school. It may be worked either with silk or crewels, in Kensington-stitch.

MAYNARD VISITE MANTLE: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give, for this month, a new and very elegant Visite Mantle for spring wear; and folded in with the number is a SUPPLEMENT, with full-size patterns, by which to cut it out. It consists of four pieces, viz:

- No. 1.—HALF OF FRONT.
- No. 2.—HALF OF BACK.
- No. 3.—SLEEVE.
- No. 4.—UNDER SIDE OF SLEEVE.

The seam which joins the back (No. 2) to the sleeve is marked by two cuts, and lettered. The short side-seam of sleeve is joined to the short side-seam of front, as marked. The seam which joins the under side of sleeve to the lower part of the armhole of front is marked by three cuts, and the junction of upper and under side of sleeve is marked by four cuts. The notch at the top of the sleeve is to be placed at the shoulder-seam, which joins the back and front together. The sleeve must be full over the top of the shoulder. Take a dart out of the front to make it fit in to the figure.

Make of camel's-hair cloth or cashmere, and trim with fringe and lace. The collar is made by trimming the shoulder with the lace and fringe, as seen in the illustration. Loops and ends of narrow black satin ribbon are placed at the throat and on the sleeves, as seen.



NAME FOR MARKING.



warm, but do not allow it to boil. Add at intervals during the process about a pint of cold water in small quantities; this will have the effect of checking the ebullition, and will help the scum to rise. When the scum is all removed, put in about one ounce of salt, a small handful of whole pepper and allspice, one onion stuck with a dozen cloves, one onion toasted almost black before the fire or on the hob, one leek, and three carrots of average size cut in two-inch lengths, two turnips of average size each cut in four, and a *bouquet garni*—i.e., two or three sprigs each of thyme and marjoram, a clove of garlic, and a small handful of parsley, all tied together into a small faggot. The above vegetables should not be put in all at once, but gradually, so as not to check the gentle simmering of the *pot au feu*, which should be now skimmed for the last time, and placed by the side of the fire to simmer gently for at least four hours. According to the season, all or some of the following vegetables may be added: A head of celery cut in two-inch lengths, a couple of tomatoes, a couple of parsnips, a handful of chervil. At the time of serving, strain the broth and skim off all the fat, add the least bit of sugar (not burnt sugar), and more salt if necessary; make the broth boiling hot, and pour it into the soup-tureen over small slices of toasted bread, adding, according to taste, a portion of the vegetables cut in thin slices. To serve the meat, having removed the string, garnish it with some of the vegetables, or with mashed potatoes, spinach, etc.

MEATS, ETC.

Lamb Cutlets and Spinach.—Cut eight cutlets from the neck of a lamb, and trim off most of the fat and all the skin; scrape the top part of the bones quite clean, then brush the cutlets over with egg, sprinkle them with breadcrumb, and season with pepper and salt; then dip them into a little clarified butter, and sprinkle with breadcrumb; fry them over a sharp fire, turning them when required; lay them before a fire to drain, place them in the centre of a dish, and put spinach all round the dish, neatly arranged as a border. The spinach should be boiled and finely minced, mixed with a little fresh butter, and the dish should be served very hot.

Beefsteak with Cucumbers.—Pare and slice lengthwise two large cucumbers and a large onion. Season them with pepper and salt, dredge flour over them, and fry them. Broil a steak, season it with pepper and salt, and put it into a hot dish with a bit of butter; then pour the cucumbers over it, and serve hot.

VEGETABLES.

Carrots with flavor, and Carrots without.—When you are about to boil carrots do not scrape them, but first brush and then wash them. When cooked, rub off the skin with the back of the knife. The improvement in the flavor is very great, because the juice has been kept in. The carrot is more affected by the ordinary system of peeling or scraping than the potato, because the former contains a large proportion of sugar in a soluble form. Those who try this will learn to estimate the difference of carrots with flavor and carrots without.

DESSERTS.

Imperial Rice.—Boil three tablespoonfuls of rice, picked and washed clean, in a pint of milk, with sugar to taste, and a piece of vanilla. When quite done, put it into a basin to get cold. Make a custard with a gill of milk and the yolks of four eggs; when cold, mix it with the rice. Beat up into a froth a gill of cream with some sugar and a pinch of isinglass dissolved in a little water; mix this very lightly with the rice and custard, fill a mould with the mixture, and set it on ice. When moderately iced, turn it out, and serve with any cold jam-sauce, or, in summer, stewed fruit, round it.

Blanched Cream.—Take a pint of the thickest cream that can be got, sweeten it with fine sugar and orange-flower water; boil it, and beat the whites of ten eggs with a little cold cream, strain it, and, when the cream is upon the boil,

pour in the eggs, stirring it well till it comes to a thick curd; then take it up, and strain it again through a hair-sieve, beat it well with a spoon till it is cold, then put into a dish.

FASHIONS FOR APRIL.

FIG. I.—VISITING-DRESS, OF PONGEE. The bottom of the skirt is trimmed with a flounce, with a plain piece alternating with narrow side-plaitings; over this the skirt is cut in square tabs; the back is loosely draped; the short apron-front is trimmed with écu-colored Spanish lace; the dolman mantelet is of strong plain lace, of a square mesh, figured in velvet leaves, and is trimmed with black Spanish lace. Bonnet of yellow straw, trimmed with pale roses and loops of cardinal-colored satin ribbon.

FIG. II.—WALKING-DRESS, OF GREEN NUN'S-VEILING. The skirt is trimmed with a series of narrow gathered flounces, and a scarf-drapery crosses the upper part diagonally; the long Princess coat is double-breasted, and is turned back on the right side with a rever of brown satin; the Directorate lappel, collar, cuffs, and pockets are also of the satin. Bonnet of green straw, trimmed with poppies and brown satin ribbon.

FIG. III.—WALKING-DRESS, OF GAY PLAID SATEEN. The skirt is trimmed with a series of narrow flounces, cut bias; the long coat is of black camel's-hair, opening in front, edged with white embroidery, and trimmed with butterfly bows; sleeves reaching to the elbow; large white chip hat, lined with ruby-colored velvet, and trimmed with black velvet and feathers.

FIG. IV.—WALKING-DRESS, OF ÉCU-COLORED FOULARD. The bottom of the skirt is trimmed with narrow knife-plaited ruffles and a full puffing of the silk; the panier overskirt is of a broché silk of the same color, fastened back with small brown velvet butterfly bows, and falls about half way down at the back, on the underskirt; the deep pointed cuirass waist has brown velvet cuffs and collar. Hat of blue crêpe, with pearl buckle and brown velvet trimming.

FIG. V.—HOUSE-DRESS, OF BROWN FRENCH BUNTING. The bottom of the skirt is trimmed with several narrow knife-plaitings; above these are lengthwise bands of cream-colored silk, brocaded in brown; the pointed ends of these bands fall over the upper plaited ruffle; the deep coat-basque has a vest, collar, and cuffs of the brocade; at the back it is extended to form loop-drapery.

FIG. VI.—WALKING-DRESS. The underskirt, which does not show, and is of common dark muslin, has a myrtle-green side-plaiting; the overdress is of rather light-green cashmere, with dark-green polka-dots over it, and is plain in front and well draped at the back; the jacket, of myrtle-green cloth, is tight-fitting and rather long; the edge is scalloped and trimmed with braid, and the revers and sleeves are similarly ornamented; leather belt, with steel buckle. Dark-green felt hat, with feather of a lighter shade.

FIG. VII.—WALKING-DRESS. The underskirt is of a faint gray and black woolen plaid; the overdress and jacket are of gray cashmere, the edges being cut in battlements, and trimmed with narrow braid. Gray straw bonnet and feather.

FIG. VIII.—HOUSE-DRESS, OF BLACK BROCHÉ. The skirt is bordered with narrow plaitings of plain silk; the overskirt is vandyked, the points falling over the plaitings. A full gathered tunic is sewed to the cuirass waist with a heading and a cord; this tunic is gathered up high on one side, and is draped at the back; the demi-long sleeves terminate in frills.

FIG. IX.—WALKING-DRESS, OF DARK-BLUE ALBATROSS-CLOTH. The underskirt is composed of a kilt-plaiting, which falls over a narrower one at the bottom; the tunic is

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

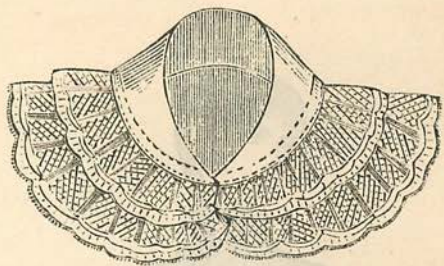
FIG. III.—GIRL'S DRESS, OF A FINE MIXED PLAID OF SOFT WOOLEN MATERIAL. The bottom has a box-plaiting placed just below a belt. Above this is a shirring, which gives a slight fullness to the waist. The back is made in the same way. This shirring should have a muslin lining. Large square collar.

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NEW STYLE FOR SPRING DRESSES.



NEW STYLES FOR SPRING DRESSES.



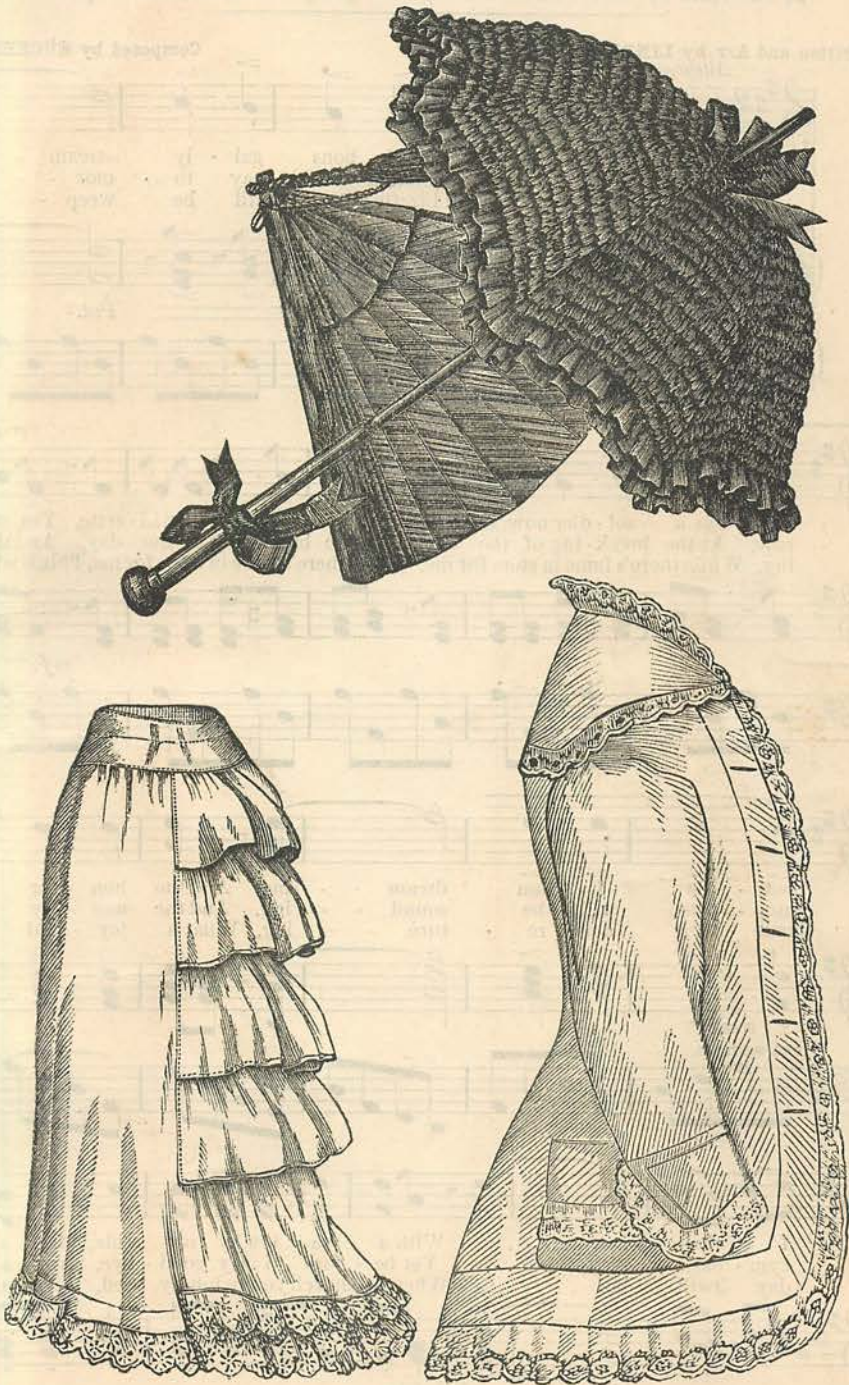
NEW STYLES FOR SUMMER DRESSES. HAT AND BONNET.



NEW STYLES FOR SUMMER DRESSES. BONNETS.



MORNING GOWN. MORNING JACKET. JABOT COLLAR.



FAN. PARASOL. SKIRT. MORNING JACKET.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a promenade-costume, made of a twine-color. A coarse kind of torchon lace of checked foulard or checked sateen. The sateens of this color is also very fashionable. The skirt of this costume is trimmed with narrow knife-



No. 1.



No. 2.

texture, and before they have to be laundried are almost as acceptable as silk, and at about one-third the cost. Our model is trimmed with ficelle embroidery which is done on cambric of

plaited ruffles, divided into clusters with the embroidery or lace. The panier-polonoise forms a waistcoat in front. The front trimming on the bodice is gathered at the shoulders and waist,

and set on to the bodice, edged with the embroidery, as are the paniers. The back is draped in irregular puffs, and the loops and ends which finish the front and back of the polonaise are of

the foundation-skirt, and extend from the front side-seams entirely across the back. The tunic is draped quite low in front, and high at the sides, and laid in deep folds. The back is draped by taking two and a half or two and three-quarter yards of the material, and without cutting, sew it together, making a seam down the middle; then arrange it as seen in the engraving, fastening the puffs as they fall to the skirt. The bodice is a plain close-fitting corsage basque, simply corded on the edge as a finish. A large bow and ends of the material orna-



No. 3.

one and one-fourth inch satin ribbon. Tight coat-sleeves, edged with two tiny plaited ruffles, and a band of embroidery turned back. Twenty-five yards of checked foulard, or fifteen yards of sateen, will be required; eight yards of embroidery. Small bullet-buttons to match.

No. 2—Is a costume suitable for either house or street; made of either black surah silk or black grenadine. The skirt has, first, two two-inch knife-plaited ruffles edging the bottom; then one of four inches; above this, thirteen two-inch ruffles; these ruffles are mounted upon



No. 4.

ments the back of the basque and connects it with the over-drapery. Small bullet-buttons of jet are used for the waist and sleeves. Twenty yards of surah, or twenty-four yards of grena-

dine, will be required. This model would be also very pretty and effective, made in any of the delicate colored albatross or nun's-veilings, or with the skirt of silk and the overdress of any soft wool material.

No. 3—Is a walking-dress, of self-colored sateen: maroon, navy-blue, or myrtle-green; also a good model for a summer camel's-hair, or blue or white flannel for seaside and mountain-wear. The skirt is kilted, and attached to a deep yoke. The polonaise forms a short apron-front, looped high at the sides, and the back is simply arranged in puffs. A bow and ends of satin or ottoman ribbon is placed at each side. The front of the bodice is trimmed with a piece of the material, gauged at the shoulders and waist, and set on the bodice, as seen. This is optional, and, we may add, only becoming to a slight figure. The shoulder-cape is adjustable and simply finished by several rows of machine-stitching. Tight coat-sleeves, with small gathered cuff. Twelve to fourteen yards of sateen, seven to eight yards of double-fold flannel, will be required for this costume.

No. 4—Is a breakfast-costume, of pongee, cream-colored sateen, or white nainsook. There is simply one skirt, with a deep flounce, trimmed with one row of insertion, and two of torchon



No. 5.

lace edging the flounce. This is put on to the foundation, and the upper part of the skirt is slightly fuller than the foundation, and it is



No. 6.

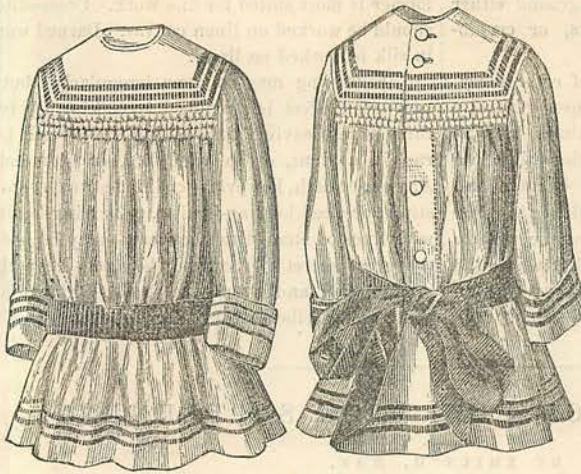
sewed on in a seam with the flounce and turned up on the foundation, being allowed to droop a little, forming a falling puff. Very little of the fullness is allowed in front, most of it being across the sides and back. A tight-fitting matinee reaches almost to the knee. This is trimmed with one row of insertion placed above the hem, and edged with one row of lace. Sleeves demi-long, trimmed to correspond. The material may be cut away from under the insertion, if desired. The cheap pieces of pongee, at eight and nine



No. 7.

dollars for twenty yards, make a very cool and serviceable breakfast-dress. Seven and a half yards of torchon insertion, and thirteen to fourteen yards of lace will be required.

No. 5—Is a paletot for a girl of three years, made of flax-gray tweed. Pockets and collar of



No. 8.

and is cut with a Princess bodice, to which is attached a plaited skirt. A wide sash of soft ottoman silk ties at the back. Collar and cuff of velvet, of a darker shade.

No. 8.—Back and front of a blouse for a child of three years, made of pale-blue flannel and brown velvet ribbon, or braid. White worsted braid is also much used. The blouse is made with a yoke, to which is gathered the skirt. The skirt is again gathered at the waist, over which is tied a broad ribbon sash, which is sewed in place across the front, and tied loosely at the back. For a boy, a broad leather belt is more stylish.

velvet, trimmed with guipure lace or embroidery. Same embroidery trims the cuffs. Satin-faced velvet ribbon ties the collar in two long loops with ends.

No. 6.—We give, here, the back and front view of a costume for a girl of five years. The frock is made of plaid woolen material, and the kilted skirt, collar and revers, and pockets, are of velvet or velveteen; large pearl buttons. The plaited vest is buttoned under the left side. The kilted skirt is attached to a long-waisted petticoat-body. The edge of the frock, pockets, revers, etc., are bound with silk braid as a finish.

No. 7.—For a girl of four years, we give something entirely new as a walking-costume. It is made of a light summer cloth or cashmere,

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COLORED PATTERN: DARNED EMBROIDERY.

BY MRS. JANE WEAVER.

In the front of the number, we give a page of designs, colored, for darned embroidery. In all styles of art, we find a form of ornamentation effected by filling in the ground, and leaving the design in the color of the material. Early examples of it are the Greek—commonly called Etruscan—terra-cotta vases, which are painted black, leaving the figures in the natural red of the pottery; and in its own way as beautiful is the now well-known Hawthorn blue china. These two examples may be taken as typical of the two kinds of background which we meet with, it being in one case a flat tint, in the other enriched by being shaded and patterned in a variety of ways.

This principle is also successfully carried out in embroidery; and we give, this month, some choice patterns in this kind of work. The two heraldic lions, at the top of the page, are worked in cross-stitch with black silk on linen: they are examples of the quaint animals often found in old designs; and for many purposes come in very prettily. The centre illustration is an adaptation of the Chinese Hawthorn pattern, to be worked as a d'oyley. The materials are fine linen and blue ingrain silk. The design is outlined in stem-stitch; the background is either fine darning or closely-worked crumb-stitch. The last design is a border enlarged from the cup called "The Luck of Eden Hall." The out-

line should be stitched; the background either darned, worked in French knots, or crumb-stitch.

One of the most ancient forms of embroidery, by the bye, is that which is most generally known, having survived to our times both in Berlin-wool work and in marking-stitch on samplers. In working from old German and Italian designs, where the ground is in cross-stitch, there should be no outline, as the pattern will be sufficiently defined by it; but where the ground is darned, there should always be an outline, either in stitching or stem-stitch. The

former is most suited for fine work. Cross-stitch should be worked on linen canvas. Darned work in silk is worked on linen.

The darning may be done irregularly; but a very good effect is produced by taking up two threads and leaving six, making the threads left run in a slant, or in vandykes, or diamonds. Any close stitch, however—cushion-stitch, crumb-stitch, or close herring-boning, or herring-boning with lines of stem-stitch between—may be used, the great secret of the work being to keep the ground well and evenly covered. On another page, we describe another stitch, the HUNGARIAN.

POSTILLION CORSAGE: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give, here, the very latest and most stylish corsage, called the "Postillion," back and front views. Folded in with the number is a SUPPLEMENT, with full-sized diagrams, by which to cut it out. As the patterns are numerous and com-

plicated, we give, on the next page, reduced copies of the various parts. There are seven, numbered as follows on the SUPPLEMENT:

No. 1.—BACK.

No. 2.—SIDE-BACK.

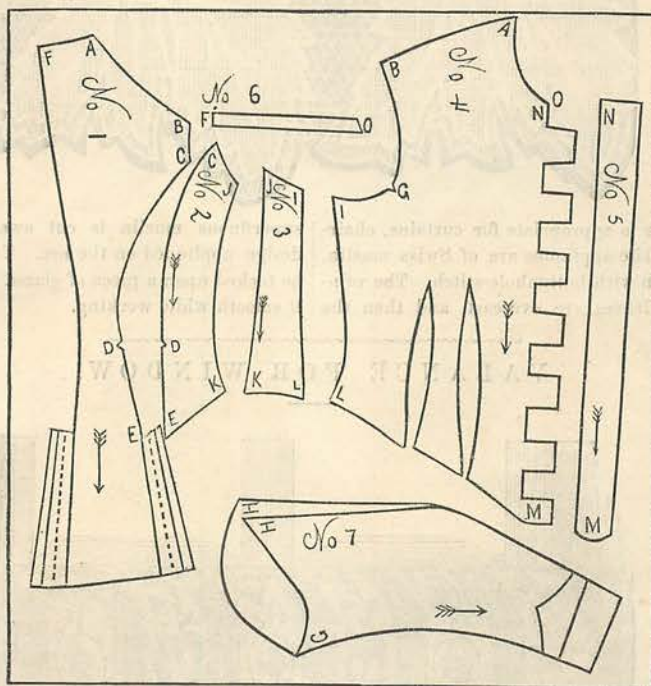
- No. 3.—SECOND SIDE-BACK.
- No. 4.—FRONT.
- No. 5.—PLASTRON.
- No. 6.—HALF OF COLLAR.
- No. 7.—SLEEVE.

The letters show how the pieces are put together. The costume is made of self-colored cashmere and plaid goods, with the prevailing color to match the plain material. The skirt has three knife-plaited flounces all round. The other knife-plaitings are arranged between the

front and back of the tunic, filling up the sides. This is done after the tunic is draped.

The corsage is of the plain material, and piece No. 5, the plastron, is of the plaid. The left side of the bodice, which is cut out in squares, buttons over this plastron, which is attached to the other side-front of the bodice.

The fullness of the postillion back is laid in plaits, folding under, as seen in the engraving. Very small buttons are used on the bodice, two in each square.



HUNGARIAN CROSS-STITCH.

BY MRS. JANE WEAVER.

We give an extra page of colored designs, this month, in order to represent the Hungarian styles in cross-stitch, which are now becoming so popular. These quaint patterns, the birds, and the border beneath, are taken from a piece of Hungarian needlework, shown in the Home Industry Department of the recent Exhibition at Pesth. The devices are very quaint, and although printed in full color, can easily be used for cross-stitch work.

Many good workers object to cross-stitch, as they fancy it can be applied merely to towels and

covers. If it was once tried for curtains, sideboard-cloths, quilts, and more important adjuncts to a household, this prejudice would vanish. We have lately seen the most beautiful curtains, suitable for any country drawing-room, in fine cross-stitch in red, one beautiful, floriated, classical design, from twenty to twenty-four inches deep, as a dado. The expense, compared with other work, is trifling. The work will wash and wear, and the eyes have rest and delight in the simplicity of its beauty. We should be glad to see it more generally introduced.

table for the table may be obtained by sowing peas in shallow boxes, at intervals during the winter months. They will come up slowly, but strongly. When about five inches high, cut them for use, and boil them in the same way that cabbage is done. Dish up plainly. To be eaten as an ordinary green vegetable.

DESSERTS.

Gateau de Pommes.—Take one pound and a half of loaf-sugar, put it into a pint of water, and let it boil until it becomes sugar again. Then add to it two pounds of apples, pared and cored, and the grating of a large lemon. Boil it all together until it is quite stiff. Put it into a mold, and when it is quite cold, turn it out, and serve with custard round it in the dish, or cream.

Iceed Gooseberry Fool.—Pick one quart of quite young gooseberries, and put them in a jar with a very little water and plenty of sugar. Put the jar in a saucepan of boiling water, till the fruit be quite tender; beat it through a colander, and then add gradually one pint of cream; put it on ice, and stir it about until it is quite cold without being actually frozen.

FASHIONS FOR MAY.

FIG. I.—WALKING-DRESS, OF VERY DARK-BLUE FRENCH BUNTING, trimmed with gray and black checked silk. The bottom is ornamented with two quillings of the bunting lined with the silk, and the front of the skirt is laid in clusters of lengthwise narrow plaits, which alternate with stripes of the silk. The panier overdress is edged with a band of the silk, and falls in loose drapery at the back. The corsage comes well over the hips, is made with a point back and front, and is trimmed with the checked silk. A cord, of the colors of the silk trimming, ornaments the bodice down the front. Hat of yellow straw, trimmed with folds of the silk, like that on the dress, and with poppies.

FIG. II.—WALKING-DRESS, OF ÉCRU AND BROWN SHEPHERD'S PLAID. The bottom is edged with a deep side-plaiting of brown silk. The Princess dress is cut out in diamonds in front, showing the plain brown silk underneath. The revers are of the brown silk, and it is buttoned down the front with small round buttons. Brown straw hat, trimmed with a quilling of red satin, over which falls a row of écaru-colored lace.

FIG. III.—VISITING-DRESS, OF PINK SATEEN. The skirt is edged with two ruffles and headed by a puffing. Above this the skirt is laid in plaits, which are cut out in points. The striped sateen tunic is short, edged with white lace, and drawn up on the left side, under the pointed waist, where it is finished by two bias-scarf-ends of the striped material, and tied with bows of pink ribbon. The gathered chemisette-waistcoat is of pale-pink surah, and is confined across the bodice with ribbon of the darkest shade of pink. Straw bonnet, trimmed with pink roses and ribbon.

FIG. IV.—VISITING-DRESS, OF SULPHUR-COLOR AND BROWN PLAID SUMMER SILK. The bottom is trimmed with ruffles and plaitings of the silk of the dress and plain brown silk. The tunic is square, both front and back, and is cut open at the side. The front is trimmed with a narrow band of the brown silk and a wide band of cut-out muslin embroidery. The deep coat-basque has revers of plain brown silk. There is a short tunic in front, laid in deep plaits, which form a point. The waist has a Directoire collar. White chip hat, faced with ruby-colored satin, and trimmed with white feathers.

FIG. V.—WALKING-DRESS, OF BLUE AND WHITE CHECKED PERCALE. The skirt is formed of two deep plaited flounces. A scarf of plain-blue percale covers the top of the upper flounce. The corsage is deep on the hips, and is made with

short points, back and front. Hat of white chip, lined with blue, and trimmed with blue ribbon and clusters of white narcissus.

FIG. VI.—WALKING-DRESS, OF CHOCOLATE-COLORED SATEEN, with embroidery woven in the piece. The underskirt is edged with a narrow knife-plaiting, and is composed of box-plaits. The polonaise body forms a panier in front, and is well draped behind, trimmed with a large bow at the back, and edged with embroidery all round. The overskirt is also edged with embroidery. Gray bonnet and plumes.

FIG. VII.—WALKING-DRESS, OF SCOTCH PLAID. The underskirt is laid in long kilt-plaits. The overskirt forms paniers over it. The body or jacket is of dark-green cashmere, cut in scallops at the edge and on the collar. Tight-fitting sleeves.

FIG. VIII.—HOUSE-DRESS, OF INDIA FOULARD—ÉCRU GROUND, FIGURED WITH BLUE. The very narrow vest, the small paniers, and the kiltings around the bottom of the skirt are of plain écaru-colored foulard. The bodice and overskirt, which are cut in battlements, are of the figured foulard.

FIG. IX.—HOUSE-DRESS, OF BLACK GRENADINE. The skirt is edged with narrow kiltings of black satin. The drapery at the back falls in three puffs, and below this are ruffles of Spanish lace. A deep fall of Spanish lace trims the front of the skirt. The polonaise is trimmed in front with a cascade of lace. At the back, it terminates with small basques.

FIG. X.—NEW STYLE SUMMER DRESS, composed of fine-checked spun silk. The skirt is box-plaited and edged with embroidery. Paniers of the checked silk and plain silk, with large sash bows of the plain silk. Bodice pointed back and front, with sleeves reaching only to the elbow. Brown straw hat, with feathers.

FIG. XI.—HAT OF WHITE STRAW, faced with dark-green velvet, and trimmed with dark-green velvet and a bird's head.

FIG. XII.—BONNET OF ROUGH STRAW, trimmed with lace and red roses.

FIG. XIII.—WALKING-DRESS, OF GRAY SATEEN, FIGURED WITH ROSEBUDS OF PALE COLOR. The skirt has two side-plaited flounces. The tunic is draped across the front in folds, and is puffed at the back. The bodice is jacket-shape, and is slashed at the back. Bonnet of gray straw, trimmed with a half-wreath of pink rosebuds.

FIG. XIV.—DRESS-BONNET, OF MANILLA STRAW. It is lined with pink crêpe shirred, and is trimmed with delicate pink feathers and brown velvet bows.

FIG. XV.—COARSE BROWN STRAW BONNET, trimmed with blackberries and leaves.

FIG. XVI.—MORNING-DRESS, OF LIGHT-BLUE CASHMERE, trimmed with embroidered ruffles of the cashmere.

FIG. XVII.—MORNING-JACKET, OF ROSE-COLORED FLANNEL, trimmed with white lace or embroidery.

FIG. XVIII.—JABOT COLLAR, formed of black velvet and Mechlin lace.

FIG. XIX.—PARASOL, OF BLACK SILK, covered with very narrow ruffles of black lace.

FIG. XX.—FAN, with black sticks, and covered with old-gold and red-striped satin.

FIG. XXI.—TOURNURE SKIRT, with ruffles at the back, and edged with lace. Casings are placed under the ruffles, in which steel springs are run.

FIG. XXII.—JACKET, OF WHITE FLANNEL, edged with flannel embroidery.

GENERAL REMARKS.—Many of the new summer dresses come with embroidery wrought on the edges, which is used

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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CHILDREN'S FASHIONS FOR JUNE. STRAW HAT.



NEW STYLE SATEEN DRESS: BACK AND FRONT.



BLACK GRENADINE DRESS: FRONT AND BACK.

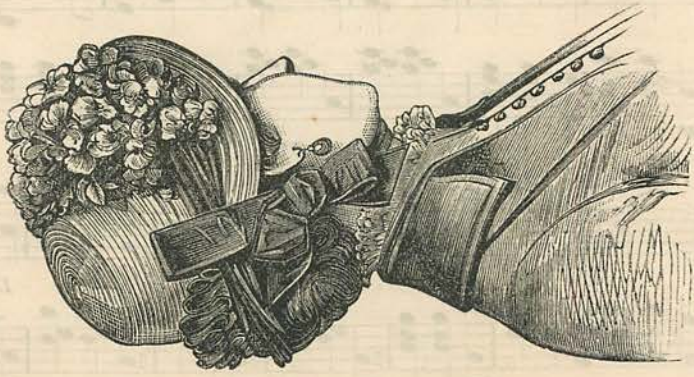
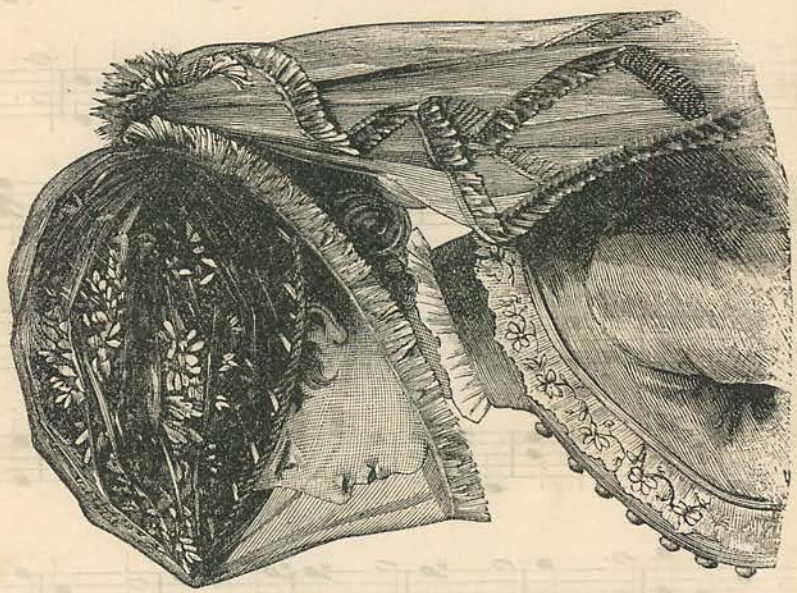
MADE AND DESIGNED BY MRS. J. W. BROWN



BACK AND FRONT OF JACKET. HAT.



NEW STYLE JACKET. BASQUINE JACKET. BONNET.



LATEST STYLES FOR BONNETS AND HAT.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a morning-dress, of plain and checked sateen, trimmed with muslin embroidery. The jacket of the checked sateen has a waistcoat of the plain sateen, and is trimmed with a ruffle of the plain material, edged with the embroidery. The skirt is of the checked

with many narrow knife-plaited ruffles; and the jacket-basque, which is plain in front, has drapery at the back, which is looped up and



No. 1.



No. 2.

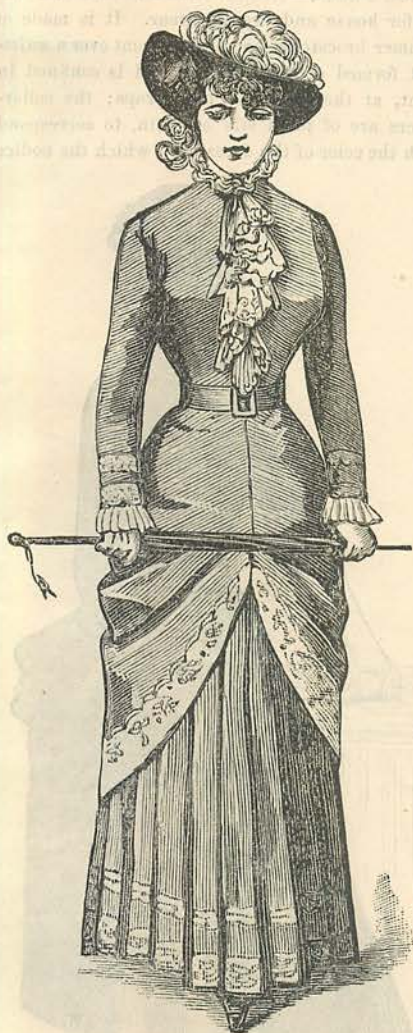
material, with flounces, edged with the embroidery, and with knife-plaitings of the plain.

No. 2—Is a walking or house costume, made of black sateen. The skirt is trimmed

confined by bows of black satin ribbon and jet buckles. Steel, pearl, or gilt buckles would look very well, but not really so stylish as the jet. The collar is of black lace, beaded with jet.

No. 3—Is a walking or house-dress, of gray batiste; the skirt is laid in lengthwise plaits, and at the bottom is trimmed with embroidery; above this is a band of the batiste, then a

or shell-trimmings; the tunic is apron-shaped in front, and is edged with one of the many pretty and inexpensive laces so much the fashion now; a second row of the lace is placed on higher up, to simulate a double tunic; the drapery at the back is very long, and then doubled up to show the wrong side: this should be lined with silk or satin, either white or of some delicate color; the waist, which is pointed back and front, is fastened with small round pearl-buttons, and



No. 3.

band of narrow insertion, which is laid in with the plaits; a very narrow knife-plaiting should be placed under the embroidery at the bottom, to protect it from the dust. The tunic is closed part way down the front, is then drawn back and carelessly looped at the back; it is edged with embroidery; the waist is round and plain, and a leather belt and buckle is worn with it.

No. 4—Is a house or visiting-dress, of white pine-apple gauze; the skirt is trimmed with a gathered ruffle, above which are two full-quilled



No. 4.

trimmed with lace, which narrows down at the point.

No. 5—Is a frock, for a little girl, and is made of cream-white or of colored bunting. It



No. 5.

is trimmed with bands, on which pink and blue flowers are embroidered. These bands ornament



No. 6.

the front of the frock, form the sleeves, and a bertha around the neck, and two frills around the skirt. With this dress, a high white bodice, with long sleeves, should be worn underneath.

Nos. 6 and 7—Are the front and back of a bodice for house and evening-wear. It is made of summer brocatelle, opening in front over a waistcoat formed of rows of lace, and is confined in front, at the waist, by two straps; the collar-revers are of plain silk or satin, to correspond with the color of the dress with which the bodice



No. 7.

is worn. The sleeves reach to below the elbow, and have a lace ruffle which is turned back from the arm. The back of the bodice is laid in short, broad plaits; or it can be made to open in the back, over a puffed skirt. A bodice of this kind is economical: as with it, old skirts may be rearranged and worn; or it itself may be made of an old dress-skirt. If not of good material, however, but little lace should be used in front. In that case it might be made quite close, or else made with a plain silk or satin vest.

No. 8—Is a summer-suit, for a little boy. It may be made of any color, but blue flannel is exceedingly pretty for cool days. Hollands, piqués, and plain chintzes are very suitable for wash-dresses. The skirt is kilt-plaited, and trimmed with several rows of white worsted braid; the very long blouse buttons down the front, and the collar and cuffs are trimmed with white worsted braid; the skirt-piece underneath has crosswise trimmings of the braid.

No. 9—Is a boy's suit, of red, blue, or cream-



No. 8.

colored serge, or of white piqué; it has a plaited skirt, a blouse-waist, and a sailor-collar, which is very deep at the back, and is trimmed with five rows of braid. The collar in front comes in a deep point down to the bottom of the blouse-waist, and opens over a striped Jersey; or there might be a piece of the serge inserted, and braided *crosswise*, not lengthwise.

No. 10—Is a frock of white jaconet, for a little child; the skirt is almost formed by the two rows of embroidery. The front, collar, and cuffs are trimmed with the embroidery.

No. 11—Is a costume of blue albatross, for a little girl; the upper garment is just long enough



No. 9.

to reach the embroidered ruffle at the bottom of the dress; or the ruffle can be attached to the bottom of the albatross garment. It is made to



No. 10.

fall straight but closely in front, and at the back has several seams to fit it to the figure. The

collar is of linen, edged with embroidery; and there is a wide bow of ribbon at the back of the skirt.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

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Combination Walking Suits,	1.00
Trimmed Skirts,50
Watteau Wrapper,50
Plain or Gored Wrappers,35
Basques,35
Coats,35
" with vests or skirts cut off,50
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Skirts and Overskirts,25	Wrappers,25
Polonaise: Plain,25	Waterproofs, Circulars	
" Fancy,35	and Ulsters,25

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Jackets,25	Wrappers,25
Pants,20	Gents' Shirts,50
Vests,20	" Wrappers,30
Ulsters,30		

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.



No. 11.

GERMAN LINEN-THREAD EMBROIDERY.

BY MRS. JANE WEAVER.

We give, in the front of the number, a double-size pattern, printed in colors, for a Quilt in German linen-thread embroidery. This old German linen-work recommends itself by its rich, glossy effect, produced by a variety of stitches, as well as by the simplicity of the materials employed. The materials required are Russian crash of very coarse texture, white linen thread, and silks of various colors. The designs are worked in a variety of stitches, comprising stem-stitch, feather-stitch, cross-stitch, all the various stitches known, background-stitches, crewel-stitch, satin-stitch, French knots, and their combinations. By altering the direction of the several stitches, and also by a modified arrangement of them, entirely different effects can be produced in the same design, and every opportunity is thus given to a clever worker for displaying taste and ingenuity. It is not necessary, however, to use all these stitches; excellent effects can be produced by a very few; you need

not know all these fancy stitches to secure nice work. Besides being of thorough artistic appearance, this linen-work stands any reasonable amount of washing and hard wear, and is, therefore, specially suitable for quilts, toilette-covers, sideboard-cloths, chair-backs, and similar articles.

We give only a portion of the Quilt in our colored plate, but enough for the purpose, for it is worked in separate squares (one of which we give complete), and joined afterwards by insertion of drawn-work. On two subsequent pages, at the tops of the pages, we give two designs for orders for this Quilt, to be executed in repeats, and the whole finished by a smooth or knotted fringe made of unraveled threads. For stitching the thick and coarse material, which it is necessary to use for the foundation of the quilt, a very strong and well-tempered needle ought to be chosen, and the thread used double. Notice where the drawn-work comes in, around the centre of each of the squares. It should be borne

GIRL'S FROCK: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give, here, two illustrations for a Girl's Frock. The frock is the same, in both cases, in all its material features, and therefore the same patterns, to cut it out by, will do for both. On a SUPPLEMENT, folded in with this number, we give the patterns for it, full size. They are six in number, viz.:

- No. 1.—FIRST PIECE FOR FRONT.
- No. 2.—SECOND PIECE FOR FRONT.
- No. 3.—FIRST PIECE FOR BACK.
- No. 4.—SECOND PIECE FOR BACK.
- No. 5.—HALF OF SLEEVE.
- No. 6.—QUARTER OF WIDTH OF SKIRT.

The two frocks are called respectively the Princess frock and the Saxon frock, the latter from the ornamentation in front resembling that worn by the old Anglo-Saxons. They are suitable for a little girl of from six to eight years of age.

The Princess is illustrated by the back view,

and the Saxon by the front view. Our pattern is lettered, showing how the parts are put together. No. 5, the piece for the skirt, shows the length from G to H, and one-quarter of the width from H to K. Of course the length of the skirt must be determined by the size of the child. Make a two-inch hem on the skirt.

For the Saxon frock the plastron is a straight piece full on, and it is ornamented with feather or honey-comb stitches, worked in silk; or in-grain cotton if for a wash-dress. The sleeves are done in the same manner. Cashmere, serge, surah silk, pongee, are all suitable, as well as all washing fabrics. Of the latter, the self-colored satins or fine-checked gingham are the prettiest. A wide sash of the material ties in a large bow and ends at the back.

We also give, on the SUPPLEMENT, two beautiful designs in embroidery, which are described in another place.

EDITOR'S TABLE.

EDITORIAL CHIT-CHAT.

HINTS ON HOW TO DRESS.—A famous London doctor said, in a recent lecture, that "dress should be to the body what language is to the mind." In other words, it should be, to a certain extent, the exponent of one's individuality. Slavishly to copy the fashions, we have always condemned. Our advice has been to learn, in the first place, what the prevailing fashions were, and then, in the second place, to adapt them to your person, style, complexion, etc.

To achieve this object, a lady must study two things, viz: form and color, at least as regards herself: form, in reference to her height and breadth, as compared with others; and color, in respect to complexion, hair, eyes, etc. In regard to form, there are certain rules which must never be neglected. Thus, a stout woman should avoid perpendicular stripes in dress, as, although they give height, they increase fullness; and horizontal stripes should be avoided by short or very stout people. Large patterns should be discarded by short people, and left to the tall ones, who can manage to carry them off gracefully. The former must also beware of wearing double skirts, or tunics short and bunched in shape, and also of lines made across the figure by flounces or trimmings, which cut it in the centre. The short and stout must also dress the hair high: at least, as much so as the fashion of the time will allow.

A dress cut high behind, or high on the shoulders, gives the benefit of the whole height of the figure, and a horizontal line of trimming across the neck, bust, or shoulders decreases the apparent height of the wearer. Full and puffed sleeves are an improvement to most figures, except very stout ones, to which the plain coat-sleeve, not cut too tight, is more suitable. Very light colors should be avoided by those who are stout, as their size is thereby much increased, whereas by wearing black materials it is diminished. Any attempt to increase the height by a very high or large head-dress should be avoided, as such an enlargement of the head dwarfs the figure. A lady with a prominent or large nose should beware of wearing a small bonnet, and no one over thirty years of age can afford to have a shadow thrown on her face from too large a hat or bonnet, as that increases the apparent age.

In making dresses for young girls, when they happen to be very thin, great attention should be paid to the fact, and every endeavor made to hide deficiencies by means of extra fullness of trimming in the bodice and skirt. They are often made fun of for this, as they are for a little extra stoutness, which is very cruel and foolish. One of their great troubles is usually very skeleton-like arms. This defect shows itself in a very painful manner, and both elbows and shoulder-bones are "quite too" visible, even in a thick dress. This was remedied by a wise mother of our acquaintance by placing a little layer of wadding between the lining and the material of the dress, which gave an extra thickness to the sleeve, and hid all deficiencies of contour. In the opposite case, that of over-stoutness, the young girls' dresses should all be made in the "Princess" style, as the long, straight, flowing lines downwards reduce the apparent breadth. The back-drapery should be full, but very narrow, and not too high up.

With these general rules borne in mind, any lady, who takes a good fashion magazine, can always dress well; for she must, of course, know first what the fashions are, before she can adapt them to herself.

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DECORATING SUPPER TABLES, ETC.—We are often asked, by subscribers living remote from the great cities, what is the latest style for decorating supper-tables, dinner-tables, etc. We answer that there are almost as many ways as persons, and that individual taste is often better than mere fashion. Nevertheless, we mention a few styles, which, at least, may serve as hints. For example: low baskets, with or without handles, may be placed down the centre of the table, filled with white flowers and maidenhair, each basket tied round with white ribbon. Between the flowers, high dishes with fruit and fancy cakes may break the line. Or a table may be arranged with maidenhair fern, laid flat on the table round the base of every dish, and various flowering plants standing in glass or china vases down the centre. Wreaths of roses of every color may encircle a plateau of looking-glass, on which baskets or vases are placed; and if the table is very large, baskets filled with flowers are certainly the prettiest decoration; but for effect the flowers should be of the same sort and color. A white table, with masses of yellow blossoms, alameda, chrysanthemums, or even daffodils or primroses, is most effective. Violets intermixed with the latter are admissible. White azaleas, or bright rose-colored rhododendrons, look well until the summer season provides the queen of flowers, when roses can be used *ad libitum*. A single flower, for the buttonhole, at each plate, is a pretty attention to the male guests. If flowers are scarce, the fine trails of the small ivy can be trellised all over the table with excellent effect; but to insure success in all table-decoration, there is no doubt that one color alone should be chosen and kept to. It is wonderful how prettily a table can be dressed with the blue and white china now so easily procured at small cost, provided good shapes are chosen and suitable flowers used. Bowls full of pink roses, common garden-flowers, or wild ones, are alike effective. Blue china goes well with wall-flowers or chrysanthemums. Laburnum blossom may be very well arranged as a fringe to baskets or bowls, and if white china be used, lilac blossoms look well, though its shade is not really bright or gay enough for a wedding breakfast. Wild-flowers, especially, are very pretty, and if gathered immediately before being used, will generally last through the entertainment. The great point in using these, as in everything else, is to be original and individual, provided always taste reigns paramount.

A PERMANENT PATTERN FOR A DRESS is what every lady should have. Every girl, especially, who makes her own dresses, should have one. Such girls, in some respects, are greatly to be envied. They almost invariably fit themselves well. We think all those, however, should have a "permanent pattern," and make all their own bodices at least. The skirts can be bought ready-made, or can be given to a dress-maker to make and trim. But what is a "permanent pattern?" you will ask. It is a bodice of thick linen, cut to one's exact measurement, and made to fit perfectly, and then all taken to pieces ready to serve as a pattern for all future dresses. Of course, a good dressmaker must make it first for you.

A NEW VOLUME of this magazine begins with the July number. To those, not wishing back numbers, now, therefore, is an excellent opportunity to subscribe. The copyright novellet, "A Romance of Fifth Avenue," will be begun in the July number.

OUR UNRIVALED PREMIUMS FOR 1883.—Our premiums for getting up clubs for this year are unusually fine. One is the steel-engraving, (27 inches by 20,) "Christ Before Pilate," the most wonderful picture of the century, as is everywhere admitted. The enterprise of "Peterson," in engraving this magnificent work of art, at a cost that would stagger ordinary publishers, is conceded, on all hands, to be beyond precedent. *Every family in the land ought to have a copy of this superb engraving.*

But as there are some persons who already have their walls covered with engravings, or may prefer something else, we offer, in place of the "Christ Before Pilate," either our Illustrated Quarto Album, a very beautiful ornament for the centre-table, or a handsome Photograph Album. In all such cases, however, say which Album is preferred.

For many clubs, an extra copy of the magazine will be sent. For others, and larger ones, a copy of the engraving or either of the Albums. The inducements to get up clubs were never before so great, and probably will never be so great again. See offers on second page of cover. Specimens are sent, gratis, if written for, to get up clubs with.

OLD LACE IS MUCH more valuable than new, for this reason, among others, that it is generally all woven in "lost" patterns. It is frequently as fine as a spider's film and cannot be reproduced. The loss of patterns was a severe check to lace-making in France and Belgium, and was occasioned by the French Revolution. Before that time whole villages supported themselves by lace-making, and patterns were handed down from one generation to another. They were valuable heirlooms, for the most celebrated weavers always had as many orders as they could execute in a lifetime, and they were bound by an oath taken on the Four Gospels to work only for certain dealers. When the Reign of Terror began, all business of this sort was interrupted for a time. After the storm subsided, the dealers and workers were far apart—some dead, some lost, and some escaped to foreign lands; and such of the women as remained, were bound by their oath to work for but one. And this oath, in spite of Robespierre's doctrines, was held by the poorest of them to be binding, and there are instances where they suffered actual want, rather than break their word. Some, however, taught their children and their grandchildren, and many patterns were in this way preserved. Some of the daintiest and finest patterns were never recovered, and to-day specimens of these laces are known to be worth their weight in diamonds.

ORNAMENTS FOR THE HAIR are of all kinds. Large jet butterflies, mounted on quivering wire, are among the latest novelties for fair hair. Very little ornament is worn in the hair, however, as a general rule, and the fashion of frizzy heads is slowly vanishing. It has been the custom, lately, for young girls and ladies to cut their hair short, and very slightly wave it, if there is no natural curl or wave. There is usually the centre parting; but the hair is cut on the forehead. It may be a good thing, when the hair is weak and thin, but it is not a generally becoming fashion, and the eye turns with pleasure to a shapely head, with its rich coils of hair low on the neck.

COMPARE THE COLORED FASHIONS in this magazine with those in any other. Ours are engraved on steel, and printed from the steel-plates, and then afterwards colored by hand. The rest of the magazines either give no colored fashions, or give lithographed ones, or colored wood-cuts, in every way inferior to ours, and not costing half as much.

IT IS IMPOSSIBLE to give all the patterns, etc., etc., asked for by subscribers. We would have to print a magazine ten times as big to do it. But we give those that seem to be most in request, thus obliging as many as possible.

ADDITIONS TO CLUBS may be made, at the price paid by the rest of the club, at any time during the year. And when enough additional subscribers have been sent, you will be entitled to another premium, or premiums, precisely as if it were a new club. Go on, therefore, adding to your clubs and earning premiums. Back numbers, to January, inclusive, can be had, if desired.

"SPARKLING AND BRILLIANT."—The Horticultural (Col.) Press says of the last number of this magazine: "It is sparkling and brilliant as usual, every page full of just the kind of reading to make glad the heart of the weary wife and mother, when she sits down for the evening to rest, after the little ones are safely tucked in bed."

NOTICES OF NEW BOOKS.

The Admiral's Daughter. By Mrs. Alexander. 1 vol., 12mo. New York: Henry Holt & Co.—It is a little curious that a lady who has written two such capital novels as "Her Dearest Foe" and "The Wooing O'it," could write—or even having written, could consent to publish—so prosy a story as this "Admiral's Daughter." The plot, in the first place, has no originality, but is substantially the same old one that has been worn thread-bare long ago. In the second place, granting the author had worn out her inventive faculty, and had no new material, she would have made a much more tolerable novel if she had told her tale in half the compass. Her last story, "The Freres," inferior as it was to her earlier ones, was yet vastly better than this, which is really spun out beyond all example, and has hardly a redeeming feature in it.

Gideon Fleyce. By Henry M. Lucy. 1 vol., 12mo. New York: Henry Holt & Co.—We have here a new claimant for popular favor, and one who may be said to have "won his spurs" in his very first tourney. The plot of the book is quite novel. It turns on the secret assassination of an old miser, but is so artistically managed that the reader does not suspect the real culprit until the very end. Considering how difficult it is to invent anything new in the way of a plot, this is very high praise; but it is not the only merit of the book, for the characters are forcibly drawn, and some of the scenes are depicted with great power. We recall few things, in fact, so powerful as the chapter in which the dead man sits in his chair alone all night, with the dagger sticking in him. It is quite in the manner of Dickens.

Book of Health and Humor for the Million. 1 vol., 12mo. Baltimore: The Charles A. Veyeler Co.—A very excellent compilation, by Mr. H. D. Umbstaetter, of original, copyrighted, humorous articles from such racy writers as "Uncle Remus," the editors of the "Texas Siftings," "Spoonendyke," of the Brooklyn Eagle, etc., etc. It is copiously and characteristically illustrated, and is in every way a noteworthy publication. The taste, in fact, which can put together a collection like this, is almost as rare and enviable a quality as the original humor itself.

Home Gymnastics. By Professor T. J. Hartelius, M. D. 1 vol., 12mo. Philadelphia: J. B. Lippincott & Co.—This is a treatise on the Preservation and Restoration of Health in Children, and young and old of both sexes. It is profusely illustrated, which adds greatly to the value of the text, because it enables the reader more thoroughly to understand it. The work originally appeared in Swedish. It seems to us quite the best of its kind.

Fanchette. "Round Robin Series." 1 vol., 12mo. Boston: J. R. Osgood & Co.—The scene of part of this tale is laid in Washington; the rest of it on the Eastern Shore of Maryland. The story is full of vivacity, and is carried on from beginning to end without break, as Wilkie Collins, no mean judge in such matters, says all novels ought to be.

powdered with pepper and salt; then beating up the whole with a lump of butter to bind it, and dividing it into small loaves of a conical form, and placing them under the meat to brown, that is, when it is so nearly done as to impart some of the gravy along with the fat.

Fried Tomatoes.—Wash and halve your tomatoes. Dredge each half with a little flour, pepper, and salt. Have the lard hot, and fry them brown on both sides. Place the tomatoes in a dish, pour the grease from the pan, add cream or milk, and let it boil up like fried chicken gravy. Pour over the tomatoes, and serve hot.

Cucumber Purée.—Peel the cucumbers, cut them into dice, and put them on the fire, very early in the morning, with vinegar, cayenne pepper, salt, a small onion, and a few celery-seeds. Stew gently until dinner-time.

MISCELLANEOUS.

Bread Sauce.—Pour half a pint of boiling milk on a tea-cupful of fine breadcrumb, add a small onion stuck with three cloves, a small blade of mace, a few peppercorns, and salt to taste; let the sauce simmer five minutes, add a small piece of fresh butter, and at the time of serving remove the onion and mace.

FASHIONS FOR JUNE.

FIG. I.—VISITING-DRESS, OF FIGURED PURPLE FOULARD. The bottom of the skirt is trimmed with surah silk of the color of the foulard, and edged with écaré lace; the deep-pointed tunic is edged with two rows of lace, and above these are two other rows to simulate a second tunic; the waist is Princess, with paniers edged with écaré lace, and the drapery at the back falls in soft puffs; the vest is made of surah silk, slightly gathered, the bodice being trimmed with écaré lace; bonnet of purple straw, trimmed with écaré lace and yellow roses.

FIG. II.—HOUSE-DRESS, OF FINE PLAID PERCALE. The bottom of the skirt is trimmed with a narrow ruffle; the left side of the skirt falls in long straight plaits; the dress is Princess, the bodice buttoning from the right to the left side, and the skirt opens over the plaiting, and is gathered high up on the hip on the left side; the straight side is finished with large buttons, which form a continuous row from the neck of the dress down to the bottom of the skirt; the Princess back is laid in large full plaits underneath, like an ulster; the open-pointed neck of the bodice has a large cut-work collar, and the half-sleeves are trimmed with the same kind of embroidery.

FIG. III.—WALKING OR HOUSE-DRESS, OF BLACK AND WHITE SHEPHERD'S PLAID. The bottom of the skirt is trimmed with one deep gathered ruffle, ornamented with three rows of black velvet ribbon; the rounded apron-front is trimmed in the same way, and the drapery falls low and loose at the back; black silk jacket-waist, finished with a series of tabs around the bottom, and ornamented down the front with brandebourgs.

FIG. IV.—WALKING-DRESS, OF CHAMOIS-COLORED SATEEN, figured with small cocks in a darker shade. The dress is Princess, and falls in a long point in front, and is gathered high up on the hips; at the back it is in looped drapery, which does not fall very low; the underskirt is of plain sateen, kilt-plaits. Hat of dark-blue straw, trimmed with a grayish-green feather.

FIG. V.—HOUSE-DRESS, OF WHITE ALBATROSS. The skirt is edged with a narrow box-plaited ruffle; above this is an appliqué design in emerald-green silk—embroidery in Kensington or satin-stitch would look beautiful on such a dress; the plain over-dress is rather short in front, and falls in long drapery at the back; the waist is trimmed with emerald-green silk; the chemisette is of soft India muslin,

and is gathered at the waist; the bands at the throat and across the bust are of the silk, as well as the pointed cuffs.

FIGS. VI AND VII.—BACK AND FRONT OF DRESS, OF BLUE SATEEN. The bottom is edged with two narrow knife-plaitings of the blue sateen; the skirt is trimmed with three kilt-plaitings edged with lace, embroidered with blue; the paniers are slightly crossed in front, and the drapery at the back falls in double loops and ends, edged with the lace; the round bodice has a plaited basque like the skirt; cream-colored fichu collar, worked in blue; the lace-trimming extends down the front of the bodice; the sleeves terminate with puffings to match the collar. Cream-colored torchon lace would trim a dress of this kind beautifully. We have also seen this style of dress in dark-red.

FIGS. VIII AND IX.—BACK AND FRONT OF A BLACK GREENADINE DRESS. The skirt is laid in wide kilts; the short round tunic is draped as a scarf, and falls in a point at the back; the panier body is edged with black French lace, and has a lace plastron gathered at the waist; the sash ends at the back are trimmed with lace, like the paniers; the lace on the sleeves is carried to the elbow; a thick double ruche of lace encircles the throat. Nun's-veiling or albatross-cloth, of any color, trimmed with lace or embroidery, looks well made after this pattern.

FIGS. X AND XI.—BACK AND FRONT OF JACKET, MADE OF THIN WHITE LADY'S-CLOTH. The close-fitting jacket has a plaited basque added, which is headed by a band of myrtle-green velvet; the same material is used as a band, front and back, and also forms the collar and cuffs.

FIG. XII.—HAT, OF LIGHT-BROWN STRAW, trimmed with feathers of the same color, and faced and trimmed with satin of a much darker shade.

FIG. XIII.—MARIE-DE-MEDICI JACKET, OF ALMOND-COLORED LADY'S-CLOTH. The basque is cut in quite long tabs, which are lined with chestnut-brown velvet, and turned up to form loops; the sleeves and cuffs are of the brown velvet; large brown-velvet buttons. Hat of almond-colored straw, and plumes of the same color, faced with chestnut-brown velvet.

FIG. XIV.—BASQUINE JACKET, OF BLACK BROCADED SATIN, trimmed with black lace. The basque is laid in plaits, where it opens, up the centre of the back; the collar and cascade in front are of lace, put on as a jabot, and the pockets and cuffs are of gathered lace.

FIG. XV.—HAT, OF COARSE WHITE STRAW, trimmed with apple-green surah silk, and apple-blossoms.

FIG. XVI.—BONNET, OF WHITE ENGLISH STRAW, trimmed with clusters of large variegated pansies, the elastic stems of which pass under a band of the lilac ribbon which trims the bonnet, and which is tied in a bow back of the right ear; a quilling of the ribbon is placed at the back.

FIG. XVII.—GARDEN-HAT, OF COARSE STRAW, either brown, white, or black, trimmed with field-flowers, poppies, and daisies; a large gauze veil to match the straw covers the hat, and is fastened to the hat or hair behind.

FIG. XVIII.—BONNET, OF MYRTLE-GREEN STRAW, covered with rows of cream-colored lace. The trimming consists of two loose rosettes, one of myrtle-green, and the other of cream-colored satin ribbon, which are formed by loops and notched ends; these rosettes are placed nearly on the top of the bonnet; strings of myrtle-green satin ribbon.

FIG. XIX.—HAT, OF COARSE BLACK STRAW, trimmed with lace and yellow daffodils.

GENERAL REMARKS.—There is nothing absolutely new in the fashion to chronicle at this season of the year. The thin dresses have the ruffles usually gathered, rather than plaited, but this fashion is optional. "Pinking," which was so very fashionable a few years ago, is again coming in favor. This is a particularly pretty finish to the flounces of summer silks; it is done usually by machinery, often at an umbrella store; some ladies can do the simpler patterns themselves. Still, if it is not neatly done it has a very ragged look. Earlier in the season short over-dresses seemed to prevail,

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

But see, for general fashions, our Paris letter.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

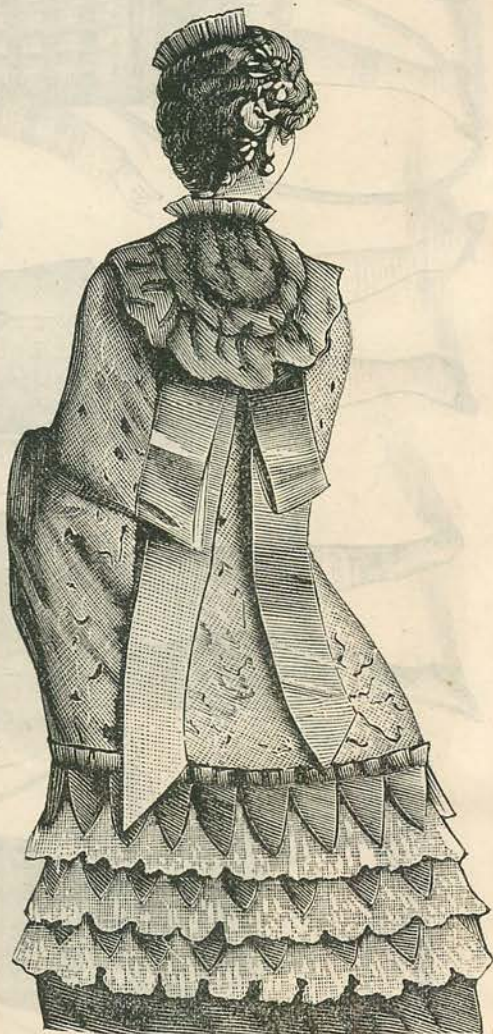
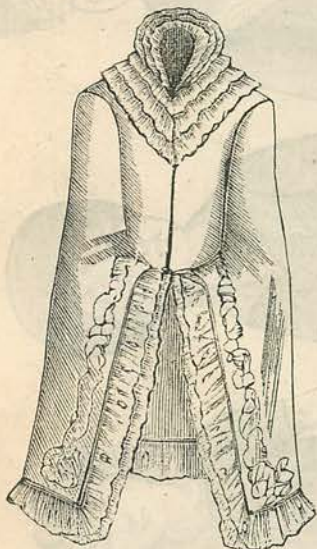
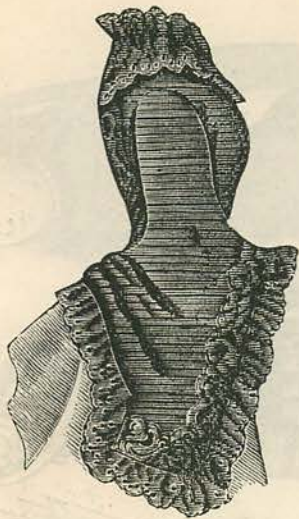
FIG. I.—BOY'S SUIT, OF DARK-BLUE FLANNEL. The trousers are rather close-fitting to the knee; the blouse is confined below the waist by a narrow leather belt; the long collar is fastened by a ribbon at the point in front; the vest, which fastens at the side, is of the flannel. Blue Scotch cap.

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

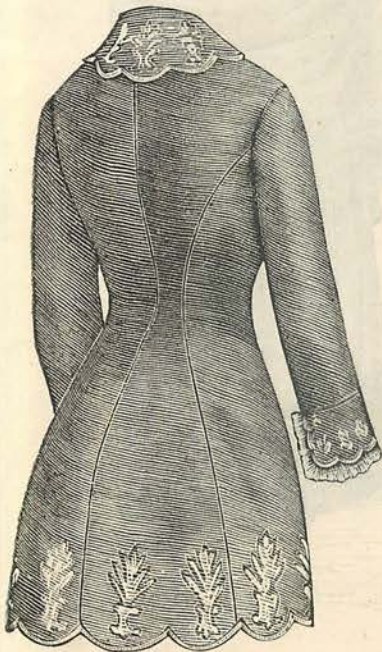
FIG. III.—GIRL'S DRESS, OF PINK PERCALE. The skirt and waist are cut in one, and the dress is gathered front and back to fit the figure loosely; at the bottom of the skirt are two ruffles of the percale, edged with white embroidery; above these ruffles is a sash or band laid in loose plaits, and tied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



CHILDREN'S FASHIONS FOR JULY.



SUMMER MANTLES. CLOAK FOR EVENING.



FRONT AND BACK OF MORNING JACKET. SUMMER COSTUME.



HOUSE-DRESS: FRONT AND BACK.



DRESS FOR GARDEN-PARTY. MOURNING-DRESS.



BATHING-DRESSES. STRAW HAT.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, of self-colored nun's-veiling, in a very delicate shade of pearl-gray. Albatross, pongee, or sateen would be equally suitable material for this model. The

coat, buttoning on the right side with small bullet-shaped buttons. The edge of the basque, the rolling collar, and cuffs are trimmed to correspond with the skirt. A plaited vest, with close



No. 1.



No. 2.

skirt has a deep kilted flounce, (say eighteen inches.) The tunic has an apron-front, edged with lace or open-worked embroidery, and the back is simply draped to form irregular puffs. The basque is quite long and close-fitting, like a

standing collar, is fitted to fill in the open neck of the basque made by the rolling collar; or, if preferred, a plain round plaited waist with tight sleeves may be added to this costume for house-wear; and for the street, the coat-basque worn

over the plain waist. A belt, with rosette and long loops of satin ribbon two inches wide, will be required to finish the round waist. Any of the embroidered sateen robes, made after this



No. 3.

model—as it is simple—would be more stylish than the elaborate designs which usually come with such dress-patterns. Eight, nine, or ten yards of double-fold goods will be required.

No. 2—Is a costume suitable for either house or street. Our model calls for a surah silk skirt of electric-blue, (silk skirts, with overdress of cashmere, or other soft woolen material, are the latest novelty,) with overdress of summer cashmere of precisely the same shade. The skirt is kilted from a yoke, which just escapes the point of the basque; over this, from the waist of the

yoke, the side panels of the cashmere are arranged plaited in wide plaits at the waist, and all these six wide plaits full into a narrow point at the end of the panel, as seen in illustration. One width of the cashmere is slightly puffed to fill in the back drapery. A wide open guipure muslin embroidery edges the front of these panels, turning the point, and is lost under the back drapery. A closely-fitting basque, pointed back and front, with close sleeves, has cuffs and deep collar made of the embroidery. Plain self-colored sateen, made up in this style, trimmed with Hamburg or open-worked embroidery, would be equally stylish, although not so elegant. Maroon sateen, with éru embroidery, or dark-blue, with white embroidery, would be very effective. Seven yards of surah silk for skirt, and six yards cashmere, will be required. Three and a half yards, of four inches wide embroidery for panels and cuffs; one and a quarter yards of wider for



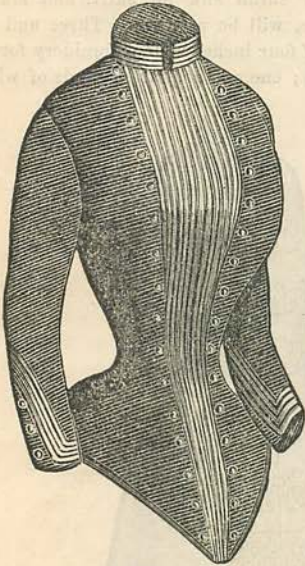
No. 4.

collar, or two yards of the four inch, using two rows, shaping the collar over a paper pattern, cut to fit.

No. 3—Is a dressy breakfast-costume, of

white nainsook, linen lawn, or any white goods having sufficient body to lay in kilts for the trimming of the skirt. A plain round skirt, with a deep flounce, kilted, reaching to the knee, is all of the skirt. Two flounces of embroidered muslin head this kilted flounce. The long basque, or *matinée*, as it is called, is made tight in the back, and not entirely so in front. The length of it is adjusted so that the embroidered flounce which edges it may exactly meet the upper one on the skirt. This requires careful cutting, fitting, and trimming. Some modistes put all three flounces upon the *matinée*. A row of the embroidery is put on down the front in a full ruffle, so that it may fall in a *jabot*. Pockets, collar, and edge of sleeves trimmed with the em-

Princess, and half-fitting. The ornaments are either braiding or appliqué. Lace or em-



No. 5.

broidery. A two-inch-wide ribbon ties the collar, and a wider one is tied loosely from the side seams at the waist, also a bow and ends at the back. The sleeves in our model are slightly gathered at the wrist, edged with the embroidery, and tied with the ribbon. A close sleeve, with a simple cuff of the embroidery, we would prefer. For a more elaborate breakfast-toilette, we would suggest black surah silk, trimmed with Spanish lace, and tied with crimson or pale-pink ribbons, or else one of those cheap pongees trimmed with *céru* embroidery or lace—ribbons of the same color or contrasting. Twelve to fifteen yards of embroidered ruffling. Ten yards of yard-wide material.

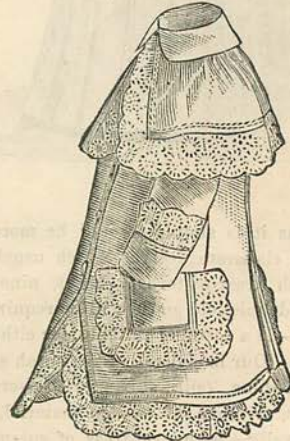
No. 4—Is a morning wrapper, of flannel or cashmere, of any useful color. The form is



No. 6.

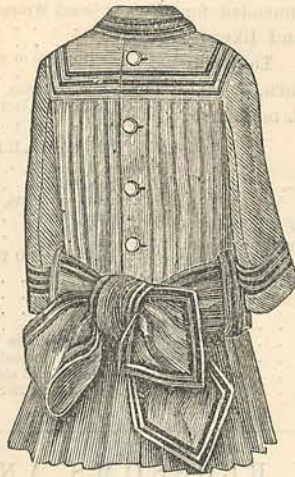
broidery may be used for trimming, if preferred.

No. 5—Is a corsage of cashmere, with *plastron*. The *corsage* is of marine-blue cashmere,



No. 7.

cut with a long point in front and a *petite basque* in the back. The *plastron* is composed of rows



No. 8.

No. 6—Is a pretty little costume, for a girl of four to six years, made of white piqué. The ruffles which trim the skirt are of nainsook, and are mounted upon a petticoat-waist. The little coat-basque cuts off in front, at the top of the second ruffle, ending in square coat-tails at the back. Ball buttons of pearl or ivory are the only trimmings. A deep linen collar and cuffs are worn with this costume. For the seaside or mountains, make of navy-blue or white flannel.

No. 7.—Pelisse, for a baby of two to three years. Cashmere, flannel, or piqué, trimmed with open-work English embroidery. A simple saeque, with deep collar.

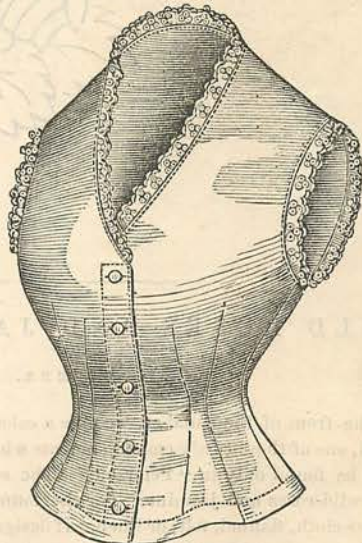
of gold braid, laid on a foundation of the cashmere, shaped to fit. Tiny gilt buttons ornament both sides of the plastron. The right side buttons

No. 8—Is a blouse-dress, for a child of three years. Made of Turkey-red twill or flannel, and trimmed with black braid, it is a most useful garment for a child to play about in. Made of cashmere or white flannel, and trimmed with black velvet ribbon, it is a very stylish and dressy costume. It is simply a skirt plaited into a yoke, and belted at the waist; being tied loosely by a sash made of the material, and trimmed to match.

No. 9.—Sailor-frock, of blue serge, for a boy of three years. Kilted skirt. The sailor-waist



No. 9.



No. 10.

over. The sleeves are trimmed to correspond, and ornamented with buttons. Collar standing, covered with rows of the braid.

has a deep collar, edged with red or pale-blue braid. Cuffs to match.

No. 10—Is a high-necked petticoat bodice.

These bodices are very much recommended for preserving the linings of dresses, and likewise they are a protection to the corset. They may be made either of fine long cloth, linen, or cambric muslin, and trimmed either with torchon or Valenciennes lace.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	.50
" " with drapery and trimming,	1.00
Polonaise, . . . . .	.50
Combination Walking Suits,	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50

Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
" with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Usters, . . . . .	.35

CHILDREN'S PATTERNS.

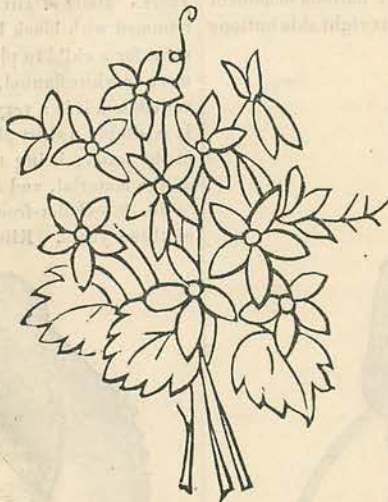
Dresses: Plain, . . . . .	.25	Basques and Coats, . . . . .	.25
Combination Suits, . . . . .	.35	Coats & Vests or Cut Skirts, . . . . .	.35
Skirts and Overskirts, . . . . .	.25	Wrappers, . . . . .	.25
Polonaise: Plain, . . . . .	.25	Waterproofs, Circulars and Usters, . . . . .	.25
" Fancy, . . . . .	.35		

BOYS' PATTERNS.

Jackets, . . . . .	.25	Wrappers, . . . . .	.25
Pants, . . . . .	.20	Gents' Shirts, . . . . .	.50
Vests, . . . . .	.20	" Wrappers, . . . . .	.30
Usters, . . . . .	.30		

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

STRAWBERRY BLOSSOMS AND LEAVES:
IN CREWEL EMBROIDERY.



WILD ROSES AND JASMINE: CREWEL WORK.

BY MRS. JANE WEAVER.

In the front of the number, we give a colored pattern, one of those costly embellishments which are to be found only in "Peterson." The subject is wild-roses and jasmine. For the foundation, use cloth, flannel, felt, or linen. If designed for a chair-seat and back, gray linen or cloth is best; for a baby's blanket, use soft cream-white flannel; for tidy, use gray or écu linen. Select the colors; in crewels, the English ones keep the colors best, but our American ones are very good:

both cost the same. Our design is a particularly good one, both for color, arrangement, and to show exactly how to place the stitches. Outline the stems first, and then fill in with the Kensington-stitch, a description of which we gave in detail in our January number. The flowers and leaves are worked without outlining. After the work is done, it must be pressed with a hot iron, on the wrong side, and over a damp cloth. This pattern is exceedingly tasteful and elegant.

NEW-STYLE WRAP: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give, here, an engraving of a pretty new-style wrap, suitable for the season. Folded in with the number is a SUPPLEMENT, with full-size patterns of the different pieces of which it is made, by aid of which any lady can cut out the mantle for herself. They are, as will be seen, four in number, viz:

No. 1.—HALF OF FRONT.

No. 2.—HALF OF BACK.

No. 3.—HALF OF CAPE.

No. 4.—HALF OF COLLAR.

This wrap is made of small-checked cloth, and forms a *petite visite*, or jupe. The letters, on the SUPPLEMENT, show how the pieces are put together. The front and back pieces are to be cut two inches longer in the skirt part (our paper would not allow the entire length). The notched edge of the back, J to J, is to be laid in large plaits forming the postillion. The back seam of the cape is to be sewed into the back seam of the garment as far as the waist-line, which is indicated by two round dots: then the plaits, from K to K, are made; and the remainder of the seam of the cape is joined, and arranged over the plaits of the back of the garment, where it is ornamented with a bow and ends of wide ottoman ribbon. The dotted lines at the neck of the cape show where seams are to be made, fitting to the shoulder, and the plaits, from P to P, fit into the neck. The collar is of either silk or velvet, and tied with ribbon a trifle narrower than that at the back. Our illustration shows the effect of the entire wrap, and how the plaits of the cape are disposed: also the ribbons.

We also give, on the SUPPLEMENT, various designs to be worked on d'oyleys, and one larger design, for a tea-table cloth.



DESIGNS FOR TIDIES, ETC., ETC.

We give, on the SUPPLEMENT that is folded in with this number, several new and charming designs, to be worked in outline-stitch or Kensington-stitch. They are for d'oyleys, and other napkins, except one, which is larger, and which is suitable for a tea-table cloth. Red is a good color in which to work these designs, though almost any color would be appropriate.

sufficiently sweetened and cooked, it can be eaten with bread for tea, and is ready for immediate use at any meal. When a jar is opened, it should be used within a week in summer, and within a fortnight in winter. It is generally put into glass jars, holding a pint, or a quart, or two quarts each. The jars have an elastic band fitting closely round a ledge of the neck, on which the glass lid is placed, a rim of thin zinc being screwed on the top of the jar, which fastens the lid securely in its place, and renders it air-tight. Three layers of good paper pasted over the mouth of the jars answer the same purpose, only entailing a little more trouble. The small white jam-pots can be used, and any kind of jar or pot if not cracked; but glass bottles, such as pickle bottles and French plum jars, are preferable, because any signs of fermentation can easily be detected, and the fruit boiled over again before it is spoiled. The canned fruit must be kept in a dry, cool place; if damp, it turns mouldy, and if too warm it ferments. A dry cellar is the best place.

All bottles or jars used in the canning must be sufficiently heated in a bath of hot water, or by the side of the fire, to allow of the fruit being poured in boiling hot to expel the air. Rounds of paper, cut a little larger than the size of the jar neck, to allow for overlapping, must be ready to paste on the moment the jar is full; boiled flour paste should be used.

Keep the pan of fruit simmering while you fill the hot jar, for which purpose a small teacup is better than a spoon for small fruits, as the jar should be filled quickly. The jar should be close to the side of the pan, and be filled as near to the top as you can without letting the fruit actually touch the paper. Paste each round of paper on directly the jar is full, as the lapse of a second or two will allow the air to rush in and so prevent the fruit from keeping. The first piece of paper should be pasted round the edges, and be made firmly to adhere to the rim and sides of the jar, the other two layers being pasted all over each round, so as to adhere to each other, carefully smoothing them when putting on the above rules, viz: hot fruit, and hot jars filled to the brim and instantly sealed from the air by the pasted paper. When cold, if the fruit has been properly bottled, there will be quite a space between the fruit and the mouth of the bottle, owing to the fruit having expanded while hot, and having contracted again when cooled.

Rhubarb.—Cut up ten pounds of rhubarb into finger-lengths; moisten the bottom of preserving-pan with cold water; put in four pounds of preserving loaf-sugar or Demerara sugar, then the rhubarb and the rind of two lemons finely shredded. Let it come slowly to a boil, but directly it reaches that point, make it boil as rapidly as possible without burning; it drives off the watery particles in steam, and makes the fruit keep better and look clearer, half an hour's quick boiling being sufficient. Very little skimming is required in canned fruits.

Gooseberries.—Put four pounds of loaf-sugar into a preserving-pan, and half a teacupful of water. When it comes to the boil, let it boil rapidly for five minutes; then put in ten pounds of gooseberries, and carefully stir them so that they may break as little as possible. Boil fast for twenty minutes, then bottle as before. Fruit put into hot sugar retains its color, flavor, and form.

Currants.—Red or white currants are canned with quarter pound of sugar to one pound of fruit. First boil the sugar five minutes, as for gooseberries, and then boil the currants for fifteen minutes rapidly, reckoning always from the time of their boiling up. Black currants require one-half pound of sugar to one pound of fruit, and half an hour's boiling, as they are apt to ferment.

Cherries.—Canadian cherries retain a bright scarlet tint and exquisite flavor when canned, while most of our English

cherries, excepting such as the Morella, are disappointing. Cherry-stoning machines are used, but for those who do not specially object to the stones they help to impart a finer flavor to the fruit. They are canned in the same manner as gooseberries, but with one-quarter pound of sugar to one pound of fruit, and are boiled for twenty minutes.

Strawberries and Raspberries are canned with one-quarter pound of sugar to one pound of fruit. The sugar is first boiled for five minutes, and then the fruit is put in and kept as whole as possible by careful stirring with a wooden spoon; boil fifteen minutes, and bottle.

CAKES, ETC.

Pancakes.—Eggs, flour, milk: to every egg allow one ounce of flour, about one gill of milk, an eighth of a salt-spoonful of salt. Ascertain that the eggs are fresh; break each one separately in a cup, whisk them well, put them into a basin with the flour, salt, and a few drops of milk, and beat the whole to a perfectly smooth batter; then add by degrees the remainder of the milk. The proportion of this latter ingredient must be regulated by the size of the eggs, etc., etc.; but the batter, when ready for frying, should be of the consistency of thick cream. Place a small frying-pan on the fire to get hot; let it be delicately clean, or the pancakes will stick, and, when quite hot, put into it a small piece of butter, allowing about half an ounce to each pancake. When it is melted, pour in the batter, about half a teacupful to a pan five inches in diameter, and fry it for about four minutes, or until it is nicely brown on one side. By only pouring in a small quantity of batter, and so making the pancakes thin, the necessity of turning them (an operation rather difficult to unskillful cooks) is obviated. When the pancake is done, sprinkle over it some pounded sugar, roll it up in the pan, and take it out with a large slice, and place it on a dish before the fire. Proceed in this manner until sufficient are cooked for a dish; then send them quickly to table, and continue to send in a further quantity, as pancakes are never good unless eaten almost immediately they come from the frying-pan. The batter may be flavored with a little grated lemon-rind, or the pancakes may have preserve rolled in them instead of sugar. Send sifted sugar and a cut lemon to table with them. To render the pancakes very light, the yolks and whites of the eggs should be beaten separately, and the whites added the last thing to the batter before frying.

Rhubarb Pudding.—Line your pudding-dish with slices of bread and butter; cover with cut-up rhubarb, strewn with sugar; then slices of bread and butter, and so on alternately until your dish is full, having the rhubarb and sugar on top; cover with a plate, and bake half an hour. Eat it warm.

FASHIONS FOR JULY.

FIG. I.—HOUSE-DRESS, OF BLACK SILK. The bottom of the skirt is trimmed with two knife-plaited ruffles; above these are two Moliere puffs; the scarf-drapery is laid in plaits, and falls in loose puffs at the back; the bodice is pointed in the front and has a small coat-basque at the back, and is ornamented with white lace down the front and on the sleeves.

FIG. II.—EVENING-DRESS, OF LIGHT-YELLOW SILK. The petticoat-front is made of white satin, brocaded in peacocks' feathers; the skirt falls away on each side, is untrimmed, and caught in large puffs at the back; the bodice is made with a deep point at the back, but is less pointed in front; it is trimmed with lace and bows of ribbon; infant sleeves, trimmed with ribbon.

FIG. III.—MORNING-DRESS, OF WHITE NAINSOOK. The front is trimmed with rows of wide imitation lace, interspersed with pink bows; it is laid in straight plaits, lengthwise, and is ornamented with coquilles of pink ribbon; the front of the waist is shirred, has a deep lace ruffle which forms a

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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

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

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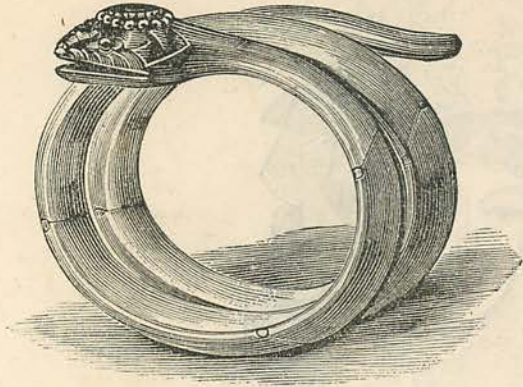
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CHILDREN'S FASHIONS FOR AUGUST. CHILD'S BONNET.



NEW STYLE SUMMER BODICE. SERPENT BRACELET IN SILVER.



DRESSING-JACKET: BACK AND FRONT. LATEST STYLE BONNET.



EVENING-DRESSES.



GARDEN-PARTY DRESS. NEW STYLE WALKING-DRESS.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a simple and stylish model for a costume of pongee or nun's-veiling. The skirt is kilted into a yoke, fitting the waist and hips. The tunic is arranged to simulate a polonaise; opens in front, and is gathered up high on the

the basque. The basque is pointed in front, rounding up towards the sides, and then curves



No. 1.



No. 2.

sides; the fullness at the back is slightly puffed into a short point at the side-back seams, where and made to come out between the side-seams of it is left open for three inches, for the drapery

of the back to be pulled through. The back of the basque forms a postillion. The trimming for this costume is of guipure embroidery (white), which is laid on flat, being sewed on the under side and then turned up on the material. The



No. 3.

fronts and sides of the tunic are trimmed, but not the back. Cuffs, collar, and fronts of the waist are arranged to correspond. At the point of the basque in front, two loops, with long ends of satin-faced velvet ribbon of the same color as the material, or of a contrasting color, are tied in a bow. Nine to ten yards of nun's-veiling, double-fold, or pongee, which is generally sold by the piece of nineteen or twenty yards. A piece will be required, as it is narrow. Six yards of embroidery, one dozen buttons, two and a half yards of velvet ribbon.

No. 2—Is a dressy and becoming model for a foulard or summer silk, also suitable for a grenadine or embroidered muslin. The skirt has three

narrow box-plaited ruffles, each two and a half inches deep when completed; these are put on just to touch each other. The fullness forming the puffed tunic is sewed on to the seam of the upper ruffle and then turned up, forming a slightly drooping puff all round. This is gathered into a deep yoke at the waist, the same as would be used for a kilted skirt. The tunic is gathered lengthwise, with four or five rows of gathers close together, then another, two



No. 4.

inches back, forming the puff, as seen in the illustration; from this the fullness is looped back, forming paniers. The back is very bouffant, and arranged in irregular puffs. A deep fringe of silk edges the tunic as far as the sides. The

basque is pointed back and front. The trimming on the front of the waist is made and put on: gathered into a point, to fit the waist; this



No. 5.

is fastened in place on the right side. The dress buttons underneath; hooks and loops, or several pins, will keep the other side in place. The



No. 6.

collar and cuffs are of plain or brocaded velvet. Twenty yards of twenty-four-inch-wide foulard will be required, or twenty-five of eighteen-

inch summer silk—wider material, of course, in proportion—three yards of fringe, one dozen buttons.

No. 3.—For a young girl from fourteen to sixteen years, we have here a stylish toilette of checked woolens or checked sateen. A kilted skirt, with an apron overskirt, which is trimmed across the front with white Hamburg or guipure embroidery. The waist is gathered into a yoke, and then into the waist both back and front. The yoke is trimmed with the embroidery to simulate a deep sailor's collar. The basque skirt is plain, and cut to fit in front and over the hips; in the back three double box-plaits are arranged; this is trimmed with the embroidery



No. 7.

all round, and where it joins the waist a black velvet ribbon ties in front, as seen in the illustration. This basque skirt fastens at the left side under the first box-plait. Cuffs to match. Twelve to fourteen yards of double-fold goods, or ten to twelve yards of yard-wide material, such as sateen. This is a very suitable model for a wash-dress, other than sateen, gingham, zephyr cloth, etc.

No. 4.—Is quite a novel design for a combination costume. Our model calls for cashmere and brocaded silk. Grenadine, plain and brocaded, we think would be equally suitable. First there is the kilted skirt of the cashmere, with a box-plait down the front. This is arranged on a

yoke, as we have described above. The drapery is arranged to form an irregular tablier, the plain cashmere beginning at the point on the right side, under the basque; from under this the brocade is arranged, forming a petite tunic; this meets the drapery of the back, as may be seen in the illustration. The pointed basque has a plastron of the brocade down the front, and the cuffs are also of the brocade. The basque may be either pointed in the back, or finished with two double plaits forming a habit-postillion—this is



No. 8.

altogether a matter of taste. Two yards of brocaded silk, ten yards of cashmere, will be required. Of grenadine or single-width goods, sixteen to eighteen yards will be required.

No. 5.—For a little girl of four years, we have plaited skirt and waist plaited into a yoke. Over this fitted the little jacket, which is turned back with an embroidered edge. A wide sash of the material forms the belt, and ties in a large bow at the back, holding the sides and back of the jacket in place. A deep linen collar and

cuffs are worn with this costume. Make of flannel, cashmere, or wash-goods.

No. 6.—Is a costume suitable for either boy or girl of three years. Made of flannel, cashmere, linen, or checked gingham. The elongated waist is made to fit the figure neatly; the back is plain, with coat-seams. The fronts have a plastron gathered and fitted upon the waist. A box-plaited skirt is attached to the waist, and a wide sash ties in a bow at the back.

No. 7.—For an infant of two to three years, we give a model for a piqué dress. Princess in front, with a plaited back. Hamburg or English embroidery trims the front: two rows, turning back from the buttoned front; the same passes around the edge of the garment, over a narrow plaited ruffle of nainsook. Wide sailor collar, cut in three deep vandykes at the back, with cuffs to match. A wide ribbon sash completes this costume.

No. 8.—For a boy of four to five years, we have the short pants, with plaited blouse. A belt of the material, or a leather belt, is worn over the blouse. Tiny buttons are the only trimming. The back is box-plaited, as the front—without the buttons, of course.

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DESIGN IN OUTLINE FOR END OF TIDY, ETC.

BY MRS. JANE WEAVER.

The beautiful design of Primroses and Christmas adapted for a tidy, or for the ends of a table-roses, which we give on the SUPPLEMENT, is well cover. Écru silk or pongee, embroidered in

washing-silks after this model, will be very effective, either done in one color, or in the natural colors of the flowers and leaves. If a tidy be embroidered it should be done at one end only, unless a few lines of the color be placed at the other. The sides must be hem-stitched, and the ends be fringed and knotted. For a table-cover use butcher's-linen, crash, or cloth. This border, worked in one color, in silk or in French working-cotton, which will bear washing, is

most desirable. The silks oftentimes fade a little, just enough to soften and improve the colors. Like the tidies, these cloths should be hem-stitched at the sides, and the ends fringed out nine inches deep and then knotted. One and three-quarters to two and one-quarter yards will be good length, but that must really be decided by the size of the table for which it is designed, also the width.

Both ends are to be embroidered.

COSTUME FOR A BOY: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give here an engraving of a kilted suit for a boy of four years, and folded in with the number a SUPPLEMENT, with the patterns to cut it out by, full size, nine pieces in all, including the half of the breadth, and the entire length of the kilted skirt, which is indicated by the line covering the length of the paper, and is marked by a large cross at the points. We did not draw the upper line, as it would have crossed the outline design. This skirt is to be kilt-plaited, and attached to a petticoat-waist. The pieces for the jacket are:

- No. 1.—HALF OF BACK.
- No. 2.—HALF OF FRONT.
- No. 3.—HALF OF VEST.
- Nos. 4 and 5.—ARE THE SLEEVE.
- No. 6.—HALF OF COLLAR.
- No. 7.—POCKET-FLAP.
- No. 8.—CUFF.

The pieces are lettered, showing how they are put together. Allow all seams, except on neck and arms.

We give, also, on the SUPPLEMENT, a design in outline for end of tidy, etc., etc. Above is a description how to work the design.

COLORED PATTERN: "SPARROWS."

BY MRS. JANE WEAVER.

In the front of the number, we give a design for painting on a terra-cotta plaque (or plate), of hollow shape, or for embroidering on a sideboard cloth, one end only; or for embroidering on *creme* satin or silk for a hand-screen. Sparrows are such daily objects before our eyes, that little description of their color is needed. One thing noticeable, however, is, that the male sparrow

has always a rich brown vest, as if made of seal-skin; and the top of his head is also darker than that of the hen-sparrow. She, indeed, is extremely modest in attire, being altogether of a drab-brown, excepting the wings, which are as dark as those of her mate; she has the same marks in the wings that he has. The shrubs on which the birds are perched is the privet.

an ounce of cloves. Put the cabbage into jars, and pour the vinegar over it when cold.

Peach Pot-Pie.—Line the sides of a deep pot with a paste made in the proportion of half a pound of butter to one pound of flour. Then pare and slice some peaches, sugar them to your taste, and fill up the pot and cover the top with the paste, leaving an opening in the middle of the crust to permit the steam to escape while the pie is baking. Bake it in a moderately hot oven, and when cold serve it with cream.

Raspberry Vinegar.—Take ripe raspberries, put them in a pan, and mash them with a large wooden spoon or masher. Strain the juice through a jelly-bag, and to each pint of juice add one pound of loaf-sugar and one quart of vinegar. When the sugar has dissolved, place the whole over the fire in a preserving-kettle, and let it boil a minute or two, and skim it. When cold, bottle it, cork it well, and it will be fit for use.

Blackberry Cordial.—To one quart of blackberry-juice add one pound of white sugar, half an ounce of grated nutmeg, and half an ounce of pulverized cinnamon. Tie the spice in a fine muslin bag, boil the whole and skim it. When no more scum rises, set it away to get cold, and add one pint of best brandy. Cloves and allspice may be added in the proportion of a quarter of an ounce of each.

FASHIONS FOR AUGUST.

FIG. I.—HOUSE-DRESS, OF LIGHT-BLUE GRENADINE. The skirt is laid in lengthwise box-plaits, and is trimmed at the bottom with a ruffle of embroidery; the paniers are also trimmed with an embroidered ruffle, form a large puff at the back, and are caught up here and there down the back in smaller puffs; the skirt is put on to the bodice, with three rows of shirring. The bodice is of blue silk, of a somewhat darker shade than the skirt, fits closely over the hips, and is laced at the back; the sleeves are half-long, trimmed with embroidery, and put in high on the shoulder; the bodice is three-quarters high, and finished at the neck with gatherings of grenadine and a spray of wild-roses.

FIG. II.—EVENING-DRESS, OF LIGHT SEA-GREEN GAUZE, WITH POLKA-DOTS OF FOREST-GREEN VELVET. The white underskirt is finished with three ruffles of lace; the overdress is draped diagonally, quite low on the left side, and gathered into a loose puff at the back; the bodice is of forest-green velvet, with a small basque; three-quarter sleeves, edged with lace; the vest is of the gathered gauze, confined at the bottom by three velvet straps.

FIG. III.—VISITING-DRESS, OF GREENISH-GRAY INDIA SILK. The skirt is laid in lengthwise plaits, and trimmed at the bottom with three knife-plaited ruffles, a loose puffing between the second and third ones; the tunic is draped rather high, falls in loose drapery at the back, and is edged with white and rose-pink embroidery; the bodice is made with a Marie-di-Medici ruffle, laid in hollow plaits, and has a vest of embroidery like that on the tunic; long coat-sleeves, set in high at the shoulders. Straw bonnet, of the color of the dress, trimmed with pink roses, and pink and white feathers.

FIG. IV.—SEASIDE-DRESS, OF BLACK SATEEN, FIGURED WITH LARGE PINK ROSES. The skirt is trimmed with two deep founces; the tunic opens in front, is drawn far back on the hips, and falls without draping at the back; black velvet ribbon catches up the puffing at the back, passes at the bottom of the corsage, and falls in long loops and ends in front; the bodice has a large collar of white embroidery, and a chemisette of black surah silk; puffed sleeves. Hat of strawberry-colored straw, trimmed with pink feathers.

FIG. V.—WALKING-DRESS, OF SATEEN. The skirt is of plain blue sateen, laid in lengthwise side-plaits in front, and at the back it is plain, and edged with two knife-plaited ruffles;

the overdress is of dull-blue and white checked sateen, trimmed with a ficelle-colored lace; the dress is made Princess shape at the back, and the drapery falls square at the bottom; the front of the bodice has basques, formed of wide ficelle lace, and a collar with revers of the same lace; a full chemisette, of soft-blue surah silk, is caught across the front with bows of ribbon; three-quarter sleeves. Straw bonnet, lined with blue silk, and trimmed with bluets and daisies.

FIGS. VI AND VII.—FRONT AND BACK OF SUMMER-BODICE, OF TERRA-COTTA COLORED CASHMERE, SURAH SILK, AND VELVET. The bodice is close-fitting at the sides, and to the back side-seams; at the back it is gathered, and the fullness terminates in a basque; the chemisette, the collar, and the de-Medici plaiting at the bottom, are of the surah silk; the velvet band and surah plaitings stop at the side-seams.

FIG. VIII.—SERPENT-BRACELET, IN SILVER. Some of these bracelets are made of gold, or of brilliant enamels, and have diamond and ruby heads and eyes.

FIGS. IX AND X.—DRESSING-JACKET, OF NAINSOOK, trimmed with embroidery, and set into a yoke; at the back it is laid in plaits. One made in this style, of pink flannel, trimmed with cream-colored lace, was very beautiful.

FIG. XI.—STRAW BONNET, lined with brown velvet, and trimmed with brown velvet and straw-colored feathers.

FIG. XII.—EVENING-DRESS, OF CREAM-COLORED SURAH. The bottom of the skirt has a very narrow knife-plaiting of the silk; above this is a blonde lace ruffle, headed with festoons of the surah, and bows of satin ribbon; the overdress is of cream-colored figured gauze, opening in shawl-points in front and at the sides, and trimmed with blonde lace; it is gathered to the waist, and draped at the back; the waist has a plaited surah plastron, and is trimmed with blonde lace, as are also the half-sleeves.

FIG. XIII.—EVENING-DRESS, OF BLACK SATIN, edged with a plaited flounce; black gauze overskirt, studded with silk pompons, opening at the side, and draped on the left hip with a large satin bow and buckle; the pointed bodice, of black satin, is laced at the back; lace fichu, fastened with red roses, and sleeves trimmed with a full deep lace ruffle; red flowers in the hair.

FIG. XIV.—GARDEN-PARTY DRESS, OF BROWN NUN'S-VEILING. The skirt is composed of two founces, the upper one laid in hollow plaits, and much the deepest, and above these a Moliere puff; then a full-draped tunic; the bodice has a jacket-front, and is cut long enough in the back to form a puff; it turns back with revers, and has a vest of white silk, embroidered in pink; pink muslin garden-hat.

FIG. XV.—WALKING-DRESS, OF MYRTLE-GREEN CAMEL'S-HAIR. The skirt, which is made full, but without any trimming except a very narrow knife-plaiting at the bottom, is of myrtle-green and cream-colored plaid; the overdress, of plain myrtle-green, has two pointed tunics, which are caught up very high on the hips, and fall in low full drapery at the back; the bodice has a basque at the back, is cutaway-coat shape in front, has a military collar, fastened with a brandebourg, and has a vest of cream-colored piqué. Hat of myrtle-green straw, trimmed with green feathers.

GENERAL REMARKS.—There are some new things in the accessories of dress; for instance, vests are much worn, not always, though frequently, made of white or light-yellow piqué, for thin dresses, sometimes of embroidery, and often of silk, satin, or velvet, corresponding with some color in the dress. These vests are generally set in the bodice, and only simulated; but sometimes a real vest is worn.

Tournures are greatly on the increase in size; these bustles, as they used to be called, may be made of horse-hair cloth, or of steel springs, run through muslin casings; care should be taken not to have these springs too large, as they move when the wearer walks, and give a very ugly motion to the figure; the bouffant effect should be gotten principally by the full bunched drapery of the skirt.

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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

OUR PURCHASING AGENCY.

After many urgent requests, we some time since established a Purchasing Agency, and encouraged by the substantial recognition that has followed our efforts to meet the wants of persons wishing the best selected goods from the EASTERN MARKETS, at the LOWEST PRICES, we again call attention to our unsurpassed advantages for supplying EVERYTHING used in the HOUSE, to the entire satisfaction of all who favor us with their orders. Special attention is given to every article bought; and the list includes Ladies', Gentlemen's, and Children's Wear, Wedding Outfits, Infants' Wardrobes, Wedding, Holiday, and Birthday Presents, etc. The advantages gained by all persons sending their orders to our Purchasing Agency have been appreciated by the large number who have been served since it has been established, in the saving of money, time, and trouble.

Samples furnished, only on receipt of 25 cents. Circulars are free to any one writing for them, containing full particulars, and mode of doing business. Remember all are served, not only our subscribers, but any one else in want of goods or wearing apparel. Address all communications for our Purchasing Agency to

MRS. MARY THOMAS,
P. O. BOX 1626, PHILADELPHIA, PA.



CHILDREN'S FASHIONS FOR SEPTEMBER. CHILD'S HAT.



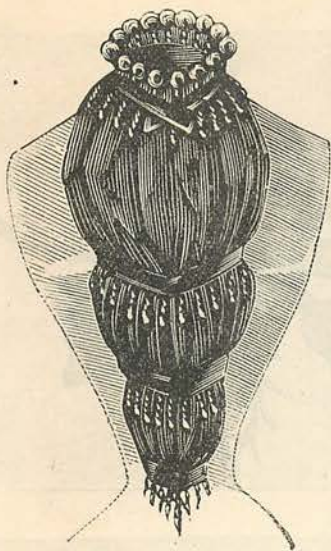
HOUSE-DRESS. COSTUME OF MARGUERITE BLACK GROS-GRAIN SILK.



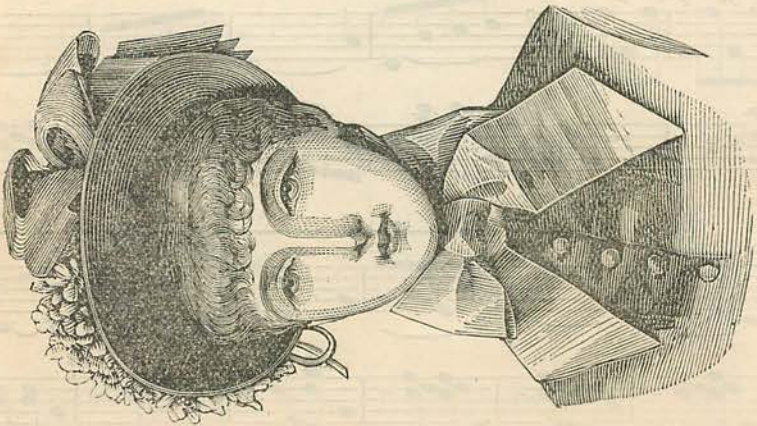
YOUNG LADY'S DRESS. DRESS OF NONPAREIL VELVETEEN AND WOVEN BROCHÉ.



BLACK VELVET CAPE. MANTILLA. BROOCH. COLLARET.



VISITE. CLOTH JACKET. PLASTRON FOR MOURNING. COLLARET.



NEW STYLES FOR BONNETS AND HAT.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a charming costume, for a young lady, composed of nun's-veiling and velvet. The

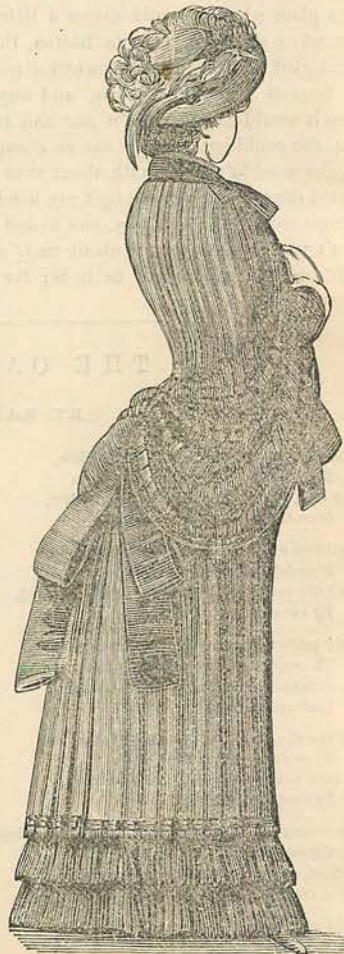


No. 1.

skirt is of velvet, perfectly plain, and two and a half yards in width. It is bordered with a ruche of the veiling, which is lined with soft surah

(238)

silk. Our model is of garnet velvet, and pale-pink veiling. The ruche is lined with silk to match, and made into a rose quilling, and placed nearly upon the edge of the skirt. The tunic is very simple and only hemmed upon the edge; it loops quite high at the sides from the front and back. The bodice has double box-plaits at the back, and collar and cuffs of velvet to match



No. 2.

skirt. Small bullet-shaped buttons, crocheted, or of fancy metal, are mostly used. The edge of the bodice is faced with velvet. Six yards of vel-

vet, eight yards of nun's-veiling, double fold, two yards of silk, for lining ruche, will be required for this dress. Garnet with cream-color,



No. 3

or brown with écaru, black with white: any of these combinations will be pretty and effective.

No. 2—Is suitable for either a traveling or walking-costume. It is made of striped woolen material with plain to match the dominant color. The skirt is bordered with two knife-plaited ruffles of the plain material, over which is a straight kilted tunic of the stripe, hemmed and trimmed with three rows of narrow braid or velvet ribbon. The bodice may be either a plain round waist with belt and sash, or it may be made into a simple basque, with box-plaits at the back. The wrap is also of the striped material,

and is made into what is called a sportsman's cape. It has a seam down the back, and is cut to fit the shoulders, plaited into the back, and again at the neck in front. Almost any lady can cut it for herself by experimenting with some old muslin, to get the proper fullness at the back. A dark satin bow and ends for the back, and the same for the collar and bow at the throat. Ten to twelve yards of double-fold stripe, and six yards of plain for the skirt; two yards of wide satin ribbon for the back, and two yards of two and a half inch width for the bow in front.

No. 3—Is a costume of cashmere, or camel's-hair, in any self-color: designed for a young girl. It has a simple plain round skirt, bordered with first a box-plaited ruffle, and over that two knife-plaited ones. The upper one is headed by a band of velvet, two inches wide, or eight or ten rows of very narrow velvet ribbon or braid. The waist has a gathered yoke to fit, and the fullness is then fitted into a belt at the waist, being made



No. 4.

over a tight-fitting lining. The waist buttons at the back. Half-long sleeves, with two knife-plaited ruffles at the elbow. A velvet collar,

velvet belt, with long loops and ends at the right side. Eleven to twelve yards of double-fold goods will be required.



No. 5.



No. 6.

No. 4.—Is designed for either the house or for walking. The skirt is of twilled plaid camel's-hair. The kilted skirt is mounted upon a deep

yoke. The tunic is formed of one width of the material, from three to three and a half yards in length: begin with one end at the left side, and use the piece lengthwise, plaiting it to form the apron-front, as seen in the illustration; and drape in the back in irregular puffs, rather short. The jacket may be of cloth or velvet, to match with the prevailing color of the plaid. It is a simple cuirass coat-basque, trimmed with passementerie of tubular braid. A most useful costume for the early autumn.

No. 5.—For a girl of five years, we have a model



No. 7.

in the Princess form, of a little costume of Nelson-blue serge, with a scarf of Turkey-red surah silk; Cromwell collar and cuffs, of linen.

No. 6.—We give the front and back of coat, for a little girl. The material is a light-gray lady's-cloth, with pockets, collar, and cuffs of plaid velvet. It is gathered, back and front, at the neck and waist, bringing all the fullness in those places, as seen in the illustration. The cape is adjustable, and is lined either with red flannel or twilled silk. For a winter wrap, the whole should have an interlining of flannel.

No. 7.—Is another stylish wrap, for a little girl. Here the cloth is of a very light drab, with trimmings of velvet: dark-green, navy-blue, or garnet. It is a simple close-fitting sacque, with the full-



No. 8.

ness thrown into two box-plaits at the back. The cape has a turnover collar, with revers of velvet; collar, sash, pockets, and cuffs also of velvet.

No. 8.—For a boy of eight to nine years.

Knickerbocker pants, and jacket, of navy-blue serge. Vest, collar, and cuffs, of very light gray or white flannel. The pants have the edge at the knee cut in squares, and bound with silk or worsted braid. The cuffs are cut out in the same way. Several rows of braid or machine-stitching finish the edge of the jacket and outside seams of pants, pockets, etc. The trimming on the fronts of the jacket are cut out of the material of the vest: three of the pieces on each front, as seen in illustration. These may be left off, if preferred.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

Princess Dress: Plain, . . . . .	.50
“ “ with drapery and trimming,	1.00
Polonaise, . . . . .	.50
Combination Walking Suits,	1.00
Trimmed Skirts, . . . . .	.50
Watteau Wrapper, . . . . .	.50
Plain or Gored Wrappers, . . . . .	.35
Basques, . . . . .	.35
Coats, . . . . .	.35
“ with vests or skirts cut off, . . . . .	.50
Overskirts, . . . . .	.35
Talmas and Dolmans, . . . . .	.35
Waterproofs and Circulars, . . . . .	.35
Usters, . . . . .	.35

CHILDREN'S PATTERNS.

Dresses: Plain, . . . . .	.25	Basques and Coats, . . . . .	.25
Combination Suits, . . . . .	.35	Coats & Vests or Cut Skirts . . . . .	.35
Skirts and Overskirts, . . . . .	.25	Wrappers, . . . . .	.25
Polonaise: Plain, . . . . .	.25	Waterproofs, Circulars	
“ Fancy, . . . . .	.35	and Usters, . . . . .	.25

BOYS' PATTERNS.

Jackets, . . . . .	.25	Wrappers, . . . . .	.25
Pants, . . . . .	.20	Gents' Shirts, . . . . .	.50
Vests, . . . . .	.20	“ Wrappers, . . . . .	.30
Usters, . . . . .	.30		

Infant's wardrobe, including seven pieces, \$1.00: Slip, Dress, Baricoat, Band, Shirt, Bib, Cloak.

We have marked in the catalogue the patterns we always keep in stock.

In sending orders for Patterns, please send the number and month of Magazine, also No. of page or figure or anything definite, and also whether for lady or child. Address, Mrs. M. A. Jones, 28 South Eighth Street, Philadelphia.

FLORAL DESIGNS IN EMBROIDERY, ETC.

BY MRS. JANE WEAVER.

In the front of the number, we give six new floral designs. These represent, respectively: violets, forget-me-nots, convolvuluses, field-flowers, lilies of the valley, and rosebuds. Although the working-stitches for embroidery are so plainly visible, these graceful clusters may be adapted to any kind of decorative work, and easily reduced or enlarged. With regard to embroidery, the designs can be utilized for furniture purposes, or for lawn-tennis dresses and aprons, executed in crewels on oatmeal, huck-aback, or any other coarse linen fabric, as well as on canvas. However, they look best on the

sheeny surfaces of satin, silk sheeting, velvet, etc., softly brought out in their long stitches of silk, arrasene, chenille: rendered more brilliant still by the gleam of metallic thread or the sprinkling of beads. Indeed, the sprays might be entirely wrought with beads and tinsel, either in all their solidity or by a mere outline. In the latter case, they would answer splendidly for aprons and tunics in net, gauze, or fine canvas, and even dolman sleeves in wide-meshed grenadine are often encrusted with similar tufts and scrolls in jet, steel, and gilt beads. The patterns can be imitated either in their natural colors—a

LANGTRY POLONAISE: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here a new-style polonaise, called the "Langtry." Folded in with the number is a SUPPLEMENT, containing full-size patterns to cut it out by. It consists of a pointed basque, on to which the skirt-part is draped. There are five pieces:

No. 1.—HALF OF FRONT.

No. 2.—HALF OF BACK.

No. 3.—FIRST SIDE-BACK.

No. 4.—SECOND SIDE-BACK.

The letters and round dots show how and where the pieces must join.

No. 5.—UPPER AND UNDER HALF OF SLEEVE.

For the skirt-drapery of the polonaise, take three yards of double-width goods, and make an inch-wide hem all round; then begin at the left side, and with the upper hem of the three-yard piece begin to arrange the drapery as seen by illustration—from the left side down across the point of the basque, then around to the centre of the back—this fits quite plain; then take the other end of the three-yard piece and begin at the left side, a trifle beyond where the other side began, and carry this end to meet the other at the middle of the back, and either straight across the back of the basque, or slightly pointed. Then the remainder of the fullness is put in: by taking up the middle of the drapery as it comes here you can make two long loops, the rest falling naturally: this makes a very graceful drapery; or you can arrange the fullness in irregular puffs, to suit the fancy. Finish with a rosette of two-inch wide satin ribbon at the side and at the centre of the back. Long loops are added to the rosette. From the front of the basque, where the dress buttons, the drapery is not sewed down, but left loose, to be pinned in place, or fitted with a hook and loop. Pinning will most likely be the most satisfactory, as it can always be made to fit smooth and close. The rosette is fastened to this side. If preferred, the drapery may be made to open exactly in front; this is a matter for the individual taste to decide. The waist may be trimmed or not, with the lace and plaited plastron, which is made separate and fastens at the back under the collar. The sleeve, we have given long, as more desirable; but the same pattern shortened gives the one in



our model. This pattern is cut for a thirty-six inch bust. Allow all seams, except for the neck and arm-holes.

We also give, on the SUPPLEMENT, two designs in embroidery: One is a rose, to be worked in outline-stitch or embroidery-stitch. The other is a spray of poppies, to be done in outline-stitch.

always be willing to repeat the dose. Take a half-ounce of leaves and flowers, add one pint of boiling water. Dose: one wineglassful every half-hour, if required to allay the vomiting. More than two doses are seldom required in any individual case.

PUZZLE DEPARTMENT.

Everything relating to this department should be addressed "Puzzle Editor," PETERSON'S MAGAZINE, Lock Box 437, Marblehead, Mass.

No. 202.—CROSS-WORD ENIGMA.

My first is in dolphin, but not in turbot.
My second's in dace, but not in burbot.
My third is in smelt, but not in glissa.
My fourth is in whale, but not in thrissa.
My fifth is in koret, but not in mullet.
My sixth is in shad, but not in limpet.
My seventh's in cod, but not in shark.
My eighth is in salmon, but not in carp.
My ninth is in grampus, but not in bream.
My whole is of its kind the cream.

Portland, Me.

LEAD PENCIL.

No. 203.—EASY WORD-SQUARE.

1. An ensign. 2. Fondness. 3. To affirm. 4. A seed-bud of a plant.

Harlem, N. Y.

MINNIE S. YOST.

No. 204.—CHARADE.

My first signifies great attention; my second, not so much; and my whole, not any.

Prescott, Kan.

ETHA BROCK.

Answers Next Month.

ANSWERS TO PUZZLES IN THE JULY NUMBER.

No. 197.

PETERSON'S.

No. 198.

R
B E T
R E B E L
T E A
L

No. 199.

1. Draft, raft. 2. Down, own. 3. Drag, rag. 4. Grate, rate.

No. 200.

Lawsuit.

No. 201.

T
A R T
T R A I L
T I N
L

FLOWER GARDENING.

GERANIUMS.—Where there is a small greenhouse to keep plants during the cold weather, it will be well to strike hard ripe shoots of geraniums in the open air, and in a warm sunny border. Mr. Shirley Hibberd, in the Gardener's Magazine, suggests that "the cuttings be planted thickly in shallow boxes; three in a three-inch pot, or a dozen cuttings in a five-inch pot, at the option of the purchaser, with every possible chance of success."

VERBENAS AND PETUNIAS.—Cuttings from the points should be inserted in shallow pans; also cuttings of Dwarf Lobelias. These require the shelter of a frame, which geraniums do not.

SOIL FOR CUTTINGS.—These should be inserted in clean pots, with means for a good drainage, and a light sandy soil; then, for all but geraniums, the pots be placed in a cold frame—a box covered with glass, and shaded, will do—and so kept shaded till the cuttings are well rooted.

ALL HERBACEOUS PLANTS, calceolarias excepted, which were sown during the preceding months, to be planted out now, to give them opportunity to bloom early in the spring; they should be planted in good loam and leaf-mold.

EAR-WIGS IN DAHLIAS.—Place dry moss in small pots, and put them bottom upwards on the tops of the stakes to which the dahlias are tied; the insects crawl into the moss, and can be quickly destroyed in the morning by shaking the pots into hot salt and water.

LILIES that have made new roots, should be divided and re-planted at once. As soon as the flower-stems have died down, the bulbs begin to make new roots.

HERBACEOUS PLANTS.—The seeds should be sown now, without delay; the method is preferable and more certain than spring sowing. This in the first week in August.

HOLLYHOCK CUTTINGS.—Take off the side-shoots that rise round the base of the flower-stem, insert them round the side of a flower-pot, and place them in a cold frame. The seed may be sown in a sheltered corner, and, when grown, then plant out.

CHRYSANTHEMUMS must not again be stopped.

PINKS, PICOTEES, AND CARNATIONS.—Plant out well-rooted layers, and finish layering the shoots, if this part of the work be yet uncompleted.

HARDY ANNUALS.—Pansies may be sown, and also the seed of most hardy annuals. The latter on poor, dry, hard ground, to induce short, hard growth. The best annuals to sow are: coreopsis, clarkia, collinsia, godetia, larkspur, lupinus, nemophila, blue and white, nolana, French poppy, and dwarf Schizanthus.

HARDY PERENNIALS, to be sown at once: antirrhinums, delphiniums, dianthus, hollyhocks, Indian pink, lupinus, phlox, potentillas, silene—which is the pretty honesty, or moonwort plant, sweet-williams, and wall-flowers.

OUR NEW COOK-BOOK.

Every Receipt in this Cook-Book has been tested by a practical housekeeper.

VARIOUS SEASONABLE RECEIPTS.

How to Make Coffee.—Thrifty housekeepers who consider strong coffee injurious, declare that a teaspoonful of coffee is sufficient for half a pint of water. Ordinary individuals will, however, in all probability prefer to drink coffee made with a heaped tablespoonful of coffee to the half-pint of water. If café-au-lait, or three parts coffee and one part milk, is wanted, only half the above measure of water should be used, and the coffee (which will then be strong) should be weakened with milk, but never with water. If

coffee and chicory are preferred, three tablespoonfuls of the mixture will be needed for a pint of water. Whatever the quantity may be, put the coffee into the coffee-pot and pour over it the requisite measure of boiling water. Let it stand a minute or two, then put it back on the fire, and bring it gently to the boil. Take it off, pour out a cupful, and return it to the pot from a good height. Repeat this operation twice. Throw a tablespoonful of cold water into the coffee, let the pot stand by the side of the fire for three or four minutes, then strain the liquid through muslin into the heated vessel from which it is to be served, and send it at once to table.

Pears for Dessert.—Take finest pears just ripe, just cover with water, simmer till tender, but not in the least broken; lift them out into cold water. Now measure the water you have simmered them in; to each half-pint put one pound of sugar. Boil up the syrup, then simmer the pears for five minutes; repeat this for three days, but allow ten minutes' simmering the last day. Keep the pears in the syrup; the day before any are wanted, remove from it, and dry in a very cool oven. Or you may stew pears in syrup of five ounces of sugar, six cloves, six allspice, half-pint of water, and a half-pint of Port wine. This is the proportion for eight large pears. Pure claret may be used instead of wine and water. Simmer slowly till tender, probably three hours. A few drops of cochineal improves the color if water has been used. Pears and plums in equal quantities, with a few of the kernels of the latter chopped, preserve beautifully in the above syrup.

A Hint for a Winter Salad.—In September or October collect a quantity of dandelion plants with roots; pick off all the green leaves without injuring the crowns (where the leaves shoot from) or the roots; but if the latter be inconveniently long or forked, they may be shortened. Plant them as thick as possible in common garden-mold and in flower-pots, with their crowns on a level with the edge of the flower-pots. Give one good watering to settle the earth about the root. When they have drained, set them away in any convenient corner of a dark warm cellar—complete darkness is necessary. After a time, according to the warmth of the cellar, the dandelions will have sent up shoots of ivory whiteness, and when about four inches long they are fit to cut for salad: fresh, crisp, and delicate, with a delicious nutty flavor.

To Keep Chestnuts.—To preserve chestnuts, in order to have them good and fresh, to eat through the winter, you must make them perfectly dry after they come out of their green husks; then put them into a box or barrel, mixed with and covered over by fine and dry sand, three gallons of sand to one gallon of chestnuts. If there be maggots in any of the chestnuts, they will come out of the chestnuts, and work up through the sand to get to the air; and thus you have your chestnuts sweet, sound, and fresh.

Pickled Beets.—Boil your beets till tender, but not quite soft. To four large beets boil three eggs hard, removing the shells; when the beets are done, take off the skin by laying them for a few minutes in cold water and then stripping it off; slice them a quarter of an inch thick, put the eggs at the bottom, and then put in the beets with a little salt. Pour on cold vinegar enough to cover them. The eggs imbibed the color of the beets, and look beautiful on the table.

Apple Preserve.—Peel and core two dozen apples and place them in a jar with three pounds of powdered loaf-sugar, and one-quarter pound of ground ginger, distributed in layers. Let them remain two whole days, and during half that time let one-quarter of a pound of bruised ginger infuse in a pint of boiling water; strain and boil the liquor with the apples for about an hour, skim and take off the fire when quite clear.

Apples, Buttered.—Peel and core apples of the choicest kind,

stew in their syrup as many as will fill the dish, and make a marmalade of the rest. Cover the dish with a thin layer of marmalade; place the apples on this, with a bit of butter in the heart of each; lay the rest of the marmalade into the vacancies. Bake in the oven to a pale-brown color, and powder with sugar.

Vegetable Sauce.—Slice half a dozen large tomatoes, put them into a stew-pan, with about a pint of button mushrooms, and an onion minced fine. Season with Cayenne pepper and salt. Thicken with a piece of butter, rolled in flour. Stew very slowly. When the vegetables are tender, serve it. This sauce is good with cold meat.

Beverage from Cherries.—To one pint of cherry-juice put one pound of sugar. Boil it ten minutes, and skim it. When cool, bottle it, and cork it tight.

FOR INVALIDS.

Food for Delicate Infants.—Take a piece of gelatin about one inch square, dissolve it in half a gill of water over the fire, then add a gill of milk. When it comes to a boil, stir in a good half-teaspoonful of arrowroot. When taken off the fire, stir in two tablespoonfuls of cream. This food is suitable for a child four or five months old. As the child becomes older, increase the strength of the food.

Bread Jelly.—Cut the crumb of a roll into thin slices, and toast them equally a pale-brown; oil them gently in water enough to rather more than cover them, till a jelly is produced, which may be known by putting a little in a spoon to cool; strain it upon a piece of lemon-peel, and sweeten to taste; a little wine may be added. This is a light and pleasant repast for invalids.

Barley Water.—Wash two ounces of pearl barley thoroughly, and boil it for a few minutes in half a pint of water. Strain the water off and throw it away. Boil the barley in two quarts of fresh water until it is reduced to one quart; then strain it, and add sugar and lemon-juice to the taste.

FASHIONS FOR SEPTEMBER.

FIG. I.—WALKING-DRESS, OF MYRTLE-GREEN SILK. The underdress is of plain green silk, laid in kilt-plaits; the tunic and jacket-bodice are of foulard, figured in a darker shade of green; the tunic is draped quite high on the right side, and not quite so high on the left, and forms a large puff at the back; the bodice is open, with points in front, over a vest of the plain green silk. Bonnet of myrtle-green plush, lined with lemon-colored satin.

FIG. II.—VISITING-DRESS, OF YELLOWISH-GREEN SURAH. The skirt is trimmed around the bottom with three knife-plaited ruffles, and is draped with scarfs of surah, so as to show the underskirt; the upper draperies cross in front, and fall in puffs at the back; the bodice is tight-fitting. Plush hat, of the color of the dress, trimmed with blue feathers.

FIG. III.—HOUSE-DRESS, OF BLUE CASHMERE AND FINE WOOLEN PLAID. The plaid skirt is cut in wide tabs, and opens over a trimming of blue cashmere, edged with two narrow knife-plaitings; the Princess overdress, of blue cashmere, is simply draped far back, and has collar and cuffs of the plaid woolen.

FIG. IV.—EVENING-DRESS, OF BLACK SATIN AND BLACK BROCADE. The skirt has a knife-plaiting around the bottom; above this is a loose puffing of the satin; the draped overdress is of the draped satin, trimmed with a flounce of black lace and jet; the bodice and draperies at the back are of the brocade, and the front of the bodice is trimmed with ornaments of jet and bows of satin ribbon; the half-sleeves are trimmed with lace and jet.

FIG. V.—WALKING-DRESS, OF PLAID WOOLEN MATERIAL. The skirt is plaited; the tunic turns up in front to the right side, and falls in short drapery at the back; the jacket is of black cloth, cut in turrets at the bottom, and is close-fitting; the muff is of the same cloth, edged with fur. Felt bonnet, of the color of the ground of the dress, trimmed with feathers of the same color, and feathers and strings of terra-cotta red, and lined with terra-cotta red silk.

FIG. VI.—HOUSE OR WALKING-DRESS. The skirt is of plaid woolen, laid in large side-plaits, and the tunic is draped scarf-wise, and formed into a large, short puff at the back; the bodice is of electric-blue cloth, cut in a point, back and front, and has pieces added which form a turret trimming; the cuffs are cut in turrets.

FIG. VII.—HOUSE-DRESS, OF BLACK SILK GROS-GRAIN "CACHEMIRE MARGUERITE." The plaited overskirt and the pointed bodice are of the cashmere; the underskirt has a narrow plaiting around the bottom, of dark-red or black plush—as the wearer's taste may prefer; and the front is also in the plush, in much narrower plaits than those of the overskirt. The plush may be attached to the overskirt instead of having two separate skirts; the waistband, the cuffs, and the half-waistcoat are of the red plush; a large pearl buckle fastens the waistband.

FIG. VIII.—YOUNG LADY'S DRESS, OF WOOLEN PLAID. The skirt is laid in large kilt-plaits, and there is a drapery of the same at the back; the jacket is of dark-brown cloth, with folds of the same on the front, and the basque is finished with tabs which are lined with silk, and made long enough to turn up and form loops; waistband of the cloth, with silver buckle; sleeves buttoned on the outside, nearly to the elbow. Brown hat and feathers.

FIG. IX.—WALKING-DRESS, OF BLACK NONPAREIL VELVETEEN AND WOVEN BROCHÉ. The lower part of the skirt is made of the broché, as well as the straight plaited fall at the back; the drapery in front is of the Nonpareil velveteen, laid in deep plaits, and falling in a point near the bottom of the skirt; the puffing at the back is also of the velveteen; the bodice is of the woven broché, with velveteen collar and cuffs. Hat of gray straw, trimmed with black velveteen and gray feather.

FIG. X.—CAPE, OF BLACK VELVET, to be worn over white, gray, or any colored dress. The back is round, and the fronts are cut out in leaf-like vandykes; the right side crosses the front, and fastens with a buckle to the velvet waistband.

FIG. XI.—MANTILLA, OF BLACK CASHMERE, embroidered in chenille or silk. The mantilla is cut in turrets, and the lower part is draped as a wide sash. Bonnet of black satin, with a full quilling of white lace inside the brim, and trimmed with yellow roses.

FIG. XII.—BROOCH, OF GOLD AND ENAMELS, for lace scarf.

FIG. XIII.—COLLARETTE, OF LACE AND VELVET. The lace is turned over the upright velvet collar, and the small jabot is plaited.

FIG. XIV.—VISITE, OF CHECKED CLOTH. The back is plaited and set into a yoke; the front is plain, and the high-shouldered sleeves are ornamented with bows, at each side of the back. Gray straw hat, with long ostrich-plume.

FIG. XV.—JACKET, OF LIGHT FAWN-COLORED CLOTH, trimmed with gimp of the same color. The pointed sleeves are trimmed with bows of satin ribbon. Bonnet of black velvet, lined with plaited fawn-colored satin, and trimmed with a fawn-colored feather.

FIG. XVI.—PLASTRON, FOR MOURNING, to be worn either over a plain black waist, or inside of an open bodice. It is made of black *crêpe lisse* and jet.

FIG. XVII.—COLLARETTE, OF BLACK VELVET. The lace is attached to soft surah silk, of any color that may corres-

pond with the dress with which it is to be worn, and is laid in plaits; a jet buckle fastens the velvet.

FIG. XVIII.—BONNET, OF YELLOW STRAW, lined with a reddish-brown velvet, and trimmed with wall-flowers, and with satin ribbon of the color of the lining.

FIG. XIX.—THE OLIVIA BONNET, OF MYRTLE-GREEN SATIN, with a pale-yellow bird on the left side.

FIG. XX.—HAT, OF BROWN FELT, with brim lined with velvet of a darker shade of the same color; the feathers are of a shaded brown.

GENERAL REMARKS.—There are never any decidedly new fashions in September; as the days grow cooler, the wash-dresses and other kinds of thin dresses are brightened up with bows and trimmings of darker ribbons than those used in the summer; and the spring flowers and summer ribbons, on straw bonnets, are replaced by scarfs, ribbons, feathers, and flowers of darker shades. There is no change, as yet, in the make of dresses; vests are popular and economical in making over an old dress, as a bodice can be made to look like quite another thing if a vest, collar, and cuffs are added, of any suitable material; of course, some little trimming, at least, should be put on the skirt, like that of which the vest, etc., is made.

The new shades are wonderful in variety and tints—much too numerous to be described; but we will state that the blues, browns, greens, reds, all range in every shade, from those nearest black to those nearest white, the lighter shades, of course, being reserved for house or evening-wear.

Black *China crêpes*, *camel's-hairs*, *cashmeres*, and even *Henrietta-cloths*, are much used for persons out of mourning, usually, of course, brightened up with some gay or bright knots of ribbon, etc., etc.

Tailor-made suits are too neat, convenient, and unpretending to be abolished. It must be understood that these suits are not always made by a tailor, but they have the close fit, and are usually made of some rather heavy material, which gives them the appearance of clothes cut by a man.

Full draperies, wider skirts, and a more French style of dressing generally, it is said, will take the place of these plainer costumes, but it will be very gradual; the large tournure is even now worn with these suits, and in cutting a jacket or basque, a greater slope should be made at the back, in order to give room for the increased size of the "bustle."

The high sleeves, to which we have become familiar in dresses, are now seen on mantles; but it is a fashion that should be adopted with caution, as the fullness at the top of the shoulders is not generally becoming.

Short jackets are made single-breasted with the military standing collar, and sometimes their edges are cut into slender tabs, which are braided. The more dressy cloth mantles are visites, of colored cloth, made with high shoulder-pieces. They are ornamented with braids of cashmere coloring, arranged in simple but effective designs as a bordering above the chenille fringe, which matches the cloth in color.

In black silk mantles, heavily corded ottoman, and satin brocade, with very large figures, take the lead for the present. Visites, with high shoulders, and very full at the back, and mantelets with cape backs and half-long fronts, are the two popular forms, and both have strings underneath that tie round the waist, so as to make the back fall closely to the figure. The new passementeries are convenient trimmings; they are of satin cords in large figures, and may be cut apart and arranged where required. The laces used are Spanish guipure, with thick silk designs and cords on guipure meshes; laces, with Spanish designs, on the fine round meshes of thread lace, and French imitations of thread lace. Whichever lace is selected, it is gathered round the manchet or visite in two full rows, and sometimes there are two lace jabots in front.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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

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CHILDREN'S FASHIONS FOR OCTOBER. GIRL'S BONNET.



WALKING-DRESS. HAT FOR THE FALL. BASQUE.



HOUSE-DRESS. BONNET FOR ELDERLY LADY. FICHU FOR MOURNING.



NONPAREIL VELVETEEN COSTUME, AND NONPAREIL VELVETEEN AND WOVEN BROCHÉ COSTUME.



WALKING-DRESS. HOUSE-DRESS.



FALL HAT AND DRESS.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-toilette, of dark-claret cashmere. The skirt has a box-plaited founce fourteen inches deep, which is mounted either upon a foundation-skirt of the cashmere, or of ends. These ribbons may be of double-faced satin to match, or of satin-back velvet of two inches width. The back forms irregular puffs. Over the tunic is a deep kilt-plaited founce as



No. 1.



No. 2.

claret-colored silesia, faced on the outside and inside with the cashmere. The overskirt forms a tablier, draped across the front—as seen in the illustration—and at the right side; the looping is fastened with ribbons, forming long loops and

long as the back of the jacket; this extends to the side-seams of the jacket, and is fastened into the waistband of the skirt. Simply hemmed on the edge.

The jacket is new, and very elegantly trimmed

with passementerie. The front of the jacket is cut with a short point, sloping off at the sides into a long coat-tail at the back, although not longer than the kilt. Tight coat-sleeves and



No. 3.

standing collar. This costume will require sixteen yards of cashmere, twelve brandebourgs, four yards of ribbon. If the brandebourgs which form the trimming for the waist and sleeves cannot conveniently be procured, braiding with narrow black silk or worsted braid, in a design corresponding somewhat to the passementerie trimming, will be almost as effective. This model will also be a very desirable style for a cloth dress later in the season.

No. 2.—This costume is suitable for either street or house-wear. The skirt is of striped watered silk of very dark blue—almost black. It is box-plaited, the plaits the width of the watered stripe, and the entire skirt is of this watered silk, plaited into a deep yoke, the same as a kilted skirt. The overdress is made to simulate a polonaise: this is done by fitting a long corset-basque, on to which the drapery is arranged; the short apron-front is fitted over the figure, and attached to one side of the long basque, and the other is left loose and finished with hooks and loops to fasten under the back-drapery. The back-drapery is quite short and very much puffed, as may be seen in the illustration. This overdress is of dark-blue mixed all-wool camel's-hair cloth. Any mixed goods of wool, and of colors corresponding with the under-



No. 4.

skirt, will look well. Ten yards of watered silk, and four and a half yards of double-width material for the overdress will be required. The collar and cuffs are of the silk, and the front is

buttoned with small crocheted or metal buttons. The box-plaited skirt may be of the same material as the overdress, if preferred, making a much less expensive costume.



No. 5.



No. 6.

No. 3—Is a very stylish and most useful costume, of black silk, with velvet or cloth jacket, thus combining a house and walking-costume.

The skirt has five full double box-plaited ruffles, five inches deep each when finished, put on the foundation-skirt just to touch each other. The tunic is arranged to form very full paniers, and much puffed at the back. As seen in the engraving, the tunic crosses in front, the left over the right side. The jacket, which is to be of velvet or cloth, is perfectly plain, fitting perfectly, and buttoned down the front with jet or crocheted buttons. Collar and cuffs of velvet, if the jacket is of cloth. A plain round waist of silk, open at the throat in the shape of a V, or cut square and trimmed with Spanish lace, worn with a belt and



No. 7.

sash, makes a handsome black dress for home or small dinner-company. Sixteen to eighteen yards of silk, and four or four and a half yards of velvet, will be required.

No. 4—Is another jacket, of velvet or plush, to be worn over any costume corresponding in color. It is simply a long coat-shaped basque, with the edge cut out in deep vandyke points, slightly scalloped. These are bound with a piping of satin to match. Small buttons fasten the front, and there is no other trimming, unless one would like some jet passementerie down the fronts and on the sleeves; but the more simply and plain

these jackets are made, the more stylish they are considered.

No. 5.—For a little girl of four years, we have a pretty Princess dress, of gray bége, cashmere, or cloth, with dark-blue or garnet velvet, which



No. 8.

is used for the turreted cape, cuffs, and border of skirt. The ribbons are of velvet to match.

No. 6.—Another, for a boy of five to six years, is of velvet. A kilted skirt, with jacket edged with fur, and fastened with brandebourgs of silk or worsted. Collar and cuffs of fur, or chinchilla cloth.

No. 7.—Is a costume of tartan plaid, for a girl of five years. It is cut in the Princess shape as far as the belt, where a box-plaited skirt is attached, black velvet being introduced between each box-plait. Collar, cuffs, and belt also of black velvet. The belt is attached to the dress, and fastens with one button in front. The upper part of this dress may have three box-plaits in front, and two in the back, or not, as the taste may decide.

No. 8.—For a boy of eight years, our model, which is entirely new, calls for a blouse of gray tweed, with leather belt and buckles. It opens at the throat, and shows a striped Jersey beneath. Corduroy collar, cuffs, and knickerbockers.

LADIES' PATTERNS.

Any style in this number will be sent by mail on receipt of full price for corresponding article in price list below. Patterns will be put together and plainly marked. Patterns designed to order.

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Watteau Wrapper,50
Plain or Gored Wrappers,35
Basques,35
Coats,35
“ with vests or skirts cut off,50
Overskirts,35
Talmas and Dolmans,35
Waterproofs and Circulars,35
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Skirts and Overskirts,25	Wrappers,25
Polonaise: Plain,25	Waterproofs, Circulars	
“ Fancy,35	and Usters,25

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Infant's wardrobe, including seven pieces, \$1.00: Slip, Dress, Baricoat, Band, Shirt, Bib, Cloak.

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FOUR COLORED PATTERNS.

BY MRS. JANE WEAVER.

In the front of the number we give, printed in colors, four different designs—one for a Blotting-Case, one for a Miniature Screen, one for a Music-Book, and one for a Jewel-Case. We proceed now to describe how they are to be made:

BLOTTING-CASE.—Use unbleached butchers' linen, crash, or pongee for the foundation. The design is worked in filoselle silks; the colors as Vol. LXXXIV.—21.

indicated; and the embroidery is done in Kensington-stitch. After the work is done, press it well, and then mount it upon the card-board cover. Line the inside of both the front and back with silk or satin of a contrasting color: golden-brown or cardinal-red will look best. Fill in the inside with some sheets of blotting-paper, which may be fastened by slipping under

WALKING-COAT: WITH SUPPLEMENT

BY EMILY H. MAY.



We give here a HUNGARIAN WALKING-COAT, the most fashionable affair out this season: a long, close-fitting coat, to be made of cloth braided. Our illustrations show both back and front.

We also give, on a SUPPLEMENT, full-size patterns by which to cut it out. The coat consists, as will be seen, of five pieces, viz:

No. 1.—HALF OF FRONT.

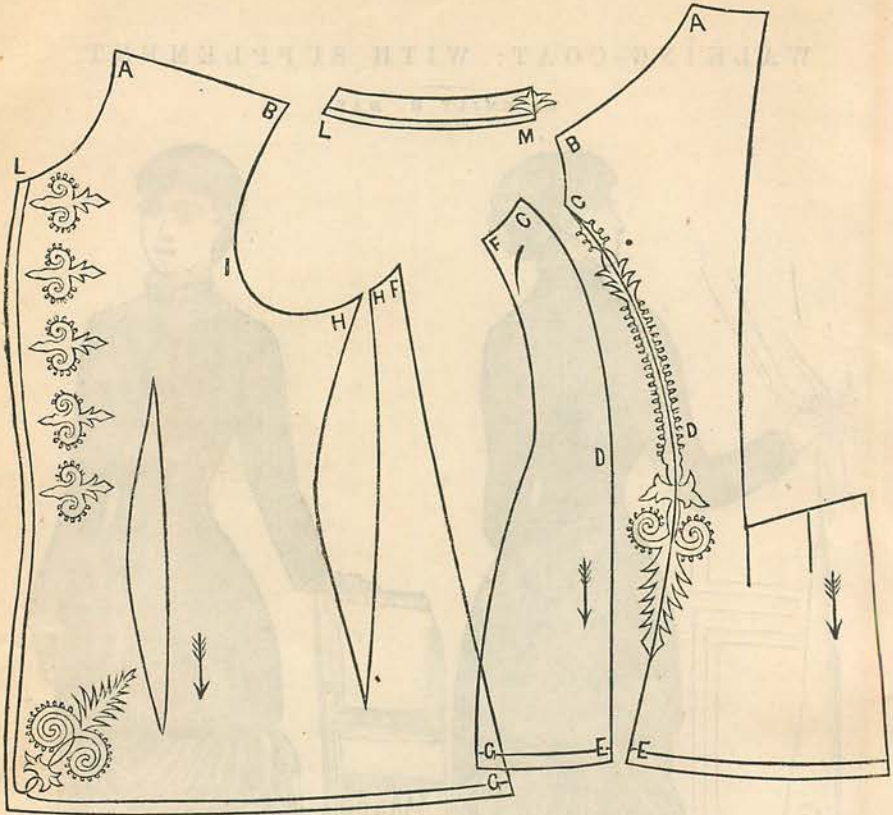
No. 2.—HALF OF BACK.

No. 3.—HALF OF SIDE-BACK.

No. 4.—SLEEVE.

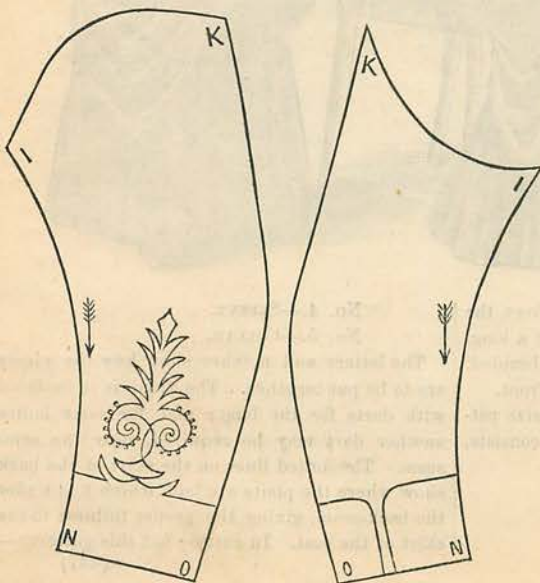
No. 5.—COLLAR.

The letters and notches show how the pieces are to be put together. The front is to be fitted with darts for the bust; and for some ladies another dart may be required, near the arm-seam. The dotted lines on the skirt of the back show where the plaits are laid, which fold under the back-seam, giving the proper fullness to the skirt of the coat. In cutting out this garment—



or any other, for that matter, that we give—the pieces should be cut first out of some old muslin, and then fitted to the lady who is to wear it, before cutting into the cloth, allowing for seams,

etc. It must also be lengthened or shortened in the skirt part, to suit the height of the wearer. As may be seen, it is rather a long coat. Black or dark-blue cloth, trimmed with black braid, will be more stylish than any other color.



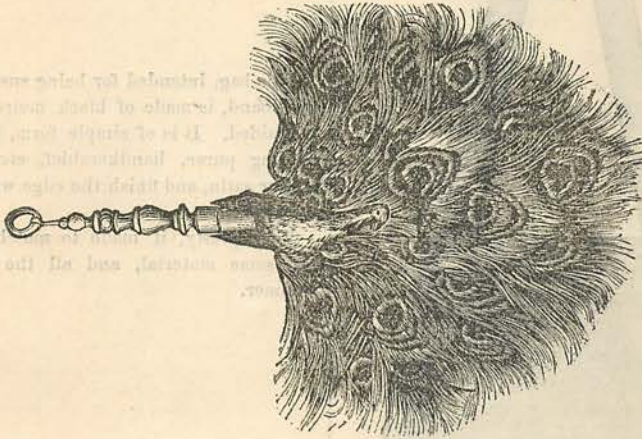
We also give here reduced diagrams of the several pieces. This is to show the manner in which the braiding is put on. On the SUPPLEMENT we give the braiding patterns, full size, viz: Corner for the Basque, Corner for Collar, Brandebourg down the Front, Top of Braiding on the Back, Bottom of Braiding on the Back, Braiding for Sleeve. Notice that a part of the braiding on the back, between the top and bottom, is so easy to do that we do not think it necessary to reproduce it on the Supplement.

A row of braid edges the entire coat. The brandebourgs trimming the

front, of which there are five, as will be seen, } or order them from a city store, if convenient, as
 can be made at home with frog-buttons and } they are more durable.
 tubular braid; but it is better, perhaps, to buy }

FAN OF PEACOCK-FEATHERS.

BY MRS. JANE WEAVER.



Take an ordinary paper Japanese fan with a good handle, cut the fan as nearly the shape of the model as can be done, cover this on both sides with some peacock-blue or green satin, then gum on the feathers, adding a few stitches to keep them more secure. Arrange them with neatness and precision. If possible to get the breast and head of a small bird, finish with it; but these are difficult to find. A nice bow of satin ribbon to match, or a bright cardinal color, will make a very pretty finish.

DESIGNS FOR CHAIR-COVERS, TIDIES, ETC.

BY MRS. JANE WEAVER.

In the front of the number we give four different designs, that may be worked on fine linen sheeting, and used for chair-covers, tidies, etc., at pleasure. In this case, they are to be done in what are called "bobbin-silks." They all are patterns copied from ancient manuscripts in the British Museum.

The first is a stripe, to be worked entirely in outline, and both sides of the work made to present the same appearance—that is, to have neither right nor wrong side. The design is first to be traced on the linen. You trace out the outline in fine running stitches, taking up every alternate three threads; return by working over the three threads left in first passing over the outline. Both sides are now alike, with a fine tracing of stitches. You now work over

these stitches in tapestry or long-stitch, taking each one up carefully, and working into the last. The other side is worked over in the same manner. The interior of the small figures are worked in *point-au-passé*. This stripe is used in alternation with a stripe of open-work.

The other three designs are sprigs, which are to be worked and shaded as seen in the patterns. They may be alternated with the above stripe, between stripes of open-work. In addition, they may be used for an almost infinite variety of purposes, being introduced at the taste of the fair embroiderer. On d'oyleys they would come in very conveniently.

These designs may also be done in fine crewels, and applied to almost any purpose in embroidery. This colored plate is an extra one.

The method to improve them by cooking is to peel them, and boil them gently until nearly done. Then drain the water from them, and put them again upon the fire, to make them hot without burning them; then mash them with a fork. The fork breaks them into pieces and allows the water to escape, thus very much improving the potatoes.

Spinach, French Fashion.—Cook the spinach in the ordinary way; strain it perfectly dry; chop it up very finely. Put it into a saucepan with a good piece of butter, enough white sugar to sweeten, and a little cream or milk. Stir well on the fire until it boils.

Whipped Potatoes.—Whip boiled potatoes to creamy lightness with a fork. Beat in butter, milk, pepper and salt; at last, the frothed white of an egg. Toss irregularly upon a dish, set in the oven two minutes to re-heat, but do not let it color.

DESSERTS.

Rice-Balls.—Boil some milk, and thicken it with some rice-flour mixed with cold water. When the milk begins to boil, stir in as much of the rice-flour mixed as above as will make the whole about as thick as a custard. When sufficiently boiled, add a small piece of butter and a little salt. Wet your custard-cups, fill them with the mixture, and, when cold, turn them out on a large dish, and serve with sugar and cream, or any sweet sauce.

Sponge Pudding.—Take three eggs, their weight in the shell in flour, butter, and sugar, and grate the rind of a lemon very fine; beat the butter to a cream, and the eggs, yolks, and whites separately and then together; add the butter, and keep on beating; then mix in the sugar, and lastly the flour; then beat the whole till quite light. Put into a mould, and boil an hour and a half. Serve with any fruit-sauce or with lemon-sauce.

Batter and Apples.—Pare and core six apples, and stew them for a short time with a little sugar; make the batter in the usual way; beat in the apples, and pour the pudding into a buttered pie-dish. The pudding, when properly done, should rise up quite light. To be eaten with butter and moist sugar.

Delightful Pudding.—One quart of boiled milk, mixed with a quarter of a pound of mashed potatoes and the same quantity of flour, with one or two ounces of butter, and two ounces of sugar. When it is cold, add three eggs well beaten; bake half an hour, and eat with wine-sauce.

CAKES.

Canadian Jelly-Cake.—Beat one teacupful of white sugar and four ounces of butter to a cream; add the yolks of three eggs well beaten, and two tablespoonfuls of milk. Stir into the above one pound of flour, with two teaspoonfuls of cream of tartar and one of soda mixed in it. Last of all add the whites of the eggs beaten to a strong froth. Flavor with lemon-essence, and pour the batter into four shallow tins like plates, and bake fifteen minutes in a quick oven. When cold, two cakes are placed on the top of each other, with jelly or preserve between. The cakes should be an inch thick when baked, and covered with powdered sugar.

Potato Rolls.—Two pounds of flour, a quarter of a pound of butter or good lard, four potatoes, one egg, and a teacupful of yeast. Rub the butter and flour together; add the potatoes—which must be boiled and finely mashed—the eggs well beaten, and a little salt. Mix the whole with milk and a teacupful of good yeast. When light, roll it out as lightly as possible, cut it into cakes about half an inch thick, and bake them in a moderately-hot oven.

Current-Cake (with Dripping).—Two pounds of flour, three-quarters of a pound of moist sugar, five ounces of good beef-dripping, two penny packets of Borwick's baking-powder, a small pinch of carbonate of soda, and a little spice, one pound of currants, or sultana raisins, or crushed caraway-seeds, as preferred. Mix the above ingredients

thoroughly, and add milk sufficient to moisten it; but if made very wet, it will not be equally light.

Indian Pone.—One quart of Indian-meal, one pint of wheat flour, one teaspoonful of bicarbonate of soda dissolved. Beat three eggs; add to them two tablespoonfuls of sugar; mix all the ingredients together with one quart of milk. Bake in shallow pans, in a moderate oven. They should be brown when done.

MISCELLANEOUS.

How to Make Toffee.—Put a quarter of a pound of butter into a preserving-pan. When melted, add one pound of brown sugar, stir gently over the fire for about fifteen minutes, add a small teaspoonful of ground ginger or a little finely-grated lemon-peel; boil and stir again, until the mixture when dropped into cold water becomes crisp. When done sufficiently, pour it on to buttered plates.

Dripping (to Clarify).—Put the dripping into a basin; pour over it boiling water in which a teaspoonful of salt has been dissolved, and keep stirring the whole to wash away the impurities. Let it stand to cool, when the water and dirty sediment will settle at the bottom. Repeat this operation at least twice with fresh water. When cold, remove the dripping from the water, and melt it into jars.

Scrambled Eggs.—Allow one egg for each person, and one cup of cold milk, and a lump of butter the size of a walnut, for each egg. Break the eggs into a basin, beat a minute with a fork, then pour them into a saucepan, adding the milk, butter, salt, and pepper, and stir until sufficiently thick. Serve on toast.

FASHIONS FOR OCTOBER.

FIG. I.—WALKING-DRESS, OF TERRA-COTTA-RED CASHMERE.

The underskirt is of silk of the same shade, trimmed with scant-gathered ruffles; the Princess overdress is of the cashmere, draped in points, and trimmed with soft woolen pompons. Bonnet of terra-cotta colored velvet, ornamented with a white feather.

FIG. II.—VISITING-DRESS, OF BLUE NUN'S-VEILING.

The underskirt is trimmed with five fine-plaited flounces; the tunic is short and draped scarf-wise, and quite full at the back; the close-fitting bodice is ornamented with a jabot of white lace, and lace trims the sleeves. Gray felt hat, trimmed with loops of blue satin ribbon and a small white cat's-head.

FIG. III.—RECEPTION-DRESS, OF BLUE SURAH SILK AND BROCADE.

The front of the underskirt is of blue satin brocaded in shades of yellow and brown; it is cut in, in open points, at the bottom, beneath which are plaitings of the surah; two very narrow plaitings of surah finish the bottom of the skirt; the back of the skirt is of plain surah. The overdress of surah has a very short tunic, much puffed at the back, and is draped in one deep, wide loop, with square ends that reach almost to the bottom of the skirt. Corsage and hair bouquets of daisies.

FIG. IV.—CARRIAGE-DRESS, OF BLACK BROCADE AND BLACK VELVET.

The skirt has four very scant flounces of the brocade, and above the top of each is a scant trimming of black velvet cut in deep scallops. The tunic is of the brocade, drawn up high on the hips, and puffed and looped at the back, and ornamented with black satin ribbon. The jacket is of black velvet, ornamented with jet down the front, and cut in scallops around the edge to correspond with the trimming of the skirt. Hat of black velvet, trimmed with a jet buckle and a red bird and plume. This model is equally beautiful, and less heavy, if made of black satin in the place of the velvet.

FIG. V.—HOUSE-DRESS, OF BLACK SILK AND GOLDEN-BROWN PLESH.

The overdress is trimmed around the bottom with

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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

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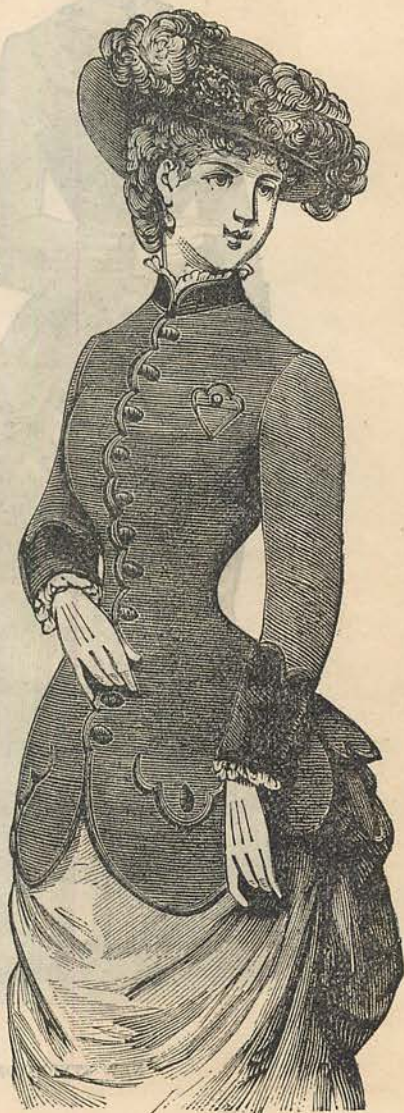
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CHILDREN'S FASHIONS FOR NOVEMBER. CHILD'S HAT AND BONNET.



AUTUMN MANTLE. BONNET. HOUSE-JACKET.



WALKING-JACKET. HOUSE-JACKET. HAT.



NEW STYLES OF WALKING-DRESSES.

WALKING-DRESSES FOR THE YEAR 1870.



WALKING-COSTUME NONPAREIL AND WOVEN BROCHÉ VELVETEEN. WALKING-COSTUME.



AUTUMN HAT. NEW STYLES SHOES.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, of black and white checked woolen goods and black velvet. We then the skirt is arranged upon an under-lining faced on the outside with the black velvet, as



No. 1—FRONT.



No. 1—BACK.

give the back and front view of the costume. The underskirt is of the checked goods, the edge of which is cut in long cassellated squares; these are lined, then stitched by machine, turned, and deep as the slits in the check. This may be seen in the illustration. The tunic is of the check, faced with a wide rever of black velvet, and draped to form a point in front. The back is

caught up in irregular puffs. The corsage is long and tight-fitting like a coat. It has a broad band of black velvet down each front, to simulate a vest; this velvet also forms the underskirt of



No. 2.

the corsage. The check is then fitted for the corsage, and the skirt of it slashed to correspond with the bottom of the dress. Velvet collar and cuffs; a large loop of velvet finishes the back of the corsage. Five yards of velvet, and eight yards of double-fold checked material. A clear black and white block will make the most effective combination; about a quarter-inch block is the prettiest. This costume may be worn in half-mourning, or not. A black felt poke bonnet, trimmed with large rosettes of narrow black velvet ribbon, completes this costume. For a very young girl, the hat may be preferred.

No. 2—Is a home-toilette, suitable for dinner or evening-wear. Our model calls for navy-blue

satin brocade, and garnet velvet for the underskirt; but any brocaded or figured silk or cashmere, with the underskirt of plain colored satin, surah or ottoman silk, will look quite as stylish, if not as elegant as the other combination. Many ladies of more quiet taste also would prefer the underskirt to be of the same color as that of the brocade. However, it is all a matter of individual taste. The underskirt of this costume—be it either of velvet or silk—has first a side-



No. 3.

plated flounce nine inches deep all around, then the front-breadth, which is of the same material, is kilt-plaited from a little below the waist all the way down, meeting the first point of the

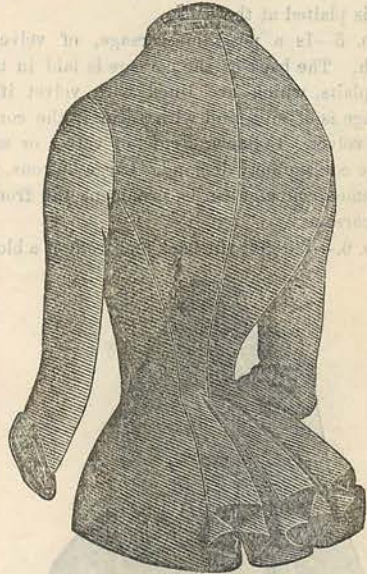


No. 4.

vandyked overskirt, as seen in the illustration. This kilted front falls over the plaited flounce. The overskirt is cut out in deep vandykes, and piped with silk to match; the points fall over the plaited flounce. The paniers are of the brocade, and the puff at the back matches the under-skirt. The bodice is a plain corsage, with a long point in front, from under which the paniers are arranged. It is quite short in the back, as may be seen, and the puff and paniers are draped upon it. Tight coat-sleeves, with cuffs of velvet; collar also of velvet. Very small bullet-shaped buttons are used. Nine to ten yards of brocade, six to eight yards of plain velvet or silk for the underskirt, will be required. Two dozen buttons.

No. 3—Is a toilette for a young lady, suitable for either the house or street. The skirt is of myrtle-green silk, and is seventeen tiny knife-plaited ruffles, ten of which are continued all around the skirt. The other seven are arranged to fill up the right side, over which the tunic is draped. This overskirt and basque are of cashmere or camel's-hair cloth of the same color and shade of the underskirt.

The overskirt is simply hemmed on the edge with an inch and a half hem. The basque is perfectly plain, with double box-plaits to form the fullness of the postillion-back. Velvet collar: first a



No. 5.

standing one, and then a turn-down one forming revers on the bodice. Velvet cuffs. Twelve to fourteen yards of silk for the underskirt, and six yards of double-fold material for the basque and overskirt, will be required.

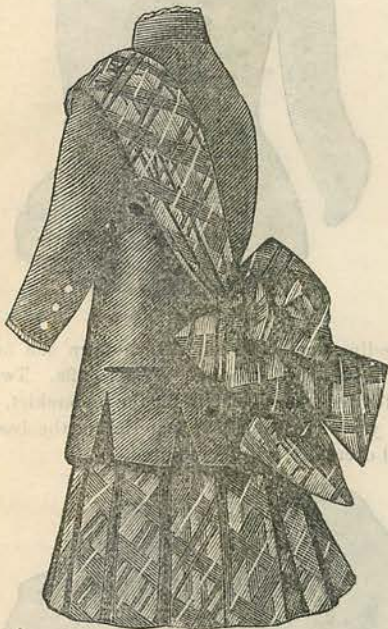


No. 6.

No. 4—Is a street-costume for this month, of navy-blue flannel or serge, trimmed with a velvet collar, cuffs, and sash of satin-lined velvet ribbon, which is tied in a large bow and ends in front. This little paletot buttons down the front, and is plaited at the back.

No. 5—Is a postillion-corsage, of velvet or surah. The back of the corsage is laid in three box-plaits, which are lined with velvet if the corsage is of silk, and with satin if the corsage is of velvet. Collar and cuffs of velvet or satin, as the corsage may demand. Large buttons, with passementerie and cords, ornament the front of the corsage.

No. 6.—We give the back and front of a blouse-



No. 7.

frock, for a little girl of four years. It is made of brown diagonal serge, or flannel. The front and back are laid in deep plaits from the neck to the edge of the skirt. Plush collar and cuffs. Large buttons. The sash is of pale-brown serge silk, fastened at the side with a large bow and buckle. This model will be equally suitable for a boy of three to four years, and may be worn in the street without other wrap.

No. 7—Is a costume for a boy of four years. The skirt is of tartan plaid, cut on the bias, and made into a kilt. The jacket is of black velvet or velveteen, the edge of which is slashed in squares; these are piped with black satin, or bound with black silk braid. A tartan sash like the skirt, cut on the bias, passes over the left

shoulder, and is tied in a large bow at the back, a little to the right of the middle.

No. 8—Is a new model, for an infant of three years, and is suitable for either boy or girl. It



No. 8.

is made of flannel, cashmere, or serge, or of fleecy-lined piqué. There is a kilted skirt sewed on to an elongated waist, which is plaited the same back and front. The basque is sewed into the waist, and is lined with velvet and turned back, the points being held down by a small button. The cuffs and collars are made to match.

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COLLEEN-BAWN CLOAK: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give here an engraving of a cloak for a young girl, called the "Colleen-Bawn Cloak," for a girl of from six to eight years. Folded in with the number is a SUPPLEMENT, with full-size patterns by which to cut it out.

The cloak, as will be seen, consists of five pieces, viz:

No. 1.—HALF OF FRONT, with skirt attached. Our paper not admitting of the whole fullness, we have given exactly one-quarter of the entire width—that is, half of this half; this fullness is laid in side or box-plaits, and sewed into the back at the waist.

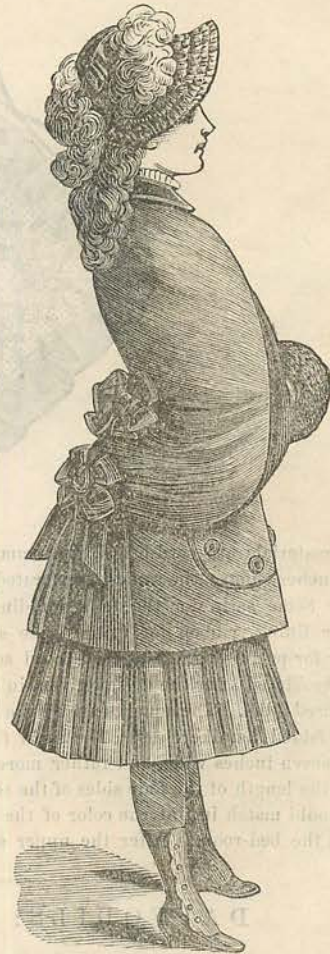
No. 2.—HALF OF THE BACK.

No. 3.—HALF OF THE CAPE.

No. 4.—HALF OF THE COLLAR.

No. 5.—THE POCKET.

The material used is cloth, and the trimmings plush or velvet. We also give, on the SUPPLEMENT, a design for the End of a Scarf, and one for Painting a Plate, or In Embroidery.



DESIGNS IN WILD-ROSES, Etc., Etc.

BY MRS. JANE WEAVER.

In the front of the number we give two pages of embroidery for screens, etc. etc. The first design is in wild-roses, with a bird. The roses, leaves, stems, and the bird are to be done in the natural colors, in crewels, or silks if the latter are preferred. The work is to be done in the usual embroidery-stitch. The second design is a blackberry-pattern, worked in the same way as the first. The third design consists of birds, pine-cones, and the tender young green of the pine, and is to be worked like the two former patterns. Any of these designs is very pretty for sofa-cushions, chair-seats, ottomans, etc., if enlarged.

season with an even teaspoonful of pepper, a heaping teaspoonful of salt; spread a layer of breadcrumb in a pudding-dish, put in the mincemeat and tomatoes, spread a thick layer of breadcrumb on the top with a little butter, and pour over a teacupful of water. Bake it one hour, and you will have a delicious dish. Cold gravy, mixed with warm water, or a cup of stock, is nicer for moistening than water. Butter enough should be used to make the top brown, like scalloped oysters.

Oyster-Patties.—Put the oysters in a saucepan, with enough of the liquor to cover them; let them come to a boil; skim well; add two tablespoonfuls of butter for one quart of oysters; season with pepper and a little salt; two or three spoonfuls of cream will add to the richness; have ready small tins lined with puff-paste; put three or four oysters in each, according to the size of the patty; cover with paste, and bake in a quick oven twenty minutes; when done, wash over the top with a beaten egg, and set in the oven two minutes to glaze.

A Pie of Cold Roast Meat and Apples.—Cut some apples into quarters, and take out the core—preserving the pips and sticking them into the pulp; cut thick slices of cold fat bacon, and any sort of cold roasted meat; season with pounded ginger, pepper and salt. Put into the dish a layer of each, and pour over the top a large cupful of ale. Cover the dish with a paste, and bake until nicely browned.

A Nice Pie of Cold Veal, or Chicken, and Ham.—Lay the crust in a shallow pie-dish, and fill it with the meat, prepared as follows: shred cold veal or fowl, and half the quantity of ham, mostly lean; put to it a little cream; season with pepper, a little nutmeg, and a bit of garlic; cover with crust, and turn it out of the dish when baked.

VEGETABLES.

Cold-Slaugh.—Cut a head of hard white cabbage into very fine shavings: it is seldom shaved fine enough. For a quart of the cabbage, take the yolks of three eggs; beat them well; stir into a tumbler and a half of vinegar two spoonfuls of loaf-sugar, a tablespoonful of olive-oil, one of thick sweet cream, or a piece of butter as large as a walnut, a heaped teaspoonful of mustard, salt and pepper to taste; mix with the egg, and put this sauce into a stewpan; when hot, add the cabbage; stew until thoroughly hot, which will only require four or five minutes. Toss it up from the bottom with a silver or wooden fork; take it up and set where it will become perfectly cold—on ice is best. The quantity of vinegar would depend upon its strength.

DESSERTS.

An Excellent Pudding of Pieces of Stale Bread, etc.—Soak two pounds of pieces of dry stale bread, or pieces of stale toast, all night, in plenty of water, with a plate laid on the top of them, just to keep the bread under the water. Next morning pour off and squeeze out all the superfluous water; then well mash the pieces of bread, and mix with it half a pound of flour, a quarter of a pound of currants which have been cleaned, four ounces of suet chopped fine, half a pound of sugar, and two teaspoonfuls of fresh-ground cinnamon; then grease the inside of a baking-dish with a bit of suet, put the pudding into it, and bake it for two hours. Or it may be tied in a clean floured cloth, set in boiling water, with a plate at the bottom, and boiled for the same time.

Amber Pudding.—Melt half a pound of butter in a saucepan; add to it six ounces of loaf-sugar, finely powdered; mix well; then add the yolks of six eggs, well beaten, and as much chopped and pounded candied orange-peel as will give color and flavor to the mixture. Line a pie-dish with paste, and when filled with the above, put on a cover of paste, and bake in a slow oven. It can be eaten hot or cold.

CAKES.

Spice-Cakes.—Put a quarter of a pound of butter into a pound of flour; mix in half a pound of raw sugar, a small

teaspoonful of allspice, and half a teaspoonful of ground cinnamon. Beat up half an ounce of German yeast in a tablespoonful of cold water; mix it with two eggs well beaten. Let this stand in a warm place, to rise a little, for half an hour; then flour your board, roll out the paste half an inch thick, and cut into strips. Bake the cakes on a round tin, in a quick oven, for ten minutes, and when taken out, sprinkle sugar over them.

Plain Rice-Cake.—Work a quarter of a pound of butter till it is like cream; stir in a quarter of a pound of sifted sugar, the grated rind of a lemon, or any spice or flavoring preferred; add the yolk of one and the whole of another egg, well beaten. Mix together with three ounces of ground rice, four ounces of flour, and two small teaspoonfuls of baking-powder. Put a band of buttered paper round a tin, put in the cake as quickly as possible after it is mixed, and bake in a moderate oven for three-quarters of an hour.

Wheat-and-Indian Bread.—Scald two quarts of Indian-meal with boiling water. When sufficiently cooled, add a teaspoonful of salt, half a pint of good yeast, and half a teacupful of molasses. Knead into it sufficient wheat-flour to form a dough; set it to rise; make it into loaves; let it rise the second time, and bake in a moderate oven.

FASHIONS FOR NOVEMBER.

FIG. I.—EVENING-DRESS, OF THIN WHITE STRIPED ORIENTAL STUFF, made dancing length. The skirt has one narrow ruffle around the bottom, with a wider flounce above; the upper part falls in three loose puffs, and the drapery at the back is quite bouffant, but is arranged in simple folds. A wreath of roses passes from the bottom of the corsage down to the left side. The corsage is made of poppy-colored satin, is low on the bust, has short sleeves, and is made pointed back and front.

FIG. II.—WEDDING-DRESS, OF WHITE SATIN AND WHITE BROCADE. The underskirt is of white satin, and has a full quilled trimming of the same around the bottom; the front is of brocaded satin and velvet; the train is long, slightly looped at the back under the paniers, and plain. The princess corsage and paniers are of the satin, the latter trimmed with lace and garlands of orange-blossoms, and looped with broad white satin ribbon. The plastron on the front of the corsage is of white crêpe-lisse edged with lace; orange-blossoms at the throat and on the head; long tulle veil.

FIG. III.—HOUSE-DRESS, OF EMERALD-GREEN VELVET, AND LIGHT-GREEN NUN'S-VEILING. The velvet skirt is cut in tabs, which open over a knife-plaiting of the nun's-veiling. The overdress of the nun's-veiling is made perfectly plain; falls very low both back and front, and is very bouffant below the waist. The corsage is pointed, and quite plain, with a vest, collar, and cuffs of the velvet.

FIG. IV.—VISITING-DRESS, OF EMERALD-GREEN VELVET. The bottom of the skirt has a gathered ruffle of the velvet; the front falls in two loose puffs, separated by a passementerie trimming of green cord. The waist and overdress are in one, Princess style, bouffant at the back, and trimmed with cords and passementerie. Bonnet of green velvet, trimmed with ostrich-tips and aigrette; and muff of the velvet, trimmed with passementerie.

FIG. V.—WALKING-DRESS, OF ELECTRIC-BLUE CLOTH. The bottom is finished with a narrow plaiting of the cloth. The upper part of the dress is laid in lengthwise plaits at the sides, is slightly draped at the back, and has a trimming on the left side of blue braiding, the color of the dress. The long tight jacket has a border around the bottom, a plastron which forms a collar at the back, and cuffs of sealskin-fur. Hat of electric-blue felt, trimmed with feathers of the same color.

FIG. VI.—AUTUMN MANTLE, OF FANCY TWEED, trimmed

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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

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

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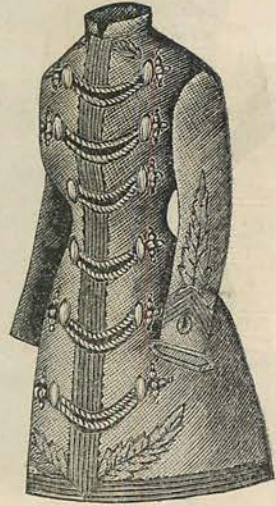
CHILDREN'S FASHIONS FOR DECEMBER.



HOUSE-DRESS. WALKING-DRESS.



"NONPAREIL VELVETEEN AND WOVEN BROCHÉ" COMBINED, "CACHEMIRE MARGUERITE."



WINTER-COAT. JACKET. HAT. BROOCH.



WINTER-JACKETS. BONNET. RIBBON-BOW.



VISITING-DRESS.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a dinner-toilette, of broché satin and plain satin the color of the brocaded flowers. Black brocaded satin or velvet, with black satin surah or cashmere for the basque and overskirt, will make a very stylish suit. The skirt, which is of the broché, is cut in battlements at the edge, the spaces being filled in with a knife-plaiting of satin. The basque is pointed back and front, with small paniers and full drapery at the back: all of the plain material. All

sleeve. Four yards of brocade, and twelve yards of satin, will be required for this costume. Of



No. 1.



No. 2.

sleeves are put in to full up on the shoulder, which is quite becoming to a slight figure, but the reverse to a stout one. Our model calls for half-long sleeves, but this is optional. A bit of guipure embroidery or lace forms the cuff, and is simply turned up plain on the outside of the

course, the brocade is made on a foundation-lining, the back breadth being only a half-yard deep, as the back-drapery is arranged and fastened to the skirt; also the paniers. Small buttons are still the most popular.

No. 2—Is a walking-costume, of very dark

navy-blue cloth. The underskirt is plain, and braided with black mohair braid, after the design seen in the illustration. A narrow knife-plaiting of silk or satin edges the skirt, and is put on to



No. 3.

the foundation-skirt. The drapery is simply hemmed on the edge, and forms a full apron in front, and irregular puffs at the back. At the sides it is caught up with a thick silk cord. The jacket-basque is pointed in front, and has two hollow plaits at the back forming the postillion. It is braided in a corresponding design, from the points in front to the side-back, as seen. And the braid is arranged up the fronts to form brandebourgs, with loops of the braid fastening over the buttons. All cloth suits should be made

up over a silk foundation-skirt, to relieve the weight: if silk is too expensive, then use a cheap alpaca or serge—never the cloth. Eight to nine yards of cloth will be required.

No. 3—Is a walking or house-costume, for a young lady, composed of polka-dotted silk or satin for the underskirt, with cashmere for the overdress and basque. Any dark color—such as seal-brown, maroon, invisible-green, or marine-blue—is most suitable. The skirt, which is of the dotted material, is perfectly plain, but quite



No. 4.

full at the back. The overdress is simply hemmed on the edge, and forms a deep apron-front, drawn up very high at the sides, and bunched up very much at the back. The short

basque has a plaited vest in front, fitted in to the figure as far as the waist, then the plaits are left loose from under the belt. Two hollow plaits make the fullness at the back. A velvet belt with buckle is worn at the waist. Standing collar of velvet; also cuffs. Six to seven yards of dotted satin for the underskirt, six to eight yards of double-fold cashmere for the overdress and basque, will be required.

No. 4—Is a redingote, of silk, cloth, or camel's-hair. It is to be worn over a plain silk or satin skirt, trimmed with three narrow knife-plaitings.



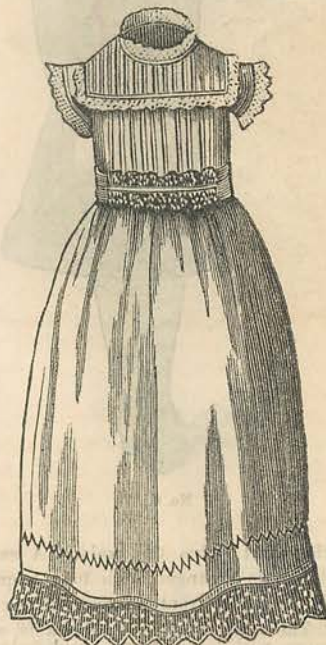
No. 5.

It is almost needless to say this costume should be of entirely black material. The passementerie trimmings for the front of the waist, shoulders, and back, are all of black chenille. Many ladies would prefer the garment perfectly plain, simply buttoned in front, and at the back a handsome sash bow and ends of velvet; or even that may be dispensed with and only two buttons used at the points where the plaits forming the fullness at the back turn under. Eight to nine yards of twenty-four inch silk or satin, or six yards of double-fold material, will be required.



No. 6.

No. 5—Is a coat, of drab cloth, for a little girl



No. 7.

of six to eight years. The garment is cut with closely-fitting sacque-fronts, and two double box-plaits from the waist at the back forming the fullness for the skirt at the back. A small shoulder-cape, lined with silk, and trimmed with a band of plush, velvet, or fur, is fastened in front with two large silk buttons and loop of cord. Cuffs to match. A broad sash is tied at the right side just below the waist-line. This is altogether optional. We think the garment rather more stylish without the sash.

No. 6—Is a combined house and walking-costume, for a little girl of six to eight years. It is of cashmere, merino, or camel's-hair. The elongated waist has a double box-plait in front, and a corresponding one at the back. Two knife-plaited ruffles form the trimming for the skirt,



No. 8.

where the skirt joins the waist. A sash of velvet ribbon is arranged with long loops and ends both back and front, as seen in the illustration. The shoulder-cape is adjustable, and is of plush or velvet. Cuffs to match.

No. 7.—For a baby. We give here a tucked

yoke, with skirt tucked into it as far as the waist in front, and loose at the back. A band of insertion is arranged at the waist, and strings tie from it to the back.

No. 8—Is a winter-coat, for a boy of five to seven years. It is made of brocaded velvet, and



No. 9.

trimmed with a band of fur on the bottom, on the sleeves, and at the throat. The coat is double-breasted, and buttons diagonally from the right to the left side. This model is equally suitable for plain or fancy cloth or velveteen.

No. 9—Is a costume for a boy or girl of four to five years. The skirt is of tartan plaid, set in box-plaits upon a petticoat-body. Under the edge of the skirt a tiny knife-plaited ruffle shows, of the plain material, which is cashmere. The bodice fits the figure like a little basque, and has a plaited vest in front. The back is cut in two square tabs from the side-seams to the middle back-seam, and trimmed with a flat worsted braid. The sash is tied across the front and under the tabs, the bow and ends coming out at the back. A deep sailor-collar, edged with braid, and cuffs to match, complete this costume.

THE CARMEN JACKET.

BY EMILY H. MAY.



We give here a back and front view of the newest style of jacket that has come out this season. It is called "THE CARMEN JACKET," and is quite the most fashionable affair of its kind. Folded in with the number is a SUPPLEMENT, containing full-size patterns by which to cut it out. The jacket consists, as will be seen, of five pieces, viz:

- No. 1.—HALF OF FRONT.
- No. 2.—HALF OF SIDE-FRONT.
- No. 3.—HALF OF BACK.

No. 4.—HALF OF SIDE-BACK.

No. 5.—SLEEVE.

The letters on the SUPPLEMENT show how the pieces are to be put together. If the sleeve needs lengthening, it must be added to at the bottom. The skirt of the jacket can also be lengthened, if desired, without altering the style. The jacket is made of brocaded velvet, trimmed with bands of fur. Plain velvet or cloth will be equally stylish, trimmed with Astrakan.

one small teaspoonful of salt. To be made into two puddings, and boiled eight hours each.

CAKES.

Crunchers.—Rub two ounces of butter into ten ounces of flour and a tablespoonful of white sugar. Knead into a stiff paste, with three eggs beaten; if the eggs are not sufficient to moisten the flour, a spoonful of milk can be added. Flavor with lemon or almond, and leave it an hour covered with a cloth. Pinch off pieces the size of small eggs; roll them out into an oval shape the size of your hand and the thickness of half a crown. Cut three slits, with a paste-cutter or knife, in the centre of each oval; cross the two middle bars, and draw up the two sides between; put your finger through, and drop the cruller into boiling lard in a stewpan wide enough to admit of three at once. Turn them as they rise, and, when a light brown, take them up with a fork and lay them on a dish, with paper underneath them. They are best eaten within two days after they are made; but, if kept longer, it re-crisps them to place them in a moderate oven for ten minutes. Two or three pounds of lard are required, and what is left will do again, with the addition of a little more.

Scotch Short-Bread.—Rub half a pound of fresh butter thoroughly into three-fourths of a pound of fine flour and half a pound of sifted sugar. The secret of making this cake successfully lies in mixing it up into a paste without any liquid, or at least with a very small quantity of it. If the butter is soft and rich, there is no difficulty about this; but if otherwise, a very little milk, cream, brandy, or water must be used. Put the paste on a floured board, and press it out with the hand to the thickness of about half an inch, pinch the edges neatly, press a few comfits on to the top of the cake, and bake it on an iron sheet in a moderate oven. It will take at least half an hour. An usual addition to this cake is pounded citron, one ounce to the above quantity of flour, and the same proportion of sweet and bitter almonds, blanched and pounded.

Pound-Cake.—Beat well together half a pound of butter and half a pound of fine sifted sugar; when this is thoroughly mixed, add by degrees six eggs, beating well with a whisk as you go on. Mix in one-fourth of a pound of currants (well cleaned dry, and then swelled), the grated peel of a lemon, two ounces of candied peel cut very small, a tablespoonful of brandy, and a few drops of extract of almonds. Lastly, mix in lightly ten ounces of fine flour. Put the cake in small hoops, with three or four thicknesses of buttered paper at the bottom and round the sides, and place on an iron baking-sheet. Ordinary cake-tins can be used if more convenient.

Molasses Pound-Cake.—The ingredients are: one pound and a half of butter, four eggs, one pint of molasses, half a pound of sugar, one pint of milk, one tablespoonful of pearl-ash; cinnamon, cloves, nutmeg, to your liking; and one gill of brandy. To be mixed the same thickness as pound-cake batter.

MISCELLANEOUS RECEIPTS.

Chapped Hands.—Chapped hands may be in part prevented by carefully and thoroughly drying the skin after washing; and when they occur, can be quickly cured by rubbing the hands over with lemon-juice. When the chaps have been neglected, and suffered to become large, this remedy causes considerable smarting for a few moments; if, however, as soon as the skin of the hands begins to get rough, a cut lemon is rubbed over them after washing, it does not cause pain, but produces a pleasant softness of the skin, and keeps off the evil. If this application is objected to, the following lotion may be used twice a day: Borax, two scruples; glycerine, half an ounce; water, seven ounces.

To Make Good Chocolate.—Do not grind the chocolate. To three pints half milk and half water, hot, but not boiling, add one-quarter of a pound of Baker's common chocolate in

the cake, setting in a warm place ten minutes to dissolve. It will look speckled then, and must be set to boil in a shallow saucepan, first stirring in half a pound of coffee-sugar and a spoonful of cinnamon. When the specks disappear, and it looks smooth and creamy all over—which will be in five minutes after it boils—the chocolate is done. It must be stirred well, to prevent burning, while on the fire. Serve as wanted, in a quart pitcher, keeping the rest hot in the saucepan.

Balm for Chapped Lips.—Take two spoonfuls of clarified honey, with a few drops of lavender-water, or any other perfuma. Mix, and anoint the lips frequently.

FASHIONS FOR DECEMBER.

FIG. I.—VISITING-DRESS, OF DARK SMOKE-BLUE SILK. The bottom of the skirt is trimmed with four narrow knife-plaited ruffles; the front is ornamented with an arabesque appliqué of velvet. The tunic, which opens in front, has a narrower trimming of the same kind. The mantle is of chocolate-colored brocade and plain velvet, the back and front being of the velvet, and the sides and full sleeves of the brocade. The brocade is cut in points, and beneath these falls a trimming of colored lace. Bonnet of chocolate-colored velvet, trimmed with smoke-blue feathers and aigrette.

FIG. II.—EVENING-DRESS, OF MAUVE-COLORED SILK, WITH ORIENTAL STRIPED OVERDRESS. The short skirt is made with a very narrow knife-plaiting and three box-plaited ruffles; above the latter is a wide full shell quilling. The Princess overdress is of rich Oriental striped silk, made with paniers, and looped drapery at the back. The bertha and sleeves are of white crêpe-lisse; mauve silk bow on the shoulder, and long mauve feather in the hair.

FIG. III.—HOUSE-DRESS, OF MYRTLE-GREEN CAMEL'S-HAIR AND VELVET. The skirt has a narrow knife-plaiting at the bottom; above this, clusters of fluted plaits alternate with wide bands of velvet. The tunic is very much gathered in front, and looped at the back, so as to form a large tournure. The waist and sleeves are plain, and trimmed with velvet bows, fastened with steel buckles.

FIG. IV.—WALKING-DRESS, OF DARK BLUE-GRAY CLOTH. Above the narrow knife-plaiting at the bottom is a band of beaver-fur. The front of the dress is of velvet of a darker shade than the cloth, and is arranged in loose puffs. The Princess overdress is trimmed down the front with a row of beaver on either side, and it has a beaver-fur collar and cuffs. The scarf-drapery is of the velvet, and brandebourgs fasten the dress together. Hat of blue-gray felt, with feathers to match.

FIG. V.—EVENING-DRESS, OF FINE NUN'S-VEILING. The skirt is of light-blue, gathered to the foundation, so as to fall in a loose puff above the ruffles. The bottom is trimmed with alternate ruffles of blue and white nun's-veiling, and above the upper one of blue is a full fall of imitation Mechlin lace. The overdress is of white nun's-veiling, made Princess-shape, opening in front, and forming pointed paniers at the side, and draped slightly in the back. The whole is trimmed with the imitation Mechlin lace and blue ribbon.

FIG. VI.—HOUSE-DRESS, OF DARK-BLUE VELVET. The skirt is edged with a narrow knife-plaiting of dark-blue satin. The skirt and bodice are of the velvet. The overdress is of blue satin, the front being brocaded with different-colored roses, and the back being of the plain dark-blue satin. The pointed bodice has a waistcoat of satin, and the revers are trimmed with lace.

FIG. VII.—BEDINGOTE, OF MYRTLE-GREEN CLOTH. It is Princess-shaped, made quite long, and has a plastron-front of ottoman silk, brocaded with green leaves. Small green buttons down the side. The brocaded ottoman silk which

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

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

Worth now shows for walking-dresses a front in stamped

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

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

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

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

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

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

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

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

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

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

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

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

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

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

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

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