

PETERSON'S



MAR 27



Painted by Wunnenberg

Engraved & Printed by Illman Brothers

AMONG THE ROSES.

SEE THE STORY, "WHEN SUMMER CAME"

Engraved expressly for Petersons Magazine.



LES MODES PARISIENNES. PETERSON'S MAGAZINE.
JANUARY 1868 AN EVENING PARTY.



Painted by R. H. Calderon, R.A.

Engraved & Printed by Illman Brothers.

THE YOUNG CRICKETER.

Engraved by J. C. ...

LEE



STRIPE, IN BERLIN WO



NO ADMITTANCE.

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NINETYTHIRD VOLUME.

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FULL-PAGE WOOD-ENGRAVINGS.

- No Admittance.
- A Winter Morning.
- Making Rain.
- Across My Path.
- An Important Purchase.
- Over the Garden-Wall.
- Good Luck.

COLORED ENGRAVINGS.

- Stripe, in Berlin Wool.
- Portfolio-Cover, in Embroidery.
- Tidy, in Crochet or on Java Canvas.
- Design in Outline, for a Sofa-Pillow or Portfolio.
- Violet Satchet.
- Tidy, in Crochet or on Java Canvas.

STEEL-ENGRAVINGS.

- Among the Roses.
- Fashions for January, colored.
- The Young Cricketer.
- The Winter Belle.
- Fashions for February, colored.
- A Naughty Brother.
- Fashions for March, colored.
- A Rainy Sabbath.
- Fashions for April, colored.
- Perfect Bliss.
- Fashions for May, colored.
- An Unwilling Patient.
- Fashions for June, colored.

WOOD-ENGRAVINGS.

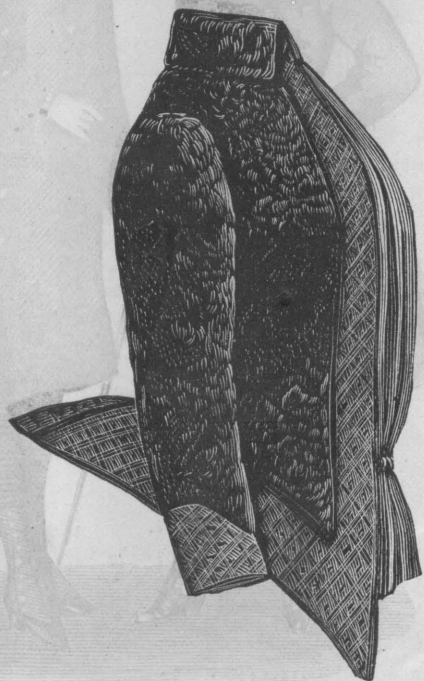
- January number, Fortyeight Engravings.
- February number, Fortysix Engravings.
- March number, Fortyfive Engravings.
- April number, Fortythree Engravings.
- May number, Fortythree Engravings.
- June number, Fifty Engravings.

MUSIC.

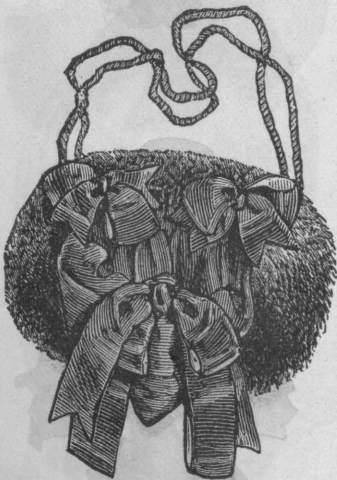
- General Boulanger's March.
- Will the Roses Bloom in Heaven?
- On the Ice.
- The Stray Dove.
- Good-Bye, Dear Mother.
- Le Bal Valse.



CHILDREN'S FASHIONS FOR JANUARY.



WALKING-DRESS. SPANISH JACKET. FUR WRAP.



WALKING-DRESS. CLOTH BODICE. MUFF.

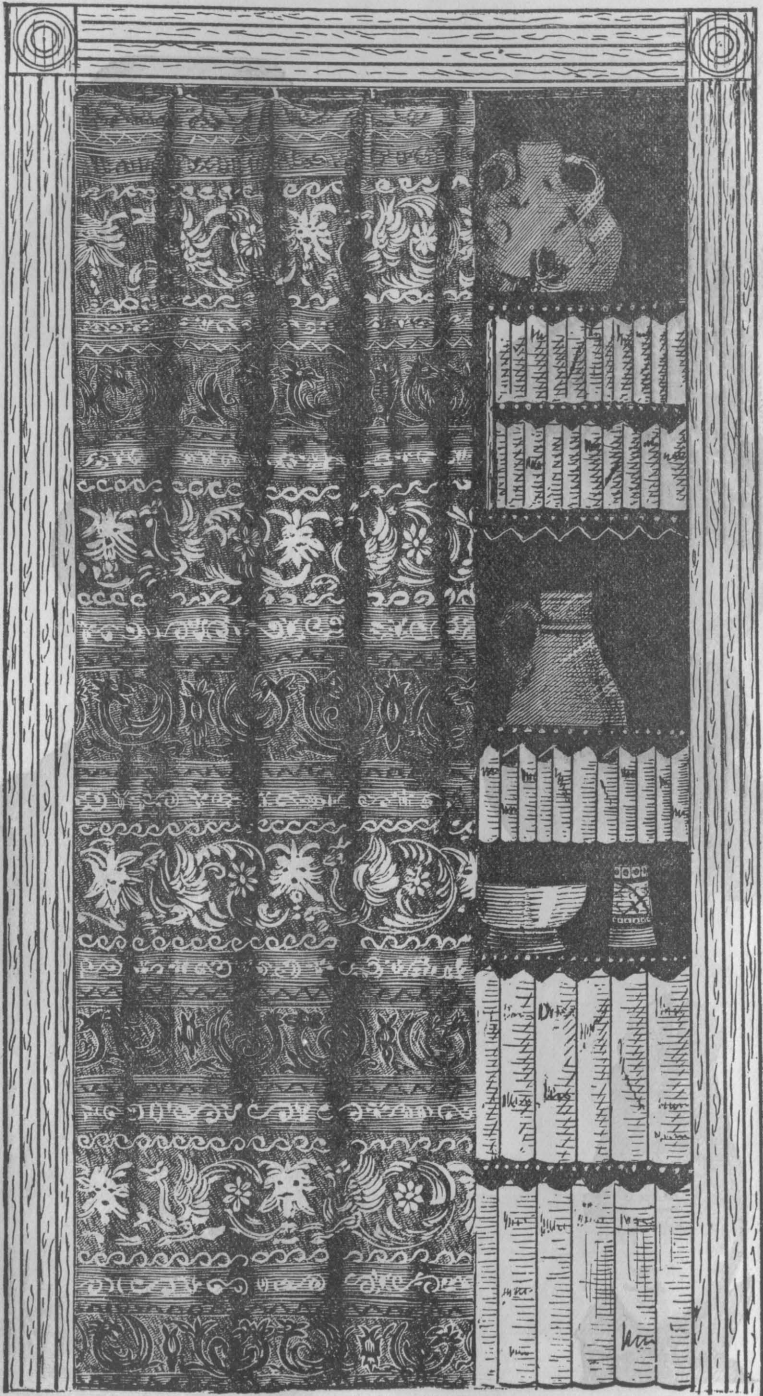
WALKING-DRESS. CLOTH BODICE. MUFF.



WALKER'S PATENT
VISITE. GLOVE. BONNET. BODICE.

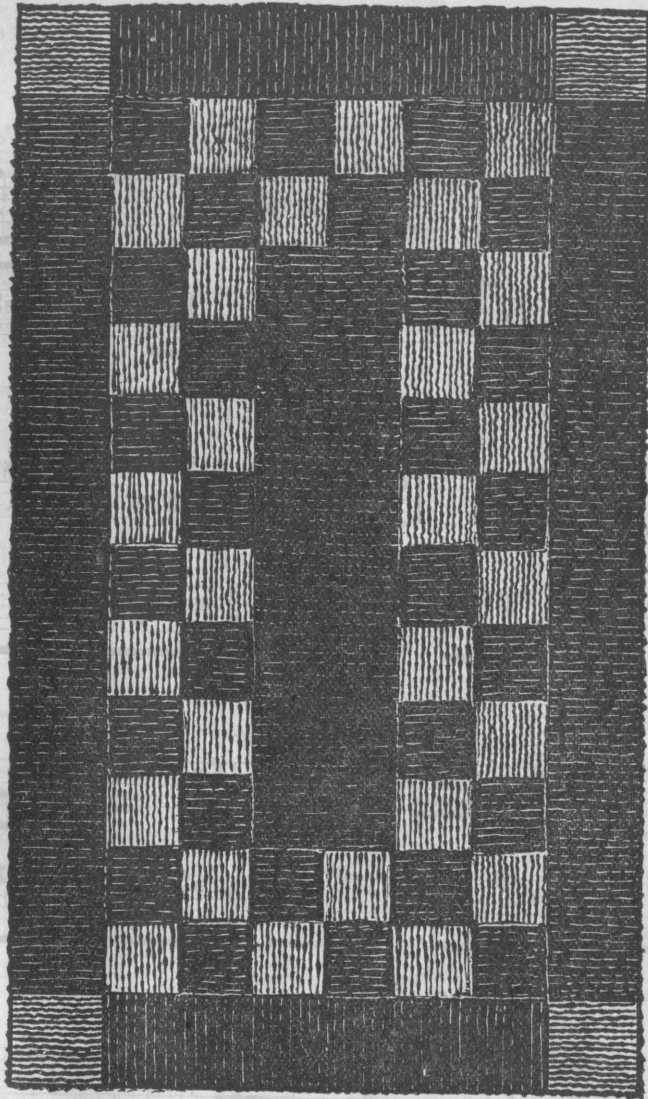


HAT. BONNET. MUFF. FUR CAPE.



CLOSET CONVERTED INTO A BOOKCASE.

GENERAL BOULANGER'S MARCH.



HOME-MADE RUG. MUSIC-CASE.

GENERAL BOULANGER'S MARCH.

As published by J. GIB. WINNER, 1736 Columbia Ave., Philadelphia.

Introduction.

Musical notation for the Introduction, featuring a treble and bass clef system in 2/4 time with a key signature of two flats. The piece begins with a forte (*f*) dynamic. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a steady accompaniment of chords and single notes.

MARCH.

The first system of the March, starting with a piano (*p*) dynamic. The treble clef features a rhythmic melody with eighth and sixteenth notes, and the bass clef provides a steady accompaniment. The system concludes with a repeat sign.

The second system of the March, continuing the melody and accompaniment from the first system. It features similar rhythmic patterns and dynamics.

The third system of the March, showing further development of the melodic and harmonic material. The piano accompaniment remains consistent.

The fourth system of the March, concluding with two endings. The first ending leads back to an earlier section, and the second ending provides a final resolution. The piano accompaniment continues throughout.

GENERAL BOULANGER'S MARCH.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a melody with accents and slurs, and a bass line with chords. Dynamics include *f* (forte) and *p* (piano). There are triplets in the upper staff.

Second system of musical notation, continuing the melody and bass line from the first system. It includes slurs and accents.

Third system of musical notation. The upper staff has first and second endings marked with '1' and '2'. The lower staff includes the dynamic marking *sfz* (sforzando) and accents. The system concludes with a double bar line and repeat signs.

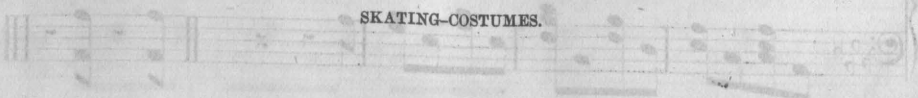
TRIO.
Fourth system of musical notation. The key signature changes to three flats (B-flat, E-flat, and A-flat). The time signature changes to 2/4. The upper staff has a melody with slurs, and the lower staff has a bass line with chords.

Fifth system of musical notation, continuing the Trio section with a melody in the upper staff and chords in the lower staff.

Sixth system of musical notation. It features first and second endings marked with '1' and '2'. The second ending is marked *Sua.* (Sua) and *f* (forte). The system ends with a double bar line.



SKATING-COSTUMES.



EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, for a young lady. The gown is of lady's-cloth in any self-color. The underskirt is kilted in wide plaits all

forming a short puffed drapery. For the corsage, either a round waist or a short basque, with tight coat-sleeves and high standing collar; the collar and cuffs of velvet to match. The jacket for outdoor-wear is of Astrakhan-cloth either to match the gown or of seal-brown, which goes with everything. The jacket is demi-fitting, and fastens in front with an under-flap. High collar of the same fur. Toque and muff to match. Eight yards of cloth for the gown. The quantity of Astrakhan-cloth will be determined by the width of the goods. Of fiftytwo-inch



No. 1.

around, and mounted on to a yoke; the kilts are taped underneath, to keep them in place. If preferred, the kilting may be mounted upon a foundation-skirt of silk or alpaca; but this makes a heavier skirt. The over-drapery forms a long apron-front, laid in plaits across the front at the waist, draped high at the sides, the back

(86)



No. 2.

cloth, one and three-quarters to two yards ought to be enough.

No. 2—Is a pelisse for the street, made of myrtle-green velveteen, trimmed with beaver-fur, grebe or gray-fox fur. The pelisse is made

the length of the skirt. The fronts are plain, the right side cut to fasten over on the left, lapping diagonally. The fur trimming forms the collar, and is continued across the breast and down the edge of the pelisse. The sleeves are full on

the bodice. It forms a long pointed apron-front, looped high on one side, where it is ornamented by two rosettes of velvet or satin ribbon. The opposite side is not draped as high. The front crosses diagonally from right to left, the revers, collar, and cuffs trimmed with velvet or satin. Tight coat-sleeves, slightly full at the shoulders. Eight to ten yards of double-fold material, three-quarters of a yard of velvet, the rosettes or long loops with ends, of ribbon, from three to four yards, will be required.

No. 4—Is a house-dress, of dotted or small-figured delaine, flannel, or mohair. The chemise, and front of the skirt are of surah to



No. 3.

top of the arm and wide at the hand, trimmed with the fur. Muff to match. Hat of felt, faced with velvet to match, trimmed with plush and wings. Twelve yards of velveteen, four and a half yards of fur trimming. The pelisse should be made with a quilted silk lining, or else interlined with flannel.

No. 3—Is a costume of pin-striped woolen, made with a polonaise. The underskirt is plain, with the edge cut in small points and bound with braid; these points fall over the under-hem or facing of the goods. The polonaise has a French back—one seam down the middle. The stripes are arranged to form a point, as may be seen in the illustration. The fullness of the skirt of the polonaise is allowed between the seams forming



No. 4.

match the prevailing color of the material. Collar, cuffs, and half-vest are of velvet matching the surah. The back drapery falls in straight kilt-plaits, sewed into the pointed basque-back. Eight to ten yards of single-width material,



No. 5.

two yards of surah, three-quarters of a yard of velvet, will be required.

No. 5—Is a simple and stylish street-costume,



No. 6.

for a girl of eight years. The coat is of brown cloth and Astrakhan. The full skirt at the back is attached to the basque with a fur band. The fronts are double-breasted, the upper one being turned back with a fur revers. The collar and cuffs are fur to match. The coat can also be made in bouclé-cloth, with Astrakhan-cloth of the same color. Astrakhan-cloth comes in such good imitation of the seal-fur, which is very expensive, that it is almost universally used. We give the front and back view of the coat.

No. 6—Is an outdoor-coat, of plush and fur, for a girl of six years or a boy of four years. The full plastron, of the plush, is framed in fur, the cuffs and collar matching. The ribbon is satin-faced velvet to match. Brown, navy-blue, and myrtle-green are the most fashionable colors, this season.

No. 7—Is a plaited blouse, of Scotch plaid woolen, for a little boy. The back and front of the elongated waist are laid in box-plaits into a yoke. The blouse fastens at the back, under the middle plait. The skirt is in double box-



No. 7.

plaits. Full sleeves, into wide cuffs; standing collar. A leather belt-and-buckle covers the waist-seam.

No. 8—Is a blouse house-costume, for a little boy or girl of two to four years. It is made of a black-and-white or blue-and-white checked woolen. The back of the blouse is box-plaited, the front gathered from shoulders and neck, and long enough to fall over the waistband. The skirt is in deep box-plaits. A ribbon sash

ties in front with loops-and-ends. The same under the deep collar, also trims the cuffs. An underskirt an inch and a half longer may be



No. 8.

added, or not, at pleasure. This underskirt is to be plain, and the same shade of the ribbon.

CLOSET CONVERTED INTO A BOOKCASE.

BY MISS E. J. WELSH.

A closet treated as seen in the illustration in the front of the number makes as nice a bookcase as one could desire, and with very little expense. Any style portière can be used; the Turkoman makes about as pretty as any, and can be purchased so reasonable now. Double-fold heavy

flannel, with bands of a contrasting shade, put on with fancy stitches done in crewel, is very pretty. The shelves should be covered with felt, allowing it to fall over the edge in points. A row of brass-headed tacks along the edge of the shelf is used to keep it in place.

CARNATION STRIPE, IN BERLIN-WOOL.

BY MRS. JANE WEAVER.

The beautiful stripe of embroidery which we give, in the front of the number, can be used for many purposes. The original was intended for the back of a chair, to be inserted between two bands of satin, velvet, or plush; but it will

also answer as a border for a piano-cover, the finishing of curtains, etc., etc. It can also be used for the stripe of an Afghan. The flowers can be done in any of the many colors of carnations, now so often seen.

DEMI-SAISON JACKET, WITH SUPPLEMENT.

BY EMILY H. MAY.

This Jacket is close-fitting at the back and fastens slantwise in front. The pattern consists of:

1. HALF OF FRONT.
2. HALF OF BACK.
3. HALF OF SIDE-BACK.
4. UPPER AND UNDER PARTS OF SLEEVE.

The darts are marked by the dotted lines. The letters and notches show how the pieces are joined. The Jacket may be made in either plain or checked cloth, or of the same material as the costume. It is trimmed with flat braid on the edges, and with shaped plaques of braid on the chest, cuffs, and points of the high standing collar, all of which can be purchased ready-formed at any trimming-store.



HOME-MADE RUG.

BY MISS E. J. WELSH.

In the front of the number, we give a design for a home-made rug. A rug made after the following directions will be found much prettier than can be represented in an engraving: It is made of woolen rags, which should be cut into strips three-quarters of an inch wide—on the bias, when possible. These are sewed together like carpet-rags, only joining all the light and dark separately. They are then knit in section, plain garter-stitch on coarse needles, and after-

ward overhanded together on the under side. The centre is knit of the dark rags, and should be a quarter of a yard wide and one yard long. Then twenty-eight of each, the light and dark blocks, measuring an eighth of a yard square, are joined on the centre. The border is six inches wide. It is knit of the dark with light corners. Line the centre only with bed-ticking. Of course, the design may be varied, according as the taste suggests.

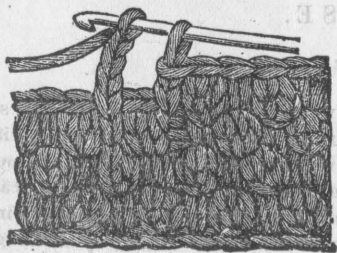
HALF-SHAWL, IN TRICOTÉ AND CROCHET.

BY MISS E. J. WELSH.



No. 1.

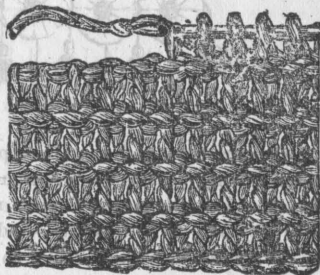
This is a three-cornered shawl, done in tricoté. Illustration No. 2 shows how tricoté is done. It is like plain crochet, except that all the stitches are left upon the needle until the end of the row is done; then the wool is pulled through, each stitch being dropped as the wool is pulled through. The shawl is very pretty in two soft colors, such as pink and white or gray



No. 2.

and white, and can be made any size. To follow the illustration, we should take Berlin-wool and

make a chain of one hundred and eighty stitches, then proceed exactly as in ordinary tricoté, till we have had the stitches once on the needle and once off again. Then, instead of taking up the front of the stitch on our needle, we take up the back of it. As we begin at one of the straight sides, we must not forget to decrease one in each row, either at the beginning or what is called the right-hand of the work, or at the end of the row, or left-hand. It must not be at both, or we could not get an exact half-square. To decrease at the beginning or right side of the work, we take up two loops and work them into one, or we miss a loop. Decrease one stitch in every row, except in every fifth row, when we decrease two. Going on in this way, we naturally come to one stitch only, when this part of the shawl is finished. For the border: First

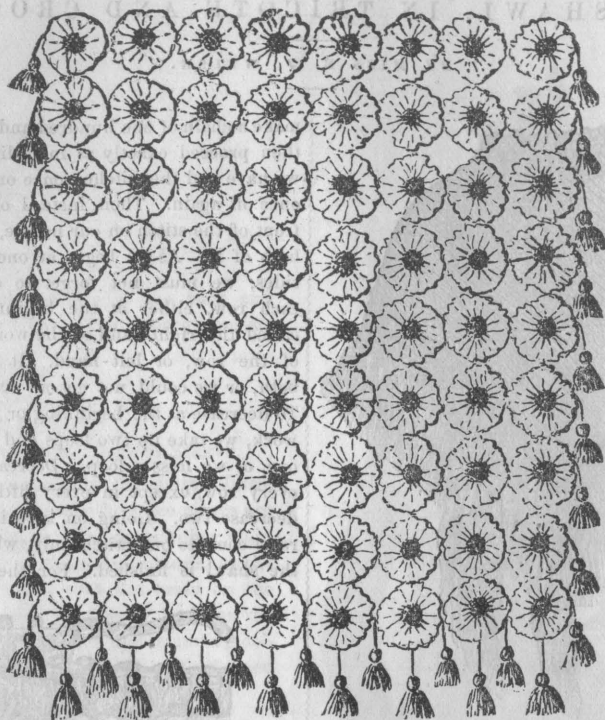


No. 3.

stitch, single-crochet. Keep this on the needle, while we go to the next and make four chains, which we work into our first stitch; third, single-stitch; fourth, the four chain again; and so on till we get to the end of the two sides. Then we begin again, only reversing the stitches, and so continue until we have done sixteen rows. The effect is very pretty: it seems to make a series of little knots, which you may see in illustration No. 1. At the edge of this, we knot-in a fringe of the two colors of the wool. For the cross-side, we make the same border, only working three rows, and finish by crocheting first a single-stitch, then a chain of five, and working it into the third stitch, and so on to the end. At the end of each row of the border, we break off and begin again.

MARGUERITE TIDY.

BY MISS E. J. WELSH.



One of the prettiest and most inexpensive of tidies for ordinary use is the "Marguerite" tidy. To make one, take pieces of white muslin—remnants may be used in this way—and, with a tumbler for a guide, mark the circles on them. Cut them out, turn the edges and gather them around, draw them up quite closely, and fasten the thread—a little circle will be left in the

middle. Fill this space with stitches of yellow worsted, cutting it after each stitch, so that, when finished and trimmed, it will resemble the golden centre of a field-daisy. Make seventytwo of these, and join them together, as seen here. The little tassels are made of the yellow worsted. The same idea can be carried out in light-blue silesia, or Turkey-red.

MUSIC-CASE.

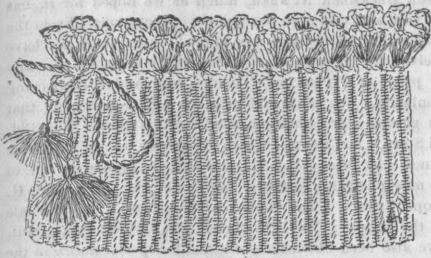
BY MRS. JANE WEAVER.

This elegant music-case is made of cardboard, olive-colored plush, and olive-colored satin, and a great thing in its favor is that it is quite easy to make. The cardboard should be fifteen inches long and fifteen and a half inches deep. Both plush and satin should be cut a little larger, to permit of stitching together before the cardboard is passed in, the side left open under the front-fold being sewed neatly on the outside. Before stitching the materials together, the portion of

plush which is to form the outer fold should have a sprig or branch embroidered on it with red and olive-colored silk and gold thread, something like the illustration. The two ends of the case are made of plush, lined with satin, and put in full. The top of the case is formed by stitching-in a steel rod or a very thick knitting-needle. The handle is made of cord covered with plush, and made fast to the bag by bronze pins or clasps; the lock should also be of bronze, to match the pins.

SLUMBER-SLIPPERS.

BY MISS E. J. WELSH.



These are so easily made and so very comfortable for those suffering with cold feet, that one would never wish to be without a pair, after having used them. They can be made of any color; these are a rose-pink, and are made of "Midnight yarn," which comes at eighteen cents a skein; one is more than enough for a pair. They are crocheted the rib-stitch. Make a chain of fifty stitches. Second row, single-crochet in

the back of the loop or chain. Make one stitch and turn the work. Single-crochet in back part of the stitch, so on until you have fifty rib rows, join it, and crochet a row of openwork around the top, to run the cord through, and a row of shells above this. Make the cord and tassels of the same. You'll see by Fig. 2 the foot shapes the slipper. These slippers are great comforts to old people.

END FOR BUREAU-SCARF, IN OUTLINE.

BY MRS. JANE WEAVER.

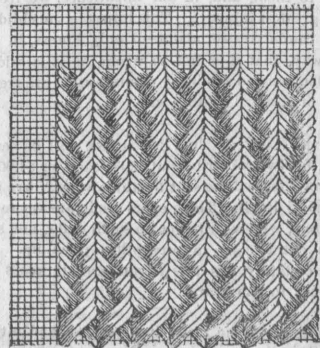
We give, on the Supplement, one of the prettiest designs of the season. It is of wild-roses, for the end of a bureau-scarf, or may be used for various ornamental purposes. The whole

can be done in one color, in wash-silk or cotton, or it may be done in the natural colors of the flowers and leaves, and the circles can be worked in gold thread.

POINT DE TRESSE.

BY MRS. JANE WEAVER.

We give here a new stitch for working on canvas, with either silks or wool. Pass four threads on the bias, making three points, as seen in the illustration. The threads lap under and over each other, producing a plaited effect. This embroidery is very serviceable. It is admirable for a chair-bolster, footstool, etc.



OUR ARM-CHAIR.

WHAT SUBSCRIBERS SAY.—Every week brings us scores of the most gratifying letters from old and new subscribers, full of praise and appreciation. Where all are so commendatory, it is really difficult to make a selection; but we choose a few at random from the pile which has accumulated during the last fortnight: A lady, who has sent us clubs, every year, for thirtyone years, writes: "I was perfectly delighted with the beautiful book and engraving, premiums for 1888. Truly, you do keep right up to the mark as regards the premiums and magazine." A lady from Indiana, in sending her club for 1888, says: "One of the club did without 'Peterson,' last year, but declares she can do so no more—that 'our styles are superior to all other magazines.' Three of the others are old friends, who dropped out of its ranks for awhile, but are glad to get back." A newly-married lady writes to us: "This is my first year of housekeeping, but I do not mean to do without 'Peterson.' It was one of my wedding-presents, and is now one of the necessities." "A friend sent 'Peterson' to me, as a Christmas-present: and I must say, of all presents I have ever received, I value it the most." A Philadelphia lady writes: "You are the only magazine that can lay claim to first-class excellence in the three departments of literature, fashion, and art. All three are combined, in 'Peterson,' in a superior degree."

HOME SANITATION.—The welfare of our nation is made or marred by the health of its children. Sanitary education and reform must begin in the household, and in the hands of housekeepers lies the perfection of a nation's populace. Each town or city should have officers, selected from competent physicians or chemists, who would be privileged to inspect the products of the market and condemn as poisonous to human diet all adulterated articles. It is a question whether many diseases of the kidneys, which, of late, have become so prevalent, and many forms of paralysis, have not been the outcome of misguided use, as an article of daily food, of some of the gross adulterations imposed upon the public. Until some system can be adopted by the Government to protect public health, housekeepers and heads of families must acknowledge their indebtedness to the Price Baking-Powder Co., for placing within reach of all an article of diet, pure, wholesome, and strong. It has stood the test of time and analysis, and, when endorsed and advocated by chemists and food-analysts of world-wide reputation, headed by Professor Doremus, of New York, the public must feel assured that Dr. Price's Cream Baking-Powder is the strongest, purest, and healthiest, free from ammonia, lime, or alum, and most highly recommended for family use.

OUR NEW COOK-BOOK.

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

FISH.

Croquettes of Fish.—Take cold cooked fish; mince it very fine; remove the bones. Mix one-half breadcrumb; season with pepper and salt; mix it stiff with a little cream, and form into small balls or cakes; roll them in yolk of egg and in cracker-dust, and fry them in boiling lard. They can either be served dry or with sauce. Garnish the dish with parsley.

To Scallop Oysters.—Take the oysters out of their liquor, let them be free of grit or shell. Put in a baking-dish a layer of oysters and one of breadcrumb seasoned with pepper, salt, and butter, then a layer of oysters, and so on until the dish is filled, covering the top with breadcrumb. Bake in the oven for three-quarters of an hour.

MEATS.

Minced Veal.—Remove all outside pieces, gristle, and fat from any cold veal, roast or boiled. Mince it finely either with a knife or mincing-machine; season with pepper and salt, chopped lemon-peel, and a blade of mace. Put it in a stewpan with sufficient white stock to moisten it well, and let it simmer gently until quite hot, but not boiling. Remove the mace, add sufficient cream to make it quite white, stir it over the fire, and serve in a dish with a border of mashed haricot-beans, potatoes, or spinach. Poached eggs may be served on the top, or tiny rolls of bacon may be arranged symmetrically, either with or without the eggs.

Fried Salt Pork.—Cut fat salt pork in thin slices; pour hot water over them; drain, and fry in a pan until crisp; or roll in egg and crumb, and fry in deep hot fat. Serve with salt fish or fried mush or baked potatoes.

VEGETABLES.

Hominy.—Hominy requires no soaking. Measure it, say a breakfastful; wash it in warm water twice, then in cold, and drain it. Put into a clean saucepan five times the measure—not weight—of water, and half a teaspoonful of salt; when the water boils, throw in the hominy, and boil it half an hour. Strain the water (if any) from it, pour it evenly on to a flat dish, let it get cold, then cut it in narrow oblong pieces. Break an egg, and beat it well with a tablespoonful of milk; dip each piece of hominy in this, and fry it in plenty of fat, boiling when the hominy is put in; turn each when it will lie firmly across the back of a knife. Let it be of a golden-brown color. This may be eaten with any roast meat. If wanted for a sweet, omit the salt; and, when the hominy is strained, add two ounces of butter, and, when cold, cut it into small pieces and fry it. This, when served, may be covered with jam or marmalade, or a spoonful of cream on each. It is delicate, nourishing, and has not the constipating effect of rice.

DESSERTS.

A Simple and Excellent Pudding.—Cut thin slices of bread and butter; butter a pint basin, put in the bottom a tablespoonful of raspberry jam, then alternately bread and butter and jam, till the basin is nearly full; beat up an egg with half a pint of milk, two ounces of powdered loaf-sugar, and a little nutmeg; strain it over the bread and jam, and in twenty minutes tie it down with a pudding-cloth; put it into fast-boiling water up to the rim of the basin, and, after the water again boils, cook slowly for twenty minutes. Serve with a thin sauce, made of corn-flour and water, a little sugar, and a tablespoonful of lemon-juice, or six drops of essence of vanilla.

Prunes.—A dainty dish, to serve with cake as the last course at dinner, is made by stewing prunes of the best quality until they are tender and the pits will slip out easily; stew them in as little water as possible. Beat the whites of eggs to a stiff froth; add almost as much sugar as if you were making frosting; drain the water from the prunes, mix them with the eggs and sugar, and set in the oven to harden. Serve cold.

Ambrosia is only a fancy term for "corn-flour pudding" that requires no boiling. One ounce of corn-flour to each pint of milk, one ounce of butter, and two ounces of sugar, a little nutmeg. Mix the flour with a little cold milk; boil the butter, milk, sugar, and flavoring together, when it boils nearly to the top of the saucepan, pour it on the corn-flour, and stir it well till somewhat cold, then serve it.

CAKES.

Rich Pound-Cake.—One pound of sultana raisins, one pound of flour, one-quarter pound of flour of rice, three-quarters of a pound of butter, nine eggs, one pound of sifted white sugar, some almonds and pieces of lemon-peel. Melt the butter to a cream, but do not let it oil; add the sugar, leaving some to add to the eggs. Whisk the whites and yolks of the eggs separately—the whites should be beaten for at least twenty minutes; then gradually pour the eggs on to the

butter, and keep whipping all the time, adding the other ingredients by degrees. Bake in a slow oven.

Flat Sandwich-Cake.—The weight of five eggs in flour, sugar, and butter; this, with the eggs, makes a light batter. Place it in equal quantities in two shallow round tins, well buttered. When baked, split the cake with a knife, place raspberry jam on the inside of one half, press the other down, and cut into triangular pieces across and across the centre. One large tin would do equally well, but the pieces, when cut, would be of an awkward shape.

Inexpensive Plum-Cake.—One-half pound of butter beaten to a cream, then mix one-half pound of moist sugar, one pound of currants, one-quarter pound of mixed peel—or less to taste—cut very small, one-half pound of flour, and four eggs well beaten. Bake in a moderate oven for two hours. The cake should not be eaten new, and is better kept some days.

OUR ARM-CHAIR.

SO LONG as fashion decrees that women shall wear corsets, it is wise to select such a make of corset as will conduce most to health, comfort, and appearance. Such a corset, combining all the requisites of ease, health, and beauty, is now to be found in our markets. It is called the "Duplex," readily adjustable to any form, adding grace and a youthful liteness to stiff and ungraceful figures. Its price is very low—\$1.00—considering the workmanship and materials, and the manufacturers justly claim it to be the standard corset. The "Duplex" received first award at the Adelaide Exposition of 1887 in Australia.

OPIMUM AND MORPHINE HABITS CURED.—Honest investigators, anxious to be cured at home, without pain, nervousness, loss of sleep, or interference with business, should write at once to Dr. H. W. Comstock, President of the H. R. Co., Lafayette, Ind., for full information. Correspondence strictly private. All mail-matter securely sealed. Terms low. Treatment sent on trial, and no pay asked until benefited.

CATARRH CURED.—A clergyman, after years of suffering from that loathsome disease, catarrh, and vainly trying every known remedy, at last found a prescription which completely cured and saved him from death. Any sufferer from this dreadful disease sending a self-addressed stamped envelope to Prof. J. A. Lawrence, 212 East Ninth Street, New York, will receive the recipe free of charge.

"IMPROVES WITH AGE."—The Philadelphia Item says: "Peterson's Magazine," like wine, improves with age. It is fully up to the times in every particular. Numerous and beautiful are the fashion-plates, accompanied with full and clear descriptions. The literary department is enriched with prose and poetry from the pens of prominent writers."

ADDITIONS MAY BE MADE TO A CLUB, at the price paid by the rest of the club; and, when enough additional names have been sent, to entitle the sender to another premium, we will send it. The additions may be made at any time, all through the year. They are always welcome.

WE WILL send "The Wreath of Immortelles," or any of our former premium engravings, to any subscriber, for fifty cents, and the book of "Choice Gems," or any of our premium books, for seventyfive cents.

SILK-WARP corduroy is a favorite dress-material; but the new Velutina, with velvet pile, leads the line of various velvety textiles in the market.

COOKERY FOR CHILDREN.

Too little attention is paid to the food prepared for children; the care and arrangement are left to servants, who are

either incompetent themselves, or care so little about the matter as to cook it in the manner they find the easiest to themselves. It is of great consequence to fix the times of taking food, as well as to regulate the quantity given to a child. The mother should, unless she has servants who can be thoroughly trusted, personally attend to these arrangements; it is her province. There is great danger that an infant, under three years of age, will be overfed, if it be left to the discretion of the nurse. These persons, generally, to stop the screaming of a child, whether it proceed from pain, or crossness, or repletion—as it often does—give it something to eat, often that which is very injurious, to tempt the appetite; if it will only eat and stop crying, they do not care for the future inconvenience which this habit of indulgence may bring on the child and its mother. Arrange as early as possible the regular times of giving food to children, according to their age and constitution. Young infants require food every two hours when awake; after three months old, they may go three hours, then cautiously lengthen the time, as the child can bear it. But remember that all temperaments are not alike. Some of the same age may require more food than others. One rule, however, will apply to all—never give food to amuse a child, or to keep it quiet when it is not hungry, or to reward it for being good. You may as rationally expect to extinguish a fire by pouring on oil, as to cure a peevish temper, or curb a violent one, by pampering the appetite for luxuries in diet; and all the traits of goodness you thus seek to foster will, in the end, prove as deceptive as the mirage of green fields and cool lakes to the traveler in the hot sands of the desert. We lately heard a lady remark that her children were so subject to fevers, a slight cold or fall always producing them, and her doubts as how to account for it. The result was just what might have been anticipated: the family indulged in the richest kind of food, the children being always allowed to eat whatever they fancied; naturally, they did not care for bread and milk and plain wholesome food when they could have an unlimited supply of dainties, and this mother seemed to consider that cramming her children with good things until their blood was almost in a state of inflammation was a high credit to her good housekeeping. But do not err on the other hand, and, for fear your child should be overfed, allow it insufficient nourishment. There is not, in our country, much reason to fear that such will be the case; the danger is generally on the side of excess. Still, we must not forget that the effects from a system of slow starvation are, if not so suddenly fatal as that of repletion, more terrible, because it reduces the intellectual as well as the physical nature of man till he is hardly equal to the brutes. The rational course seems to be to feed infants till about three years old chiefly with milk and mild farinaceous vegetable preparations; a large portion of good bread, light, well baked, and cold, should be given them; after that period, to proportion their solid food to the amount of exercise they are able to take. Children who play abroad in the open air will require more hearty nourishment, more meat, than those who are kept confined in the house or school-room. From the age of ten or twelve to sixteen or eighteen, when the growth is most rapid, and the exercises—of boys especially—most violent, a sufficiency of plain nourishing food should be given; there is little danger of their taking too much, if it is of the right kind and properly cooked. But do not allow them to eat hot bread, rich pastry, and an unlimited supply of sweets; nor drink strong coffee, or use any kind of stimulating drinks. Fruits are naturally healthy in their season, if rightly taken; no one, however, should eat fruit unless it is thoroughly ripe. Fruits that have seeds are much healthier than the stone fruits, except peaches. But all fruits are better, for very young children, if baked or cooked in some manner and eaten with bread. Apples and winter pears are very excellent food for children—

indeed, for almost any person in health; but best when eaten at breakfast or dinner. If taken late in the evening, fruit often proves injurious. Both apples and pears are often good and nutritious when baked or stewed for those delicate constitutions that cannot bear raw fruit. Much of the fruit gathered when unripe might be rendered fit for food by preserving in a moderate quantity of sugar.

PRACTICAL SUGGESTIONS IN FABRIC-PAINTING.

NUMBER ONE.

So various and beautiful are the designs in stamping-patterns, adapted as they are to every variety of fabric-decoration, that the amateur artist finds few, if any, obstacles in the way of creating articles of value and beauty.

HOW TO DO STAMPING.

Arrange the pattern on the goods, rough side of the perforations up. Place a weight on the upper left-hand corner of the pattern, to hold it in place. Take up some powder on the pounce, and rub over the perforations, taking up more powder as occasion requires. The pattern may be carefully lifted on the right-hand side, to see if impression is fully taken. If not, rub on more powder.

TO SET STAMPING.

If the goods is muslin, cloth, silk, satin, or felt, lay clean newspaper over the stamping, and press with a moderately hot iron. Muslin will bear more heat than the other fabrics. If the goods is plush or velvet, hold the wrong side of the goods over top of cooking-stove from three to five minutes, or until the impression will not rub. Use white powder for dark goods and blue for light goods.

CUSHION-TOP.

Black satin makes a handsome and durable cushion. A suitable decoration would be a spray of the golden-yellow field-daisies, with rich reddish-brown centres; a few fern-sprays in design would add greatly to the effect. Select a stamping-pattern of daisies and fern, about six by eleven inches in size. Use white powder to do the stamping. Sable-brushes are best for painting on satin. This design will require Nos. 2, 4, and 6, also a small bottle of pale drying-oil, to use in mixing and blending the paint. A pane of glass will do for a palette on which to take out your colors. Each separate shade should have two or three drops of oil well mixed through it, before applying to design. In painting on satin, oil must be used sparingly, or the goods will be soiled. It is a good plan to lay a piece of old muslin on the painting-board, and over this a thin layer of corn-starch. Thumb-tacks are useful for holding fabrics in place while they are being painted. Winsor & Newton tube oil-paint in the following colors will be needed for this design: chrome-yellow No. 1, lemon-yellow, bright Zinnober-green, chrome-green No. 1, brown-madder, Kremmitz-white.

Give the entire design first a coat of white; this acts as a body-color. When it is dry, the natural shades are laid on. Mix lemon and chrome yellow for the daisy-petals, making some a deeper yellow than others. When the petals are dry, make the centres of brown-madder, laying the color on heavy.

Paint the leaves and the fern-sprays in the two shades of green. The cushion may have the under-side of rich gold satin, and be finished with chenille balls at the corners.

Our advertising columns tell where the necessary materials for painting can be had.

MISCELLANEOUS.

A LOVELY GIRLHOOD.—As many as there are flowers in the garden, so many sweet and lovely types of girlhood are there to be found in the world. For all the false doctrines and uncomfortable practices afloat, the race of lovely girl-

hood still flourishes amain, and no pessimism is so disastrous as that which denies this palpable and most comforting truth. Here is a creature, for instance—can you better her? Cheerful but never boisterous, happy but never thoughtless, our bonnie lassie is the peacemaker, the universal helper, the sympathizer, the active worker of her home. Whatever is wanted, she can supply; and she can do all that is needed for the comfort of everyone. She is eyes to the blind, feet to the lame, hands to the incapable. If anything is to be done for grandmamma, it is she who does it. When mother is ill, it is she who waits on her, who looks after the little ones and does the housekeeping. Loving, unselfish, energetic, industrious, she has no ambition outside the circle of home and its affection; and she does not pretend to intellectual merit. She adores her mother, and lives in perfect peace with her sisters—which does not prevent her giving her whole heart to her lover, nor make her less than helpful and tender to a comparative stranger. She is of the most perfect type of a womanhood content to live in the shade of home and a strong man's love. Wherever she goes, she will carry peace and create happiness—her influence will be ever essentially pure and gentle. She will know nothing of "burning questions," so she will not be able to discuss them. The deeper riddles of life and morality, of society and humanity, she will not touch, nor will they trouble the serene loveliness of her thoughts. All that she knows or ever will know is: that life is sweet because of her affection and her duty, because her conscience is void of offense before God and man, because she knows neither idleness nor repining, neither the pangs of unsatisfied ambition nor the fiery pain of passion, of jealousy, of envy, or of hate. Love, with her, is sunshine, not flame; and home is her altar, not her dungeon. Such a girlhood as this is, indeed and in truth, choice beyond words: and we reverence it and love it as we would some goddess in her maidenhood, before she had used her power

FASHIONS FOR JANUARY.

FIG. I.—EVENING-DRESS, OF DARK-RED BENGALINE. The train is long and plain. The front of the dress has a black lace trimming, studded with hanging jet ornaments, and is finished on either side and around the bottom with a beaded jet trimming. The bodice, which is cut V-shape back and front, is ornamented with the beaded jet; and the sleeves, which reach to the elbow only, are covered with a lace like that on the front of the dress.

FIG. II.—EVENING-DRESS, OF ROYAL-PURPLE VELVET. The train is long and plain, comes from the front in panier-fashion. It is drawn far back, and is rather narrow behind. The front of the dress is ornamented with a rich violet-and-lilac brocade. The pointed bodice is trimmed with the brocade, and has a narrow plaiting of plain lilac satin. Puff of lilac feathers in the hair.

FIG. III.—EVENING-DRESS, OF DELICATE YELLOW TULLE, WOVEN WITH PEARLS. The underskirt is cut in panels, each of which is edged with white satin ribbon. The overskirt is carelessly draped, and fastened by loose rosettes of white satin ribbon. The bodice is round at the waist, and is trimmed with bretelles of satin ribbon. Ribbon bows on the shoulders. White satin waistband and bow in the hair.

FIG. IV.—EVENING-DRESS, OF BLACK LACE OVER PINK SILK. The lace is put on full over the plain pink underskirt, and is draped according to fancy. The bodice is slightly pointed, the trimming put on V-shape back and front, but filled in, to form a square, with plaitings of pink tulle. Pink feathers in the hair.

FIG. V.—EVENING-DRESS, OF BLUE SILK. The underskirt is trimmed with drooping gilt ornaments. The overdress is of blue satin, lined with light-yellow satin, which shows in the jabot-drapery at the sides, and caught up by a large

bouquet of yellow chrysanthemums. The bodice is trimmed to correspond with the skirt.

FIG. VI.—WALKING-DRESS, OF GRAY-STRIPED WOOLEN. The skirt is laid in full plaits. The tunic is full and looped. The jacket is of black plush, is close-fitting, and has cuffs and collar of otter-fur. The collar is finished with a satin tie, edged with jet. Gray felt hat, trimmed with black plush and a gray feather.

FIG. VII.—SPANISH JACKET, FOR EVENING-WEAR. It is made of broché-silk, edged with beads of the color of the jacket. The chemisette and puffed sleeves are of embroidered net, and the cuffs match the jacket. A lace flounce forms the basque. The satin waistband is of the color of the skirt or of the jacket, as may be preferred.

FIG. VIII.—FUR WRAP, trimmed with a quilted border, and having a full vest of brown surah. This is a good way to enlarge a wrap which is rather small for the wearer.

FIG. IX.—WALKING-DRESS, OF GRAY CLOTH. The drapery is simple. The front is of the cloth, and the side-panels are of black velvet. The bodice is close-fitting, and has a velvet collar. The trimming on the front of the dress and bodice is of gray ostrich-feathers. The hat and muff, of black velvet, are trimmed with gray ostrich-feathers.

FIG. X.—BODICE, OF DARK-RED ELASTIC CLOTH, with four folds in front and also at the back. The collar, cuffs, and waistband are of black velvet. Oxydized buckle.

FIG. XI.—MUFF, OF BEAVER-FUR, ornamented with brown plush bows. Brown cord for the neck.

FIG. XII.—VISITE, OF SEAL-FUR, made very full over the tournure, and with rounded sleeves, which are formed with the back. Brown plush bonnet, trimmed with stiff feathers.

FIG. XIII.—GLOVE, FOR EVENING-DRESS, embroidered on the back of the hand.

FIG. XIV.—BONNET, OF BLACK VELVET, with coronet-front, trimmed with jet and pink feathers.

FIG. XV.—BODICE, OF DARK-RED SURAH SILK, with plaited front, and ornamented with red satin ribbon. A line of the ribbon is placed on the outside of the sleeve, and ends in loops at the elbow.

FIG. XVI.—HAT, OF BROWN BEAVER, trimmed with satin ribbon, and feathers to correspond.

FIG. XVII.—BONNET, OF BLACK CRÊPE, FOR MOURNING, trimmed with stiff loops of crêpe, and crêpe bow under the chin.

FIG. XVIII.—FUR CAPE, made of sealskin. The muff is also of seal. The boa is of mink, as well as the trimming on the muff. Hat of fancy velvet.

FIG. XIX.—MUFF, OF BEAVER, trimmed with brown cord.

FIG. XX.—SKATING OR WALKING DRESS, OF GREEN CLOTH, with side-panels of green plush. The sides are trimmed with black Astrakhan. Close-fitting bodice and green felt hat, all trimmed with black Astrakhan.

FIG. XXI.—SKATING OR WALKING DRESS. The skirt is of dark-blue cloth, laid in box-plaits. The bodice is of blue and dark-red striped cloth, with yoke, cuffs, and waistband of dark-blue velveteen. Muff to correspond with the bodice. Large hat, of dark-blue velvet, trimmed with feathers.

FIG. XXII.—SKATING OR WALKING DRESS, OF GRAY CLOTH. The plain skirt, of black velveteen, is edged with a broad band of gray Astrakhan-cloth. The tunic is simply draped, and has a narrow trimming of Astrakhan-cloth. The gray cloth jacket, which opens over a black velveteen vest, and the black velveteen muff, are trimmed with gray Astrakhan-cloth. Hat of Astrakhan-cloth.

GENERAL REMARKS.—Furs of all kinds and arranged in the most varied forms constitute a great feature in the winter's garments. Long cloaks and short saques and mantles are all made of them, and most of the outdoor-wraps are trimmed in some sort of way with them. They are arranged in bands, lengthwise or around the garments,

and are used for collars and cuffs, if for nothing else, on many jackets. Seal is perhaps the most popular fur; but Hudson-Bay sable, black and blue fox, Astrakhan, skunk, raccoon, mink, beaver, and many others, as well as the Astrakhan-cloth—which is an excellent imitation of the fur—are all extensively used. For young people or for older ones, in the country, fur hats are popular. They look warm, and are necessarily so—as, in the present style, they cover only the top of the head, which does not need so much heat, and leave the ears, back of the head, and neck exposed. The old-fashioned boa is also popular, as well as the Victorines of our mothers' days, and those with the collarettes are most useful, as they can be easily loosened in a warm room, and resumed again in going into the open air.

Lower skirts are usually untrimmed at the bottom, except with a band of fur; but the box and side plaits so long popular continue so, and fall much better over the feet than the quite plain untrimmed skirt. Bands of black velvet or wide galloons or braiding are sometimes used.

Draperies are mostly long in front and back, and quite full, frequently arranged to show a panel at the side, or they open over a side-plaiting.

The *polonaise* is popular for stout persons; but this requires to fit exquisitely, to look well.

Basques are very much worn, and are longer on the hips than they have been. They, like all other bodices, are a good deal trimmed on the front—vests, plastrons, and all kinds of silk and other chemisettes being popular. The modes of trimming them are so varied that it is quite impossible to describe them; but we refer to our many fashion-engravings of the last two or three months for the newest winter styles in these and other parts of the costumes.

Round bodices are most becoming for slender persons, and are much liked as a change from the basque and pointed bodice.

The *coat-basque*, in the Louis-XIV style, is also popular, but more especially for street-wear. It is long, square, and has large pockets on the sides. For the house, it is somewhat shorter, and is ornamented with lace ruffles on the long coat-sleeves, and has a full jabot of lace down the front of the bodice.

Woolen costumes are almost invariable for street-wear, though velvet and combinations of satin, silk, etc., are worn for more dressy occasions.

Trained dresses are becoming more general for the house, and, for elderly people, are certainly much more elegant.

Black lace is universally used for indoor-gowns, either in the piece-lace or flounces and ruffles, more generally in the former. This gown is most useful, as it is sufficient dress for any occasion, and never looks too elaborate. It is usually made over black silk; but dark-red, cream-color, yellow, or pink looks as well.

Jet trimming is very popular, especially in black.

Braiding is again used on woolen gowns. On those for elaborate toilettes, gold and silver braid are liked.

Lower collars and more lace are beginning to appear on house-dresses; but it will take a long while to entirely dislodge the present high military collar. Perhaps the hot weather of next summer may do so.

Wraps, as we have so often said since the cold weather set in, are equally fashionable quite long or short; the former are the more comfortable, the latter the more elegant and dressy. Coat-sleeves are usually worn on the short jackets, while the short mantles and long wraps have wide pointed sleeves or the old-fashioned pagoda-sleeves.

Hats and bonnets vary but little in style. Some bonnets are worn with wider and flaring brims; but the becoming rather small capotes still holds its own. The trimming is usually massed high in front, but is not exaggerated. The hats are somewhat less high, and are of most varied forms.

For young ladies, the turban is a becoming and popular form. Hats and bonnets are no longer pretty or becoming unless they form an agreeable contrast with the hair. A brown complexion and black hair wants "lighting up," but not with pale-blue or pink: these belong to the possession of fair hair, so also does heliotrope. Red and yellow in combination and goblin with carnation are tints for black hair.

OUR PARIS LETTER.—RUE DES PETITS CHAMPS.

As the winter advances, furs become more and more in favor. There has been a decided revival in the vogue of Astrakhan, and a close-fitting double-breasted jacket in this fur, with a toque bordered with a band to match, and the little muff completing the whole, forms a walking-costume at once comfortable and stylish. The skirt may be in dark-green or seal-brown or gray cloth, trimmed with bands of Astrakhan. Capote-bonnets in Astrakhan are also made to wear with an outfit of that nature, and are extremely stylish and becoming. The long slender boa is more than ever popular. It is worn in dark fur, in feather imitation of fur, and even in lace, the first material being the most practicable, and therefore the best liked. This new style of boa is so long and so slender that it can be wrapped twice around the neck when the cold of the weather renders extra covering necessary for the throat. Gray Astrakhan is used mostly for trimming, as its light color renders it an unbecoming and impracticable material for a wrap.

The favorite cloaks of the season are the long pelisses, either in stamped velvet or in plush imitating sealskin. The trimming is in fur, either blue fox or chinchilla, or in bands of feather-trimming imitating fur. The lining is in bright-colored quilted satin, scarlet being the favorite shade. For less dressy usage, the Dogaressa pelisse, with half-wide sleeves, made in soft twilled vigogne and lined throughout with fur, is preferred. The short wraps of the season, in velvet, plush, or silk, are covered with beads or embroideries or fur trimmings. For trimming these small and elegant mantles, the lighter kinds of fur, such as natural beaver, silver fox, or chinchilla, are preferred to the sable or skunk furs. With these short wraps, the wearer can don as handsome a toilette as she desires. To wear with the long pelisses in plush or stamped velvet, a short plain skirt in pekin is prepared, with the front breadth (which alone shows under those long ample vestments) either plaited or prettily and elaborately trimmed with passementerie, or else embroidered. It is not wise to wear a handsome toilette with one of these pelisses, as the weight of the wrap crushes the skirt-trimmings, and, besides, the dress is not seen. However, a rich costume may be worn under the pelisse on visiting-days, as it is then always laid aside before the caller enters the drawing-room. These long cloaks have been found so injurious to light and delicate evening-dresses that a revival of the short mantles for ball and opera wear is now in progress. These new wraps are made of very rich pale-tinted stamped velvet, with trimmings of feathers and linings of short-napped plush, the long ends being in plain velvet, finished with elaborate ornaments in passementerie.

The latest style for making up cloth costumes is to have the underskirt elaborately braided in some contrasting color to that of the stuff, and with some intermixture of gold. The overskirt is caught up in full draperies, and opens at one side, the better to display the braided underskirt. The corsage, which, for very slender wearers, is laid in plaits, has a long narrow braided vest. This make is very stylish in marine-blue cloth, with underskirt and vest in scarlet braided with dark-blue. Still more striking is a carriage-dress recently made for a young American belle, in cloth of the new shade known as bure, which is simply white tinged with the faintest possible flush of pink. The braiding is in

dark-green, slightly relieved with gold. Electric-white cloth is made with underskirt, vest, collar, and cuffs in white cloth braided with gold, but this style is less novel than the one just signalized. The newest device for braiding is called the cashmere pattern, the principal feature of which is the palm that figures so largely in the borders of India shawls. A pretty style for making a cashmere or vigogne costume is to have the underskirt finished with a narrow plaiting, and having a side-panel composed of flat perpendicular plaits of the material. The rest of the underskirt is covered with rows of wide braid matching the stuff. The tunic, made full and pointed, has the point coming just in the centre of the plaited side-panel, and is made in full looped scarf-draperies at the back. The corsage is double-breasted, with a plastron-vest covered with horizontal rows of braid, and is closed with trefoil-shaped frogs. The top of each sleeve is encircled with four rows of braid. The underskirt may be made of heavy silk, but the costume is really more tasteful if entirely composed of woolen material.

A new fashion for overskirts is to have them made with three deep draped points. These points come, one in front, and the other two at the sides. The back of the tunic is full and slightly draped, if the dress is not made with a train. The underskirt, composed of a different material, is made full and plain. A new and very pretty corsage has a handkerchief-shaped fichu, of the same material as the dress, passing over the shoulders and knotted in front. In cashmere or in crape, this fichu is very becoming to the figure.

Low-necked corsages for evening-wear are now cut round over the shoulders, and are not at all low, being even of an ungraceful, if entirely modest, height. The decolletage is bordered with lace put on with very slight fullness. Dinner-dresses are made short, with the tunic and underskirt both in the same material. The latter is so ample and so voluminously draped as to give the effect of a tucked-up train. Moiré antique, striped at long intervals with narrow lines of satin in a contrasting color, is the newest material for full dress. Then there are two new shades of velvet, one a brilliant sky-blue and the other a vivid rose-color, which are employed for very rich evening-dresses. For younger wearers, hand-embroidered tulle is the height of elegance. The dresses come ready prepared, the tunic—or, rather, plain full skirt—and the ruffles for waist-trimming being embroidered to match. Pale-green or pale-yellow tulle is embroidered with massed roses in dull old-tapestry tints in floss-silk, the white tulle dresses being worked with white.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S COSTUME. The Hussar-coat is made of dark-green cloth, and ornamented with braid. Astrakhan-fur forms the front-trimming, also for the cuffs, collar, and cap.

FIG. II.—BOY'S SUIT, OF GRAY DIAGONAL CLOTH. The coat is double-breasted, and has two bands of plush down the front, ornamented with oxydized buttons. The wide band around the bottom of the coat, the collar and cuffs, as well as the band on the gray felt hat, are all of plush.

FIG. III.—GIRL'S DRESS. The underskirt is of dark-blue woolen, striped with dull-red and yellow lines. The over-dress is of blue-striped woolen, made with a shawl-shaped drapery in front, and fully looped behind. The mantle is of frisé-cloth, bound with braid, and lined with changeable silk. The hood is of black velvet, and the buttons and clasp are of oxydized silver. Hat of felt, with fancy brim, and trimmed with ribbon to correspond with colors of the skirt.

FIG. IV.—HAT, OF GRAY CLOTH, trimmed with a band of gray Astrakhan and a stiff red feather.



Engraved & Printed by Aliman Brothers.

THE WINTER BELLE.

Engraved expressly for Petersons Magazine.



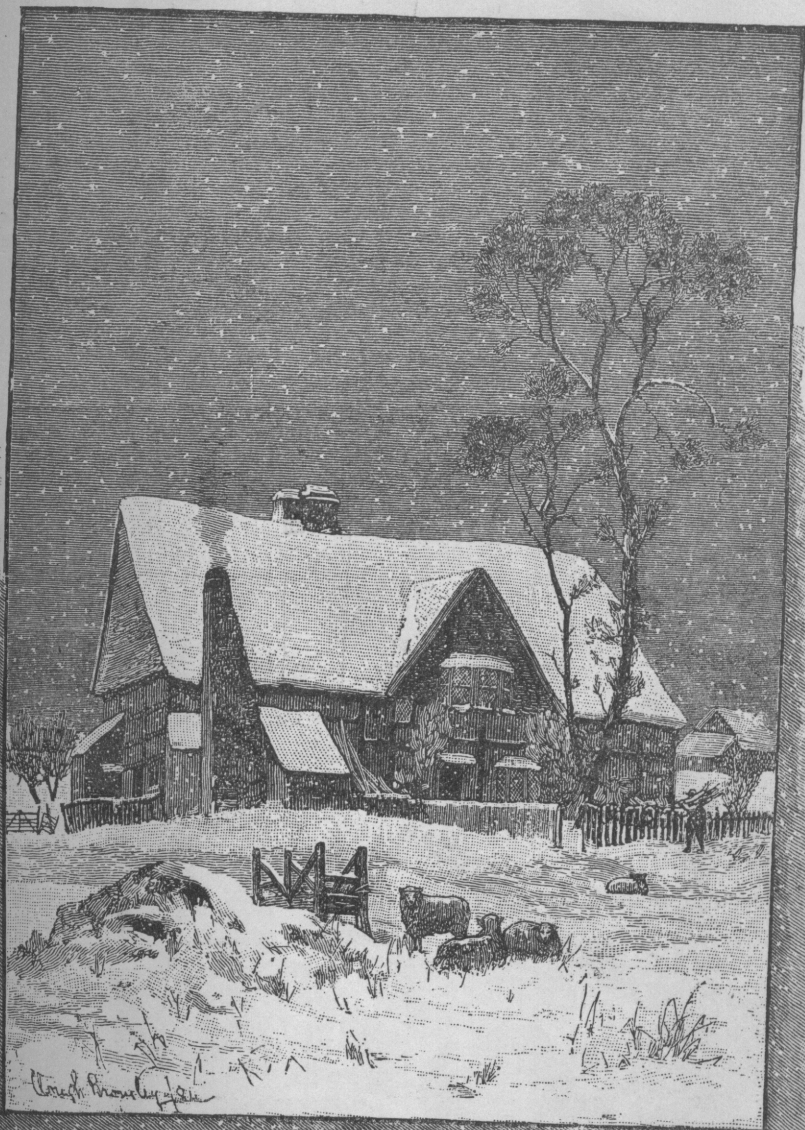
Engraved & Printed by Illman Brothers.

LES MODES PARISIENNES: PETERSON'S MAGAZINE.

FEBRUARY 1888 AFTERNOON CALLERS.



PORTFOLIO COVER: IN EMBROIDERY



A WINTER MORNING.



MAKING RAIN.

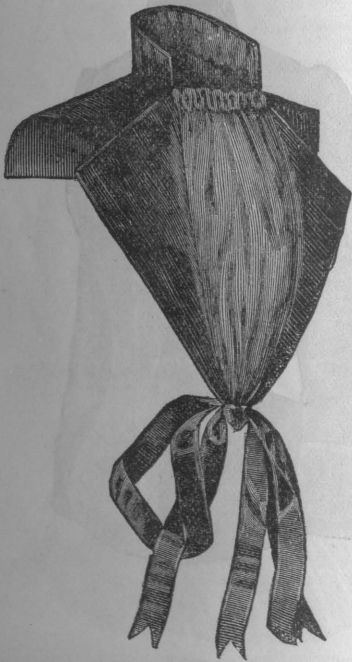
[See the Poem.]



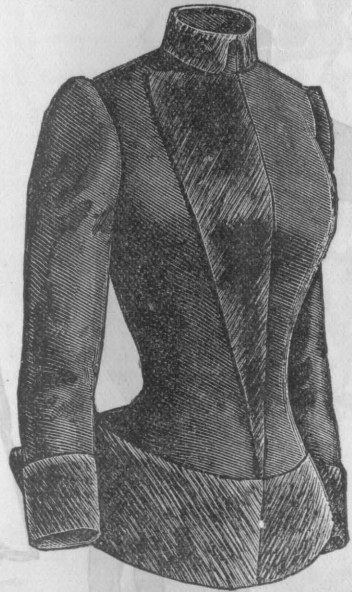
CHILDREN'S FASHIONS FOR FEBRUARY.



WALKING-DRESS. CHILD'S DRESS. BONNET.

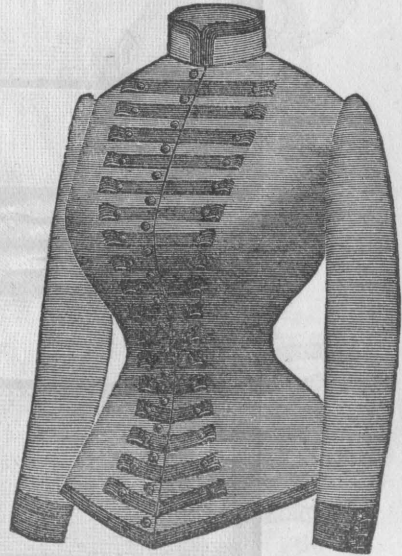


WALKING-DRESS. HAT. PLASTRON.

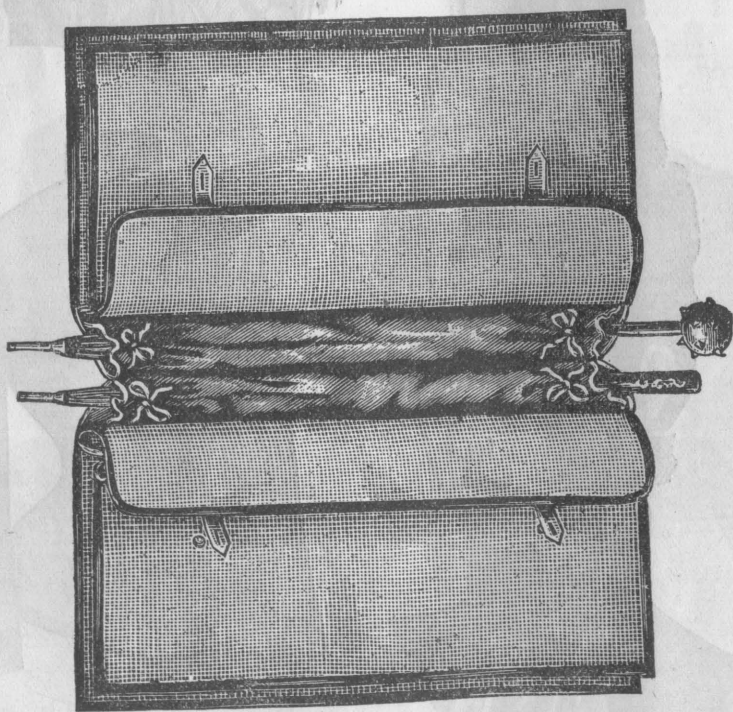


EVENING-SLEEVE. BODICE. HOUSE-DRESS. MOURNING-JACKET.

KEITH & CO. NEW YORK

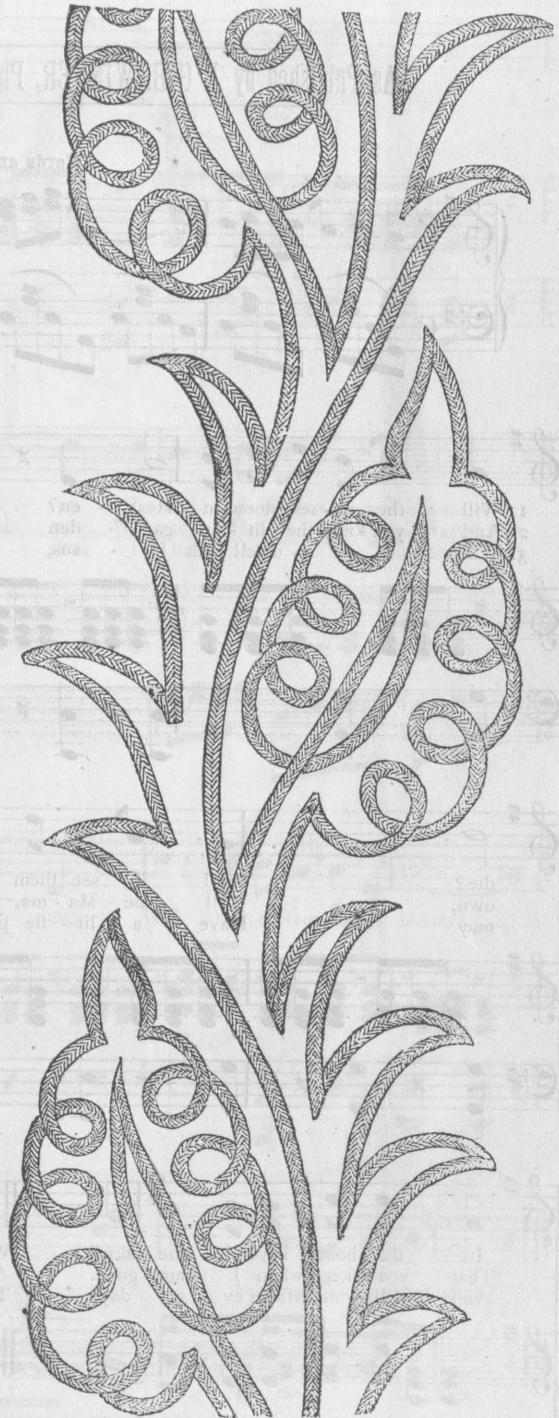
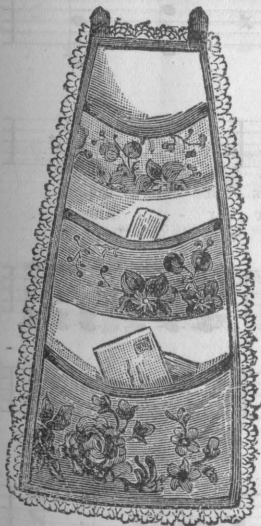


BLOUSE-WAIST. BODICE. TOQUE. UHLAN JACKET.

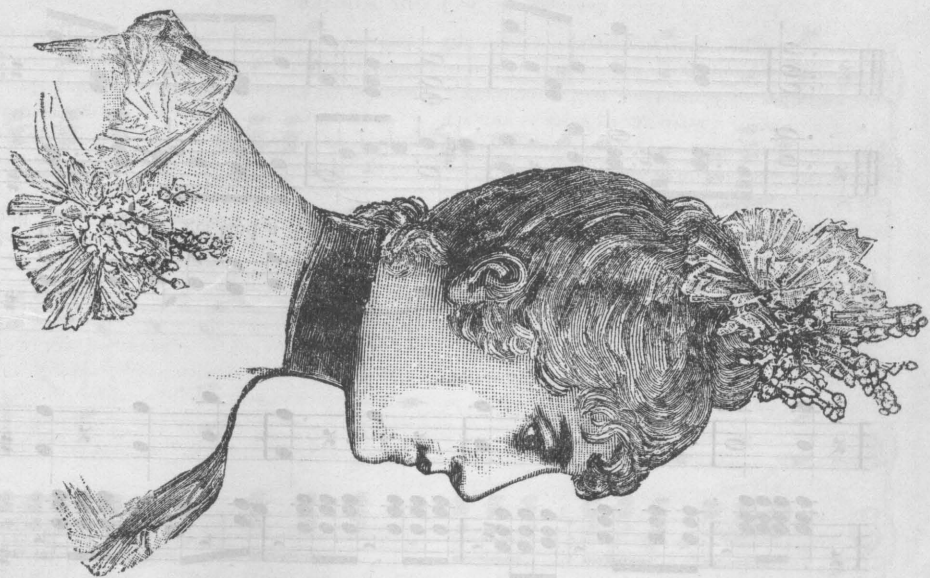


• TRAVELING HOLDALL.

WILL THE ROSES BLOOM IN HEAVENS?



BRAIDING PATTERN. WALL-POCKET. FAN NEEDLECASE.



NEW-STYLE HEAD-DRESSES.

THE ROSES BLOOM IN HEAVEN'S

THE CRIBER OF A MATCH-MARKER.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1.—Is a costume suitable for either a walking or home dress. It is made of dark-brown foulé or chevron cloth. The skirt is plain. The



No. 1.

drapery is arranged to form a long point in front, looped high on the sides, and ornamented by bows of velvet ribbon. The back-drapery is short and slightly puffed over the tournure. The bodice is tucked to form a yoke, also the tops of the sleeves. Velvet collar, cuffs, and

bows of a darker shade of brown. Felt hat, faced with velvet to match the costume and trimmed with standing loops of gros-grain ribbon. Seven to eight yards of cloth, one yard of velvet, cut on the bias.

No. 2.—Is a walking-costume, of dark-green cloth. The skirt has one wide box-plait down



No. 2.

the front; the sides are in deep kilt-plaits; the back same as front. The tunic forms a long point in front. At the back, it falls straight,

with a little looping over the tournure. A plain short basque, tailor-finish, completes the dress for home-wear. The outside jacket is braided with black worsted braid down the front, around the basque, collar, cuffs, and pocket. The lining is silk. Hat of felt to match, trimmed with

loops of black watered ribbon and black wings or quills. Seven to eight yards of cloth will be required.

No. 3—Is a walking-costume, of navy-blue camel's-hair for the dress. The jacket is of cloth to match. The skirt of the dress is per-



No. 3.

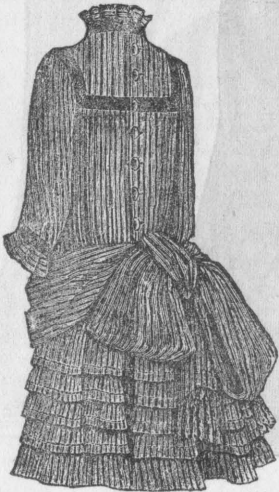
fectly plain, also the over-drapery. Indeed, every dress in cloth or woolen goods is made exceedingly plain. The draping and cut give the style. Our model shows the front side and part of the back; the opposite side hangs straight. The jacket is trimmed with Astrakhan and mohair braid. Loops of braid and frogs fasten the front. A simple pattern braids the sleeves. Hat of seal plush, bordered with Astrakhan and trimmed with two small gray

wings. From eight to nine yards of camel's-hair for dress, two and a half yards of cloth for jacket, three-quarters of a yard of wide Astrakhan-cloth for trimming.



No. 4.

No. 4—Is a pretty dress for a little girl. It is made in self-colored cashmere. The flounces on the skirt are embroidered in silk of the same



No. 5.

color. The crossed blouse-fronts are of the plain cashmere, tucked at the edges, and open at the throat, with an embroidered edging to match the flounces on the skirt. The sash is of

twilled silk. Full sleeves, gathered into cuffs of embroidery. This costume can be made of



No. 6.

muslin and trimmed with Hamburg-flouncing for summer, or in dark-blue gingham with embroidery to match.

No. 5—Is a new model, for a little girl of four to five years. It is made of pin-striped woolen.



No. 7.

Five plaited ruffles form the trimming for the skirt. The blouse-waist has a yoke, bordered

with a band of velvet ribbon. Full sleeve, gathered into a band of velvet. Same finishes the neck. Sash of the material, tied in a long bow at the back.

No. 6.—Blouse-jacket, of striped flannel over a navy-blue shirt. Pants, cuffs, and wide sailor-collar of navy-blue like shirt.

No. 7.—Is a blue cloth or flannel suit, for a boy. Knickerbocker pants. Short jacket, trimmed with rows of black braid on the fronts.

“ATHOLE” CORSAGE: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give, for our Supplement this month, the elegant open Jacket with Vest, known as the “Athole Corsage.” It is given complete.

1. HALF OF VEST.
2. HALF OF FRONT OF CORSAGE.
3. HALF OF SIDE-VEST AND SIDE-FRONT.
4. HALF OF BACK.

5. HALF OF SIDE-BACK.
6. REVERS FOR FRONT OF CORSAGE.
7. SLEEVE—UPPER AND UNDER.

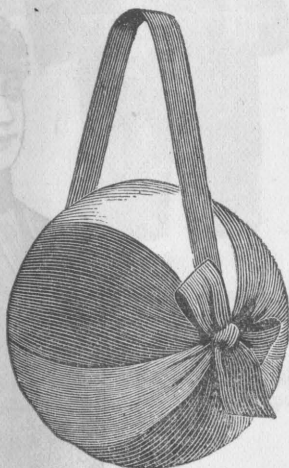
The letters and notches show how the pieces are joined. The side-piece of vest and side-piece of jacket are exactly the same, except the jacket-piece is an inch longer at the bottom.

The straight lines on the vest show where the two darts are to be placed. The dotted dart is for the over-front of the jacket. The revers is one-half from the middle of the back to the point of the jacket. The postillion is laid in box-plaits, marked by a few dots. The collar is an upright band. Our model is made in self-colored camel's-hair or lady's-cloth, with plaid velvet or plush in mixed colors to correspond for the vest, revers, collar, cuffs, and garniture of the skirt, or surah silk of a pretty contrasting color may be used.

TRAVELING-PILLOW.

BY MRS. JANE WEAVER.

A portable pillow is a very comfortable thing to have when on a long journey. The pillow can be pressed into a small satchel or carried on the arm. It is made of two colors of merino—orange and peacock-blue—or any two contrasting colors. Soft China silk is very desirable, or pongee. Cut six sections thirteen inches long and five and a half inches in extreme width. Shape them so that, when sewed together, they will form a smooth surface at the joined ends. Fill with wool or down, and, if desired, add some sachet-powder. Place bows of ribbon at the ends, and have a ribbon connecting them, so that it can easily be carried.



DESIGN OF BIRDS, FOR PORTFOLIO-COVER.

BY MRS. JANE WEAVER.

In the front of the number, we give a pretty design of birds, printed in colors. The work is done in Kensington-stitch in filosele-silks, the colors of which we give, but the individual taste may vary the colors. For the groundwork, we would suggest maroon or dark-blue satin or gray linen. After the work is done and well pressed, make up the portfolio over stiff cardboard, lining the inside with a contrasting color of satin. Fasten in some leaves of blotting-paper, tied with a ribbon, which is tied on the outside at the back. Inside pockets for envelopes may be made, adjusted to the inside lining before it is attached to the outside covering. This design may also be used for ornamenting the ends of a scarf bureau or table cover, or for a square. Repeat it so that the entire cover may be filled as closely as the page we give.

WALL-POCKET.

BY MRS. JANE WEAVER.

In front of number, we give something quite novel, in the design for a wall-pocket. Foundation of chintz, serge, or gray linen, decorated with curved flaps in embroidered or flowered materials, to receive letters, bills, notes, etc. Each pocket is bound, like the sides, with a braid in a contrasting color. All round is sewed an edging of white or colored lace. Two loops of braid or ribbon hang the bag in a convenient place.

WASTE-PAPER BASKET.

BY MRS. JANE WEAVER.



Take any pretty willow basket of the required shape. The drapery is of felt, embroidered a simple design of primroses. The edges are buttonhole-stitched, with a tiny border above the scallops. Cords-and-tassels of silk and wool combined.

BRAIDING-PATTERN.

BY MRS. JANE WEAVER.

In the front of number, we give a very effective braiding-pattern, for braiding bodices, jackets, or panels of skirts, in wide or narrow worsted braid, depending upon the part or article to be braided. Braiding in black worsted braid on colored cloth, camel's-hair, etc., is this season very popular. Sometimes the round or tubular braid is used.

FAN NEEDLECASE.

BY MRS. JANE WEAVER.

In front of number, we give a design for a fan painted stick. The book of flannel leaflets, with needlecase and pincushion. Take any palm or pinked-out edges, is attached in the centre, either with sewing or a long fancy pin. Trim Japanese fan, or cut out a piece of stiff card-board of the required shape. Cover it with some with loops of pompadour ribbon, as seen in illustration. Cover it with some gilt-

EMBROIDERY, IN SILK.

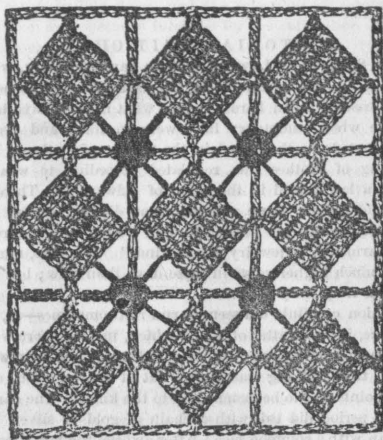
BY MRS. JANE WEAVER.

The design of pansies and forget-me-nots, on the Supplement, may be used for the edge of a mere, and, if worked for a child, will look best done in white. It should be done in silk, on either flannel or cashmere, and, if worked for a child, will look best done in white.

SQUARE OF CROCHET.

BY MRS. JANE WEAVER.

Make a chain of eight stitches and an extra chain to turn round the work, and crochet eight stitches of double-crochet, one in each chain. Make one chain, and turn the work now on the reverse side; then make eight more stitches in double-chain till a square of eight rows is done. For the next square, without fastening-off, make eight chain and work the same. Proceed till nine squares are made, then crochet round them, as in engraving. For the cross-lines, make a line with the cotton only, and, in returning to the other side, twist the cotton over this line. Finally, make a wheel in each space by working under and over the threads. There must be five or seven threads, to work over and under, to make a wheel. These crochet-squares are pretty sewed to squares of unbleached brown holland, to form a large square for the centre of a chair-tidy.



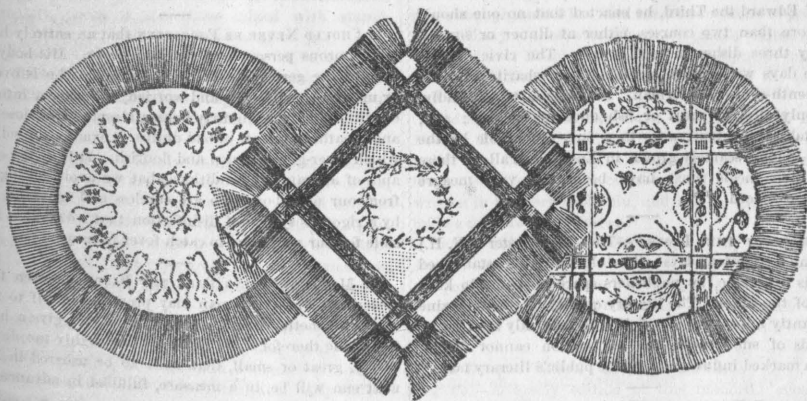
SPLASHER, IN OUTLINE.

BY MRS. JANE WEAVER.

On the Supplement, we give a design for a washstand-splasher, to be done on coarse linen or momie-cloth, in outline, with black, red, or any other embroidery-cotton that will wash well.

FRUIT OR TEA NAPKINS.

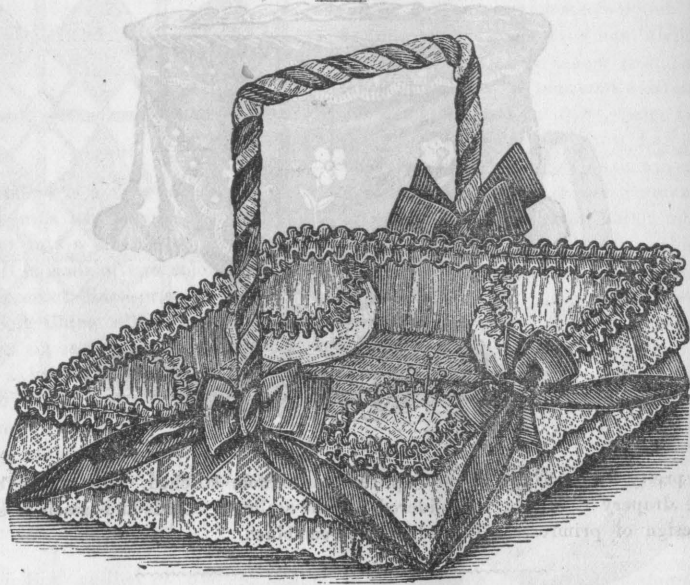
BY MRS. JANE WEAVER.



These napkins may be either small enough to use under finger-bowls for the dinner-table, or, if of a much larger size, are very pretty for the tea-table. Almost any design is appropriate, and we have given a vast number on the Supplement at different times that would look remarkably well, done either in white or colored cotton that will wash.

BABY'S BASKET.

BY MRS. JANE WEAVER.



These baskets are oval, square, or round—according to taste. Our design is square, and is lined at the sides and bottom with blue silesia, covered with thin plain book-muslin, put on slightly full. Quilted satin or surah may be substituted for the silesia; but, in that case, it is not covered with the book-muslin. Dotted or sprigged muslin may be used in place of the plain material. A pincushion is placed in one corner, and pockets in the other three corners, to hold the tiny comb

and brush, powder-box, etc., etc. These pockets correspond with the lining of the basket, and are finished with a quilting of blue satin to correspond with a similar quilting on the edge of the basket. Two rows of lace fall over the outside, and a satin ribbon forms vandykes, caught up with large bows in the middle of each side. Blue ribbon is twined around the handle. Any color may be used for the lining, though pink or blue is usually preferred.

TRAVELING-HOLDALL.

BY MRS. JANE WEAVER.

We give, in front of number, a design for a traveling-holdall. These have many advantages over ordinary traveling-bags, especially in carrying light dresses and linen. They are either made to be rolled, or simply fold together, as in our illustration. Strong sailcloth is the best material for the outside, and waterproof for the inside pockets. The appearance and arrange-

ment of the inside, and the embroidery and pocket of the outside, are so plainly shown that a clever needlewoman can easily put one together. The embroidery is done in brown crewel, in stem and satin stitch; the monogram likewise. A saddler will furnish the handle and straps, or the same may be made of canvas and embroidered.

OUR NEW COOK-BOOK.

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

SOUPS.

Bean Soup, with Ham or Bacon.—Soak and boil half a pint of beans. Have a piece of butter or a slice of fat bacon in a stew-pan. When it is melted, dredge in as much flour as it will absorb, and add some thinly-sliced onions. When this is delicately browned, strain the well-boiled beans, working them through a sieve, and add them to the thickening, as also the bean-water and some broth or soup. Season with vinegar, salt, and pepper; boil and pour over slices of toast in the tureen. Some of the beans may be put in un mashed, if the skins are quite soft.

Oyster Soup.—Take two quarts of oysters; wash them in their liquor and strain the liquor. Put on the liquor with pepper, salt, and parsley. Let it come to a boil; then put in the oysters and let them stew for twenty minutes. Just before taking it off, stir in a pint of milk.

MEATS.

Veal Stew or Fricassee.—The ends of the ribs, the neck, and the knuckle may be utilized in a stew. Cut the meat—two pounds—in small pieces, and remove all the fine bones. Cover the meat with boiling water; skim as it begins to boil; add two small onions, two teaspoonfuls of salt, and one teaspoonful of pepper. Simmer until thoroughly tender. Cut four potatoes in halves; soak in cold water, and parboil them five minutes; add them to the stew. Add one tablespoonful of flour wet in cold water, and more seasoning if desired; and, just before serving, add one cup of cream; or, if milk be used, add one tablespoonful of butter. Remove the bones before serving. To make veal pot-pie, add dumplings, as in beef-stew. If intended for a fricassee, fry the veal in salt-pork fat before stewing, and omit the potatoes. Add one egg to the liquor just before serving, if you wish it richer.

To Serve Cold Boiled Ham.—Cut in thin slices; season highly with cayenne-pepper or with mustard and lemon-juice, and broil two minutes. Melt half a glassful of currant-jelly; add a teaspoonful of butter, a little pepper, and, when hot, add several small thin slices of ham. Let it boil up, and serve at once. Cut the nicest part of lean ham in small thin slices. Chop the trimmings fine, and heap high in the centre of a platter. Garnish with the slices overlapping each other on the edge of the dish.

VEGETABLES.

Fried Potatoes.—Peel a number of raw potatoes 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, and put them in the frying-basket, and plunge it in boiling lard. When they are a golden color, drain them well in front of the fire, sprinkle fine salt over, and serve.

Salad-Dressing.—Pound smooth the yolks of two hard-boiled eggs. Mix with one teaspoonful of unmade mustard one saltspoonful of salt; mix gradually with these either one cupful of cream or the same quantity of olive-oil. Two tablespoonfuls of vinegar. Add a little cayenne-pepper.

Cold Potato-Salad.—Boil potatoes. When they are done, let them get cold; slice them, and dress them with salad-dressing; mix them well and serve.

DESSERTS.

Apple Custard.—Apple chips or rings are as nice as ordinary fruit, and, at this time of the year, much cheaper. They can be got at any ordinary grocer's, and must be soaked twelve hours before using. Take one-half pound of the fruit when soaked, and stir gently with sugar, lemon-peel, and cloves to taste, till tender. When cool, pour into a glass dish, and cover with the following custard: Half a pint of milk, one egg, half a small teaspoonful of corn-flour, two lumps of sugar. Mix the cornflour carefully

with the milk, then whisk the egg and add it with the sugar (which is best sifted); put the whole into a jug, and stand in boiling water, stirring well till it thickens, then pour it over the apples, and grate nutmeg on the top.

Bread Pudding.—One pound of sifted breadcrumb or pieces of bread well soaked for two hours in a quart of milk, sweetened with four ounces of powdered white sugar; add two ounces of butter, dissolved by standing it over hot water; grate and mix in the rind of a lemon, and the yolks only of four eggs; mix it altogether, and bake for an hour and a half in not too hot an oven. When baked, spread over a layer of jam; beat the whites of the eggs to a froth, put on the top of the pudding, and bake slightly.

CAKES.

Plum-Cake Iced.—One pound of fine flour, three-quarters of a pound of sifted sugar, one-half pound of butter, five eggs, one-quarter of a pound of mixed candied peel, the grated rind of one lemon, one pound of currants, one-half pound of raisins chopped; flavor with almond-essence. Cream the butter, add the sugar, the yolk of eggs, and the dry ingredients; whisk well the whites, and mix them in quickly but thoroughly at last. If necessary, add a very little milk or cream. Butter a cake-mold, and line it with oiled paper; put in the cake, and set it in a moderate oven for two and a half hours. In the icing, whisk the whites of four eggs, add the finest sifted sugar, and stir in till you have a thick creamy paste, add a trifle of the flavoring that you have used for the cake, beat it till very light and white. Ascertain whether the cake is thoroughly cooked, by thrusting in a bright skewer; it should reappear clean and bright. With a broad knife, lay the icing equally over the cake, reserving a little to color pink. Decorate with this according to fancy, using a small funnel-shaped bag—sold for this purpose—or one made of stiff paper will answer. Return the cake for a few minutes to a cool part of the oven till set but not discolored.

Sponge-Cake.—One-half pound weight of eggs in the shells, one-half pound of castor-sugar. Whisk over boiling water till lukewarm, then take it off the water and whisk till cold, white, and thick; add six ounces of finely-sifted flour, stir in lightly. Have mold prepared thus: Clarify two ounces of butter; do not boil it; skim and keep back the sediment, pour into a jar, put in a teaspoonful of flour, stir till quite cold, rub the mold evenly all over with this, then sprinkle in very finely-sifted sugar. Pour in the cake-mixture, and bake from one and a half to two hours.

Swiss Roll.—Two eggs, three ounces of castor-sugar, two ounces of flour. Whisk the eggs and sugar for a quarter of an hour, sift the flour, and add it to the eggs and sugar; stir it in lightly, pour into a pudding-tin well buttered, and into which a buttered paper has been laid. Bake for a quarter of an hour. When baked, put a layer of raspberry jam into the centre and roll up; sift over with sugar, and put back into the oven two or three minutes to set.

SANITARY.

Apple-Water.—A refreshing drink for invalids is made by pouring a pint of boiling water upon three juicy apples which have been peeled, cored, and sliced, and a little lemon-rind, then sweetening to taste. When the liquid is cold, it may be strained, and is then ready for use.

Onion Posset or Gruel.—This has been found very efficacious for colds, and is made with Robinson's groats, with the addition only of an onion, which should have been previously boiled for six hours. The yolk of an egg, well beaten, is an improvement.

FASHIONS FOR FEBRUARY.

FIG. 1.—VISITING-DRESS, OF CRIMSON CASHMERE, striped with plaid velvet of a darker shade. The underskirt is plain. The overdrapery forms a long point in front, is

biased-off on the right side, and laid in deep plaits, forming a jabot-effect. The back falls straight, is slightly looped here and there in places. The bodice is pointed, back and front. The striped material forms a long V in front over a plain velvet vest. Collar and cuffs of plain velvet. Bonnet of the material of the dress, trimmed with a gray bird and loops of velvet ribbon.

FIG. II.—RECEPTION-DRESS, OF GREEN VELVET AND CASHMERE. The underskirt, of velvet, is plain. The drapery of the overskirt forms a long point, touching the edge of the dress in front, opening high upon the left side. The back-drapery is slightly puffed over the tournure and falls straight. The bodice has a V-shaped vest of velvet in front; also, the darts are defined by the velvet; pointed back. Coat-sleeves with deep velvet cuffs. High collar of velvet. Turban of silk, dotted with velvet and edged with a band of fur. Wrap of golden-brown plush, trimmed with fur to match the hat.

FIG. III.—VISITING-DRESS, OF STRIPED AND PLAIN BROWN CAMEL'S-HAIR AND VELVET. The underskirt, of the stripe, is plain. The overdrapery, of the plain material, is used for the front alone. The back-drapery, of the narrow stripe, same as the bodice, is very simply looped, to display the material. The bodice is rounded in front, and forms a short postillion at the back. The plain material is filled-on at the shoulders and shaped into the waist. Coat-sleeves with cuffs of the plain. Small bonnet, with full crown made of the material, trimmed with brown and red flowers and ribbon.

FIG. IV.—VISITING-DRESS, OF RIBBED BLACK SILK. The underskirt is plain, the front and sides dotted all over with drop-buttons of passementerie and jet. The polonaise opens over a vest of the same as the underskirt. The front is plaited in to the long pointed waist, from which the long points fall over the skirt, the ends trimmed with passementerie ornaments. The back-drapery is slightly puffed over the tournure, then falls plain to the edge of the skirt. Small bonnet of black velvet, trimmed with pompon of ostrich-feathers and standing loops of crimson velvet ribbon.

FIG. V.—HOME-DRESS, OF BLUE SILK. The underskirt has the edge and left side trimmed with pinked-out ruffles of the material, over which the overdress is arranged. The front forms a deep point, looped high on the side. The back forms a jabot down the side, and is slightly looped in several places. The bodice is finished by two deep points in front and three at the back. A scarf of crêpe-de-Chine to match fastens from the right side of the collar and crosses the bust to the left at the waist, where it is finished by a bow. Elbow-sleeves finished by a puff of the crêpe-de-Chine. High collar.

FIG. VI.—WALKING-DRESS, OF BLACK VELVET AND PLAID TWEED. The underskirt is laid in deep kilt-plaits. The overdrapery, of the plaid gray tweed, forms a long tunic in front, looped high at the sides, the back slightly looped. The bodice has a short postillion at the back. In front, there is a full plastron—which is belted, at the waist, under a waistband of velvet. Pointed collar, shoulder-pieces, and cuffs also of velvet. Gray felt hat, faced with velvet and trimmed with velvet and ostrich-feathers. Velveteen may be used, instead of velvet, for skirt, etc., etc.

FIG. VII.—FROCK, FOR A GIRL OF TEN. Plain and embroidered camel's-hair or cashmere. The colors are pale-biscuit, worked in crimson and brown. The blouse-bodice opens over a plaited plastron, with large collar. Crimson sash.

FIG. VIII.—BLACK PLUSH BONNET. The bonnet is made of black plush, studded with white spots. Large bow of cream faille in front of the crown. Black strings.

FIG. IX.—WALKING-DRESS, IN CROW'S-EYE BLACK PLUSH. The coat is close-fitting, trimmed with cock's-feather trimming or American opossum. The skirt is full at the back. The lining is of colored surah.

FIG. X.—WHITE OR GRAY FELT HAT. The brim is lined with velvet. A faulle bow in two shades of the same color and ostrich-feathers trim the outside of the hat.

FIG. XI.—PLASTRON. Sailor-collar and coat-revers in otter-colored velvet, knotted at the point with loops-and-ends of corded ribbon. The shawl-shaped opening is filled-in with turquoise-blue silk, gathered at the neck.

FIG. XII.—HOUSE-DRESS, OF BROCADE AND VELVET. The bodice has a pointed vest of velvet, over which is arranged a full fichu of dotted lace. Elbow-sleeves with velvet cuffs. Skirt trimmed with velvet to match.

FIG. XIII.—MOURNING-JACKET, of fine ribbed cloth or ottoman-silk, trimmed with crêpe.

FIG. XIV.—EVENING-SLEEVE. Full silk gauze, with puffs and ribbon bows at the shoulder and below the elbow.

FIG. XV.—BODICE, OF CLOTH OR CAMEL'S-HAIR. The revers, cuffs, collar, box-plaits of vest, and turned-up edge of basque are all braided with a narrow braid darker than the material.

FIG. XVI.—BLOUSE-WAIST, OF CASHMERE. Yoke, cuffs, and collar are of velvet. The back fits close, the fronts are gathered into the yoke.

FIG. XVII.—BODICE, OF GRAY LIMOUSINE STRIPED WITH CLARET. The basque is cut out in tabs and bound with claret mohair braid, the hood is lined with claret surah, and the revers match.

FIG. XVIII.—CLOTH TOQUE. The cloth should match the costume. The trimming is of fur or Astrakhan-cloth.

FIG. XIX.—URBAN JACKET, of marine-blue cloth, trimmed à-la-militaire with black mohair braid.

FIG. XX.—HEAD-DRESS FOR EVENING. The hair is dressed high, and the ornament consists of artificial flowers, with loops of narrow ribbon and a bit of lace plaited to form a stiff bow.

FIG. XXI.—COIFFURE FOR DINNER. In front, the hair is frizzed and waved; the back is looped and braided. A jeweled comb is the only ornamentation.

FIG. XXII.—EVENING-COIFFURE, FOR A YOUNG GIRL. The hair is dressed high. Some loops of ribbon and a spray of flowers are put on the left side.

GENERAL REMARKS.—Tailor-made gowns with jacket to match are still the most popular suits for everyday wear. The jackets of many have the addition of a fur collar and cuffs, sometimes a fur cape.

Velvet waists are most useful to make variety and to wear with such skirts as may have the bodices worn out. A pretty one was shown at a French modiste's, of dull olive-green, with puffed sleeves and fichu of pale-blue surah or crêpe.

The newest draperies are arranged very long, front and back, leaving both sides of the skirt uncovered from the belt down. The front-draping drops to a point on the right side. Graceful wavelike folds are caught up in plaits on the left hip.

Black-bear, fox, and martin are the favorite furs.

Silk-finished velveteen suits are quite the fashion. Costumes of this material are made very simply and without trimming, with short English jackets fastened with hammered metal buttons of good size.

White-and-gold is most charming in an evening-wrap of the dolman-shape, and bordered by a fine brown lynx-fur.

If you have an uncared-for India shawl, make a tea-gown of it or a handsome wrapper for the room.

It is an English fashion to have a wide linen collar—an eighth of a yard wide being the proper thing for young girls.

Braided cloth jackets are the caprices of the season. They are of the plainest single-breasted shape, and are sometimes braided all over; but the most popular style is to have a border braided all around, with the addition of a deep V-shape pattern both back and front and on the top and bottom of the sleeves. The braiding is done in black worsted braid, on black, navy-blue, red, or dark-green cloth.

The Russian pelisse is also a great favorite. It is a long coat, fastened as far as the waist, made of velvet or lady's-cloth, warmly wadded, and trimmed down the fronts, collar, and sleeves with fur. Some are of ulster and others of the simple pelisse shape.

Scarf-drapery often takes the place of a tunic, for young ladies. A pretty novelty is to make this scarf-drapery very full, forming a mass of folds across the front, and to allow it half a yard longer than is required for the scarf only. The end falls in a plaited drapery between the folds of the back-drapery.

Sleeves of dresses are sometimes made of a different material from the bodice; but the same material must be employed in other parts of the dress—drapery, underskirt, or trimming.

In bonnets, it is a question whether the streamers down the back will be generally accepted. Most of the new hats have a bow placed at the back of the upturned brim, with the ends-and-loops falling down over the hair, whilst the Directoire bonnets have a long streamer of black lace, which may either flow over the shoulders or be fastened round the throat in the fashion of a cloud. Very pretty are the gathered bonnets of undressed felt. They are made without any wire stiffening, and simply twisted into shape by the hands of the milliner. Striped ribbon is very much used for trimming hats.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

There has seldom been a season when fur has been so decidedly fashionable as during the present winter. The long boa, either in fur or in feathers, does indeed threaten to disappear. It has become too common, and is now sold very cheap, being made of very ordinary material. The long ends, too, have been found very inconvenient, and, if left loose, the wearer is apt to step upon one of them and to tear off the end. More tasteful and becoming are the little pointed pelerines with muff to match, the first-named article trimming very prettily the front of a plain close-fitting jacket in cloth or in velvet. One end of the pelerine is sometimes made longer and more pointed than the other, so as to cross over the shorter end and to fasten at the left side of the waist. This style is peculiarly becoming to ladies with slender figures. Gray fur is the fashionable article in this line, this winter—silver-fox, blue-fox, and chinchilla being the favorites. The soft-shaded natural gray Astrakhan is a good deal used for trimming walking-costumes in gray or dark-brown cloth. The rich Russia sable and the dark mink-sable are used as trimming for evening-dresses for elderly ladies, narrow bands of the fur edging the opening of the corsage, the sleeves, and the drapery. Ivory-white satin, trimmed with Russia sable, is peculiarly advantageous and becoming. But this fashion is merely a revival of an old one, as Worth originated it for the Empress Eugénie nearly thirty years ago.

Worth's dresses for the Queen of Italy, this year, were simply poems—or, rather, works of art—in silk and satin. One was in crape and heavy French faille of a deep-orange hue, embroidered all over with silver, and with the classically-draped tunic in French faille looped with clusters of orange-colored ostrich-feathers. Then, in remembrance of the great victory of the French and Italians over the Austrians some thirty years ago, Worth had revived for the queen the beautiful and brilliant shade of crimson called "solferino," and christened after the battle. This dress was trimmed with great iris-blossoms in white velvet shaded with purple and pale-lilac. But the gem of the whole was a ball-dress in the new and exquisite bluish-pink known as hydrangea-color—the long train, bordered with a row of pink hydrangeas, being in French faille of the same color as the flowers. The skirt-front was embroidered with hydrangeas

in full relief in shaded silk, and the side-panels were composed of crape set with clusters of blue and pink hydrangeas. The fair and poetic sovereign will look like a vision, in this charming dress. The carriage-dress of Queen Margherita is in French faille and velvet of a rich olive-green.

For young girls, ball-dresses in tulle continue to be popular. They are always made with a short skirt, and are simple in design, fullness and freshness being the indispensable qualities. White tulle, either plain or figured with chenille dots or with larger spots in white silk, is made up with garlands of colored flowers and with narrow waistbands with long ends in watered ribbon matching the flowers in hue. Roses and pale-pink ribbon form the favorite garniture for these vaporous dresses and for those in the same style in pale-blue tulle.

Corn-yellow is one of the new colors of the season, but is in reality only a revival, the only genuine novelty in the way of hue being the exquisite hydrangea-color, and also a very brilliant light-green which has been christened "new-grass." Worth has made for the Empress of Russia a very superb toilette, with corsage and train of velvet, in that color—the side-panels being in plain satin of the palest possible shade of green. The straight apron-front, in the pale-green satin, was embroidered by hand with clusters of ostrich-feathers in shaded green floss-silk, and was bordered with a ribbon-pattern in appliqué-work of the velvet, edged with silver spangles and beads.

The styles of dressing the hair are in a very unsettled state. There is an attempt made to revive the low coils at the back of the head, and also the long looped catogan-braid. Very few persons have adopted the fashion of combing the hair back from the face, and the fringe on the forehead is again in fashion, but is less voluminous and shorter than formerly. Very few ornaments are worn in the hair, with the exception of very narrow high combs—or, rather, broad hairpins—with heads in blonde tortoise-shell or in diamonds. A crest-shaped ornament, either in diamonds or Rhine-stones, is sometimes worn on the summit of the knot of hair on the top of the head.

As regards the chaussure, Louis-XV heels are again fashionable for evening-wear. House-shoes are now made with one or with four straps crossing over the instep, and are either in patent-leather or in bronze kid, satin being exclusively used for ball-slippers. Sometimes, on the shoe with a single strap, a large bow of ribbon with long ends is set upon the strap, and is very becoming to the foot.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—AN OVERCOAT, FOR A BOY OF SIX TO EIGHT YEARS, is made of checked Scotch tweed. The three capes, cuffs, and edge of coat are bound with silk or worsted braid. Felt hat, trimmed with velvet and buckle.

FIG. II.—BROWN PLUSH JACKET, FOR A GIRL OF TWELVE YEARS. Loose in front, and close-fitting at the back. Dress of striped woolen. Touque of plush, with bird for trimming.

FIG. III.—COAT, FOR A GIRL OF EIGHT YEARS, of checked cloth. Double-breasted, short cape and hood. The hood is lined with bright-colored surah. White or gray felt hat, trimmed with loops of ribbon.

FIG. IV.—CLOTH TOUQUE, trimmed with Astrakhan-fur.

FIG. V.—TOUQUE, OF VELVET, trimmed with wide band of fur.

FIG. VI.—DRESS, FOR A BOY OF THREE YEARS—on colored plate. Black velveteen underdress, with an overdress of red serge.

FIG. VII.—FOR A GIRL OF THREE TO FOUR YEARS, a blouse-dress, of pale-blue cashmere. Waistband, collar, and cuffs embroidered.



Painted by Carl Hertel.

Engraved & Printed by J. M. Brothers.

A NAUGHTY BROTHER.

Engraved expressly for Peterson's Magazine.



Engraved & Printed by Illman Brothers

LES MODES PARISIENNES. PETERSON'S MAGAZINE.

MARCH, 1888. IN THE PICTURE GALLERY.



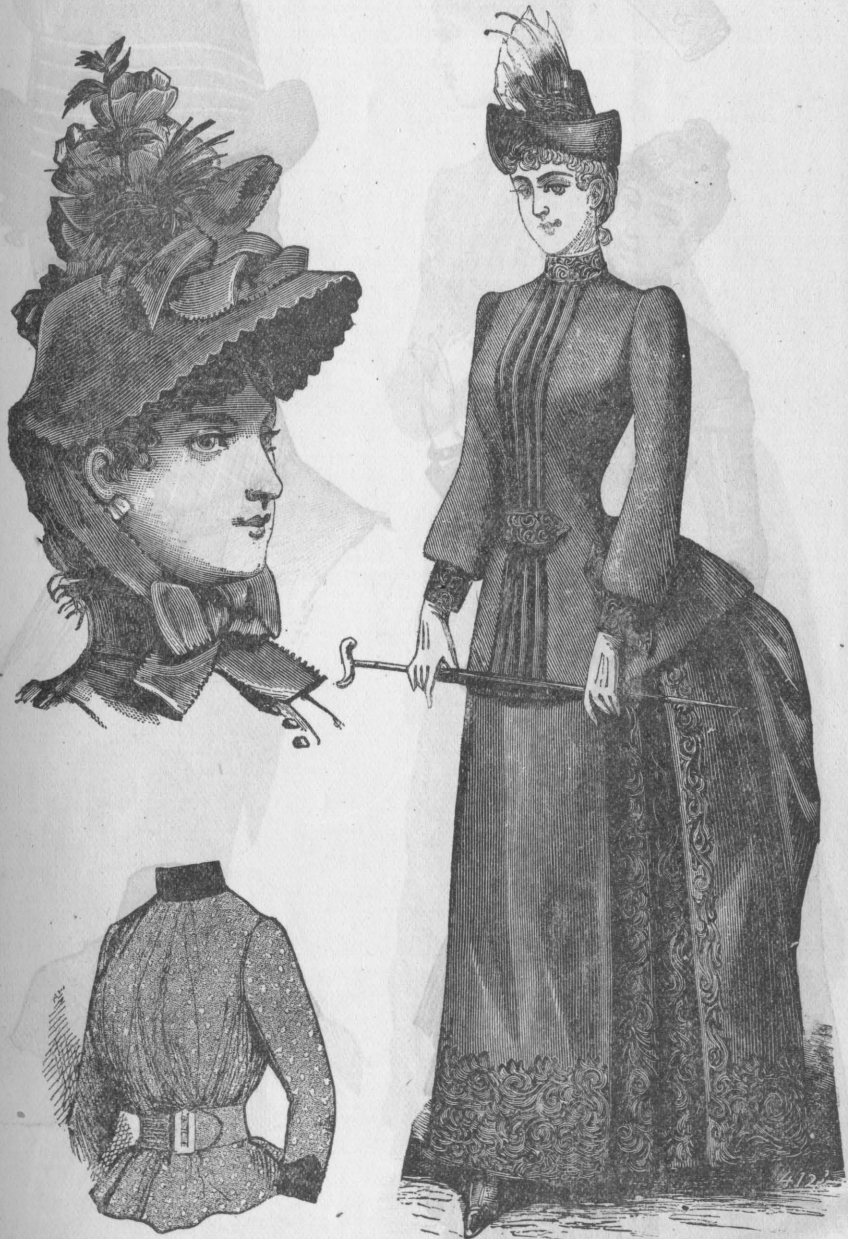
TIDY, IN CROCHET OR ON JAVA CANVAS



CHILDREN'S FASHIONS FOR MARCH.



WALKING-DRESS. MATINEE. BICYCLE-GOWN.



WALKING-DRESS. BONNET. GARIBALDI JERSEY.

HOSE-DRESS. GREAT HORNED OYSTERS. PAGE FOUR.

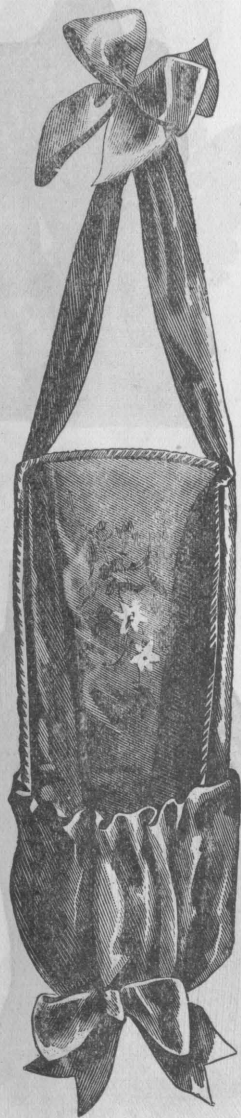


HOUSE-DRESS. SLEEVE. HIGHLAND CHAPEAU. LACE FICHU.



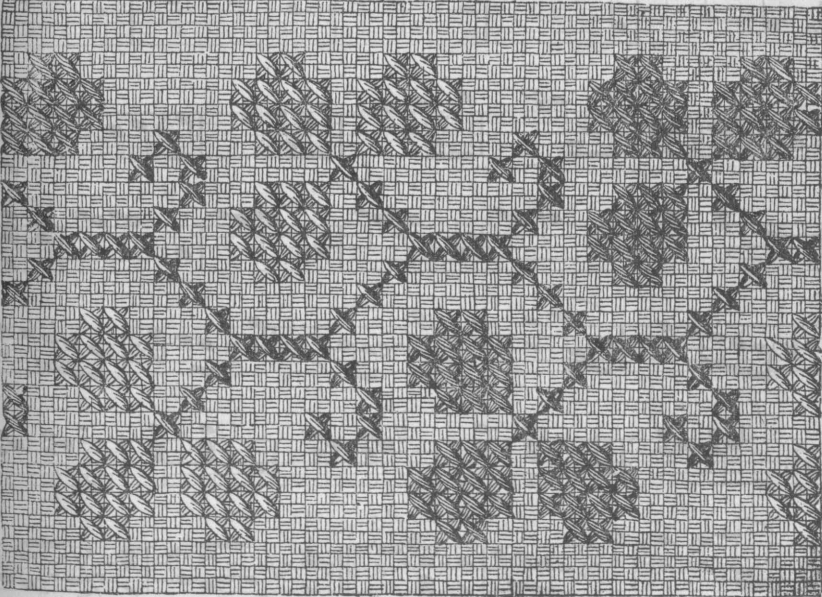
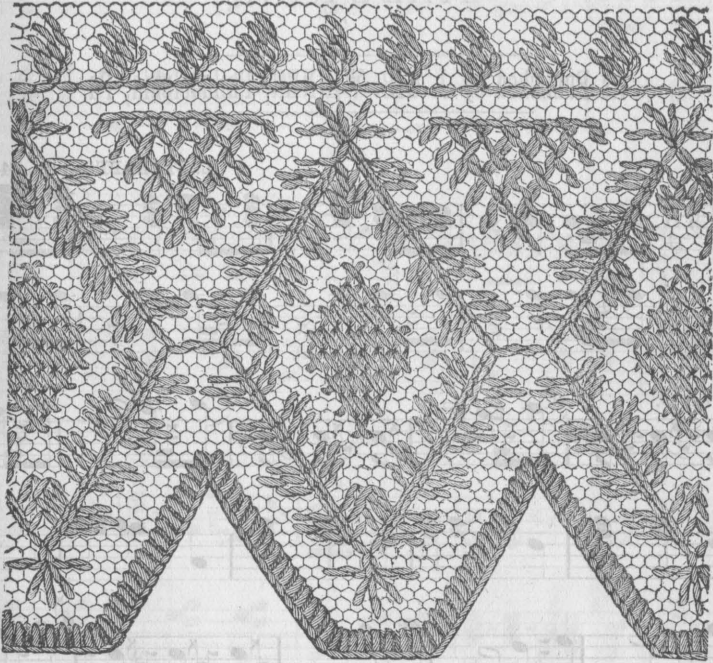
HOUSE-DRESS. JACKET. WRAP.

WIDOWHIND IS TITEL FÜR DIESE FARBEN. SCHWARZ-FAIR. WEISS-ROTT.



WINDOW-BLIND IN TULLE EMBROIDERY. SCRAP-PAIL. WALL-POCKET.

ON THE ICE.



TULLE EMBROIDERED EDGE FOR WINDOW-BLIND. CROSS-STITCH PATTERN.



ULSTERS FOR A RAINY DAY.

THINGS WORTH KNOWING.

MENTAL TRAINING OF OUR DAUGHTERS.

I WOULD give expression to a few thoughts that again and again have been revolving themselves in my mind, that perhaps they may help other puzzled ones besides myself, or suggest to their minds some ideas upon this very important subject, or, I might say, all-important task, that every mother has before her in the judicious mental training of her girls, as they step from girlhood into womanhood—to train up and counsel our daughters, that they may be, in the fullest sense of the text, “as the polished corners of the Temple, full of grace”—that grace of heart and mind, as well as of manners, that shall give a finished polish to every action of their lives. To my mind, it is a very responsible—though, I fear, an oft-neglected—duty that devolves upon every mother, as her daughters grow up to the age of from fourteen to eighteen.

Too often is it thought all-sufficient if they find out a good finishing-school, pay a high price, and that takes off all the trouble and responsibility from their too often much-occupied time, and their daughters are fitted to come out in the world. But does this do all that is needed? Can we expect a loving mother's care from a paid governess only partially interested in her pupils? Of course, we must not look for it. Elementary education and first-class accomplishments are much to be desired; but let the moral mental training not be forgotten—it is so little thought about. Of course, our daughters are amiable and rightminded, I hear one say. Have they no faults of character? No weeds to be carefully eradicated? Oh! yes, I fear so, even in the sweetest of earth's daughters.

Principles must be formed and trained with loving care, the gentle loving care of a mother, who more or less knows her child's faults and failings, even as a reflex of the faults and errors of her own character, and which she herself has battled with and overcome.

It is in the early stage of girlhood that the character must be formed and strengthened, that a high moral tone and considerate action be deeply implanted in the mind, that self-control be carefully cultivated, and that lovely though rare exotic, good-nature, tended with cherished care, which is, as it were, the mainspring from whence flow all other graces of disposition. It is essential that the fair bud should unfold in the pure atmosphere of love—home love—not be marred or deformed by the cankerworm of priority or levity, nor tainted by the breath of worldliness or sensuality.

To have a really beneficial influence on the daughters, the mother must hurry to live again a girl; she must have the good-sense to adapt herself to the forms and ways of the present time, not the ways of her girlhood; she must read and make her own all that her daughter ought and wishes to know.

All things change—the fashions, the manners, in a sense the very words and expressions of to-day are not those of twenty years ago. A mother thus stimulating and gently leading her child animates her to higher aspirations, to lead a useful life, daily gaining new experience. Thus she attains to greater excellence, and it shall be said of her: “Many daughters have done virtuously, but thou excellest them all.”

FAULTS IN PIANOFORTE-PLAYING.

THE faults most frequently found in pianoforte-playing consist in exaggeration of feeling and expression, in too strong or even vehement accentuation, and in want of rhythmical feeling, indistinctness of execution, a continual change of time, hurrying or dragging the time, slurring, an indiscriminate use of the pedal, thumping, want of evenness in the movements of the hand, the habit of throwing the body about and of flinging the hands into the air, lack of accuracy

and faithfulness in interpreting the original text, interpolation of strange passages, changing the terms of expression given by the composer, unnecessary doubling of the notes when the author desires single notes, playing in octaves the notes with the little finger indistinctly, and last, though not least, playing chords in the “arpeggiando” manner where firm chords are indicated. All these are faults worthy of serious censure, and should be carefully avoided.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a traveling-ulster, of checked brown-and-white woolen serge. The ulster fits the figure at the back, and is loose in front. Plain



No. 1.

close-fitting coat-sleeves. For the early spring and summer fashion in ulsters, this is the new shape. The hood is lined with brown surah. Cord-and-tassels to match, for the neck and waist. Hat of bège-colored felt, faced with brown velvet, trimmed with loops of brown-and-white gros-grain ribbon.

No. 2—Is a house-dress, for a young lady. The skirt is of a wide plaid camel's-hair. It may be either perfectly plain or laid in large kilt-plaits. Some of the plaid skirts are cut on the bias; this is only a matter of fancy. The overdrapery and bodice are of self-colored camel's-hair of the prevailing color in the plaid, and must match exactly. The long drapery in front is plaited high on the left side, and opens to display the skirt. The back-drapery falls straight in the centre, and is arranged to fall in a jabot



No. 2.

at the sides. The bodice is a simple full round waist, gathered back and front into a pointed yoke. Cuffs, collar, and waistband of the plaid;



No. 3.

a very pretty and becoming style for a slight girlish figure.

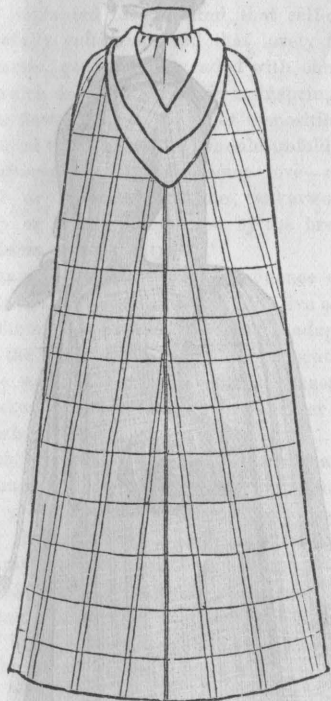
No. 3.—We give here the back of a pretty yachting or walking costume, for a young girl



No. 4.

of twelve to fourteen years. It is made of marine-blue serge, camel's-hair, or flannel. The blouse and band on skirt and bordering for the overskirt are all of striped blue-and-white flannel to match. The skirt is in double box-plaits all around, except upon one side, where it is trimmed with the stripe, as seen. Cuffs, waist-band, and deep sailor-collar, all of the plain material. The collar forms a yoke in the back, and the fullness of the waist is fitted to it. Sleeves full at shoulders and wrists. Hat of white felt, trimmed with blue and white ribbon to match.

No. 4—Is a pretty model for a little girl of four to six years. It is made of cashmere.



No. 5.

The band on the skirt, sash, shoulder-yoke, collar, and cuffs are all of pin-striped velvet and silk to match.

No. 5—Represents an Irish wrap or shawl-cloak, such as has been introduced, this winter, as a comfortable and useful wrap-cloak. It is very easy to make, and, if the material selected is thick enough, will need no lining; but the hem and seams, as well as the collar, must be bound with ribbon to match. The seam in the back is a bias one, in which way the edges of the front are made to hang straight. This cloak may be made from a plaid blanket or camel's-

hair shawl. For a very elegant and warm one we have just seen, a traveling-rug had been used,



No. 6.

and the fringe left at the edge. If made of plaid



No. 7.

cloth fifty inches wide, three and a half yards will be enough. The cloak has some plaits at

the neck, to allow for the fullness required at the shoulders. These should be laid evenly all around, and the collar sewed on to the cloak and hood at once. The hood may be lined with plain surah to match.

No. 6.—Is a house-bodice, of sprigged Pompadour flannel, with neckband, belt, and cuffs in velvet to match the darkest shade in the pattern. The pointed yoke is made by tucking the flannel in quarter-inch tucks; this provides the fullness for the bodice. A very useful bodice for wearing out an old skirt at home.

No. 7.—Blouse-dress, for either girl or boy of four years. It is made of figured printed



No. 8.

French flannel. The yoke, band on skirt, and cuffs are all of plain serge to match the ground of the printed flannel.

No. 8.—Walking-coat, for an infant of two to three years. It is made of fine camel's-hair or lady's-cloth in a light-gray or drab. The trimming in front, collar, and cuffs are of plaid velvet in fancy colors to correspond. Girdle of worsted plaited braid. Toboggan-cap, crocheted and trimmed with pompons of the wool.

we have just seen a traveling bag and from under the shoulder. These should be laid evenly all over the cloth. BOYS' SUIT: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give the complete pattern for a boy's suit, age six to eight years. Half of vest, half of front of jacket, which is the same as vest, except down the front and in the length. It is indicated by a solid line. Half of back of jacket, half of side-back. The pocket and collar are indicated by a

solid line. Sleeve, upper and under part. One leg of knickerbocker pants. The lettering and dots show how the pieces are joined. Allow seams for all the pieces. Cap of the same material as the suit. In our model, the vest and collar are of velveteen, the suit in corduroy or tweed.

WINDOW-BLIND IN TULLE EMBROIDERY.

BY MRS. JANE WEAVER.

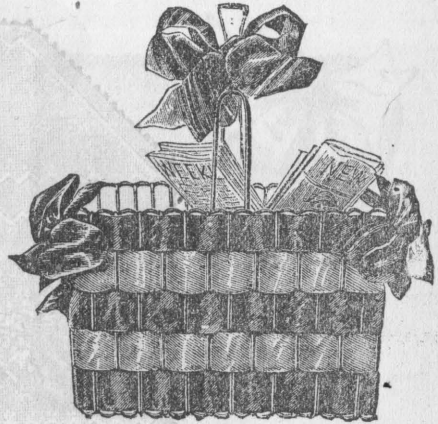
In the front of the number, we give a pretty design for a window-blind. A piece of strong Brussels net of the required length and width is embroidered with stripes in darning and cross-

stitch, following the design given on opposite page for the border, only omitting the points. For the darning, use linen floss. A less elaborate design may be originated.

NEWSPAPER-POCKET.

BY MRS. JANE WEAVER.

An ordinary wire toaster or broiler is used for the foundation of this pocket. It is then painted with gold liquid paint, and wide ribbon in two shades—arranged to alternate—is run in and out through the wires, each strip of ribbon being in one continuous piece all round, thus banking the sides. The ends are neatly joined at the back. A ribbon bow is fastened to the top at the sides, and the ribbon is also tied in a bow near the top of the longest handle, by which the pocket is suspended. The ribbon may be in two shades of one color or in two contrasting colors. Care must be taken to procure a pleasing harmony.



SCRAP-PAIL.

BY MRS. JANE WEAVER.

We give, in the front of the number, a pretty receptacle for scraps, in shape of a pail. A small wooden pail cannot be easily upset, and, when prettily decorated, it is quite an ornament to the sewing-room. The outside should be painted with liquid gold or bronze. It then should be lined with silesia of a bright color.

The material must be turned in about an inch at the top, laid in plaits, each one fastened with a brass-headed nail. Pretty scrap-pictures may be pasted on the outside, or a spray of flowers can be painted on. The handle must be gilded or bronzed to match the outside of the pail. A bow of ribbon ornaments the handle.

CROSS-STITCH ON JAVA CANVAS.

BY MRS. JANE WEAVER.

We give, in the front of number, a simple and effective design in cross-stitch upon Java canvas. It is done in two shades of crimson floselle. Thick strands of floselle are required to make

the work effective. This design will also be suitable for working borders of towels, etc., in red and blue French cottons, basting a piece of canvas on the towel to work upon.

WALL-POCKET.

BY MRS. JANE WEAVER.

In front of number, we give a new design for a wall-pocket. The back is made of plush, ornamented with a spray of flowers, either painted or embroidered. The pocket is of silk to

match, tied with a bow of ribbon at the bottom. The back piece is finished with a thick silk cord. Ribbon-strings tied in a large bow. Suspend the pocket.

WORK-CASE.

BY MRS. JANE WEAVER.



Our design shows the case fully spread out. It closes as an envelope. The centre panel is for the outside. The decoration is worked in silk upon linen scrim, the powdering-stars in gold-thread, the spray in natural colors of flowers and leaves. The edges are buttonholed. These pieces are laid upon a satin foundation, which is lined and sprinkled with sachet-powder. The pinked-out border is in gros-grain ribbon. Pockets and straps for needles are to be added.

EMBROIDERY IN OUTLINE.

BY MRS. JANE WEAVER.

We give, on the Supplement, a design of oak-leaves and acorns for a linen scarf or curtain-border, in outline. This graceful pattern may be employed for many purposes, such as for wrapping-towels, small table-covers, etc. It can also be worked in Kensington-stitch.

EDGING FOR WINDOW-BLIND.

BY MRS. JANE WEAVER.

The design for edge of window-blind we give in front of number, in full working size. The description of mode of working, the same as for the blind.

SACHET FOR HANDKERCHIEFS.

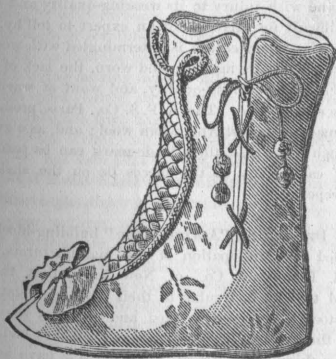
BY MRS. JANE WEAVER.

This sachet is made of satin, nine inches wide by eighteen inches long, so that, when folded, it makes a square. The spray of flowers may be either painted or embroidered in filoselle. The sachet is lined with quilted satin, which is well sprinkled with sachet-powder. The edge is finished by a cord. A bow of ribbon ornaments one corner.



BABY'S BOOT.

BY MRS. JANE WEAVER.



This little boot for baby is made of cashmere, white or blue, and embroidered all over in tiny sprays of forget-me-nots. The front of the boot is covered with quilted satin, edged with a silk cord. A bow of ribbon ornaments the toe. The boot laces at the side with a silk braid. The boot is lined with flannel, and bound all around with silk braid.

NAME FOR MARKING.

Constance

Dress-skirts, it is predicted, will be trimmed with plaited flounces, the flounces either forming a panel for the front, with plain side-breadths, or else several flounces forming a side-panel for the left side, with long drapery. These plaited flounces will be good style for nun's-veiling, India-silk, or black net.

Black lace dresses are more popular than ever, from the simple fact that they are suitable for so many occasions and for all seasons. They are made over satin Rhadames or surah, either black or colored. If over a colored silk, a plaited panel of the silk ought to show, also long loops-and-ends of ribbon to match. For the waists of these lace dresses, full gathered bodices with belts or sashes are preferred for young girls, while for married and elderly ladies the short basque with full garniture of trimming-lace for neck and sleeves is more becoming.

For *demi-toilettes*, much lace will be worn, and the black and white lace fichus are again coming into use for neck-garniture. Gauze, net, silk-muslin, both black and white, with ribbons, are being made into jabots, plastrons, vests, etc., etc.

Yoked blouses are in great favor. The plaited Norfolk-blouse is made in two ways: either the plaits for the yoke for country or tennis use or else they are fastened all the way down to the waist, where a belt confines the blouse. Some of the prettiest of the new blouses are made of the soft India or China silks. These may be of colored silk worn over black silk skirts.

In *bonnets*, in order to lower the height of the trimming, the milliners are using side bows and rosettes. One side may have a bow of loops-and-ends, while the other has a rosette of narrower ribbon than that of the bow. For tulle bonnets, the rosette is of plaited tulle. Bonnets are mostly trimmed with contrasting colors, as olive-green and gray-blue, terra-cotta and moss-green, or black and coquelicot-red.

Cap-shaped bonnets with soft crowns are now finished with fine knife-plaited brims or else two crimped puffs of lisse or crêpe in light colors. These are placed inside the brim, and are very becoming.

In *hats*, sailor-hats have soft crowns of velvet put over the low felt crown, confined by a band of watered ribbon, adding some loops up the back. Some quills or wings may be added. All the trimming is at the back.

A *new fashion for collure* is to tie some peacock-plumes with narrow ribbon. If arranged with taste, they are very pretty and certainly new.

Tea-gowns are made with the Watteau-back, with the front opening over a petticoat profusely trimmed with lace.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Walking-dresses in cashmere or in vigogne are much in favor made with the skirt laid in large flat plaits, and having a panel of velvet or silk set at one side and elaborately braided. The cuffs, collar, and ceinture of the corsage are also in the braided velvet, and so, too, is the long narrow vest which is employed when the corsage is made without a girdle. This style in black cashmere, black velvet, and gold braid is especially elegant, and it is very tasteful in gray with the braiding in dull-silver. A very pretty and novel toilette for a young girl is in soft silk, such as surah or bengaline, in a delicate shade of pink. The skirt is made very full, and is drawn one-third of the length from the waist in three shirrings, caught up slightly at the sides to form puffed paniers. It parts in front, to show a wide band of pink faille embroidered with large rosettes in moss-green. The round waist is encircled with a moss-green belt, closed with a buckle in Rhine-stones or in gilt

at the left side. The corsage is plaited in front, and the plaits are slightly parted, to form a narrow opening at the neck. Over each shoulder passes a band of pink faille, embroidered with moss-green like that of the skirt-front and cut in deep swallowtail points. The sleeves are short and full, and are gathered at the elbow, to leave a wide ruffle shading the arm. A moss-green ribbon is tied around the throat, and is closed with a large bow at the left side.

A very stylish walking-costume is in dark-green cloth, with full plain underskirt bordered with two rows of stitching, the overskirt draped high in a puff and falling in two points at the back, and forming a round full drapery in front. The corsage is cut with a round waist, and has a ceinture with a deep point in front, made in dark-red velvet braided with silver. It opens over the bust, over a plastron of plain velvet, and has an officer's-collar of the braided velvet. The sleeves start at the shoulders from deep gathered caps of cloth, and are slightly full at the wrists into cuffs of the braided velvet. This toilette is very handsome in Havana-brown serge, trimmed with chestnut-brown velvet and silver braid. Worth has just finished a severely simple but elegant costume, as a traveling-dress for a Parisian bride. It is in dark-green serge, made with a plain plaited skirt, over which is worn a polonaise, draped at the back and opening very wide in front, to show a long Louis-XV waistcoat in pale-gray satin embroidered with beige silk in a small pattern, and bordered with rosettes in the same embroidery. With this dress is to be worn a black Gainsborough hat, trimmed with dark-green velvet.

For evening-dress, tulle and crape maintain their supremacy, especially the former, which is the preferred material for dresses for young girls. One tulle dress was in maize-yellow, the skirt-front being adorned with a large wreath of white daisies, put on in a deep curve, the lower edge coming just below the knee, and attached at the left side with a bow and very long ends in finger-wide white watered ribbon. A very beautiful dinner-dress in pale-blue crape had the underskirt, in pale-blue satin, covered with magnificent Oriental embroidery representing birds and flowers in brilliant colors, a peacock sweeping his gorgeous train along one side of the skirt-front. The crape overskirt was very long and slightly draped, falling in a point at the back. The corsage was in plain pale-blue satin, cut in a square opening in front and in a V-shape at the back. Over each shoulder fell a flat plaited scarf in pale-blue crape, extending below the waist. High standing loops of pale-blue satin were set on the shoulders.

Worth is attempting to introduce the short waists of the Restoration and the First Empire; but the style is very unbecoming to any figure that is not of statuesque perfection.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S WALKING-COSTUME. The coat is made of a fine-checked tweed, braided with worsted braid. The back is in two box-plaits from neck to hem. Hat of felt, trimmed with loops of ribbon and quills.

FIG. II.—SAILOR-SUIT, for a boy of three to four years, made of navy-blue or white flannel and trimmed with black or white braid on the blue, or blue braid upon a white suit.

FIG. III.—GIRL'S HOUSE-DRESS, OF CASHMERE. Skirt tucked, waist fully backed and front into yoke, which is trimmed with a dotted velvet ribbon. Full sleeves, each gathered into a band at wrist, trimmed to match. Sash of surah, fringed at the ends.

FIG. IV.—CORDED FELT HAT, trimmed with loops of ribbon and two white quills.

FIG. V.—HAT, OF LIGHT-GRAY FELT, faced with velvet, trimmed with velvet and white-and-gray wing.

is clear and terse, the characterization remarkably good. The main interest centres in the heroine; but the characters grouped about her are all drawn with force and individuality, and the plot of the book is really of absorbing interest.

Doctor and Patient. By S. Weir Mitchell. Philadelphia: J. B. Lippincott Company.—This series of essays by the eminent specialist might well receive the title of "Lay Sermons"—which he tells us, in his preface, he was tempted to give it. The names of the different papers are suggestive of their contents. "Convalescence," "Pain and its Consequences," and "The Moral Management of Sick or Invalid Children" occupy the greater portion of the book, which is written in a style so charming that it is as interesting as it is instructive and useful.

Pre-Glacial Man and the Aryan Race. By Lorenzo Barge. Boston: Lee and Shepard.—A history of the Aryan race from its earliest beginnings, founded on an allegorical interpretation of the book of Genesis, in the light of recent historical and geological discoveries. The work shows great research and learning, and is one of the most interesting of the many efforts by Christian scholars to reconcile the Mosaic account of the creation with the teachings of modern science.

Rondah; or, Thirtythree Years in a Star. By Florence Carpenter Dieuonné. Philadelphia: T. B. Peterson & Bro.—This story belongs to the class of fanciful romances so popular of late years, and, in mysterious interest and fertility of invention, is equal to the best among them. The plot is strange and weird, the incidents strikingly original, and the whole developed in a thoroughly artistic manner.

OUR NEW COOK-BOOK.

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

MEATS.

Roast Sirloin of Beef.—To roast well, a fire should be made up early enough to get perfectly clear, and large enough to cook the joint without additional coals. A piece of sirloin weighing eight pounds will take two hours. Place it near the fire, and baste with its own dripping frequently. A few minutes before it is done, dredge with flour, and take care and send to table nicely and equally browned. Put the beef on a hot dish, over it a hot cover. Pour the dripping from the pan, and to the brown gravy under it add a pinch of salt and a little boiling water. Skim off the fat and pour this gravy round the beef, not over it, that would take away the crispness. Garnish with small bunches of scraped horse-radish. Horse-radish sauce may also be served in a sauceboat.

Mutton-Stew for Two.—Two mutton-chops, cut from near the shoulder. Put them in a shallow pan having a tight cover. Pour on boiling water to the depth of one inch; cover and simmer one hour; add more water as it boils away, using only enough to keep the meat from burning. Add two slices of French turnip, two small onions whole, and, when the meat and turnip are nearly tender, add two common-sized potatoes, having first soaked and scalded them. Add one teaspoonful of salt and a little pepper. Remove the vegetables without breaking; let the water boil nearly away, leaving enough for a gravy. Remove the fat, thicken the gravy with flour, and, if needed, add salt and tomato-catsup. Pour it over the meat.

CAKES.

Tea-Cakes.—One-half pound of flour, one ounce of butter, two ounces of lard, and a pinch of salt; mix the ingredients into a dough with a little milk, after which roll it out quite thin and cut it to the sizes and shapes required with a tin cutter. Bake on a griddle till they are a light brown, when butter, and send up hot. The following is also a good north-

country recipe for tea-cakes: One pound of flour, two ounces of butter, one ounce of lard, one ounce of sugar, one cent's worth of yeast, and some lemon-peel; mix the ingredients with a little water to a dough, and place it on a tin before a fire for three hours, when it should gently rise. After this, cut into shapes and let them rise again before the fire for another twenty minutes; bake for twenty minutes, cut in half, butter, and send up hot.

Cracknels.—Take four ounces of fresh butter, one-quarter of an ounce of salt, and eight fresh eggs; add as much flour into these as will make a stiff paste, and knead it thoroughly well; wrap it up in a cloth and let it rest for one night. Have ready a large pan full of boiling water, roll out the paste an inch thick, cut it out in squares or triangles with a sharp knife, and throw the cracknels in the boiling water—they will at first sink; keep the water boiling, and, when they have all risen to the surface, take them up with a skimmer and throw them into a pan full of cold water; let them remain a couple of hours, then lay them out on a cloth to dry for an hour; and, lastly, put them in a moderately quick oven to bake for about half an hour.

Jam-Rolls.—Well butter a paper and put it on a flat baking-tin; pour the cake-mixture on to the paper very thin, and bake it in a hot oven not longer than seven minutes. Turn it out quickly on to a well-sugared paper; spread it with jam at once; roll up immediately. This plan can hardly fail.

DESSERTS.

Marmalade Pudding.—One tablespoonful of marmalade, five ounces of breadcrumb, one ounce of butter, two ounces of moist sugar. Melt the butter over a basin of hot water and mix it with the above ingredients; then add two well-beaten eggs, mixed with half a pint of milk. Butter a mold that will just hold it, tie a floured cloth over it, and boil it an hour and a half.

TOILET AND SANITARY.

Unhealthy Gums.—A lotion made from the following recipe will be found valuable in restoring unhealthy gums to a healthy condition: Carbolic acid, twenty drops; spirits of wine, two drachms; distilled water, six ounces. Use first a soft toothbrush with water, after which pour on to a second toothbrush, slightly damped, a little of the above lotion. After using this for a short time, the gums become less tender, and the impurity of the breath, which is commonly caused by bad teeth, will be removed.

To Clean Leather Gloves.—The best way to clean wash-leather gloves is to wash them with nearly cold soap and water on the hands, and rinse well. When half dry, stretch them and pull them till they become quite soft. They require constant attention from the commencement of the washing till they are dry.

Preserving Silks and Ribbons.—Ribbons and silks should be put away for preservation in brown paper. The chloride of lime used in manufacturing white paper frequently produces discoloration. A white satin dress should be pinned in blue paper with brown paper outside, sewed together at the edges.

Hair-Invigorator.—Bay rum, one pint; alcohol, half a pint; castor-oil, one-half ounce; carbonate of ammonia, one-quarter of an ounce; tincture of cantharides, one-half ounce; mix them well. This mixture will promote the growth of the hair and prevent it from falling out.

Rice Glue.—Mix rice-flour smoothly with cold water, and simmer it over a slow fire, when it will form a delicate and durable cement, not only answering all the purposes of common paste, but well adapted for joining paper and cardboard ornamental work.

Rice Gruel.—One ounce each of rice, sago, and pearl-barley, boiled in three pints of water, which, in two hours, generally reduces it to a quart. Strain and flavor to taste. This forms a good nourishing diet, especially with the addition of a little isinglass.

Essence of Beef.—Cut one pound of lean beef into small pieces; put into a covered jar without any water. Set the jar in a saucepan of water, to simmer for six hours; take it out, and there will be about a teacupful of the strongest beef-juice.

FASHIONS FOR MARCH.

FIG. I.—PROMENADE-DRESS, OF TAN-COLORED HENRIETTA-CLOTH. The skirt is plain, the front trimmed with worsted braid put on in points. The overdress is a polonaise, opening in front over a full surah vest. The fronts of the polonaise, from shoulders to hem, are trimmed with braid. The back is full into the point of bodice just below the waist-line, and the drapery held in long loops. Coat-sleeves. Hat of felt to match, faced with brown velvet, trimmed with the same and scarlet wings.

FIG. II.—VISITING OR HOUSE DRESS, OF PLAID CAMEL'S-HAIR AND VELVET. The underskirt, of plaid, is cut on the bias, edged with a narrow plaiting of black. The overdress falls in a long point in front, laid in large plaits at the waist to give the full effect, looped with bands of black velvet and buttons. Bodice of black velvet, opening over a draped vest of the plaid. Hat of tan-colored felt, trimmed with standing loops made of the plaid material of the costume.

FIG. III.—WALKING-COSTUME, OF DARK-BLUE CAMEL'S-HAIR AND POPPY-COLORED OTTOMAN SILK. The underskirt, on front and sides, has a kilting of camel's-hair facing the bottom. The soft silk front is made of ottoman silk to match. The polonaise is of camel's-hair, opening over a full vest of the silk. The deep revers-collar, cuffs, and lining of the front tabs of the polonaise are all of the crimson silk. The back-drapery hangs straight in deep plaits from waist to hem. Full sleeves. Bonnet of blue velvet, trimmed with loops of crimson gros-grain ribbon and gray braid.

FIG. IV.—WALKING-COSTUME, OF COACHMAN'S-DRAB CAMEL'S-HAIR. The plain skirt is ornamented on the hem by seven or eight rows of machine-stitching or narrow braid. The overdress forms a long point in front and turns up on the right side to the waist. The back-drapery is slightly looped. The round waist is gathered into a belt, back and front. Three deep collars finish the neck and give the style to the otherwise severely plain costume. Sleeves full at the shoulders. Small turban, of crimson velvet, trimmed with loops of velvet ribbon.

FIG. V.—VISITING-COSTUME, OF PEACOCK-BLUE VELVET AND STRIPED CAMEL'S-HAIR. The velvet skirt is plain—one side of velvet, the other of the striped material. The overdress forms a long point in front, looped high on the velvet panel, and much puffed at the back. The bodice is a short basque with postillion-back. The visite is of black velvet, trimmed with steel passementerie and steel lace, beaded. Bonnet of peacock-blue velvet, trimmed with loops of gray velvet ribbon.

FIG. VI.—WALKING-DRESS, OF MOSS-GREEN SERGE. The skirt is trimmed with a wide band of dark-red plush or velvet, and then kilting in wide plaits. The overdrapery is without trimming, forms a long point in front, and is slightly puffed at the back. The jacket, lined with red flannel, is stitched with red silk and ornamented with metallic buttons. The red plush is employed for cuffs and lining of the pointed hood, which is finished off with a tassel. Hat of moss-green felt, faced with red velvet and trimmed with velvet and dark-green ostrich-tips.

FIG. VII.—MATINÉE, OF STRIPED FRENCH FLANNEL OR CHINA-SILK. We give the back and front view. The front is tucked, to form a yoke. Sleeves full into cuffs cut on the crossway of the stripe. Collar to match. A two-inch-wide ribbon ties around the waist.

FIG. VIII.—TRICYCLE-DRESS. Our model shows the present style of making these useful gowns. The best skirt to use for a dress of this kind seems to be the one with rather wide kilts, which gives room to move the limbs without restraint. The bodice or jacket must be cut loose enough to give freedom to the arms. The hat is of the same material as the dress, and has a double looped bow of matched ribbon in front. The best material for the dress is flannel or serge.

FIG. IX.—JACKET AND DRESS, IN DRAB-COLORED CHEVIOT CLOTH, heavily braided with a darker shade of worsted braid. The jacket has a plaited front, made of dark-brown silk. Collar, cuffs, pocket, and clasp for waist, all braided on the cloth to match the skirt.

FIG. X.—BONNET, OF FELT. The edge of this bonnet is pinked-out by machine—a style very popular, this season. The trimming is nearly all massed at the back, and consists of flowers and loops of picot-edged ribbon.

FIG. XI.—GARIBALDI JERSEY, made of dotted flannel or China-silk. Cuffs and collar of velvet; waistband of the material, with cut-steel buckle.

FIG. XII.—HOUSE-DRESS, OF RED FRENCH POPLIN and brown poplin striped with old-gold, red, and brown silk. The plain skirt is in the striped poplin. The redingote-tunic is in the red poplin, with wide plaits at the sides and small basque in front. The bodice opens over a vest of the stripe; sleeves of the same. Cuffs of the red. A brown silk fichu ties above the vest. Brown sash to match.

FIG. XIII.—HIGHLAND HAT, of red, blue, or dark-green felt, trimmed with six rows of white worsted braid and stiff white and gray plumes.

FIG. XIV.—NEW-STYLE SLEEVE for soft woolen or silk material. Buttons and silk cord for ornament.

FIG. XV.—LACE FIGUR, with high velvet collar—pretty to wear over any high-necked dress.

FIG. XVI.—WOOLEN COSTUME, IN PLAIN GRAY AND GRAY CHECKED WITH WHITE. The checked skirt is bordered with a silk kilting. The checked tablier is draped at each side, and the back, which is of the plain material, is Princess. The jacket-bodice opens over a plaited vest of the check, and has the revers of check; collar and cuffs of same. The pointed waistband is cut on to the jacket.

FIG. XVII.—BRAIDED SHOULDER-CAPE, made of cloth and heavily braided in worsted braid. To be worn over a coat or jacket of cloth, and of the same color. Adjustable, so being very useful for cold weather over the coat, or, without the coat, for mild days in the coming spring.

FIG. XVIII.—SMALL WRAP FOR DEMI-SEASON, made of gray striped cheviot, lined with silk, the pointed hood being faced with checked silk. The bow in front is in gray ribbon. High collar, faced with silk.

FIG. XIX.—ULSTER, OF CHECKED WATERPROOF TWEED. In this figure, we give the front of the ulster with the sling-sleeves, which are lined with silk. Derby hat of felt.

FIG. XX.—ULSTER, OF STRIPED TWEED. In this figure, we give the back of ulster, the front being the same as FIG. XIX. Hat of material.

GENERAL REMARKS.—The polonaise will be the most popular style for spring walking-costumes. It is alike becoming to both stout and slender figures. Woolen fabrics, such as cloth, camel's-hair, cashmere, or Chudda, are preferred for these overdresses. In woolen, two harmonizing colors will be used, such as a Suede-colored cashmere for skirt, with dark-blue, brown, or green for the polonaise. Some will have a vest to match the skirt. For more dressy toilettes, the polonaise will be worn over watered or moiré silk skirts.

Blondes will wear light Suede-colored cloth or camel's-hair costumes, for the street. A cream-white moiré vest is added either to the basque or polonaise. A camel's-hair costume of light tan-color, for the overdress, is worn over a blue-gray skirt of the same material.

Dress-skirts, it is predicted, will be trimmed with plaited flounces, the flounces either forming a panel for the front, with plain side-breadths, or else several flounces forming a side-panel for the left side, with long drapery. These plaited flounces will be good style for nun's-veiling, India-silk, or black net.

Black lace dresses are more popular than ever, from the simple fact that they are suitable for so many occasions and for all seasons. They are made over satin Rhadames or surah, either black or colored. If over a colored silk, a plaited panel of the silk ought to show, also long loops-and-ends of ribbon to match. For the waists of these lace dresses, full gathered bodices with belts or sashes are preferred for young girls, while for married and elderly ladies the short basque with full garniture of trimming-lace for neck and sleeves is more becoming.

For *demi-toilettes*, much lace will be worn, and the black and white lace fichus are again coming into use for neck-garniture. Gauze, net, silk-muslin, both black and white, with ribbons, are being made into jabots, plastrons, vests, etc., etc.

Yoked blouses are in great favor. The plaited Norfolk-blouse is made in two ways: either the plaits for the yoke for country or tennis use or else they are fastened all the way down to the waist, where a belt confines the blouse. Some of the prettiest of the new blouses are made of the soft India or China silks. These may be of colored silk worn over black silk skirts.

In *bonnets*, in order to lower the height of the trimming, the milliners are using side bows and rosettes. One side may have a bow of loops-and-ends, while the other has a rosette of narrower ribbon than that of the bow. For tulle bonnets, the rosette is of plaited tulle. Bonnets are mostly trimmed with contrasting colors, as olive-green and gray-blue, terra-cotta and moss-green, or black and coquelicot-red.

Cap-shaped bonnets with soft crowns are now finished with fine knife-plaited brims or else two crimped puffs of lisse or crêpe in light colors. These are placed inside the brim, and are very becoming.

In *hats*, sailor-hats have soft crowns of velvet put over the low felt crown, confined by a band of watered ribbon, adding some loops up the back. Some quills or wings may be added. All the trimming is at the back.

A *new fashion for coiffure* is to tie some peacock-plumes with narrow ribbon. If arranged with taste, they are very pretty and certainly new.

Tea-gowns are made with the Watteau-back, with the front opening over a petticoat profusely trimmed with lace.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Walking-dresses in cashmere or in vigogne are much in favor made with the skirt laid in large flat plaits, and having a panel of velvet or silk set at one side and elaborately braided. The cuffs, collar, and ceinture of the corsage are also in the braided velvet, and so, too, is the long narrow vest which is employed when the corsage is made without a girdle. This style in black cashmere, black velvet, and gold braid is especially elegant, and it is very tasteful in gray with the braiding in dull-silver. A very pretty and novel toilette for a young girl is in soft silk, such as surah or bengaline, in a delicate shade of pink. The skirt is made very full, and is drawn one-third of the length from the waist in three shirrings, caught up slightly at the sides to form puffed paniers. It parts in front, to show a wide band of pink faille embroidered with large rosettes in moss-green. The round waist is encircled with a moss-green belt, closed with a buckle in Rhine-stones or in gilt

at the left side. The corsage is plaited in front, and the plaits are slightly parted, to form a narrow opening at the neck. Over each shoulder passes a band of pink faille, embroidered with moss-green like that of the skirt-front and cut in deep swallowtail points. The sleeves are short and full, and are gathered at the elbow, to leave a wide ruffle shading the arm. A moss-green ribbon is tied around the throat, and is closed with a large bow at the left side.

A very stylish walking-costume is in dark-green cloth, with full plain underskirt bordered with two rows of stitching, the overskirt draped high in a puff and falling in two points at the back, and forming a round full drapery in front. The corsage is cut with a round waist, and has a ceinture with a deep point in front, made in dark-red velvet braided with silver. It opens over the bust, over a plastron of plain velvet, and has an officer's-collar of the braided velvet. The sleeves start at the shoulders from deep gathered caps of cloth, and are slightly full at the wrists into cuffs of the braided velvet. This toilette is very handsome in Havana-brown serge, trimmed with chestnut-brown velvet and silver braid. Worth has just finished a severely simple but elegant costume, as a traveling-dress for a Parisian bride. It is in dark-green serge, made with a plain plaited skirt, over which is worn a polonaise, draped at the back and opening very wide in front, to show a long Louis-XV waistcoat in pale-gray satin embroidered with beige silk in a small pattern, and bordered with rosettes in the same embroidery. With this dress is to be worn a black Gainsborough hat, trimmed with dark-green velvet.

For evening-dress, tulle and crape maintain their supremacy, especially the former, which is the preferred material for dresses for young girls. One tulle dress was in maize-yellow, the skirt-front being adorned with a large wreath of white daisies, put on in a deep curve, the lower edge coming just below the knee, and attached at the left side with a bow and very long ends in finger-wide white watered ribbon. A very beautiful dinner-dress in pale-blue crape had the underskirt, in pale-blue satin, covered with magnificent Oriental embroidery representing birds and flowers in brilliant colors, a peacock sweeping his gorgeous train along one side of the skirt-front. The crape overskirt was very long and slightly draped, falling in a point at the back. The corsage was in plain pale-blue satin, cut in a square opening in front and in a V-shape at the back. Over each shoulder fell a flat plaited scarf in pale-blue crape, extending below the waist. High standing loops of pale-blue satin were set on the shoulders.

Worth is attempting to introduce the short waists of the Restoration and the First Empire; but the style is very unbecoming to any figure that is not of statuesque perfection.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—GIRL'S WALKING-COSTUME. The coat is made of a fine-checked tweed, braided with worsted braid. The back is in two box-plaits from neck to hem. Hat of felt, trimmed with loops of ribbon and quills.

FIG. II.—SAILOR-SUIT, for a boy of three to four years, made of navy-blue or white flannel and trimmed with black or white braid on the blue, or blue braid upon a white suit.

FIG. III.—GIRL'S HOUSE-DRESS, OF CASHMERE. Skirt tucked, waist fulled back and front into yoke, which is trimmed with a dotted velvet ribbon. Full sleeves, each gathered into a band at wrist, trimmed to match. Sash of surah, fringed at the ends.

FIG. IV.—CORDED FELT HAT, trimmed with loops of ribbon and two white quills.

FIG. V.—HAT, OF LIGHT-GRAY FELT, faced with velvet, trimmed with velvet and white-and-gray wing.



Painted by Erskine Nicol, A.R.A.

Engraved & Printed by Illman Brothers

A RAINY SABBATH.

Engraved expressly for Peterson's Magazine.



Engraved & Printed by Illman Brothers.

LES MODES PARISIENNES. PETERSON'S MAGAZINE.

APRIL, 1888. AN AFTERNOON WALK.





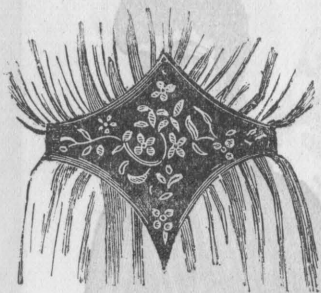
CHILDREN'S FASHIONS FOR APRIL.



WALKING-DRESS. HAT. SLEEVE.



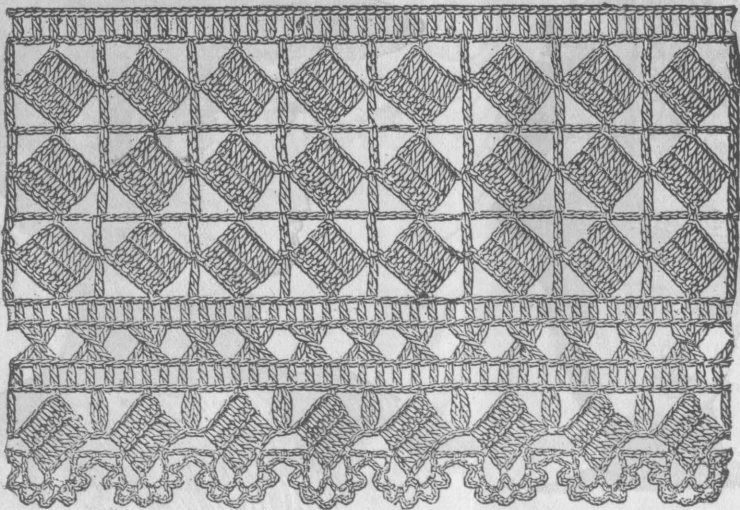
HOUSE-DRESS. PARASOL. BODICE.



LAWN-TENNIS GOWNS. SWISS BELT. YOKE JERSEY.



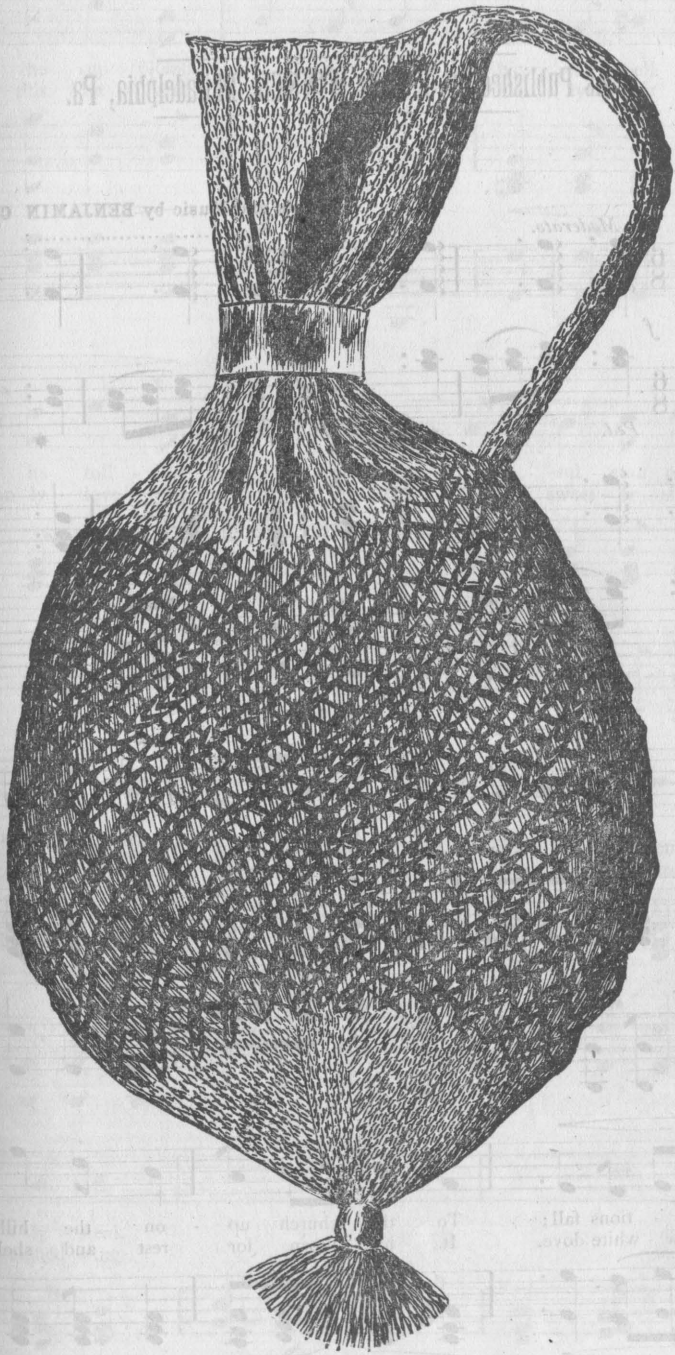
TAILOR-MADE JACKET. CORSAGE. HATS.



CROCHET-LACE. NURSERY TIDY.

STAN EDAPHO TENDAL UGAR-DHAT

THE STRAY DOVE.



PURSE: KNITTED IN SILK.

THE STRAY DOVE

DIRGE FOR THE YEAR

BY PERCY BYSSHE SHELLEY.

ORPHAN hours, the year is dead—
 Come and sigh, come and weep;
 Merry hours, smile instead,
 For the year is but asleep.
 See: it smiles as it is sleeping,
 Mocking your untimely weeping.

As the wild air stirs and sways
 The tree-sung cradle of a child,
 So the breath of these rude days
 Rocks the year. Be calm and mild,
 Trembling hours—she will arise
 With new love within her eyes.

January gray is here,
 Like a sexton by her grave;
 February bears the bier;
 March with grief doth howl and rave;
 And April weeps—but oh, ye hours,
 Follow with May's fairest flowers.



OUR ARM-CHAIR.

A GRAVE ERROR.—Nothing can be more unfortunate for children than the habit, so common in America, of overloading them with expensive presents and thus from their earliest years fostering the extravagant tastes which have actually become a grave national fault.

The Christmas after her marriage, the Princess of Wales sent her sister Thyra the first costly doll the small fragment of royalty had as yet possessed. "Did you ever hear of anybody's getting such a beautiful present?" she asked, naively, of one of our countrywomen, to whom she was exhibiting her treasure. "I could not help thinking," the lady said, in repeating the story, "of a small American miss whom I had seen a few weeks before—a child of about the same age—whose birthday was near at hand. In discussing her probable gifts, she observed: 'I really don't know what papa can choose, this year, that will be worth having; I have my turquoise set, my opals, my moss-agates, and my pink pearls, four bracelets, and ever so many rings. I can't think of anything I want except a diamond locket, and I've not spoken to Aunt Julia for a week because she told papa it would be ridiculous for me to have it.'"

MARION HARLAND'S OPINION OF BAKING-POWDERS.—Our readers have doubtless noticed the numerous discussions by the scientists and hygienists as to the relative value of the various baking-powders. A careful sifting of the evidence leaves no doubt as to the superiority of the Royal Baking-Powder in purity, wholesomeness, and strength from a scientific standpoint. An opinion, however, that will weigh heavier than any other with our practical housekeepers is that given by Marion Harland, the best known and most popular of American writers upon matters pertaining to the science of domestic economy, of housekeeping, and home-cooking. In a recent letter to the Philadelphia "Ladies' Home Journal," this writer says:

"I regard the Royal Baking-Powder as the best manufactured and in the market, so far as I have any experience in the use of such compounds. Since the introduction of it into my kitchen, three years ago, I have used no other in making biscuit, cakes, etc., and have entirely discarded for such purposes the home-made combination of one-third soda and two-thirds cream-tartar.

"Every box has been in perfect condition when it came into my hands, and the contents have given complete satisfaction. It is an act of simple justice and also a pleasure to recommend it unqualifiedly to American housewives.

—MARION HARLAND.

"Brooklyn, N. Y., November 30th, 1887."

OUR NEW COOK-BOOK.

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

MEATS.

French Stew.—Cut up one pound of beef in small pieces about an inch square; pare and slice six onions; put a layer of the meat and a layer of onions in a stew-pan, with salt and pepper and a little flour alternately, till all is in, and add half a teacupful of water; cover it closely and set it on a slow fire to stew; when about half done, if the gravy seems too thin, add one ounce of butter rolled in flour; but, if it should be thick enough, add the butter without the flour. When tomatoes are in season, two tomatoes may be cut in small pieces and stewed with the meat. Cold beef may be cooked in the same manner.

Beggar's-Dish.—Take a knuckle of veal, a ham-bone, or bones of roast meat of any kind; stew them slowly until the bones can be removed; season with celery tops or seed, onions, pepper, and salt; thicken with flour rolled in butter; put in six or eight good potatoes, peeled and quartered, and let it stew slowly until the potatoes are done.

VEGETABLES.

To Cook Old Potatoes.—Potatoes, like most other things that have grown old and unpalatable, require especial care in cooking. Washing them long beforehand is especially apt to make them watery and flavorless, so that no more than are required for present use should be prepared at a time. If they are to be peeled before boiling, the peels should be taken off thinly with a sharp knife, and, when done, they should not lie in water, but be cooked at once. If they are to be baked in their skins, they should be par-boiled first, or the outside will be burnt, while the inside is hard and stringy. Old potatoes are rarely satisfactory when served plain-boiled, and it is really no economy to serve them thus, as they are sent away on the plates untasted, or at most but half is eaten. When, however, this method of serving is preferred, they should be chosen of a uniform size, so that all may cook together, instead of one being half raw while another has absorbed so much water as to make it resemble a stew. As potatoes cannot now be procured for less than five or six shillings a bushel, and as there is much unavoidable waste, it is necessary for housewives to be as careful as possible of this very useful vegetable, so that nothing may be wasted that is really eatable. Mashed potatoes may be served a second time in a variety of ways.

Baked Potatoes.—Baked potatoes should be served as soon as soft, and the skin should be slightly ruptured by squeezing to let the steam within escape, else it will condense and make the potato watery and unwholesome. Potatoes which are cut or sliced for stews and chowders should be soaked and scalded to remove the greenness before adding them to the stew.

DESSERTS.

Coffee Ice-Pudding.—Pound two ounces of freshly-roasted coffee in a mortar, just enough to crush the berries, without reducing them to powder. Put them into a pint of milk, with six ounces of loaf-sugar; let it boil, then leave it to get cold, strain it on the yolks of six eggs in a double sauce-pan, and stir on the fire till the custard thickens. When quite cold, work into it a gill and a half of cream whipped to a froth. Freeze the mixture in the ice-pot, then fill a plain ice-mold with it, and lay it in ice till the time of serving.

Imitation Cream Ice.—This can only be done where there is an ice-machine. Half an ounce of prepared gelatine, a quart of milk, half-pound of powdered loaf-sugar. Beat the eggs, sugar, and milk together, and strain it; then put it over a slow fire with the gelatine, keep stirring it till it thickens, but not boils. When it is quite smooth, it is fit for freezing.

CAKES.

Gingerbread.—One-half pound of molasses, two ounces of butter, one pound of flour; a teacupful of buttermilk—the ordinary milk can be used, with the addition of a teaspoonful of tartaric acid—a teaspoonful of carbonate of soda, ginger, and, if liked, a few seeds. Melt the butter with the molasses, then mix with the flour. Stir the carbonate of soda—and, when used, the tartaric acid—with the milk, mix thoroughly with the melted molasses and butter, add the ginger—about a teaspoonful of ground ginger will be sufficient. Place the mixture on an ordinary flat baking-tin and roll to desired thickness. Bake in a moderate oven till of a dark-brown outside. Three-quarters of an hour is the usual time allowed. Care must be taken not to let the oven be too hot, as the gingerbread easily burns.

Marble-Cake.—Dark part: One teacupful of sugar, half teacupful of molasses, half teacupful of butter, two and a half teacupfuls of flour, half teacupful of milk, four yolks and one white of eggs, half teaspoonful of soda, one spoonful of spice. Light part: Two teacupfuls of flour, one and a half teacupfuls of sugar, half teacupful of butter, half teacupful of milk, four eggs—whites only—one-quarter pound of soda, one-half pound of spice. Mix these parts

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a promenade-costume, made in figured and plain China-silk, challis, sateen, or dotted black lace. The entire skirt is covered



No. 1.

with three kilt-plaited flounces of the figured material. If of black lace, each flounce has three rows of narrow black watered ribbon. If of China-silk or challis, ribbon to match the prevailing color. If made of sateen, the flounces will be untrimmmed. The back-drapery is short and full; may be either figured or plain, like the bodice. The long-pointed bodice laces at

the back; but this is purely optional, as the style can be preserved by buttoning down the front. The vandyked tabs from the shoulders and the epaulettes are of the figured material. Hat to correspond. Twelve yards of black lace, four pieces of narrow watered ribbon, will be required. Of sateen, fifteen yards, or China-silk, sixteen to eighteen yards, according to the width.

No. 2—Is a pretty and simple model for a gingham. The skirt is plain or else in large kilt-plaits. The overdrapery is all in one piece,



No. 2.

two widths of gingham being joined and then used crosswise. The looping may be done from the illustration. The bodice has a vest of plain

gingham or sateen to match the prevailing color of the plaid. It forms a short postillion at the back. Cuffs and collar of the plain. Twelve to fourteen yards of gingham.

No. 3—Is a stylish model for a gown of tennis-flannel. These flannels are mostly in stripes of delicate colors, wash well, and are very light in texture. The skirt of this gown is laid in large kilt-plaits. The overdrapery, like the one above described, is long and all in one piece. The bodice is pointed in front, with a short



No. 3.

postillion-back. Long coat-sleeves, quite large at the top. High standing collar. Fourteen to fifteen yards of tennis-flannel will be required. The underskirt of this gown is kilted upon a yoke without foundation-lining, the kilts kept in place by being taped.

No. 4—Is a pretty breakfast-gown, of which we only give the upper part. The double box-plait of the back is confined at the waist. The loose fronts are kept in place by the belt and sash of ribbon. Lace trims the neck and front, also the sleeves. This model may be used simply

for a breakfast-sacque, and can be made of cashmere or China-silk in any self-color, with white



No. 4.

or black lace and colored ribbon to match.



No. 5.

These sacques are very useful over an old black silk skirt. Black cashmere trimmed with black

lace and cardinal-red ribbon is both pretty, stylish, and becoming—and, above all, most useful.

No. 5.—For a girl of four years, we give a cream flannel frock, plaited back and front in fine kilts. The collar and sleeves match. The sash is of plaid ribbon, and is tied at the back. Hat of cream-white straw, trimmed with loops of narrow ribbon.

No. 6.—For a girl of ten to twelve years, we have a kilted skirt of plaid gingham or woolen,



No. 6.

with an overdress of pin-striped to match in color. The top part of the full sleeves is of the stripe, while the deep cuffs are of the plaid. Hat of straw, faced with velvet and trimmed with ostrich-tips and loops of ribbon.

No. 7.—Blouse-apron, for a child of two to three years. It is made of plain Chambrey gingham, trimmed with four rows of narrow white cotton braid.

No. 8.—Suit, for a boy of eight to nine years,

made of Scotch tweed. Knickerbocker pants,



No. 7.

The double-breasted jacket may be worn either



No. 8.

with or without a vest of the same.

SEASIDE PELERINE VISITE: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give for our Supplement a simple model for a pelerine visite suitable for either street or seaside wear. It consists of four pieces: half of front, half of back, yoke-collar, and standing collar. The letters and notches show how the pieces join. The dotted line half-way across the front and near the end of the back shows where the pelerine turns back inside to form the sleeve. The dotted line near the end of the front shows where the pattern turns over, being too long for the paper. The yoke-collar is only for the front. The pelerine is made of limousine lined with plaid surah. The yoke-collar and standing collar are of velvet to match. The fastenings may be either ornaments in passementerie or antique metal clasps.

CROCHET-LACE:

BY MRS. JANE WEAVER.

We give, in the front of the book, an extremely pretty pattern for a crochet-lace, to be used for the ends of window-shades, the bottom of petticoats, etc., etc. This lace is easily made. The squares of crochet are two rows of long stitches, worked one over the other, taking care to make three chain before turning on reverse side to work the second row. Thus, make ten chain, turn on reverse side, and work seven long stitches in seven stitches of the ten; three chain T (turn on reverse side), and work seven long on these seven stitches—see engraving. At the end, do not fasten off, but make ten chain, and work exactly as before. The three chain of the ten are made for turning the work, and must be reckoned as

one long stitch. When a sufficient number of these squares have been made, then make a row of chains between each square, and again another row to intersect, then a row of one long, one chain.

Into this row, the commencement of the border is worked. The succeeding row is a succession of stitches, which appear crossed, and which are better worked from consulting the engraving than by description.

For the border of squares, these are worked as in the centre pattern, only between each diamond-shape make four chain, double-chain into the sixth row of alternate long stitches; then four chain, double-chain into the loop

where commenced one chain, and continue to make as many squares as needed.

For the outer border, double-chain on the top points of a square, five chain, double-chain or

fourth long stitch; five chain, double on the centre of next diamond; five chain, double-chain on point of next, and repeat. The outer edge must be worked from the pattern.

CHEST-PROTECTOR, IN KNITTING.

BY EMILY H. MAY.



This chest-protector is worked in plain knitting with white fleecy wool. Begin at the back lower edge with forty-two stitches; knit to and fro one hundred and two rows; in the eighth and in every following fourth row to the fifty-second row inclusive, widen on both sides of the middle twelve stitches by knitting two stitches out of one—one plain and one purled.

After the one-hundred-and-second row, work the two shoulder-pieces on the twenty-seven stitches nearest each end, casting off the middle stitches. Work sixty-six rows for each; but, during the first eight rows, narrow at the neck-end by knitting two stitches together in every second row.

Cast off the stitches on the left side, but, on the right, cast on thirty-five new stitches at the neck-end for the front.

Work the front the same in size and shape as the back—which will, of course, necessitate narrowing, instead of widening. Crochet a narrow scalloped edging all around, beginning at the left shoulder, one single-crochet on the next stitch, two chain, four double on the following one, pass two, and repeat.

Work a row of single into the end of the left shoulder-piece, and, at the edge of the front, crochet three button-loops; the buttons are set on the end of the shoulder.

An elastic braid, eight inches long, with a loop at the end, is attached at the lower corners of the back, and buttoned to buttons set on the lower corners of the front.

NURSERY-TIDY.

BY MRS. JANE WEAVER.

In the front of the book, we give a new design for a nursery-tidy, to hold a duster or some of the many scraps made in the nursery. Take a Japanese fan and paste or glue it on to a cardboard, then take brown holland or some other material of a brown or gray color which is as

firm as holland and cut it rather larger than the fan, form a kind of pocket of this, and embroider it with embroidery-cotton in any pretty or amusing design. The whole is finished with balls, quillings of ribbon, lace, etc., according to the taste.

DESIGN IN OUTLINE, FOR SOFA-PILLOW.

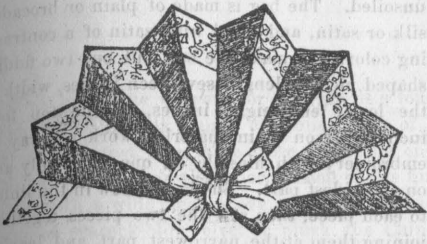
BY MRS. JANE WEAVER.

In the front of the book, we give one-quarter of this design, and it is to be simply repeated, connecting the branches so as to make a whole to cover entirely a square for a sofa-pillow. Our model calls for one good shade of maroon silk

upon pongee, done in outline entirely, except the circles of the flowers, which are done by crossing the lines in long stitches and then sewing them down at the intersecting points by a cross-stitch. This is called couching.

FAN-DECORATIONS.

BY MRS. JANE WEAVER.



An inexpensive and effective decoration for plain white walls or for picture-frames may be made of the wall-paper used for dados. The

patterns with a handsome stripe of color and gilt upon one edge are the most suitable, as the stripe forms the edge of the fan. Take about four yards of this paper and fold it in two-inch folds until it shapes naturally into a fan. Fasten the lower folds together, and finish the two ends of the paper by turning them over a small stick or a strip of cardboard, and fasten with paste. A wire should be sewed to the back, near the outer edge, to give firmness to the fan, and the whole may be finished with a large bow of ribbon, as shown in the illustration. These ornaments may be tacked behind the upper corner of a picture or used as a piano-fan.

DESIGN IN OUTLINE EMBROIDERY, FOR WASTE-PAPER BASKET.

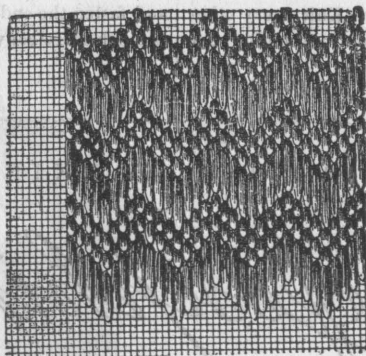
BY MRS. JANE WEAVER.

On the Supplement, we give a novel and simple design which can be used for many purposes. The original was on a waste-paper basket. A band of very dark-green cloth covered the basket about half-way down; the cloth was embroidered in crescents of different colors in outline, and the broken lines were done in gold thread.

If a richer effect is desired, more broken lines of any kind can be added. The crescents look well worked solid or couched across. This design is also very good for a small table-cover or many other purposes, and has the advantage of being easily and quickly worked. Yellow silk may be used in place of gold thread.

SHADED STITCH ON CANVAS.

BY MRS. JANE WEAVER.



Pass the wool over six threads, under one and taking one stitch lower down, or one higher, to over two, twice. Repeat at every row, always shape or describe the vandykes.

KNITTING-BAG.

BY MRS. JANE WEAVER.



This knitting-bag will be a very welcome present to give old ladies, as they can carry it over the arm, and, while knitting, leave it there, thus keeping the ball of wool within reach and

unsoiled. The bag is made of plain or brocaded silk or satin, and lined with satin of a contrasting color. To make the bag, cut out two fiddle-shaped pieces—length seventeen inches, width at the lower end eight inches, at the top four inches. If on plain material, work a spray in embroidery with filoselle on one piece only and on the widest part. Shape and sew in the lining to each piece, then sew the two pieces together, joining them at the narrowest part, and leaving an opening on each side of eight inches to pass the arms through. Below this opening, slip-stitch the two pieces together for the rest of the bag. At the narrow part of the bag, make a single box-plait and bring the four inches of material into a two-inch space. Sew a silk cord round the edges, over the seams, and carry it around the armhole-openings. One and three-quarters yards of cord are sufficient.

SILK PURSE.

BY MISS E. J. WELSH.

In the front of the book, we give a purse in the form of a jug, which is knit of No. 300 silk, on No. 17 steel needles. Cast eighteen stitches on the three needles. The top is ribbed by knitting two stitches plain and purling one. Knit thirtyfive rows in this way, then begin the open work; throw the silk around the needle and knit two stitches at once. Knit every other row in this manner and the intervening one plain for the next fiftysix rows.

The bottom is knit plain, narrowing in three places until the point is reached; this is finished with a little tassel made of the silk.

To knit the handle, slip the needle through six stitches on the top. Knit the first row plain; purl the next and every other one until you have a strip three inches long knit. Slip the ring on and fasten the end of the handle to the jug. This is much more convenient than a pocket-book.

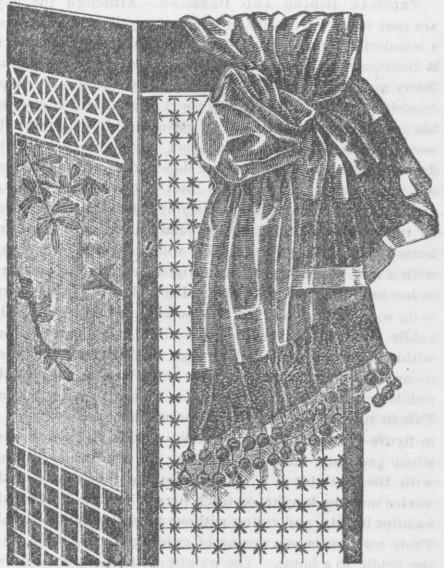
NAME FOR MARKING.

Josephine

DRAPERY FOR A SCREEN.

BY MRS. JANE WEAVER.

This handsome drapery for a screen is a long width of China silk caught over one corner of a screen and tied in a large loose knot, one end falling shorter than the other. Each end is finished with a wide hem, above which is a broad band of peacock-blue velvet or plush, the China silk being a bright orange. The longer end is also decorated with small plush balls pendent. Myrtle-green surah looks very handsome when embroidered with a design of flowers in colored silks. Wild roses with foliage, poppies, corn-flowers, or ox-eyed daisies afford a rich effect. In the arrangement and design of this drapery there is ample scope for originality. Old bits of needlework can be brought into service as decoration.



JAPANESE-BOWL PINCUSHION.

BY MRS. JANE WEAVER.



First take a square of linen, pour the bran into it, take it in the hands and work it up into the round shape of a pincushion; tie round with a string, cut away the ends, but not too closely. It now resembles a plum-pudding in its cloth. Then take a handsome piece of plush, satin, or brocade and cover it entirely. Sew on the two pieces of ribbon across the cushion to form four straps, and finish off in loops. Take the Japanese bowl, glue it all round inside, push the cushion firmly into the bowl, and stand it aside to dry.

separately, and drop into the baking-tin by tablespoonfuls alternately. Bake two hours. This quantity will make two cakes.

FASHIONS FOR APRIL.

FIG. I.—WALKING-DRESS, OF HELIOTROPE CASHMERE. The skirt is of plaid to correspond perfectly. The over-drapery hangs in a long point, both back and front, very much full into the waist in front. At the back, the waist and drapery are cut together, like a polonaise. The front of the bodice has a pivoted vest with revers. The waistband begins at the side-seams. Long coat-sleeves open on the outside of the arm, buttoned by eight small buttons. Hat of straw, faced with velvet and trimmed with ostrich-tips and loops of velvet ribbon. This model will be good for Scotch zephyr-cloth in plaid and plain.

FIG. II.—WALKING-COSTUME, OF BROWN-AND-DRAB PLAID CAMEL'S-HAIR. The skirt is plain. The front of the overdrapery is faced with brown silk to match, which shows in the arrangement of the plaits at the waist. The back falls straight and slightly looped. Plain round basque, with coat-collar opening over a chemisette of linen. Plain coat-sleeves. Togue of the material of the dress, edged with velvet and trimmed with loops of parti-colored plaid ribbon.

FIG. III.—WALKING-DRESS, OF WHITE CAMEL'S-HAIR OR NUN'S-VEILING. The front and sides of skirt are composed of box-plaits, with six small plaits between each, forming a fan. The back-drapery hangs straight and may be cut with the back of the bodice forming a polonaise. The front of the bodice has a long plaited vest with revers. Cuffs of black velvet, waistband and loops of velvet ribbon. Hat of black straw, faced with velvet and trimmed with loops of white moiré ribbon.

FIG. IV.—WALKING-DRESS, OF PEACOCK-BLUE CHINA-SILK. The skirt is plain. The front-drapery is long and pointed, opening to the waist on the left side. Back-drapery slightly looped. Round waist, plaited in front to simulate a vest and edged on the right side with a frill of lace. The vest and soft sash are of surah to match. High collar of the same. Coat-sleeves.

FIG. V.—WALKING-DRESS, OF BROWN PLAID VELVET AND BLUE CAMEL'S-HAIR. The front-panel, of velvet, is mounted upon the foundation-skirt. The skirt of the dress is attached to the bodice, which fits like a coat over a vest of the material. Large lappets for pockets ornament the front of the skirt. Cuffs and revers of plaid velvet. Brown velvet bonnet, trimmed with blue ostrich-tips and loops of velvet ribbon.

FIG. VI.—WALKING-DRESS, OF CASHMERE AND MOIRÉ TO MATCH. The skirt is laid in deep kilts. The over-drapery forms a long point, one side of which is bordered with a wide band of moiré, and the back-drapery is also bordered with the same, but narrower. Bodice pointed, back and front. Vest of moiré. Collar and upper part of the full sleeves of the moiré. Bonnet of straw, faced with velvet and trimmed with ostrich-tips and loops of ribbon.

FIG. VII.—HAT, OF ROUGH-AND-READY STRAW, trimmed with loops-and-band of wide picot-edged ribbon.

FIG. VIII.—SLEEVE, trimmed with a bias scarf of plaid surah.

FIG. IX.—HOUSE-DRESS, OF STRIPED WOOLEN. The underskirt is of the wider stripe, over-drapery and bodice of pin-striped goods to match. The bodice is full in front, confined at the waist-line by several rows of gathers. Full sleeves. Collar and cuffs of knife-plaiting.

FIG. X.—PARASOL, of pin-striped silk. Bamboo handle, ornamented by bow of ribbon.

FIG. XI.—BODICE, OF DARK-BLUE CHINA-SILK, printed with flame-red. Band of red cambric tamboured with blue round the flounced basque and sleeves. Red bone buttons.

FIG. XII.—LAWN-TENNIS GOWN, made of striped blue-and-white tennis-flannel. Collar, belt, and cuffs of blue surah. Hat of white felt, trimmed with blue.

FIG. XIII.—LAWN-TENNIS GOWN. Skirt of cream-white serge, waist of striped garnet-and-white tennis-flannel. Hat of white felt, faced with garnet velvet and trimmed with band of white gros-grain ribbon.

FIG. XIV.—YOKE-BODICE, of jersey-cloth. Cuffs and collar of velvet.

FIG. XV.—SWISS BELT, black velvet, embroidered either in silk or gold-thread. Three whalebones support the point. It is clasped invisibly round the waist over a blouse-dress.

FIG. XVI.—TAILOR-MADE JACKET, of gray summer tweed, bound with a braid of darker shade and opening on the waistcoat of white cloth.

FIG. XVII.—BODICE. Suitable for any soft material—nun's-veiling or surah. Lace and ribbon form the trimming.

FIG. XVIII.—HAT, OF BLACK STRAW, lined with Tuscan straw. The band around the crown and the bows are of wide maize ribbon, with a narrower black ribbon laid over it.

FIG. XIX.—MAIZE-COLORED STRAW HAT, lined with surah of a darker shade and trimmed with maize-colored ribbon and a square of figured canvas arranged in the ribbon.

FIG. XX.—WALKING-COSTUME. Jacket, box-plaited skirt, and draped tunic in mahogany-brown flannel bunting stitched with red silk, to harmonize with the blouse-front in woolen canvas. Coronet-hat in brown felt, striped with red plush. Bow in fancy plush ribbon.

GENERAL REMARKS.—The windows of all the shops are gay with the latest novelties in spring goods—woolens, India-silks, foulards, challis, bengalines, and the endless variety of cotton goods, gingham, sateens, percales, etc. All tastes may be supplied, to suit the purse and requirements of the purchaser. The fancy for combining two colors in costumes grows more marked as the season advances. The more striking shade is used for the petticoat, vest, collar, cuffs, etc., while the contrasting colors form the bodice, drapery. These suits may be made inexpensive by hunting remnants which will combine well together; but great care must be displayed in the selection.

Bengalines.—The printed bengaline—a fine summer poplin—promises to be the favorite material for afternoon-costumes. These are in the loveliest pompadour designs, on cream, suède, pale-pink, or blue ground.

Challis.—This fabric is lighter in texture than cashmere and a trifle heavier than nun's-veiling. These also are printed in sprigs, dots, and India designs.

Sateens.—Every variety of color and design is to be found in these cotton goods, which bear so nearly the texture and appearance of foulard silk as to be almost undistinguishable when well made. All cotton dresses will be made with round waists and shirred basques. The round waist is without fullness at the shoulders, but is gathered into the belt, both back and front. Some have the open pointed neck, others will lap, surplice-fashion, from right to left side. Yoke-waists will also be much employed for white muslin, with embroidery or tucks for the yoke, sleeves, etc., etc. Wide embroidered flounces for the entire skirt will again be in favor.

Belts and long sashes of gros-grain and moiré ribbon will complete the more dressy costumes, while sashes of the material will be used for morning-dresses by young girls.

Ginghams and percales are intended for the simple country costume. These may be made either with a basque and piqué vest or a plaited Garibaldi, which has a box-plait down the middle of the front and is shirred at the neck and waist-line. The back also is shirred, but without the box-plait.

Cashmere, surah, and French flannel bodices made in this

style will be much worn—and most useful, too—for cool mornings at seaside and mountain resorts.

Tennis and mountain costumes are made of tennis-flannel, which comes in stripes, plaids, etc., etc., in imitation of the Scotch gingham. They are made up with a loose blouse-waist and kilts skirt or else with a full skirt gathered at the waist.

Sleeves are moderately wide, with either flat plaits about the armholes or bouffant. When plaited, the plaits are only on the outside of the arm and plain on the rest. The plaits extend to the lower end of the sleeve, where they are held by a wristband terminating in a frill.

Bonnets are not so highly trimmed as formerly—the tendency is to increased width. The Alsatian bow is the latest style. It is made of ribbon six to eight inches wide. Four or five loops, tightly strapped in the middle, form the entire trimming. Narrow ribbon is used for strings. Green of all shades will be the fashionable color.

Wraps will be, almost without exception, with long rounded fronts almost meeting over lace vests, which hang loosely down the front of the dress. The backs and sleeves similar to those of last season. Lace and beading will be the fashionable trimming.

For the throat, gold beads are again revived.

It is prophesied that full drapings will not prevail, and that the extremes of the bustle of the present must yield to modification. Most of the imported gowns are simply plaited full at the back, without drapery of any kind.

Windmill-rosettes, flots of narrow ribbon, and broad sashes are prevailing additions to all dressy toilettes.

For young girls, striped woolen skirts and high full bodices are very pretty, with a Swiss bodice laced in front. For more dressy occasions, a white foulard skirt with red foulard bodice and sash is very stylish.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

All sorts of pretty things in the way of spring fashions have made their appearance. The bonnets and hats of the season are especially elegant. In the former, the capote shape retains its sway, but the brim is no longer pointed after the fashion of a gable-roof. It is either worn close to the head or else turned up and lined with the same material as the bonnet. The richest possible materials are used for these dainty little bonnets, and they are exceedingly delicate and artistic. One of the prettiest is in silver-gray gauze, striped with a narrow passementerie in gray silk and silver, and having a cluster of white lilac and green leaves set on the front. Another was in black gauze embroidered with a pattern of leaves in floss-silk, in old-tapestry shades of yellow. The gauze was drawn in two butterfly-wing puffs in front of the brim. These puffs were encircled by a wreath of pink roses, and between them was set an aigrette of black heron's-feathers. The long strings were in finger-wide faille ribbon of a delicate shade of pink.

In the way of round hats, the novelties are the Tosca, the Watteau, and the Directoire. The first-named style has a crown of moderate height and an immensely wide brim turned up at the back. It is trimmed with a profusion of flowers and with wide faille ribbon. Sometimes the flowers are replaced by a cluster of ostrich-tips. One in black straw was adorned with a large bouquet of pale-green hops and crimson roses set in front of the crown. In the Directoire style—which is really a revised and modified edition of the poke-bonnet—there is a tendency to great refinement of taste in the material and trimming, violent contrasts of color being avoided. One of these Directoire hats, for instance, was in fine Leghorn straw, the trimming faille ribbons and ostrich-plumes of the same hue as the straw. The Watteau has the brim extremely wide and the crown extremely low. It is shown in white braid, with the inside

of the brim in fine black English straw. Around the crown is laid a flat garland of ivy, and inside the brim at the left side is set a half-garland of crimson buds and roses that are arranged to droop over the wearer's hair. Toques are also shown in fine black straw, trimmed with colored velvet. A striking novelty in some of the wide-brimmed black straw hats is the introduction of an insertion in jet passementerie, let into the brim half-way between the edge and the crown. Even these very broad hats have long strings put on like streamers at the back, but which are intended to be drawn forward and knotted under the chin. Long pins, with heads in yellow gilt representing stars or roses or horse-chestnuts or other pretty devices, sometimes set with imitation diamonds, are introduced into the trimmings of the small round hats.

The wraps of the season differ but little in shape from those of the past winter, except that they are in "peau de soie" or faille instead of plush or velvet. The short fanciful mantelet of the dolman shape is still the style preferred. It has full bunches of ribbons set on the back just below the waist, and similar but smaller bunches finish the ends in front, which are of moderate length. The sides fit the figure, basque-fashion, and are finished with flat folds of ribbon, three in number, in a way that is very becoming to the figure. Then there are profuse masses of fine jet passementerie, and full ruffles of wide black lace, and also a lace fichu put on in flat folds meeting at the waist. So far these elegant wraps are all in black, a revival of the black silk mantilla of our mothers and grandmothers, or else in black and gold, that combination being immensely in favor, but always in a very subdued style, devoid alike of over-gorgeousness or glitter. Passementerie and fringes in smoked crystal, combined with jet, form novel and fashionable trimmings for dresses and mantles. Then there is a novel style of pelisse or long coat, in red and black shot silk, brocaded with rippled lines in black satin and lined throughout with plain shot silk in the same colors. Full ruffles of lace cover the skirt-front and are put on up the back of the skirt. In front, they are caught here and there with large rosettes composed of loops in black faille ribbon. A fichu of black lace and ruffles of wide black lace on the sleeves complete this very elegant and tasteful garment.

In light cloth and cashmere dresses for spring, braiding has replaced the fur trimming of the past winter, a deep band of braiding in fine cord bordering some very pretty suits in gray cloth, which have the corsage made with vest and cuffs of gray velvet. A device in braiding ornaments one side of the corsage, and, on the other, narrow flat folds of cloth cross the vest and are attached by a single large button at the waist. Black surah dresses, made with draped skirts, have the corsage and collar and cuffs striped with lines in gold braid.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BOY'S SAILOR-COSTUME. Coat and knickerbockers of pin-striped navy-blue tweed. Collar of white cloth. Hat of straw, faced with navy-blue serge and trimmed with ribbon to match.

FIG. II.—WALKING-COSTUME, for little girl of four years, made of light-drab camel's-hair. Collar, cuffs, and belt of brown velvet. Toque of the material, with loops of brown velvet ribbon and a white quill.

FIG. III.—OUTDOOR DRESS, for girl of six years. Dress and over-jacket of pin-striped serge or flannel. Hat of straw, trimmed with plaid surah.

FIG. IV.—TOQUE, of white or drab cloth, trimmed with loops of plaid ribbon and two quills.

FIG. V.—GIRL'S SAILOR-HAT. Blue-and-white straw, trimmed with a band of striped ribbon and finished off with a cockade-bow in blue-and-white corded ribbon.



Painted by J. E. Millais, R.A.

Engraved & Printed by Illman Brothers

PERFECT BLISS.

Engraved expressly for Peterson's Magazine



Engraved & Printed by Ilman Brothers

LES MODES PARISIENNES. PETERSON'S MAGAZINE.
MAY, 1888. AT THE ZOOLOGICAL GARDEN.

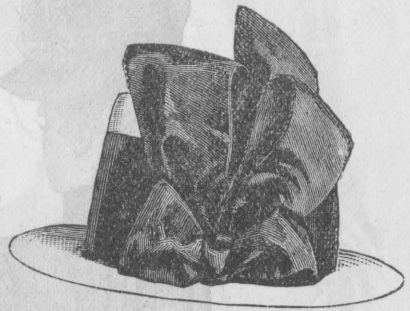


Ⓔ Satchet.



OVER THE GARDEN WALL.

[See the Poem.]



CHILDREN'S FASHIONS FOR MAY.

WALKING-DRESS CHILD'S-DRESS HAT



WALKING-DRESS. CHILD'S-DRESS. HAT.



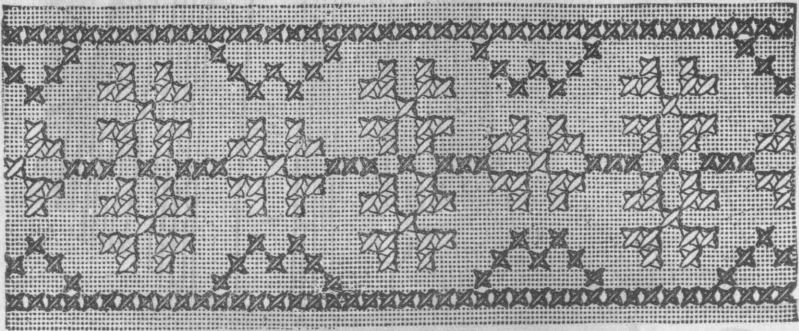
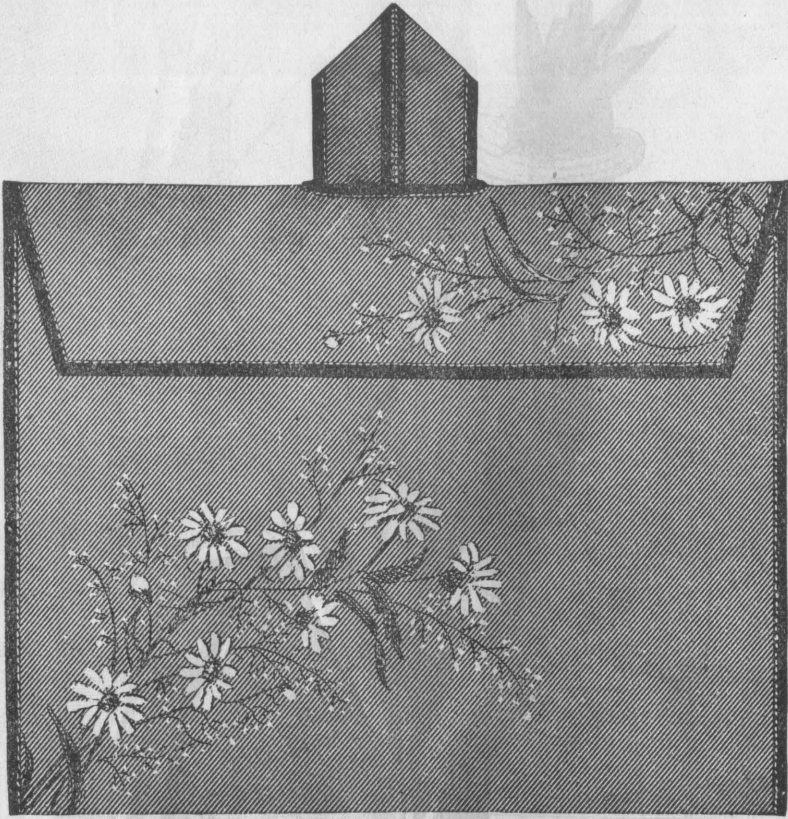
WALKING-DRESS. BOY'S-FROCK. PARASOL.



PRINCESS WALKING-DRESS.



CROQUET-DRESS.



CASE FOR CREWELS, SILKS, Etc. BORDER IN CROSS-STITCH.

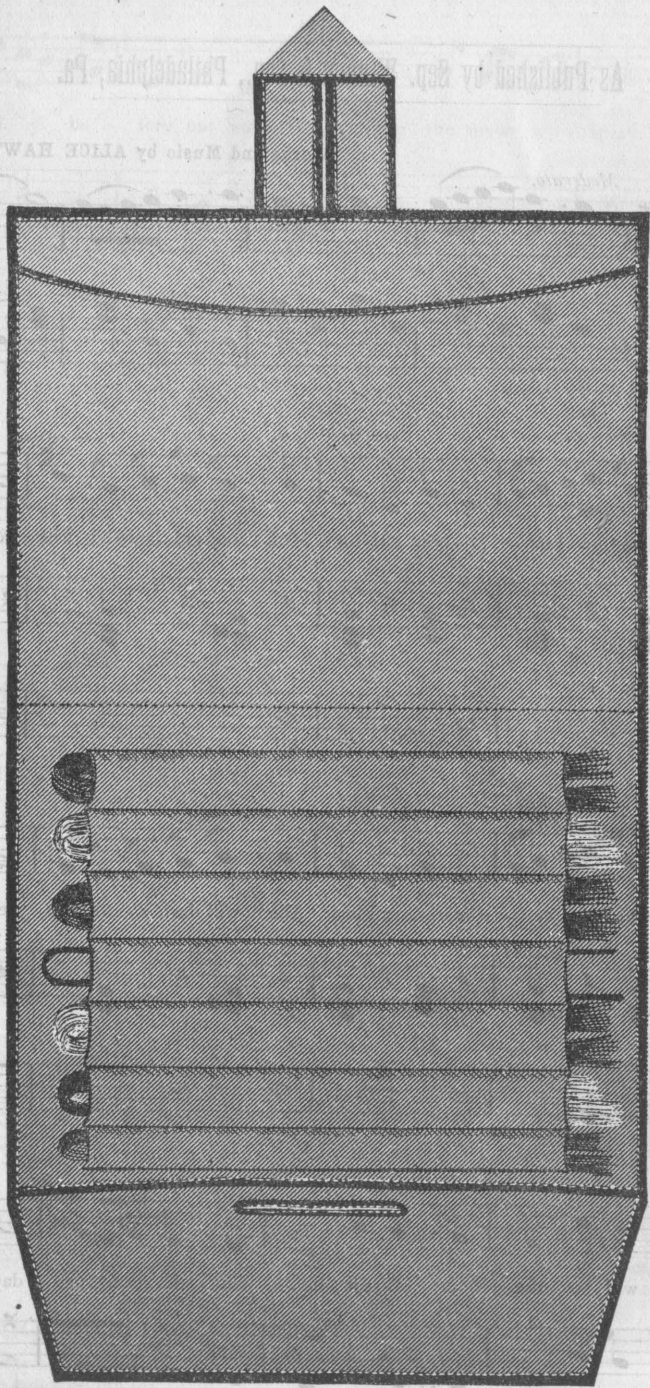
GOOD-BY, DEAR MOTHER.

Philadelphia, Pa.

As Published by

and Made by ALICE HAWTHORNE

PIANO
OR
ORGAN.



CASE FOR CREWELS, SILKS, Etc.: OPEN.

But I shall seek emp's most presents
And you I can
Dare not part from, leaving behind
As I rest about my pillow
O, is the program of the quest
Then I rock about the pillow

But what can we do, the world
Must be as it is
Doubtless the world shall be
Oh, what a world it is
Oh, what a world it is
Oh, what a world it is



HATS. BONNET.

EVERY-DAY DRESSES, GARMENTS, Etc.

BY EMILY H. MAY.

No. 1—Is a house-dress, of striped and plain gingham or figured and plain saten. For more dressy use, it will be a good model for striped challis. The underskirt is laid in large box-plaits all around. On the left side, the plain material forms one of the box-plaits. The front is much draped, forming a long point; the back rather short, to display the underskirt. The corsage is round at the back, either plain or gathered

camel's-hair. The front and sides of the skirt are formed by two large double box-plaits, meeting in the middle of the front. Then there is a narrow panel on the left side, of black moiré.



No. 1.

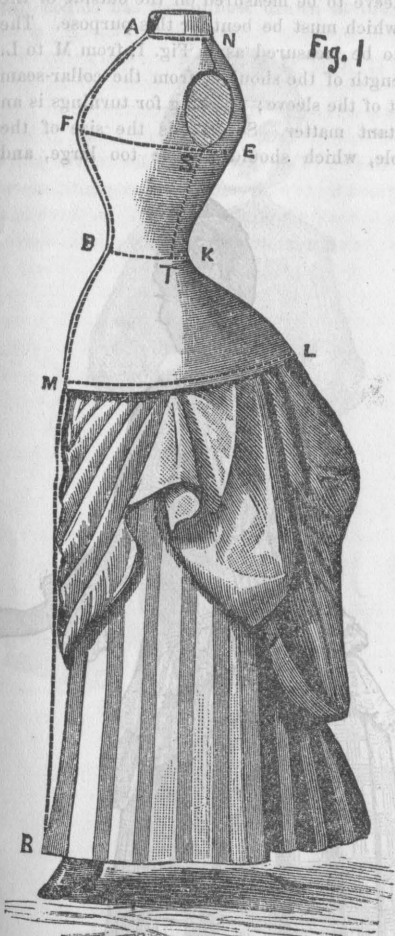
to correspond with the full front. If preferred, the waist and drapery can all be cut together, forming a polonaise. Full sleeves, gathered at the top of the shoulders and into cuffs at the wrists. Cuffs, collar, and epaulettes all of the plain material. Bows-and-ends of narrow watered ribbon ornament the costume, as seen in illustration.

No. 2—Is a walking-costume, of light-gray striped woollens, such as summer serge or



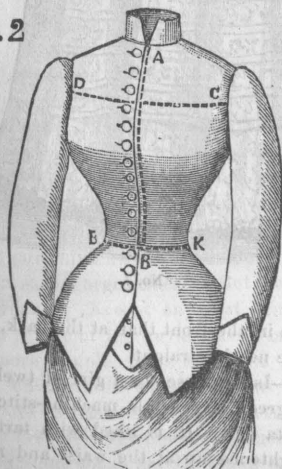
No. 2.

The back-drapery is then attached by a two-inch box-plait, fastened down with large oxydized buttons, slightly puffed over the tournure. The jacket-bodice opens over a plaited vest of the



No. 3.

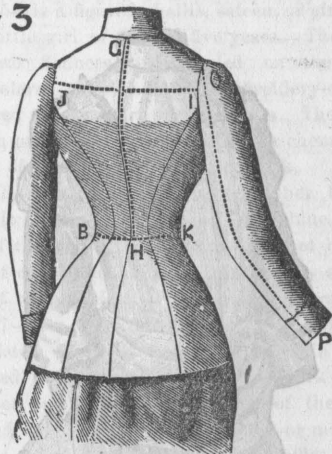
Fig. 2



No. 3.

material. The jacket has revers of the moiré, and is pointed back and front. Similar buttons

Fig 3



No. 3.

ornament the jacket. Coat-sleeves, with cuffs of moiré to correspond. Straw hat, trimmed with striped black-and-white ribbon.



No. 4.

No. 3—Are diagrams showing how to measure for a bodice and jacket. First, the length back

and front, from the neck-bone in front to the waist; and, in the back, from the top bone nearest to the neck to the waist, as in Fig. 1 of the



No. 5.

diagrams. Then across the bust and back, from F to E. The neck, from A to N. If for a jacket, from M to L. In Fig. 2, from D to C; there it is



No. 6.

that "bagging" will often be found. Fig. 3 shows the measurement across the back, J to I. This corresponds to the D to C measure in Fig. 2.

The sleeve to be measured on the outside of the arm, which must be bent for this purpose. The hips to be measured as in Fig. 1, from M to L. The length of the shoulder from the collar-seam to that of the sleeve; allowing for turnings is an important matter. So also is the size of the armhole, which should not be too large, and



No. 7.

cut more in the front than at the back, where it should be nearly straight.

No. 4—Is a pelisse for a girl of twelve years, in dark-green serge-cloth, machine-stitched with terra-cotta silk. It is lined with tartan surah and brightened up at the waist and neck with knots of ribbon in terra-cotta satin. The slightly

full bodice has its fullness drawn at the waist.



No. 8.

DRESS FOR A ROYAL PRINCESS.

BY MRS. JANE WEAVER.

It is sometimes difficult for us to realize how simply the members of a royal family frequently live and dress. Our illustrated alphabet-books in bygone years had "Q for a Queen," with a bright-yellow highly-decorated coach drawn by eight horses, and the queen herself sitting therein in ermine robes and crown on her head; and, in our mind's-eye, royal ladies always go about in such gorgeousness. But how different is the reality. Except on great occasions, the costume of one of the royal family is as simple, often more simple, than that of a fashionable woman on Fifth Avenue. Queen Victoria is dowdy and old-fashioned to an extreme. It was she who first wore the famous Balmoral skirt, in her excursions about her Highland home. This showed her great common-sense. None of her

It is partly covered with the treble Carrick collar. High standing collar. Full sleeves gathered into deep cuffs.

No. 5—Is a figured challis, sateen, or gingham for a little girl of four to five years. The skirt has two flounces, buttonholed on the edge with colored cotton—French embroidery—cotton. Gathered waist; short puffed sleeves. The dress is worn over a white muslin guimp or chemisette. A sash of the material ties at the back.

No. 6—Is a sailor-costume for either boy or girl. It is made of flannel, dark-blue. The edge of the kilted skirt, also the front of blouse, edge of collar and cuffs are trimmed by several rows of narrow black or white worsted braid.

No. 7—Is a breakfast-dress, of plaid gingham or batiste. It consists of a simple plain skirt, bordered with several rows of openwork insertion, set on above a wide ruffle of the same embroidery. The half-loose sacque—or matinée, as it is called—is edged with two ruffles of the embroidery. Down the back, the embroidery is laid on to form a long V—the same in front. Collar and edge of sleeves to correspond. Loops of gros-grain or watered ribbon trim the back, sleeves, and front of sacque. For a very simple gingham dress, the ruffles may be of the material and tucks in place of the rows of insertion.

No. 8—Is a little boy's knickerbocker costume. The jacket, belt, and pockets are edged with a narrow worsted braid. Deep collar and cuffs of crocheted lace are worn with such suits by little boys in first pants.

daughters have good taste in dress except the Princess Louise, Marchioness of Lorne. But the Princess of Wales is always costumed in the best style, yet always most suitable for the occasion; but her dresses, as a rule, do not surpass those of many of the best-dressed women in our large cities, except in the matter of her jewels. She is noted for the simplicity with which she attires her daughters.

But she was trained in a hard school for a princess. Her father, before he ascended the throne of Denmark, was a very poor man for a royal one, and the daughter's pocket-money was most limited. The Princess Alexandra, the eldest of the three girls, it is said, made her own simple dresses and bonnets. Now, though she will probably at no far-distant day be Queen

of England, it is whispered that many a bonnet which she does not fancy is pulled to pieces by her deft fingers and remodeled to suit better her fair face.

We give, in the front of the book, a copy of a costume made for her second daughter, the Princess Victoria of Wales. It is of brown tweed.

The skirt is in full plaits at the back, but very slightly draped in front, and the simple Norfolk jacket is fastened by a brown leather belt with an oxydized buckle. Under the high collar is worn a necktie of dark-blue spotted satin. The brown felt hat is trimmed with long loops of brown ribbon.

CORSAGE: WITH SUPPLEMENT.

BY EMILY H. MAY.

We give, for our Supplement, the pattern entire of a corsage, for a girl of ten to twelve years, suitable for either house or street costume. It consists of eight pieces:

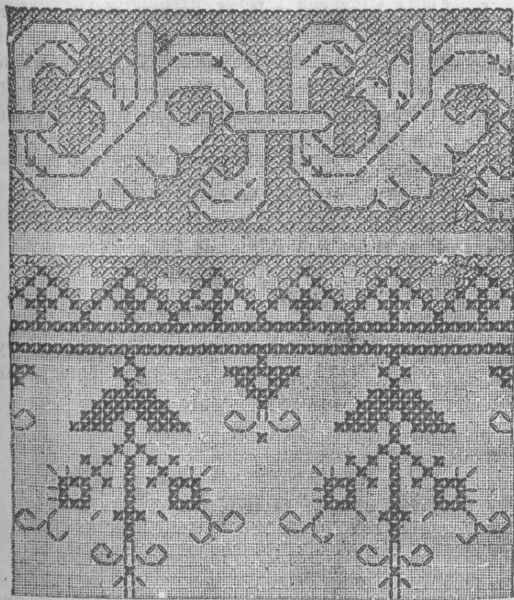
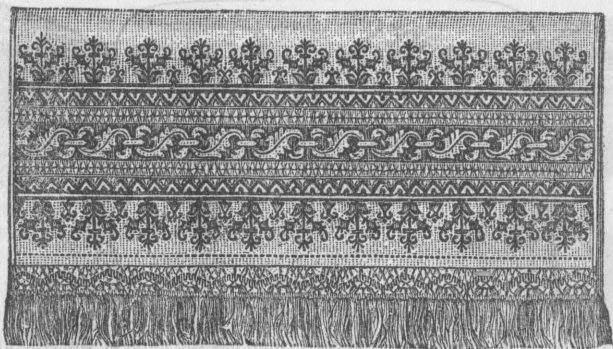
1. HALF OF FRONT.
2. HALF OF UNDER-FRONT.
3. SIDE-FRONT.
4. BACK.
5. SIDE-BACK.
6. SLEEVE.
7. PUFF FOR SLEEVE.
8. CUFF.

We do not give the collar. It is simply a straight band. The letters and notches show how the pieces are joined. The dress is made of cashmere, serge, or camel's-hair, for early spring, in nun's-veiling or challis for summer. The skirt is box-plaited all around. A pointed apron-front and puffed drapery at the back. The band on front, where it crosses over, is of velvet; waistband, cuffs, collar, edge of sleeves of the same. The puffs for the sleeves are in white China-silk or nun's-veiling. For summer, the puffs may be of mull or French nainsook. This is a very stylish model for a young miss. Hat of straw, faced with velvet and trimmed with standing loops of ribbon to match the costume.



SIDEBOARD-COVER, WITH DETAIL OF EMBROIDERY.

BY MRS. JANE WEAVER.



This elegant design is copied from an old pattern-book and carried out on écu linen, in cross-stitch and Holbein-work, with red and blue French cotton. For those who do not understand doing Holbein-work, we would say the design—that is, the large upper part of the pattern in detail—may be done simply in outline-stitch, and then the outside done in cross-stitch. The ends of the scarf are finished with a knotted fringe, for which the threads are drawn out in the usual way.

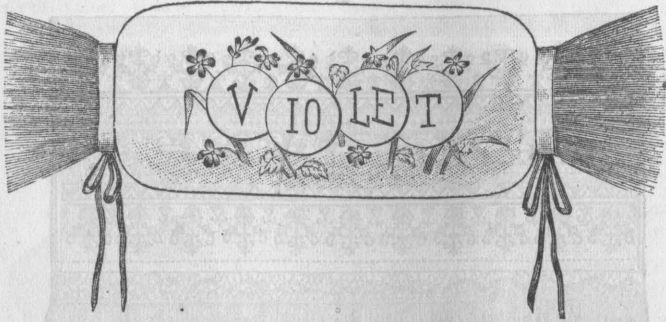
DESIGN FOR PANEL.

BY MRS. JANE WEAVER.

On the Supplement, we give a design for a panel, etc., etc., to be done in outline-work on linen or any material which may be preferred. The whole may be worked in black silk or in wash-silk of the natural colors of the flowers. If the latter plan is pursued, the sunflower should be done in yellow with brown centres, the daisies in white with yellow centres, the bulrushes in browns, and the leaves and grass in different shades of green.

COLORED PATTERN: VIOLET SACHET.

BY MRS. JANE WEAVER.



We give, in the front of this month's number, the full-size design for a violet sachet. The embroidery is done upon bolting-cloth, fine Swiss muslin, or linen cambric, in the natural colors, with filoselle. To make up the sachet, line it with violet-colored surah or satin, making a long bag; fill with some layers of fine cotton wadding well sprinkled with violet sachet-powder. Fringe out the ends of the silk and the material upon which the embroidery is done and tie with long loops-and-ends of narrow violet ribbon. Of course, the sachet is double, the under side of the same size as the upper. It is very simple, and can be easily made, the pattern being readily traced from our model in full size. A pretty Easter-gift.

BORDER IN CROSS-STITCH.

BY MRS. JANE WEAVER.

The border in cross-stitch which we give in the front of the book is pretty for towels, the bottom of children's frocks, etc., and can be done in either one or two colors of embroidery-cotton that will wash. Red and blue collars have a rich effect.

CASE FOR FANCY-WORK.

BY MISS E. J. WELSH.

We have something here which will be found extremely useful to those working with crewels. The case is made of gray linen. For the foundation, you will require a piece measuring eleven by twentytwo inches, and for the pockets a piece eleven by seventeen. This is curved on the ends and bound with brown braid stitched with yellow silk. A piece six and a half inches by seven is hemmed across the ends and stitched on one end of it, to form the pockets for the crewels. It is divided into seven compartments, with a row of stitching between them. For the strap, cut a strip eight inches long and one and a half wide round the corners, and bind it all around with the braid. Cut an opening in the end of the foundation-piece for it slip through, bind it, and cut the corners slanting on this end, as seen here. Baste the piece for the pockets on and bind it around. Fold the strap and stitch it on. A piece of wire bent the shape of a hair-pin is used to draw the crewels in place. The daisies should be embroidered on before the case is made up. They are done in crewels; the grass in shades of green or olive. Filoselle or cottons may be used.

DECORATED SCENT-BOTTLE.

BY MRS. JANE WEAVER.

Perfumers say that scents of every description should be carefully covered from the light, as the influence of sunshine is highly deleterious to perfume. Delicate odors are known to lose their subtlety when under the direct rays of natural or artificial light; hence, scent-bottles are generally kept in caskets or cases. For bottles which stand upon the toilet-table, pretty coverings have been invented. These coverings are made of plush and satin. The sections are joined diagonally, and, just where the coverings close, handsome sprays of appliqué embroidery are placed. The stems of these sprays are covered with bows of satin ribbon. Each covering is drawn around the neck of the bottle with a silk cord, finished at the ends with tassels, and a frill of lace is placed inside the upstanding frill of satin. A similar decoration is very effective for rose-jars. The covering requires to be nicely fitted for the last-mentioned use. Various kinds of decoration may be applied—hand-painting, embroidery, or clusters of dried grass.



FLOWER-POT COVER.

BY MRS. JANE WEAVER.



Take a common chip or wicker basket. Run two rows of ribbon, at the top, in and out of the wickerwork. A wider ribbon at the bottom. The centrepiece is embroidered upon a piece of cloth or felt. Any simple pattern of flowers with stems and leaves in the natural colors.

OUR ARM-CHAIR.

BOGUS BAKING-POWDER TESTS.—Rather ingenious but not less fraudulent are the pretended tests of baking-powders being made in many of our kitchens by agents who are trying to further the sale of a Chicago article. These so-called tests consist in mixing separately, with water, a sample of the baking-powder found in the house and of that carried by the agent. From that found in the house, if a pure article, the bubbles of gas will rise and burst on top like those from a glass of champagne. The Chicago baking-powder which they carry, when mixed with water, will show an extra froth upon the top of the mixture, which is claimed as evidence of superiority. On the contrary, however, it is not only the exhibition of a trick, but is absolute proof that the baking-powder which so acts is adulterated. The chemists have ascertained that the adulterant used is a chemical added for the express purpose of producing this action and deceiving housekeepers as to the true value of the baking-powder. This is not only a dishonest trick, but a dirty one: for the chemical is the product of the filthy refuse of the slaughter-house, and, if this baking-powder is used in the preparation of food, passes into the biscuit or cake without change. Of course, any statements made in reference to other baking-powders by parties caught in practicing such tricks as these for the purpose of deceiving the public will be entitled to no credit.

It is probably wisest, in the interest of our families and to prevent our food from being contaminated by tramps of this kind, to turn all persons who wish or attempt to tamper with it unceremoniously from the door, and to use those articles only which experience has proved satisfactory or the official tests have established as pure and wholesome.

OUR NEW COOK-BOOK.

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

MEATS.

Croquettes of Meats.—Take any kind of meat; mince it. For one dish, put three tablespoonfuls of minced ham seasoned with pepper, salt, and nutmeg; one tablespoonful of butter rolled in three of flour; moisten all with one-half pint of cream or boiled milk; stir until it is rosy; stir in the fresh meat to the consistency of hash; let it get cool; the meat to have been previously cooked. Make in forms; roll in beaten yolk of egg and breadcrumb; form with a knife, not touching them with the hand; fry in hot lard, with a little parsley.

Fried Chicken.—Singe; cut at the joints; remove the breast-bones; wipe each piece with a clean wet cloth; dredge with salt, pepper, and flour, and toss them in hot salt-pork fat till brown and tender, but not burned. Arrange on a dish, with boiled cauliflower or potato balls, and pour a white sauce over them; or dip in egg and crumbs, and fry in deep hot fat, and serve with tomato sauce.

VEGETABLES.

Cucumber à la Maitre d'Hotel.—Peel a nice straight cucumber and cut it in four pieces lengthwise. Scoop out all the seeds and then cut it up again into small long pieces about a finger-length. Throw these into a saucepanful of boiling water and some salt. When they bend under the touch, they are done and must be taken out and very carefully drained in a sieve. Then put them into a stewpan with a good-sized piece of butter, some finely-chopped parsley and chives, salt and pepper to taste. The cucumber will not, however, require much salt, as the acid itself renders it salt-tasting. Toss the pieces of vegetables well over a brisk fire until thoroughly heated through and serve on a very hot dish.

Beetroot.—Take a well-washed beetroot; either bake it in

the oven or put it into a saucepanful of boiling water and boil for an hour or two hours, according to size; when cold, peel and slice it; arrange the slices in a dish and pour over it any rich sauce. Or, having sliced the beetroot and arranged it on a dish, add pepper and salt to taste and pour over it sufficient plain cream to make the sauce. Or arrange the slices of beetroot with alternate slices of hard-boiled eggs; pour over them a mixture of three parts oil and one of plain vinegar, duly flavored with pepper and salt; garnish the dish with small button onions and with sprigs of chervil and tarragon.

DESSERTS.

Yorkshire Curd Cheesecakes.—To make the curds, procure some good buttermilk and keep it a day or two; then put a couple of quarts of milk—old is best—into a basin in the oven. When it is simmering, take it out and lade some buttermilk by separate spoonfuls into it, giving it a gentle stir between each spoonful. As soon as the milk begins to look like whey, be cautious not to add too much buttermilk; and, when curds appear in the milk and the whey becomes thin, cease adding the buttermilk. Next, tie the curds in a strainer or piece of canvas and hang them up to drain for some hours. To make the cheesecakes, add a cupful of cream or good new milk to the curds, a cupful of cleaned currants, a cupful of loaf-sugar pounded fine, an ounce of mixed peel cut up, and a pinch of salt. Mix all these, then add a couple of eggs—the yolks and whites beaten separately—and a wineglassful of rum or brandy. The curds are then ready. Line patty-pans with good puff-pastry; fill them with the curds and bake in a quick oven.

Junket.—A dessertspoonful of essence of rennet is placed in a glass dish which will contain a quart of milk; the milk is added, the whole stirred for a few seconds, the dish placed near the fire on the top of the range and covered with a piece of paper. In about ten minutes, it will have set and must be at once removed to a cool place. When quite cold, it is ready for table. Some people like it with jam, others with sugar, and everybody with cream—yellow, thick, and crinkled with its own richness.

CAKES.

Currant-Cakes.—One breakfastcupful of butter, two of sugar, three of flour, four eggs, half a cupful of milk, one cupful of dried currants, one teaspoonful of baking-powder, and one teaspoonful of vanilla. Rub the butter and sugar to a cream, add the beaten yolks of the eggs, then the flour, into which the baking-powder must be stirred previously; next add the whites of the eggs, the milk, and the currants, which must be well floured to prevent them from sticking to the bottom. Then flavor, and bake for thirty minutes in a quick oven. When cold, ice each cake. **Icing:** Beat two cupfuls of castor-sugar with the white of an egg. When smooth, spread it on the cakes with a silver knife and place before the fire to harden. A few chopped almonds on the cake under the icing are a great improvement.

FASHIONS FOR MAY.

FIG. 1.—WALKING-COSTUME, OF PINK INDIA-SILK. The underskirt has a narrow edge of black showing from under the skirt. The side-panel is made up of black velvet or moiré ribbon, with a simple design in braiding between. The overskirt forms a long full apron-front, with straight drapery at the back loosely looped over the tournure. The waist is filled at the throat into a pointed yoke, and again filled into the point at the waist. The back is round. A four-inch ribbon ties round the waist, shaping the pointed bodice in front with bow-and-ends. Full double-puffed sleeves into narrow cuffs. High standing collar. The waist fastens inside on the lining. Hat of straw, faced and trimmed with black velvet and pink ribbon loops.

FIG. II.—PROMENADE-DRESS, OF MAIZE-COLORED HENRIETTA-CLOTH. The front-width is much wrinkled upon the foundation. The side-panels are made up either of striped woollen or silk to correspond or are filled up with straight braid and passementerie. Edge of basque, cuffs, and collar to correspond. The shoulder-cape or mantelet fits closely to the shoulders, the fronts full-in under a pointed belt or clasp, and the ends loop to form paniers on to the skirt, fastening on the hip under a passementerie ornament. The cape is trimmed with passementerie. All the trimmings are in brown and gold. Straw hat, faced with brown velvet and trimmed with shaded ostrich-tips.

FIG. III.—VISITING-DRESS, OF PLAID AND PLAIN ELECTRIC-BLUE BENGALINE. The skirt, of the plaid, is plain all around, the fullness of the back being laid in wide side-plaits. The overskirt forms a long draped apron-front; one side-drapery as seen in illustration; the back long and slightly puffed over the tournure. The waist has a plaited vest of the plain surah, with revers running into the point of the basque, of the plaid. Coat-sleeves. Small turban, made of the material of the gown, trimmed with two small wings with loops of ribbon.

FIG. IV.—WALKING-COSTUME, OF MYRTLE-GREEN NUN'S-VISITING COMBINED WITH FANCY STRIPED SURAH. The stripe is filled into one side—the left, generally—forming a panel. Drapery, both front and back, long, straight, and full. The long pointed bodice opens over a full vest of the surah, the top plaits of which are crossed in diamond-shaped lines with braid of the color of the gown; this is repeated at the top of the panel. The back of the sleeves have a full plaiting of the surah, epaulette and cuffs to match the top of the vest. Round turban hat of the materials, turned-up side-brim with the surah, trimmed with cock's-plumes and loops of ribbon.

FIG. V.—VISITING-DRESS, OF TERRA-COTTA-COLORED SURAH, trimmed with moiré of a lighter shade. The plain underskirt has plain folds of the material, of two lapping each other across the front-width. Same kind of folds cover the front of the waist. The polonaise has the moiré filled upon the waist, and the fronts open over the skirt. The moiré forms the paniers and the wide border around the bottom of the skirt. Plain coat-sleeves and wide waistband with buckles finish this costume. Turban hat of straw, trimmed with loops of ribbon and quills. If preferred, the drapery may be arranged upon the skirt and the round waist separate.

FIG. VI.—WALKING-DRESS, OF STRIPED WOOLEN. The skirt is cut on the bias and perfectly plain. The front-drapery forms a long point, much plaited at both sides, one of which is shown. The back-drapery also long and much plaited into the waist. Norfolk jacket, belted at the waist. Plain coat-sleeves, cut on the bias. Straw hat, faced with velvet, turns up at the back, trimmed with ostrich-plumes.

FIG. VII.—GIRL'S SCHOOL-FROCK. Myrtle-green serge. The skirt has three flounces, with a narrow row of braiding. The belt, cuffs, and collar are braided to match. The waist is box-plaited back and front, opens on the left side. Plain coat-sleeves.

FIG. VIII.—GIRL'S HAT. A turban-like brim in coarse straw, displaying Gobelin shades to harmonize with the striped ribbon. Long pins, with gilt or shell balls, ornament the bow.

FIG. IX.—WALKING-DRESS, OF STRIPED AND PLAIN CAMEL'S-HAIR. The underskirt is laid in large box-plaits. Over-drapery long in front, and also in the back. Basque pointed in front, two sharp points in back. Collar and cuffs of the stripe. This will be a good model for striped and plain zephyr-cloth. Turban hat, with velvet brim, trimmed in front with standing loops of ribbon.

FIG. X.—BOY'S FROCK, OF PIQUÉ OR FLANNEL. Skirt box-plaited. Blouse-jacket opening over a white shirt of flannel or linen.

FIG. XI.—BLACK LACE PARASOL, over black satin. Bamboo handle.

FIG. XII.—PRINCESS VICTORIA OF WALES COSTUME. Brown tweed plain skirt. In front, slightly draped. Back in long straight folds. Norfolk jacket. Belted with leather belt and buckle. Hat of felt to match, rolled at the sides and trimmed with standing loops of gros-grain ribbon.

FIG. XIII.—CROQUET-COSTUME. Skirt of plaid tennis-flannel, plain. Overdress and bodice of plain flannel or nun's-veiling to match. Revers, cuffs, and collar of the plaid. Straw hat, trimmed with bird.

FIG. XIV.—TUREAN BONNET. Folds of sprigged and spangled gold net cover the shape. The coronet-front is of admiral-blue velvet. The rosette is of Argentine lace, and the bird is blue-and-gold.

FIG. XV.—BONNET FOR MARRIED LADY. The shape is a small capote, with front of jet, with inside border of fine flowers. The trimming is a large Alsatian bow of gros-grain ribbon, which low is the latest novelty in bonnet-trimming.

FIG. XVI.—GIRL'S SAILOR-HAT. Is coarse satin-straw, turns up at the back, trimmed with band and standing loops of velvet and gros-grain mixed ribbon.

GENERAL REMARKS.—*Spring Silks.* All kinds of summer silks, such as bengaline, faille française, plaid and plain surahs, together with the endless variety of figured China silks, will be made up for afternoon receptions and visiting-costumes. Some will be combined with plain to match, others made entirely of the plaid or figured. When plain silk is used in combination, it will be for the front and back of the skirt, while the plaid or figured will appear at the sides. Two colors in combination will be very popular; but they must be selected with care. Myrtle-green with Suedecolored stripe or plaid.

Dress-trimmings are of galloons and passementeries; in metallic colors, or gold and silver in combination with silk, in large braiding patterns. These are used to border the edge of skirts—on plain goods—for vests, cuffs, epaulettes, collars, etc.

Polonaise-costumes, giving the effect of the Princess dress, but consisting of two pieces, skirt and overdress, are among the latest importations. They are generally made in wool and silk—wool for the polonaise, silk for the skirt. The polonaise is very long, and laps diagonally from the right to left side. Say dark-blue cashmere over a golden-brown bengaline, braided with blue silk cords or passementerie, a border for the skirt, vest, cuffs, etc.

Full corsages, with or without lapped-fronts, will be in great favor, especially for slender figures. For wash-dresses, such as ginghams, plain muslins, satens, and all cotton goods, it will be only necessary to add two or three inches of greater breadth to the edges of the fronts, and gather this into the throat and waist.

Garibaldi waists, with pointed yoke and belt, are an improvement upon the loose Garibaldi shirt of the past. These waists are plaited under a belt and are long enough to cover the hips, being shorter at the sides and back, and longer in front. They are made of cashmere or camel's-hair cloth, and the yoke, cuffs, and collar are braided in worsted braid of a darker color. Some more dressy ones are braided with gold or silver braid. Young girls wear bright-red, while older ones select some suitable color to wear with black silk skirts.

Dressy breakfast-jackets are made of cloth, cashmere, or surah, with blouse-vests of surah or lace. Some are bordered with black velvet ribbon, on which a simple pattern is braided with either gold or silver braid.

New Colors, Embroideries, Velvets, Ribbons, etc.—Green promises to be again the fashionable color. The prettiest and most stylish are the dull moss-shades, grayish-green, pale Nile-green, Linden-green and myrtle, copper-colors, and pigeon blue or gray. In ribbons, plain edges and ombré effects, in all colors and shades, are the latest novelty,

showing all the tones of one color and sometimes several colors in one ribbon. Moiré ribbons will still be used for sashes and trimmings. Wider ribbons will be used in trimming bonnets and for strings. Embroideries with gilt and silver will be employed for fronts and crowns of bonnets. Velvets in ombré. Ostrich-tips also ombré or mottled. In fact, we are likely to be deluged with ombré effects in all millinery and dressy costumes.

Small bonnets, with trimming not so high as for the winter, but yet not low, by any means. Flowers, such as a large rose with bud, with a long stem, or a chrysanthemum. Single effects will be used on bonnets, standing amid some loops of ribbon.

Round hats in straw, with high pointed crowns and close effect in trimming, for street and shopping, while large picturesque ones, profusely trimmed with wreaths of roses, apple-blossoms, or ostrich-tips, will be used for country wear, garden-parties, etc.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The spring fashions, like the spring flowers, are coming forth one by one. In the way of wraps and millinery, I have but little to add to the very full indications in my letter of last month. As to dresses, the very cold debut of the present spring has confined the novelties that have already appeared to costumes in vigogne and cashmere or to cloth suits with jackets lined with silk. Corsages are made sloping up at the hips nearly to the waist and with a very shallow point in front. At the back, the lower edge is prolonged, basque fashion, in three hollow lined plaits. The coat-sleeve continues the favorite for walking-dresses, though toilettes in more dressy material often have elbow-sleeves made full and without lining. The polonaise is coming more and more into favor, and, in vigogne or cashmere, looped over a velvet or silk skirt, is very stylish. It is much more elaborately trimmed than formerly, being often bordered with braiding, and sometimes having flat folds of the material crossing the bust and fastened with a large button at one side of the waist. The looping and draping is also very graceful. One costume, shown me in steel-gray vigogne and black velvet, had the vigogne polonaise caught up at the left side nearly to the waist and falling in three flat folds, each of which was braided with wide black-and-silver braid in a large showy pattern. The skirt of the polonaise was edged with a band of braiding. The bust was crossed from right to left with flat folds of cashmere, fastened just above the skirt-looping with a large button covered with cashmere and worked with a design in black and silver. Collar and cuffs braided to correspond. The underskirt was in plain black velvet.

Worth has lately originated some charming and simple dresses in gray cashmere trimmed with ribbons in black French faille. A dress in white nun's-veiling had all the draperies bordered with a white gauze ribbon brocaded with white, below which was set a bias band of emerald-green velvet headed with a row of gold braid put on in a loop pattern.

There is nothing new to signalize in the shapes of bonnets and hats. Some of the most elegant of the former are made entirely of gold lace, worked with gold spangles, over pale-colored taffeta or gauze. Embroidered gauze very richly and elaborately worked is also employed. One bonnet that I saw was composed of green gauze ribbon worked with a scattered design of hops in high relief, executed in green floss-silk. Wheat-ears in gold or in silver, or with the beard in gold or silver and the grain in silk, are highly fashionable for trimming. A very dressy bonnet is composed of gold wheat-ears, laid in regular lines upon the frame, and alternating with strips of miniature ivy in green velvet. The Directoire shape, with its vast projecting

brim, is popular, but is too showy and eccentric for everyday wear. Hats in all possible varieties will be much worn this summer, the different shapes and materials offering styles to suit every possible taste.

In the way of gloves, Parisian fashion prescribes that for evening-dress they should never be worn higher than the elbow. If it is desirable to cover the upper part of the arm, elbow-sleeves should be added to the corsage. Tan-colored gloves in undressed kid are worn with black evening-toilettes, or in fact with all those in dark colors. Cream-white undressed kid is worn with white or pale-tinted ball-dresses, though the tan-colored glove is still admissible, even if no longer the height of the fashion. It is considered very stylish to wear long gloves in undressed kid the shade of the light-tinted ball-dress with which they are worn, such as very pale-pink, straw-yellow, or pale-gray, or even very light-blue; but these delicately-colored gloves must be made to order. Gloves in dark glacé kid are occasionally worn with dark walking-dresses. The stitching up the back has gone out of fashion, so the glacé kid glove is made perfectly plain and has from six to eight buttons, the mousquetaire form being reserved for the more flexible undressed kid.

The hair is still worn in coils on the top of the head, but various new ways of adorning it are signalized. Aigrettes in herons feathers, matching the color of the toilette or of its trimmings, are worn, intermixed with ornaments in diamonds, by married ladies. Puffs of tulle, adorned with long sprays of flowers or with pins headed with suspended diamonds or pearls, are also worn. But the prettiest of the new coiffures is a small wreath of roses or other small flowers without foliage, made just large enough to encircle the coils of the hair and fastened at one side with a butterfly in real or imitation precious stones or with a star or a crescent in diamonds.

A very lovely new color has just been introduced by Worth. It is a warm rich shade of red, something between rose-pink and crimson, and might be called "crushed raspberry," that title best describing it. Gold braid, gold gauze, and gold laces are greatly in vogue for trimming evening dresses, and the former is still seen a great deal on walking-suits as well. Fashion now permits the wearing of innumerable bracelets over the long glove, at evening parties. They may vary in style as much as the wearer chooses.

LUCK H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—SUIT FOR A BOY OF FOUR YEARS. It is made of Scotch plaid tweed, combined with pin-striped tennis-flannel. The skirt of the plaid is box-plaited, opening on the left side over a panel of the striped material. The plaid skirt is buttoned on this side with five large bone buttons, as seen in illustration. The short jacket opens over a blouse-shirt of the stripe. Cuffs and collar to match.

FIG. II.—RUSSIAN COSTUME, FOR A GIRL OF SIX YEARS. Striped red-and-white gingham, trimmed with Oriental galloon. The underskirt is kilted, the overdress fastens at one side. Sailor-hat in straw, trimmed with red ribbon loops.

FIG. III.—PELISSE, FOR GIRL OF SEVEN YEARS. The material is checked woolen, lined throughout with silk, and trimmed with galloon or worsted braid. The form is Princess, and it has three capes. Scotch turban, trimmed with loops of galloon and two sharp-pointed wings.

FIG. IV.—GIRL'S NAPOLITAINE CAP. Broad circular brim in cream-and-gold glossy straw, with a bag in the shape of a jelly-pouch in green surah silk gracefully attached at the side, terminating in a tassel-like bow of cream-and-gold narrow ribbons.

FIG. V.—SAILOR-HAT, FOR GIRL OF TEN TO TWELVE YEARS. Dark-blue straw, trimmed with dark-blue or red gros-grain ribbon in large loops at one side.



Painted by C. Burton Barber.

Engraved & Printed by Illman Brothers

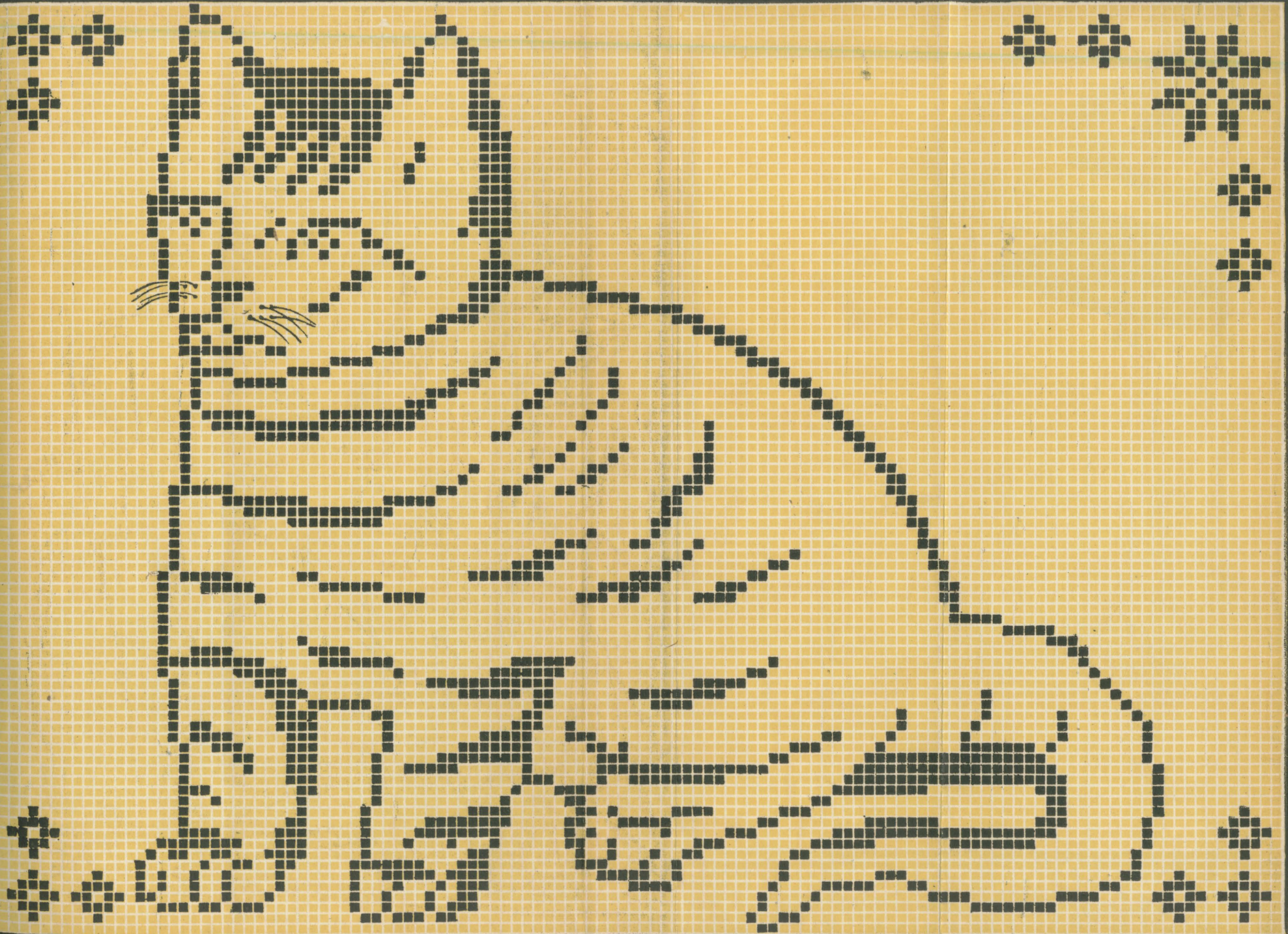
AN UNWILLING PATIENT.

Engraved expressly for Peterson's Magazine.

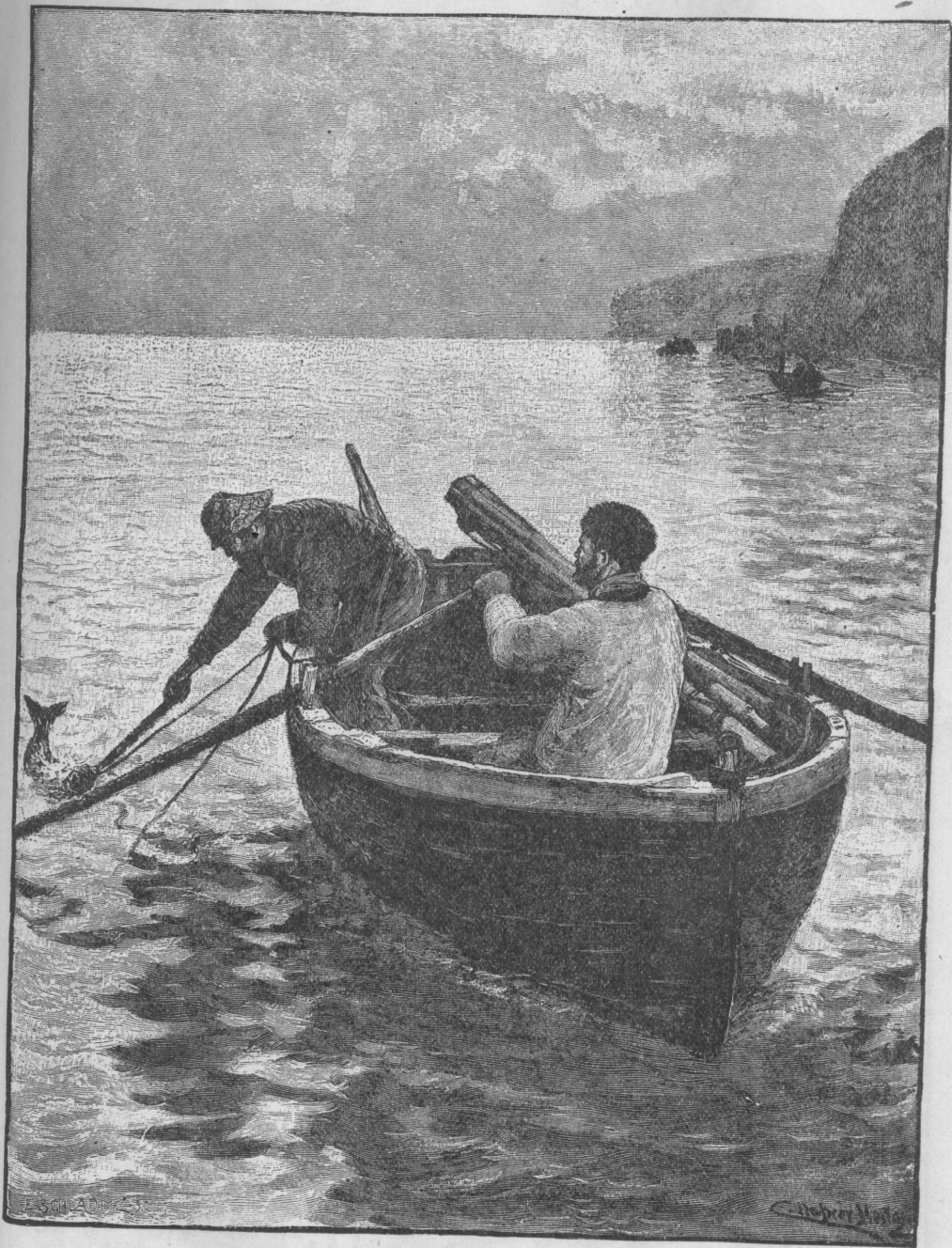


Engraved & Printed by Illman Brothers

LES MÔDES PARISIENNES: PETERSON'S MAGAZINE.
JUNE, 1888. A JUNE DAY IN THE COUNTRY.



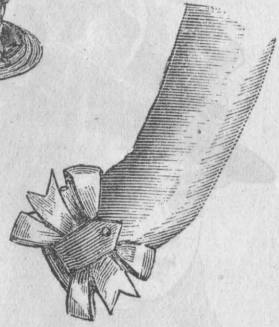
TIDY IN CROCHET, OR ON JAVA CANVAS.



GOOD LUCK.



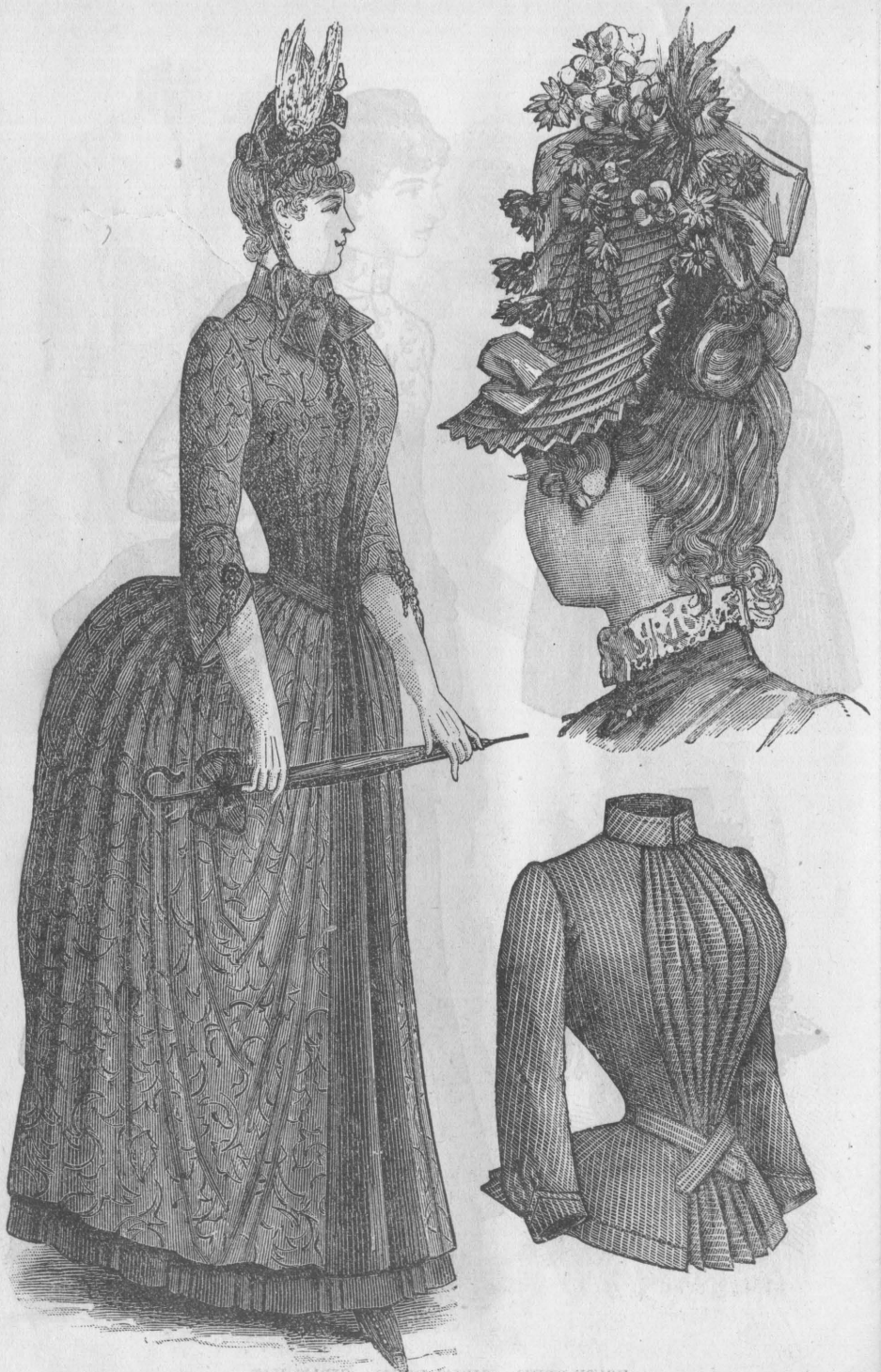
CHILDREN'S FASHIONS FOR JUNE



WALKING-DRESS. BOY'S SUIT. SLEEVE. LACE HAT.

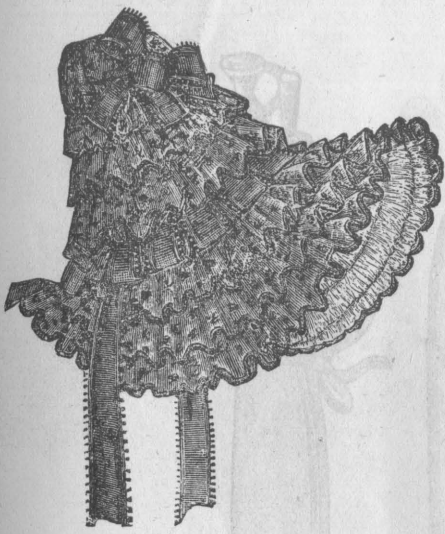


HOUSE-DRESS. GIRL'S DRESS. GIRL'S HAT.

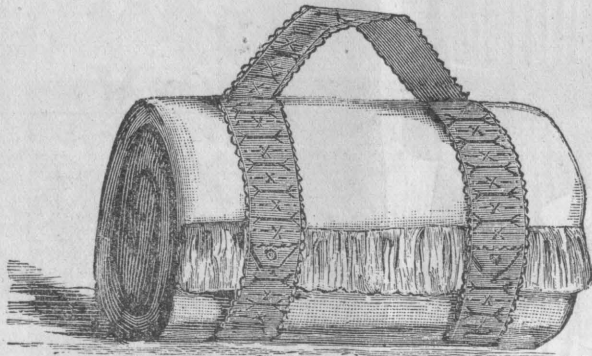
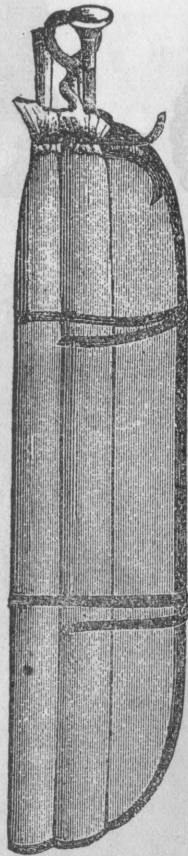


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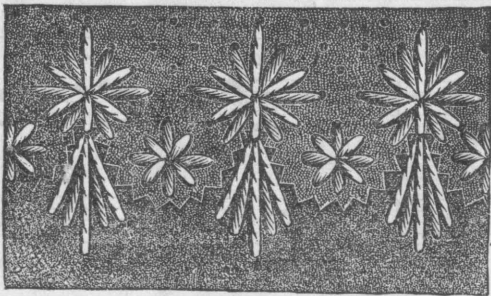
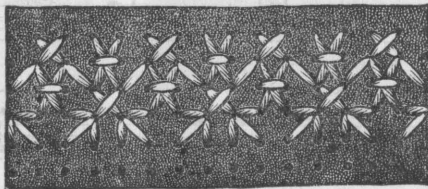
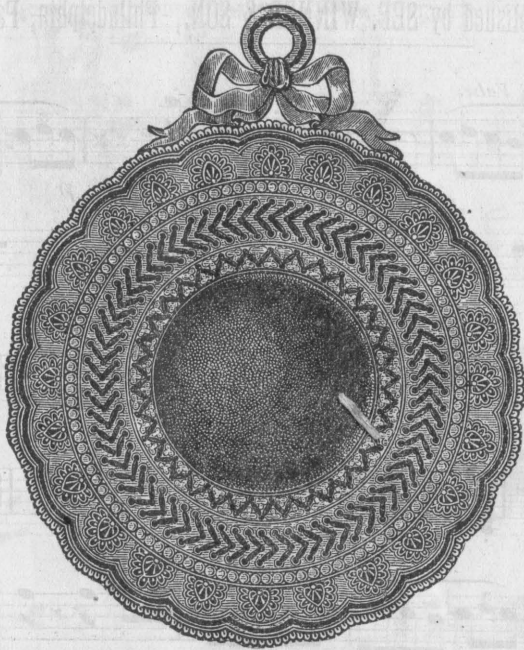
PELISSE. DRESS-HAT. MORNING-BODICE.



AFTERNOON-DRESS. GARDEN-HAT. BOY'S COSTUME.



UMBRELLA-CASE. TRAVELING-SHAWL COVER.



PINCUSHION, WITH DETAIL OF EMBROIDERY.



VISITING-DRESS. BOY'S SAILOR-COSTUME.

EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-dress, of either zephyr, gingham, or sateen. The underskirt is in wide kilt-plaits all around. The over-drapery forms

The material is filled into the shoulder, opening over a V-shaped front of velvet or surah; cuffs and collar to match. Loops of narrow velvet or gros-grain ribbon trim the skirt on left side. Hat of straw, veiled in dotted lace and trimmed with butterfly bows of velvet or gros-grain ribbon to match the gown. Parasol of the same



No. 1.

a long point in front, the back in irregular loopings, side-plaited to form a jabot, as seen in the illustration. The bodice pointed back and front.



No. 2.

material as the dress. Fourteen to fifteen yards of material will be required.

No. 2—Is an embroidered nainsook dress. The foundation of plain nainsook has a narrow plaited ruffle on the edge. Over this, a deep flouncing of the embroidery is kilt-plaited. The over-drapery—also of the wide flouncing—is arranged to form a deep point in front, also in

the back. The bodice is a short basque trimmed with an edge of the embroidery—the same edges the plaited vest. Hat of straw, trimmed with band and loops of ribbon. Eight to ten yards of flouncing will be required. To make the dress less expensive, the deep flouncing need only be used for the kilted skirt, and a narrower one may be used for the over-drapery, or it can be entirely of the plain nainsook.

No. 3.—Is a walking-dress, of pin-striped woollens, tennis-flannel, or gingham. The underskirt



No. 3.

is entirely plain, the over-drapery long and full, both back and front. The long basque is of jacket-form, opening in front over a white woolen vest, if the dress is of wool, or over a white corded piqué, if of gingham. Cuffs and collar of velvet, even upon a gingham. Hat of straw, trimmed with band of velvet and faced with the same. Ostrich-tips and some loops of velvet complete the trimming. Eight to ten yards of



No. 4.

double-fold goods or fourteen yards of gingham will be required.

No. 4.—Boy's sailor or tennis suit, of navy-blue flannel. The collar, undershirt, outside sailor-collar, cuffs, etc., are of blue and white striped tennis-flannel. Cap and stockings to match.



No. 5.

No. 5.—Blouse suit, with first pants, for little boy of four years. It is made of navy-blue or white flannel. The collar, belt, and cuffs are of wide white Hercules braid.

No. 6.—Is a blouse apron for a girl of three to four years. It is made of nainsook and trimmed with an embroidered edge. The yoke is laid in narrow plaits. The apron fastens in the back, and the wide collar is separate.

Nos. 7, 8, 9—Are “Three little Girls from School.” The first one’s dress is of dark-brown sateen, braided with écou braid. Straw hat, trimmed with ribbon to match.

The second dress is of marine-blue serge, trimmed with red worsted braid. Straw hat, trimmed with red and blue ribbons.

The third dress is of light-blue cashmere, trimmed with galloon. Muslin cap, with lace frill and loops of blue and white satin ribbon.

No. 10—Is a pretty blue zephyr lawn, figured with white. The skirt is put on the waist in full gathers. The waist has a fullness back and front, and is shirred at the bottom. The waistband, collar, straps on the shoulders, and cuffs are made of plain pink cambrie striped with white Russian braid.

Cross-stitch embroidery is now so much used for children’s dresses, that it can be applied instead of braid, if preferred, and is a dainty

work for mothers or aunts in their leisure moments. Blue and red embroidery-cottons wash better than other colors, and they may be used combined, or either color alone, depending upon the color of the dress.



No. 6.



No. 7.

No. 8.

No. 9.

No. 10.

No. 6.—Blouse and with first pane for little work for mothers or aunts in their leisure
boy of four years. It is made of navy blue or brown. This and red embroidery—buttons
white thread. The collar, belt, and cuffs are of wash better than other colors, and they may be
used confined or other color along depending

BLOUSE BODICE: WITH SUPPLEMENT.

BY EMILY H. MAY.



We give, for our Supplement, a simple bodice for seaside or country wear. It can be made either in the same material as the skirt or in contrasting color and fabric. Our pattern consists of five pieces:

1. HALF OF FRONT.
2. HALF OF BACK.
3. HALF OF FRONT YOKE.

4. HALF OF BACK YOKE.
5. SLEEVE.

The full sleeve is gathered into a wristband. The letters and notches show how the pieces join. If a checked material is used, it is the fashion to cut it on the cross, so that the lines appear as seen in illustration, or it may be made bias, though the shape is not so well kept.

CROCHETED SHAWL.

BY MRS. JANE WEAVER.



White, fawn, or pale-blue split zephyr or Shetland wool. About three ounces for a shawl one yard square. The crochet-hook to fit the wool, not too large. It is begun in the centre; make a little circle of the wool and draw through this a single; work three chain, one double-chain, three chain, one double-chain in this circle to make eight loops; fasten this round with a double-chain in the middle stitch of the next loop, and in the same hole make three chain, one double-chain—this will be the corner and is worked in the same way every round—three chain, double-chain in the middle stitch of the next loop, then the corner again and repeat. All

the centre of the shawl is worked in this way with the hook through the middle stitch of the three chain of the last round, taking up the stitch double on the pin to keep the work close and even. Work about thirty-four rounds, then begin the border, first ascertaining that there is an odd number of loops between the corner loops.

THE BORDER.—First round: In the corner loop work two treble, two chain, two treble, two chain, two treble, two chain, two treble. * Make one chain, double-chain in the centre stitch of the next loop of the last round, one chain; two treble, two chain, two treble in the middle stitch of the next loop, repeat from * till the corner, which work like the last. Second round: Work two treble, two chain, two treble into every loop of three chain of the last round. Third round: Make one chain, double-chain between the two trebles of the last round, one chain; in the corner loop work two treble, two chain, two treble, two chain, two treble, two chain, two treble, * one chain, double-chain between the two trebles of the last round, one chain, two trebles, two chain, two trebles into the next loop, repeat from *, work the corner as before. Make the border about twelve rounds deep. The edge is done after a repetition of the second round. Join the round, make two chain up at the back of the work, three treble into the next hole, then work three chain fastened by a single into the stitch below the chain three times in the same hole, then three treble in the same loop, * one chain, double-chain between the trebles of the last round, one chain, three trebles, three loops of three chain, three trebles into the next loop, and continue all round from *.

Run a ribbon the width of the first holes of the border all round the shawl, fastened by a stitch at each corner, and tie a looped bow on the right side out at the upper folding-over corner.

TRAVELING-SHAWL COVER.

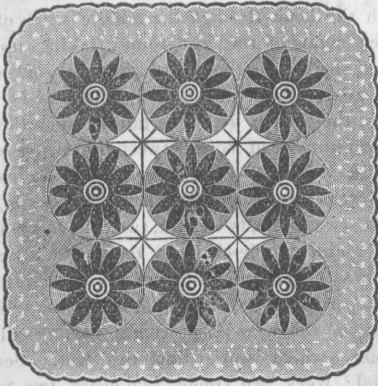
BY MRS. JANE WEAVER.

We give, in front of number, a strap in webbing, decorated with fancy stitches in bright-colored wools or arrasene, for a traveling-shawl cover. The two circular bands are united by a

loop or holder fastened at the side with a large bone button. The end of each band is shaped as a triangle and stitched with wool or thread. A pattern of flowers may replace the border.

A DAHLIA ANTIMACASSAR.

BY MRS. JANE WEAVER.



A very handsome antimacassar can be made as follows: Get one and three-quarter yards of two-inch ruby satin ribbon and one and a

quarter yards of olive-green or any pretty contrasting color; old-gold and blue or orange and peacock-blue would be good for contrasts. Cut the ribbon into twelve-inch lengths; there will be five of the one shade and four of the other. Sew each piece together to form a circle, turn in a quarter-inch and gather twice, drawing the centres almost together, not leaving an opening larger than an ordinary pencil. Sew iridescent cord over these two gatherings. Join the rosettes on the back, alternating the colors; and, to fill the spaces between them, weave the gilt cord from the opposite points and fasten the threads in the middle, as seen in the illustration. Quite wide Oriental lace is slightly frilled on the edge and set well back under the curved edges of the rosettes. If properly made, this is very showy, and requires but little time to put the whole together.

UMBRELLA-CASE.

BY MRS. JANE WEAVER.

We give, in front of number, a case for holding two or three umbrellas. The case is made of gray linen embroidered with red working-cotton in outline-stitch, bound and tied with red worsted braid. Three-quarters of a yard of linen, two skeins of working-cotton, one piece of braid, will be required. When finished, the length of the case is thirty inches, just the width of the linen. Turn a hem two and a half inches deep at the open end; stitch this twice across to make a casing for a drawing-string; then turn the lower part up over the other eight

inches. The remaining eleven inches are for the lap-over. Divide this and work a vine in outline on the middle of the upper part, after rounding off the corners. When worked, baste the lining of this lap under the turned-up part and stitch it across. Divide the bottom into equal parts, and sew again through the length of the case. Then bind the open edges, sew two strings on the lap, to tie the case when rolled up, and run a drawing-string in the casing at the open end, to keep the umbrellas in place. We give the illustration open and closed.

CUSHION.

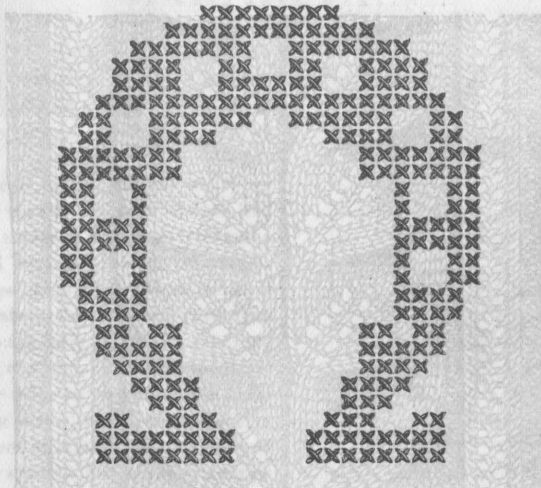
BY MRS. JANE WEAVER.

We give a very uncommon and beautiful pattern on the Supplement. The original design, in the Louis XV style, was for a cushion in a beautifully-furnished house. The cushion was of cream-white satin. The embroidery was done in silks in the natural colors. The basket was of a yellowish brown; the roses, forget-me-nots,

and daisies were in pink, blue, and white; the ribbon in blue; the fuchsias in shades of pink; and the wreath around the whole in the various colors employed for the flowers. Of course, this exquisite design may be used in any color or material desired. Olive-green is suitable for most rooms, and wears well.

HORSE-SHOE DESIGN IN CROSS-STITCH.

BY MRS. JANE WEAVER.



This design may be worked in colored cotton, } on Java canvas, butcher's-linen, etc. It is suit-
finen floss, or wash-crewel, in one or two colors, } able for boy's school-bags, office-bags, etc.

PINCUSHION.

BY MRS. JANE WEAVER.

We give, in front of number, a pincushion which is intended to be suspended from the wall by a brass-headed nail. The foundation is perforated cardboard, which can be purchased at any fancy shop in various colors. The cushion in the centre is formed of colored flannel, and

the fancy stitches are put in with different colored filoselle silks.

We also give, on same page, two details of such kind of embroidery, in cross and long stitches. These may be done on pinked-out cloth for the edge of such cushions.

COLORED PATTERN.

BY MRS. JANE WEAVER.

The colored design in cross-stitch, of a cat, in the front of the book, is to be done in crewels on Java canvas, and is suitable for a rug, chair-cushion, or footstool. Of course, the colors used

are entirely optional. The black marks can be varied to black and white, tortoise-shell color, shaded grays, etc. Two different designs for corners are given.

DESSERT-CLOTH.

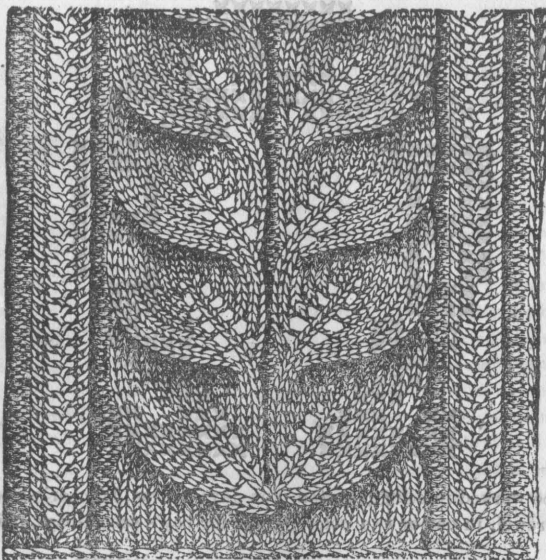
BY MRS. JANE WEAVER.

On the Supplement, we give a design in outline for a dessert-cloth or for a side-table cloth,

to be done on coarse linen, either in black or in the natural colors in silk.

HOTIERS STRIPE, IN KNITTING.

BY MRS. JANE WEAVER.



Stripe, in knitting, adapted for the centre stripe of a chairback. On each side, a border of olive-green plush. Brown tassels at each end. Material: Messrs. Walter Evans & Co's Maltese cotton No. 10, a middle tint of rich brown color. Steel needles No. 14.

Explanation of terms: K, knit; M, make; P, purl; S, slip; K 2 T, knit two together; P 2 T, purl two together, crossed. Thus done, insert the pin from left to right at the back of both stitches and purl both off together.

Cast on fifty stitches.

First row: purl.

Second row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 11, K 2 T, M 1, K 1, M 1, P 2, M 1, K 1, M 1, S 1, K 1, draw S over, K 11, P 3, K 2, M 1, K 2 T, P 3.

Third row: S 1, K 2, P 2, M 1, P 2 T, K 3, P 10, P 2 T, crossed; P 3, K 2, P 3, P 2 T, P 10, K 3, P 2, M 1, P 2 T, K 3.

Fourth row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 9, K 2 T, K 1, M 1, K 1, M 1, K 1, P 2, K 1, M 1, K 1, M 1, K 1, S 1, K 1, draw S over, K 9, P 3, K 2, M 1, K 2 T, P 3.

Fifth row: S 1, K 2, P 2, M 1, P 2 T, K 3, P 8, P 2 T, crossed; P 5, K 2, P 5, P 2 T, P 8, K 3, P 2, M 1, P 2 T, K 3.

Sixth row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 7, K 2 T, K 2, M 1, K 1, M 1, K 2, P 2,

K 2, M 1, K 1, M 1, K 2, S 1, draw S over, K 7, P 3, K 2, M 1, K 2 T, K 3.

Seventh row: S 1, K 2, P 2, M 1, P 2 T, K 3, P 6, P 2 T, crossed; P 7, K 2, P 7, P 2 T, P 6, K 3, P 2, M 1, P 2 T, K 3.

Eighth row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 5, K 2 T, K 3, M 1, K 1, M 1, K 3, P 2, K 3, M 1, K 1, M 1, K 3, S 1, K 1, draw S over, K 5, P 3, K 2, M 1, K 2 T, P 3.

Ninth row: S 1, K 2, P 2, M 1, P 2 T, K 3, P 4, P 2 T, crossed; P 9, K 2, P 9, P 2 T, P 4, K 3, P 2, M 1, P 2 T, K 3.

Tenth row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 3, K 2 T, K 4, M 1, K 1, M 1, K 4, P 2, K 4, M 1, K 1, M 1, K 4, S 1, K 1, draw S over, K 3, P 3, K 2, M 1, K 2 T, P 3.

Eleventh row: S 1, K 2, P 2, M 1, P 2 T, K 3, P 2, P 2 T, crossed; P 11, K 2, P 11, P 2 T, P 2, K 3, P 2, M 1, P 2 T, K 3.

Twelfth row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 1, K 2 T, K 5, M 1, K 1, M 1, K 5, P 2, K 5, M 1, K 1, M 1, K 5, S 1, K 1, draw S over, K 1, P 3, K 2, M 1, K 2 T, P 3.

Thirteenth row: S 1, K 2, P 2, M 1, P 2 T, K 3, P 2 T, crossed; P 13, K 2, P 13, P 2 T, K 5, P 2 T, K 3.

Fourteenth row: S 1, P 2, K 2, M 1, K 2 T, P 3, K 14, P 2, K 14, P 3, K 2, M 1, K 2 T, P 3.

Begin again with the first row.

HANGING SCREEN, WITH ROPE-TRIMMING.

BY MRS. JANE WEAVER.

A new style is now in vogue for trimming the pretty screens and hanging panels that are painted on Indian matting—which, being about a yard wide, gives ample scope for beautiful designs of figures and flowers. The idea of trimming with rope is quite original and very effective. A white manilla rope of clothes-line size is used. The matting is hemmed to make a firm edge, top and bottom; and across this is sewed a line of rope cut long enough to form a tassel fringed-out about a quarter of a yard deep at each end. Through this, is passed the rope that makes a coil at the top, as seen in the illustration. The lower edge is worked in the same way, excepting that here the ropes are cut in lengths of about three-quarters of a yard, passed over and under the straight line, making a series of loops-and-tassels. One would not imagine that, out of this rough material, so pretty a finish could be made, and an ingenious person can apply the idea to a variety of fancy articles.



CARRIAGE OR SHOPPING-PURSE BAG.

BY MRS. JANE WEAVER.



This kind of shopping-bag seems to be more in use and more fashionable than the old shopping-satchel. It can be made of plush, lady's cloth, or antique brocade. If of cloth, it may be embroidered in outline and in a darker shade

of silk. The tassels may be of ivory, with rings to match, or of silk, and the rings may be of polished steel or gilt; either looks well. The bag should be lined with some pretty-colored silk or satin.

OUR ARM-CHAIR.

ECHOES FROM THE PRESS.—Full of praise of our efforts as they have always been, the newspapers generally are this year even more lavish than usual in their encomiums. To print a title of the notices which each month brings would be impossible, and it is difficult, where all are so flattering, to decide which to select for publication. The Phillipsburg (Pa.) Journal says: "The attractive features that have always characterized 'Peterson's Magazine' have made it the foremost periodical of the kind published." Indianapolis (Ind.) News says: "'Peterson's Magazine' continues to stand at the head of high-class literature for ladies. The steel-plate, wood-engravings, and dress-patterns are all of superior merit, and the literary portion deserves the highest praise." The Ellsworth (Wis.) Herald says of "Peterson": "No lady can afford to be without this cheapest and best of the lady's-magazines." The St. Louis (Mo.) Christian Sunday-school Teacher says: "'Peterson's Magazine,' which for almost two generations has been one of the most popular household magazines, was perhaps never more attractive." The Meriden (Conn.) Daily Republican says: "Between its artistic claims, its literary excellence, and its thorough reliability as a guide to dress and fashion, 'Peterson' covers a wide range." The Schenectady (N. Y.) Evening Star says: "'Peterson' is a live first-class magazine, up to the needs of the times in every respect, and this is the secret of its ever-growing popularity." The Springfield (Ohio) Sunday News says: "'Peterson' is one of the best-known periodicals in the United States. It is a monthly budget of literature and fashion, and is an invaluable household companion." The Athol (Mass.) Chronicle says: "'Peterson's Magazine' is as fascinating as ever, and will be eagerly read by all the ladies." Port Chester (N. Y.) Journal says: "'Peterson's' stories are intensely interesting, and the entire magazine shows a vitality that gratifies its old readers and attracts many new admirers. It may truthfully be called 'A Magazine of Literature, Art, and Fashion,' and every lady should take it."

SURVIVAL OF THE FITTEST.—For some time past, the question of purity in baking-powders has formed quite a feature of newspaper discussions, and eminent doctors of philosophy have given opinions as to the ingredients which compose many of the articles sold under that name. The investigations have narrowed down to the limit which awards the Royal Baking-Powder the palm of purity, and several of the most distinguished scientists have testified to their conviction that no extraneous or deleterious matter enters into its composition. The Royal Baking-Powder Company have achieved a world-wide reputation for the success which has marked their preparation of cream of tartar for baking-purposes. It is indisputably shown that they have eliminated all elements of tartrate of lime, alum, or other impurities, and present to the public a healthful and chemically pure article. Such widely-known chemists as Henry Morton, E. G. Love, H. A. Mott, William McMurtrie, and others have verified its superiority over other manufactures, and testified, through practical experience, to its excellence. It is well for families to observe the fact that it costs more to manufacture the Royal Baking-Powder than any other; but it is, as shown by chemical analysis, the one "absolutely pure" baking-powder made.

OUR NEW COOK-BOOK.

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

PRESERVES AND JELLIES.

Strawberry Isinglass Jelly.—Into a clear syrup, made by boiling three-quarters of a pound of refined sugar with one pint of water for fifteen minutes, place one quart of red-

ripe strawberries. Put two ounces of isinglass into a saucepan with one pint of water in which has been beaten half the white of an egg. Stir this mixture until all the isinglass is dissolved—being careful to remove the scum, which may be subsequently used for sweetening puddings—strain the mixture through a muslin jelly-bag, and, when only lukewarm, mix with it the syrup which has drained from the fruit, then add a little lemon-juice. Mix all these ingredients thoroughly together, and place the jelly into a well-damped mold. A cheaper plan may be adopted by exchanging the isinglass for gelatine. Fruit-jellies may be preserved from moldiness by covering them a quarter of an inch deep with finely pulverized loaf-sugar. Thus protected, they will keep for years.

Rhubarb Jam.—Early rhubarb contains so much water that jam made from it is likely to ferment. The later, therefore, in the season that this jam is made, the better. Peel the stalks and cut them into inch lengths. Weigh these and allow a pound of sugar, the grated rind of half a lemon, a quarter of an ounce of sweet almonds, blanched and chopped fine, to each pound of fruit. Butter the saucepan, put in the rhubarb, and boil it, stirring it constantly, especially at the beginning, and before it has yielded its moisture, to prevent burning. When it simmers equally, put in the sugar and boil again rather quickly until a little put upon a plate will set. Last thing, stir in a wineglassful of whisky for each seven pounds of fruit. If liked, two-pennyworth of bleached ginger for each pound of fruit may be substituted for the almonds and lemon-rind.

Preserved Strawberries, Raspberries, Currants, Blackberries, and Cherries.—Measure a bowl of fruit and the same quantity of sugar. Put in a preserving-kettle, over night, a layer of fruit and then one of sugar. In the morning, cook slowly without stirring until the liquid is clear and the fruit soft. Skim thoroughly before putting into the jars. Cherries should be stoned. The pits may be used if the flavor is desired.

No. 2.—Use only large and selected fruit, and allow one cup of sugar to a pint jar of fruit. Pick over the fruit and put at once into the jars, with as little handling as possible, and sprinkle each layer with sugar. Place the jars in a boiler of water and let the water boil ten minutes. Have a little syrup boiling, and fill each jar to the brim with the boiling syrup, and seal at once.

Strawberries Boiled Alone.—Many people who are exceedingly fond of the flavor of strawberry jam object to it because it is so luscious. When this is the case, the following recipe is to be recommended: Pick the strawberries, weigh them, and boil them for half an hour, stirring frequently. Add half a pound of sugar to each pound of fruit, and boil till the jam will set.

Green-Gooseberry Jam.—Top and tail the fruit, then weigh it and bruise it. Put it into a pan and boil it, stirring constantly till soft. Rub it through a sieve and boil the pulp, but not the skins, with four and a half pounds of sugar to six pounds of the original weight of fruit. The sugar must be added gradually. Boil till the jam will set.

FASHIONS FOR JUNE.

FIG. 1.—AFTERNOON-DRESS, OF MAIZE-COLORED FLOURED SATEN. The underskirt is composed of two deep side-plaited flounces. The lower one extends as high as the knee, the upper one nearly to the waist. Over this, a panier-drapery is arranged for the front, being gathered into the waist. The back drapery is short and quite bouffant. The waist is full in front, plain in the back. A pointed Spanish waist-belt of black velvet laces in the back. Bows of black velvet ribbon trim the full sleeves, the high velvet collar, and a larger one ornaments the skirt. A jabot of

lace is added down the front of the bodice, and the same edges the sleeves. Straw hat of Milan braid, faced with black velvet and trimmed with maize-colored ostrich-tips, with loops of ribbon to match. Parasol of white pongee, edged with lace and finished with black velvet bows.

FIG. II.—VISITING-DRESS, OF GOBELIN-BLUE FIGURED AND PLAIN SATEEN. The underskirt of the plain material is laid in box-plaits all around; the overdress and bodice all in one, as a polonaise. The front of bodice laps over and fastens at the left shoulder under a passementerie ornament. The waist is confined by ribbons which begin at the side-seam and loop in front under a crescent-shaped buckle. The front drapery turns up to the waist, under the back drapery, which is long and slightly bouffant over the modified tournure. High turban hat of coarse straw, turned up with Gobelin-blue velvet and trimmed with standing loops of gros-grain ribbon forming a wind-mill bow.

FIG. III.—AFTERNOON-DRESS, OF SALMON-PINK NUN'S-VEILING. The underskirt is entirely plain. The overdress is very simple, being cut long and full and simply caught up on the left side. The back is looped over the tournure and then falls straight. Full waist. Fine tucks form the yoke and tops of sleeves. A wide sash of surah in a light mahogany-color ties loosely around the waist, is knotted at the left side. The cuffs of the full sleeves are of the same surah. A turban hat of straw is trimmed with the two shades of surah silk to match the costume.

FIG. IV.—VISITING-DRESS, OF MAHOAGANY-COLORED BENGALINE. The lower skirt is trimmed with three bands of passementerie insertion. The overdress is full and slightly looped over the underskirt, under a large butterfly-bow of the material at the left side. The full waist opens over a vest of the passementerie. Three bands of narrower passementerie form the lower part of the waist. These only come from the side-seams. Full sleeves, high collar. Poke hat of straw, trimmed with maize-colored gauze and standing plaited bow of the material of the dress.

FIG. V.—VISITING-DRESS, OF VIOLET CASHMERE OR NUN'S-VEILING. The underskirt is of striped material to match. The overdress loops high on the left side, seemingly under a long loop of wide ribbon, which ties in a long bow-and-ends. Back drapery long and slightly puffed over the tournure. The round waist has revers of the stripe cut on the bias. A jabot of lace fills in the vest. Cuffs and collar of the stripe. Fine straw hat, faced with black velvet and trimmed with ostrich-tips in violet, tied with a bow of ribbon to match.

FIG. VI.—WALKING-DRESS, OF BORDERED CAMEL'S-HAIR. The skirt is plain, the border forming the trimming. The overskirt forms a long pointed drapery in front. Back drapery long and slightly looped. Long loops-and-ends of moiré ribbon ornament the right side. The bodice opens in front over a full vest of surah to match. Collar, revers, and top of sleeves are of the border, as seen in illustration. Hat of coarse straw, trimmed with moiré ribbon and ostrich-plumes.

FIG. VII.—LACE HAT. The foundation is entirely covered with rows of black lace, the brim of the same. A row of jet beads finish the edge. Ostrich-tips in black or color, with agrafe for the trimming.

FIG. VIII.—BOY'S SUIT, of white twisted flannel. Front of blouse, cuffs, collar, and pants braided and embroidered in navy-blue.

FIG. IX.—SLEEVE, trimmed with loops of velvet, moiré, or gros-grain ribbon.

FIG. X.—HOUSE-DRESS, OF LIGHT-PINK SATEEN, studded with a Pompadour pattern in colors. The foundation-skirt is silk and the double delaine tunic is draped with velvet ribbon bows-and-ends. The pointed bodice is bordered with a frill, and the folds of the bodice are fastened to the left shoulder with a velvet bow.

FIG. XI.—GIRL'S FLANNEL TENNIS-SUIT, for six years

old girl. Skirt is box-plaited. A pointed apron-front ends in a sash bow-and-ends at the back. Blouse-waist, collar, vest, and cuffs in English embroidery. A bow of narrow ribbon ties the collar.

FIG. XII.—GIRL'S HAT, in fancy straw. The crown is covered with dotted mull. Field-flowers and loops of ribbon trim the hat, from the back up to the top of crown.

FIG. XIII.—PELISSE, of figured black bengaline, over a box-plaited skirt of black surah. The pelisse opens down the front. Fine plaits of black surah form the trimming. Passementerie ornaments are on the sleeves and front of bodice. Small bonnet of black lace, trimmed with white and gray wings and loops of ribbon.

FIG. XIV.—HAT, for young girl, of fancy straw, faced with black velvet and trimmed with field-flowers and loops of ribbon.

FIG. XV.—MORNING-BODICE, of tennis-flannel, striped blue and white. The full plastron is cut the reverse way of the material.

FIG. XVI.—AFTERNOON-DRESS, of black silk and grenadine or lace. The underskirt has three pinked ruffles set on full. The overdress is full and draped on the right side, with a cascade of bows of watered or gros-grain ribbon. The bodice has a full plastron in front, trimmed with smaller bows to match. Sleeves likewise. The bows on the shoulders are quite new and very popular. Hat of black lace, trimmed with ostrich-plumes.

FIG. XVII.—GARDEN-HAT. The foundation-shape is covered with rows of Swiss embroidery. The inside is of plain mull, shirred. Some bows of ribbon around the crown and on the top compose the trimming. Strings of the same.

FIG. XVIII.—BOY'S SUIT, of checked or plain woolsens. The waist and skirt are kilt-plaited. Yoke, waistband, collar, and cuffs of black velvet or velvet to match the prevailing color of the cloth.

FIG. XIX.—VISITING-DRESS, of figured China silk. The underskirt is plain, the overdrapery long and full. The pointed bodice has a full plastron of plain silk to match. Lace trims the edge of bodice and one side of the plastron. Bonnet of straw, trimmed with a bird and loops of ribbon.

FIG. XX.—BOY'S SAILOR-SUIT. In marine-blue tweed. Knickerbocker pants. Pea-jacket, with anchor embroidered in white on front of collar. Cap of cloth to match.

GENERAL REMARKS.—The latest news with regard to fashion is that the skirt-springs are subsiding, and naturally the extreme bouffant appearance of the back drapery is much reduced. Two springs, at the most, are being used now, and those of the smallest dimensions.

Directoire gowns, for the street, are of light Suède cloth, camel's-hair, or Henrietta cloth. They are made with a long straight overdress, with revers on the waist, opening below over a cloth skirt that is trimmed with flat bands of galloon or of embroidery, sewed on lengthwise from belt to foot.

Directoire gowns, for the house, are without steels or bustle, and are made with a basque and straight-hanging skirt-breadths falling on a lower skirt.

Tailor-gowns, for the street, are of cloth or light-weight camel's-hair. The underskirt of many of these gowns is perfectly plain, with a four-inch border of metal braid, either copper, silver, or gold and steel combined.

Full bodices, shortened waists, and full sleeves are accepted for house-wear only as yet. All close materials still are made with plain pointed bodices and tight coat-sleeves. Round corsages are made with two draperies crossing in front or with a single drapery crossing to the other side, which is plain. These bodices are worn with a belt or long girdle tying at the left side.

Green promises to be the favorite color, in every conceivable shade, from the pale Nile-green to the dark cedar and ivy shades. The grayish-green or mignonette are the most popular.

Strawberry, or *bois de rose*, is one of the new shades and is seen in a mixture of wool and silk, which comes also in stripes, diagonals, plain red, or red with white, brown, or blue hair-stripes, half an inch apart, will still attract. Many people will hail with delight the fact that long polonaises will be much worn during the summer.

Smocked bodices, so novel and pretty for young girls, are made of three widths of material. This is gathered four inches deep from the neck and drawn to fit neatly over a well-fitted lining. The sleeves are made to correspond—three and a half inches long by two and a half wide at the top of the sleeve, and four inches at the wrist.

Blue and white striped flannel is used for tennis and boating dresses, and all colors of wash or tennis flannel for mountain and seaside morning-costumes.

Bonnets.—The large hats of straw or net are reserved for more ceremonious wear and garden-parties. Flowers, sprays of real wheat, silvered wheat, and loops of ribbon and velvet will be the favorite trimmings. Some lace bonnets, trimmed with soft crushed roses, are veiled over the flowers with tulle of the same color as the bonnet. This has a very soft and pretty effect.

Children's dresses, of wash-material, such as gingham or batiste, are made with one skirt, tucked, short waists worn over white guimps, or else with simple yoke and full gathered waist and sash of the material.

OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

Black lace dresses have lost none of their popularity. They are now made up over colored taffetas, and are trimmed with fringes of jet beads. Very stylish dresses are composed of a fabric formed by sewing together wide black lace insertion and strips of colored surah or satin of the same width as the lace, and made up over taffetas of the same color as the satin or surah. A wide sash in colored watered silk to match adorns the skirt. This style is especially effective in pink surah and black lace. Sometimes, the silk stripe is in black watered silk. One of the prettiest of the new foulards has a black ground, printed with a design of ears of wheat in pale-yellow. The dress is trimmed with bands of black lace insertion over pale-yellow ribbon. A new material, called "eroline," is among the novelties for summer-wear. It is a thin silken fabric, something between a foulard and a gauze, and is designed to replace the former. The most attractive styles are in cream-white or pure white grounds, printed with small sprays of flowers in their natural colors. Black gauzes, embroidered by hand with scattered leaves in black floss-silk and jet beads, are among the more elegant materials of the season; but they are very costly. Black laces and insertions heavily beaded with steel are used for trimming black dressy toilettes, and are exceedingly effective.

The prettiest cambrics of the season are in solid colors, violet and the new Marseilles-blue being the favorite hues. They are made up over taffetas of the same shade. A very practical style for one of these thin dresses is to have it made with a polonaise, opening up the side over a skirt in two wide flounces of cream lace on a taffeta underskirt of the same hue as the cambric. Bows and long ends in watered ribbon to match compose the trimming. The polonaise must be made very long, coming nearly to the lowest edge of the lower lace flounce in front. Simpler cambric dresses have the skirt laid in large flat plaits and ornamented either with a Directoire sash in watered silk or with loops and long ends in finger-wide watered ribbon. Usually, the sash or ribbons match the dress precisely in shade; but a very effective toilette for a young Spanish brunette was in cherry-red cambric, trimmed with black watered ribbons.

Tulle evening-dresses are extensively worn. They are shown in very brilliant colors—such as rose-red, Marseilles-blue, the new morning-green, and an exquisite shade of lilac. The skirt is made short and perfectly plain, in several superposed thicknesses of tulle over a taffeta foundation. Silk stockings and satin slippers matching the dress in hue are worn with these aerial toilettes—though, with the rose-red tulle, black silk stockings, black satin slippers, long black kid gloves, and a fan in black ostrich-feathers have been used as adjuncts with admirable effect.

There has been a very decided change in the styles of wedding-dresses. Plain materials—such as white faille, or corded silk, or satin—are no longer in vogue. Fashion now decrees heavy brocades, the pattern large leaves and flowers in satin on a faille ground or a very rich silk in wide alternate stripes of corded silk and satin. The satin stripe may be plain or may be broadened in a narrow pattern of small vines and flowers. Watered silk and moiré antique are also fashionable. These rich silks form the corsage and train, the skirt-front being in draperies of lace. Very few orangeblossoms adorn the toilette: a cluster at the throat, one at the waist, and a third set at one side of the lace of the skirt-front being alone admissible. No wreath is worn, a knot of orangeblossoms confining the folds of the tulle veil at one side of the head.

There is but little change in the style of hats and bonnets during the past month. The Tosca hat continues to be popular, but is rather too "loud" and eccentric to be destined to a protracted vogue. Lilies-of-the-valley and lilac, both white and purple, are extensively used for trimming these large hats when in black straw. Crocuses and buttercups adorn black lace bonnets with their brilliant yellow clusters. Capotes composed entirely of flowers are popular for full-dress bonnets. Large hats in Leghorn straw, trimmed with cream-white or pale-yellow ostrich-plumes and faille ribbon, are considered the height of elegance. A very picturesque hat is composed of interlaced rose-branches without leaves but retaining their thorns, mounted on a wide-brimmed frame on a foundation of white net and having a wreath of wild-roses as a trimming. Black straws and braids in all varieties are much used for both hats and bonnets for demi-toilette. Long finger-wide strings in black or colored faille are set underneath the edge of the back of the crown of the large wide-brimmed hats. They are to be drawn forward and tied under the chin, replacing the gauze scarfs that were worn in this way last autumn.

LUCY H. HOOPER.

CHILDREN'S FASHIONS.

FIG. I.—BLUE FLANNEL FROCK, for girl of four years, trimmed with black worsted braid and white embroidery. The large bib-collar is fastened at the back. Poke hat of coarse straw, trimmed with standing loops of blue and white striped ribbon.

FIG. II.—SCOTCH SUIT, for boy of three. Scotch plaid for the kilted skirt, cut on the bias. The jacket is in plain cloth, ornamented with brandebourgs in mohair braid. Scotch cap.

FIG. III.—COSTUME, IN CREAM CAMEL'S-HAIR, trimmed with spotted navy-blue braid. Sailor hat in straw, trimmed to match.

FIG. IV.—HAT FOR GIRL OF SIX YEARS. Fine English straw. The brim is faced with red velvet, and above it are bows of red and blue ribbon; or, if more suitable, navy-blue and beige-colored ribbons may be substituted.

FIG. V.—RUSH STRAW HAT, trimmed with gauze ribbon and spotted gauze; a cluster of poppies and Marguerites in front.