



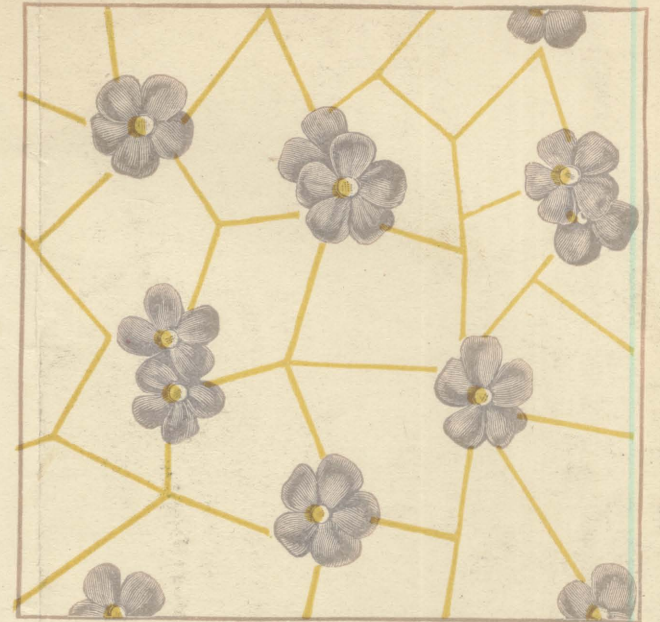
Engraved & Printed by Hillman Brothers.

## SUMMER DAYS.

SEE STORY, 'JACK'S MOTHER.'

Engraved expressly for Peterson's Magazine.







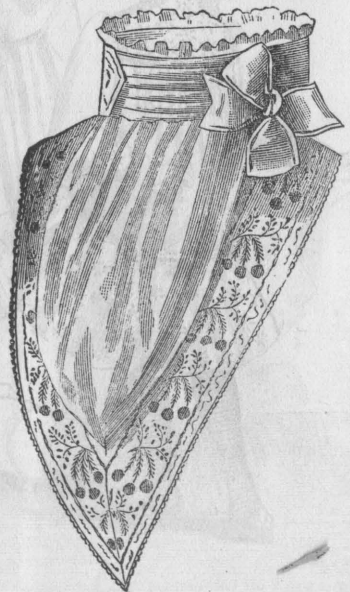
THE COMFORTER.

"She had known sorrow—he had walked with her,  
Oft supped and broke the bitter ashen crust."



WILLIAM BIRKBECK & CO. LONDON

CHILDREN'S FASHIONS FOR JULY.



WALKING-DRESS. LACE CAPOTE. PLASTRON.



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WALKING-DRESS. MANTELET. SAILOR-HAT.



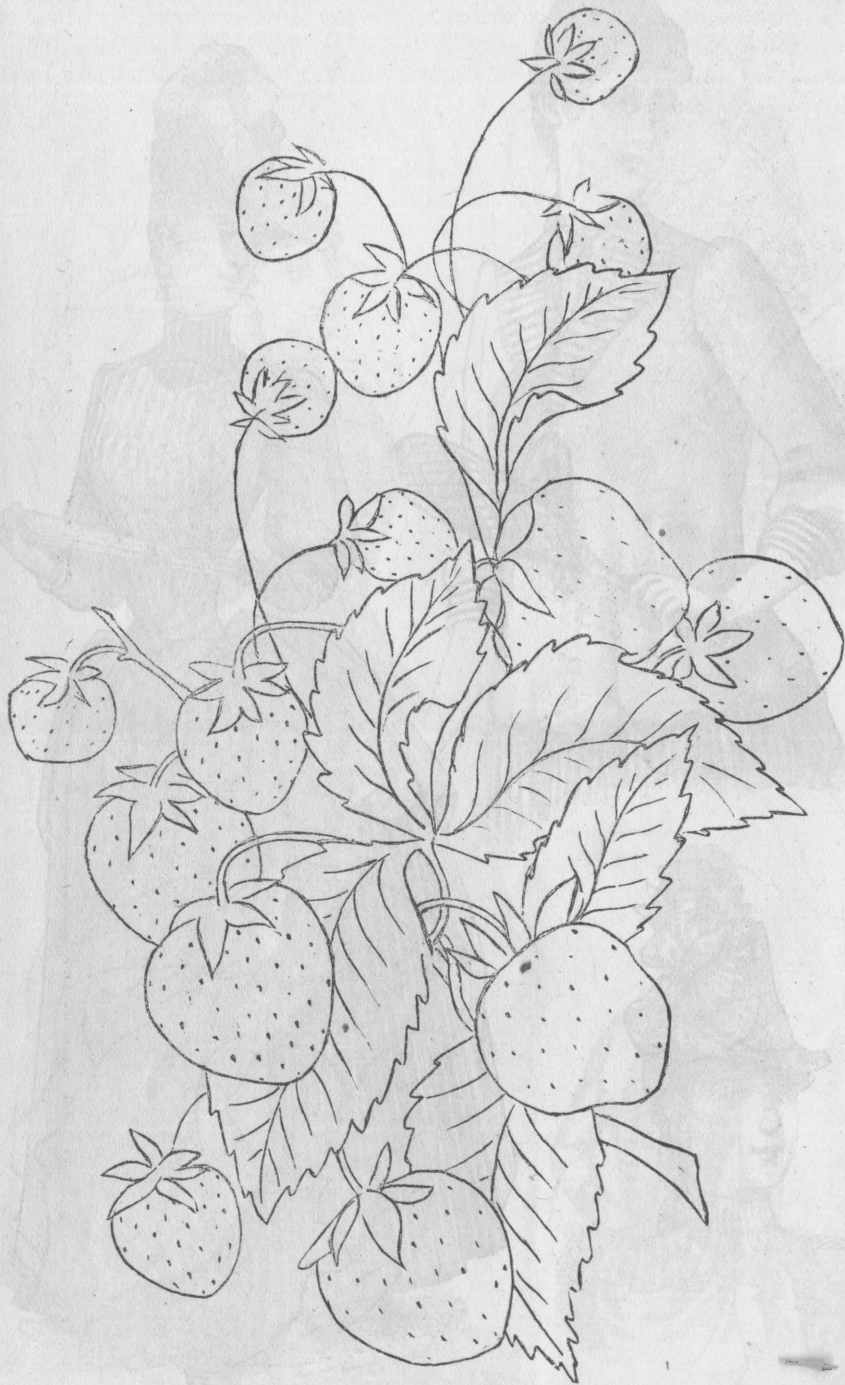
HOUSE-DRESS. GARDEN-HAT. GARIBALDI BODICE.

THE-STAR-AND-STRIPED-ROBBERY-ILLUSTRATION

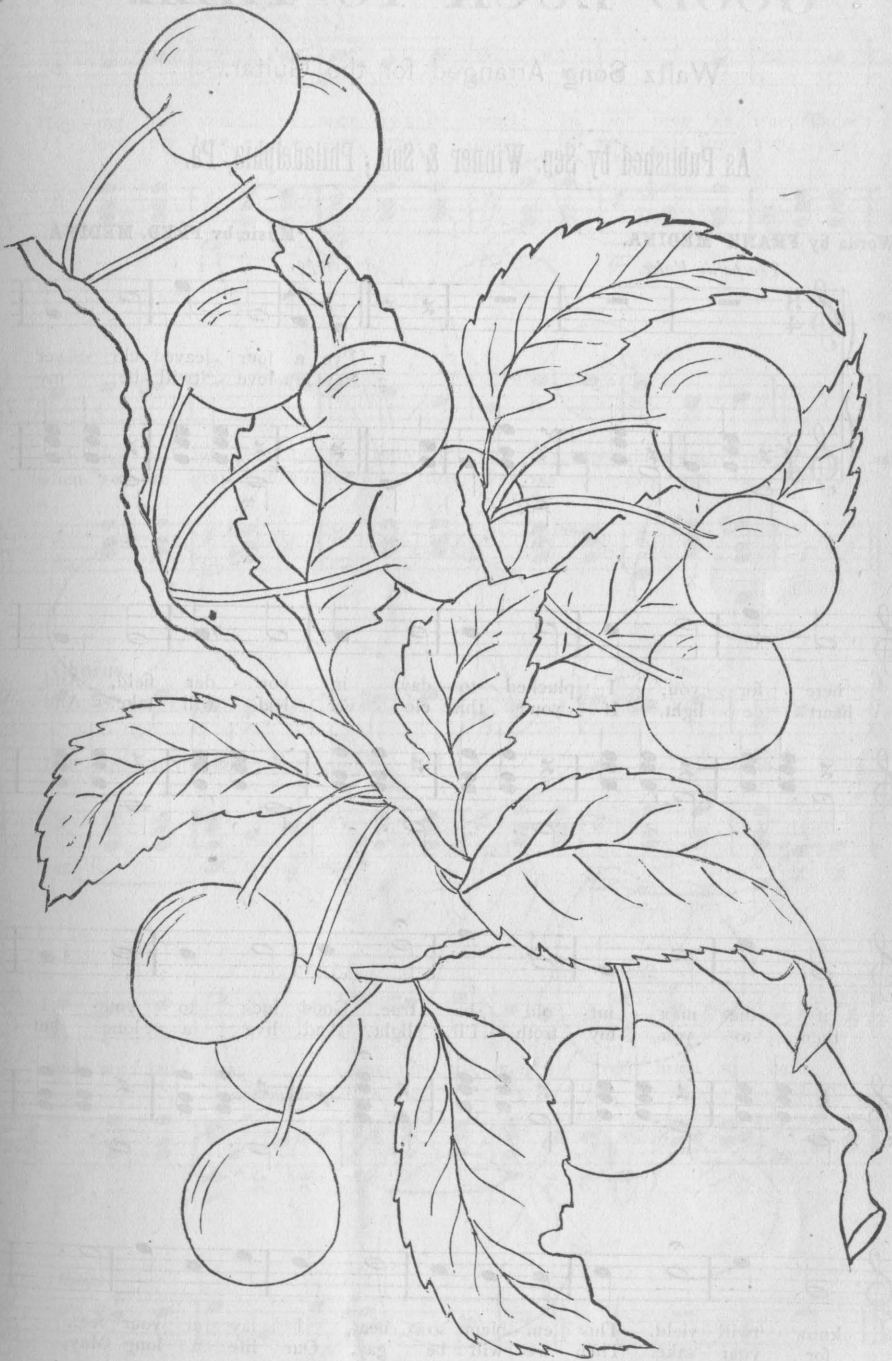




WALKING-DRESS. TENNIS-BODICE. GIRL'S HAT.



DETAIL OF DESIGN FOR FRUIT-CLOTH.



DETAIL OF DESIGN FOR FRUIT-CLOTH.



EVENING-DRESS.

## EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is an afternoon-dress, of embroidery and figured muslin or batiste. The figured material may be either white or colored. The underskirt has first a plaited ruffle of the material; over it, on the front and sides, is a wide flouncing of embroidery. The front drapery may or may not be cut with the bodice. It is perhaps more



No. 1.

convenient to have all the drapery properly arranged upon the skirt, and the bodice separate. In our model, the short apron-front is plaited quite high at the sides, when the back drapery

falls straight, only being slightly looped over the low tournure. The bodice is round and full, crossing from right to left in front under a wide sash of soft white mull or surah, which ends in



No. 2.

two long loops at the left side. The bodice may be left open at the throat or crossed over a full vest of muslin or surah, as the taste may suggest. If worn open, a band of black velvet around the throat will add much to the style. One and one-quarter yards of wide embroidered flouncing and ten to twelve yards of figured muslin will be required.

No. 2—Is a stylish model for a gingham or saten. The drapery is long and almost entirely covers the underskirt. The front is edged across the bottom and up the left side by a handsome Hamburg edging or torchon lace. The pointed basque has a vest-front covering the fastenings,



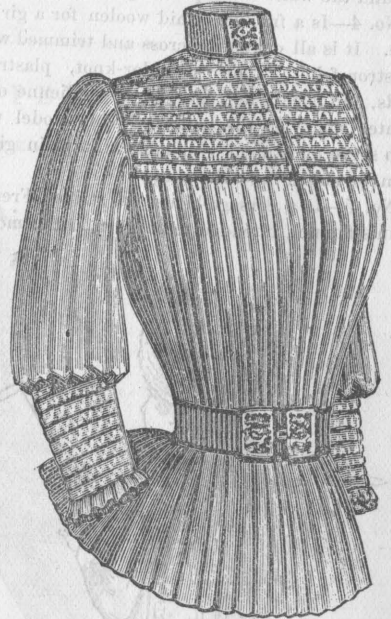
No. 3.

also edged with embroidery or lace to match the skirt. Cuffs to correspond. Twelve to fourteen yards of gingham or sateen and six yards of edging will be required for this costume.



No. 4.

No. 3—Is an apron for cooking and housekeeping purposes. It is made of pin-striped gingham. As seen by the illustration, it is intended



No. 5.



No. 6.

to cover the dress almost entirely and preserve it from injury. It is gathered back and front and cut like a square-necked chemise, with a

long full skirt, edged with a bias band and ruffle. A pocket—for handkerchief, keys, etc.—is on the right side. A belt of the material ties around the waist to keep the apron in place.

No. 4—Is a frock of plaid woolen for a girl of five. It is all cut on the cross and trimmed with plastron-folds. The shoulder-knot, plastron-folds, and sleeve-tabs are all of sicilienne of a lighter shade of the pattern. This model will also serve for a plaid gingham, with plain gingham to match for trimmings.

No. 5—Is a corsage-bouise, of striped French tennis-flannel, intended to be worn in the morn-



No. 7.

ing over any skirt when a little extra warmth is needed. The yoke and cuffs are shirred, and the fullness from the yoke is fitted to the waist, and then forms the skirt of the blouse. A belt with oxydized clasp fastens at the waist, and a clasp to correspond also fastens the collar.

No. 6—Is a frock of white nainsook, with yoke and insertion of English or Hamburg embroidery in an open design. The frock opens in the back, and the waistband is gathered over a straight band.

No. 7—Is a seaside-dress in Turkey-red twill or serge for a girl of five years. The skirt is



No. 8.

kilted and the blouse-waist has a deep collar and cuffs in éceru embroidery. Straw hat, trimmed with loops of red gros-grain ribbon.

No. 8—Is a seaside-costume for a boy of five or six years. It is made of pin-striped blue-and-white flannel, trimmed with white worsted braid on the wide sailor-collar, cuffs, edge of blouse, and down the sides of the pants. A belt of the



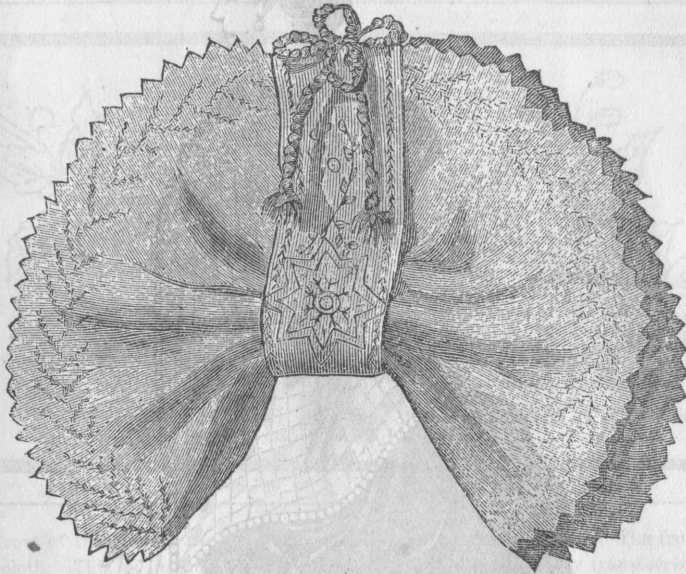
No. 9.

same, or one of leather, completes the costume. Sailor-cap, either made of flannel and trimmed with braid or crochet to match the costume.

No. 9—Is a simple bathing-costume for a child of four to six years, made of navy-blue flannel and edged with white braid.

MULTICOLORED PENWIPER.

BY MRS. JANE WEAVER.



This kidney-shaped penwiper has the advantage of being provided with a rosette with ends in variegated chenille, by means of which it can be suspended close at hand, near or within the desk, instead of constantly disappearing among letters, bills, etc., and the stripe in the centre can be stuffed sufficiently to hold a few pins. The top leaf is of pinked-out cloth, tastefully embroidered with a vine in coral-

stitch. A large star and a trail of foliage ornament the stripe in the centre. This stripe may be of velvet or plush. The inside leaves are of cloth of various bright colors, each being circular, pinked out, and doubled down. Some persons prefer the inside leaves made of chamois-leather. Either is good; but the latter does not make as pretty a penwiper as the multi-colored cloths.

DESIGNS FOR D'OYLEYS.

BY MRS. JANE WEAVER.

In the front of the number, printed in colors, we give six designs for d'oyleys. The designs, however, may be used for other purposes. If used for d'oyleys, the linen on which they are embroidered should be six inches square, including the fringe, which should be about an inch. If it is desired to work them with as little trouble as possible, then employ only one color, and in that case black or red washing-silk will be the

most effective; but, if a richer effect is desired, use the purple and gold and green silks, as designated in our pattern. The snowdrop can be done in a greenish white; the storks in black or gray, with the lines in gold, and the geometrical pattern in circles in any colors preferred to make a variety. Care should be taken to have good washing-silks. In some expensive d'oyleys in these patterns gold thread was used.



SEASIDE WRAP, WITH SUPPLEMENT.

BY EMILY H. MAY.



We give, for our Supplement-pattern this month, a very stylish and simple model for a wrap with a Capuchin hood, most useful for cool evenings at the seaside or mountains. It is made of plaid flannel, camel's-hair cloth, or eider-down flannel, and lined with bright-colored surah. Our pattern consists of two pieces:

1. HALF OF PELERINE.
2. HALF OF HOOD.

The dotted lines show where the plaits are laid at the back over the tournure and also on the hood, where the hood turns over. The letters and notches show how the pieces are joined. The pattern turns over down the entire front, indicated by a dotted line—as our paper is not large enough to take the half of the wrap entire. An old plaid shawl can be used for such a garment.

DESIGNS ON SUPPLEMENT.

BY MRS. JANE WEAVER.

On the Supplement, we give a dog's-head done in outline, for a gentleman's office-bag, or a towel to place on a bureau, a boy's school-bag, etc.

On the Supplement, will be found a design in outline for a comb-and-brush bag for traveling or for the centre of a towel on which to place

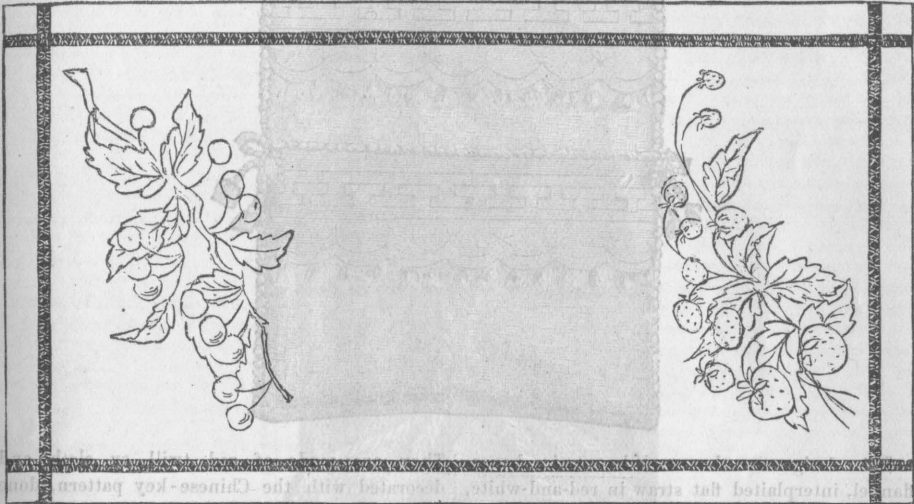
toilet-articles on the dressing-bureau. If it is used for a traveling-bag, it should be done on gray linen or brown holland.

We also give, on the Supplement, a horse-shoe,

to be done either in outline or embroidery stitch. It may be used for various purposes. The original was done in embroidery, in colors, on a baby-carriage afghan.

FRUIT-CLOTH.

BY MISS E. J. WELSH.

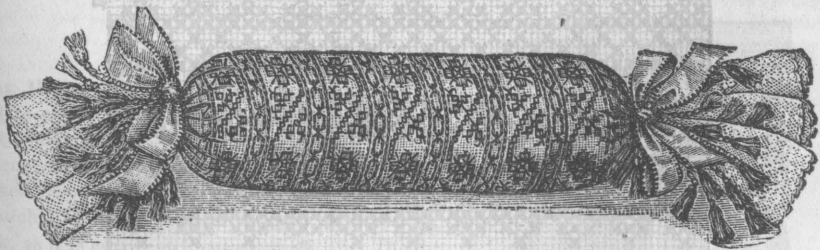


In the front of the number we give a design for a fruit-cloth. This is intended to lie in the centre of the dining-table, to set the fruit, flowers, or cruets, salt and pepper bottles, on. It should be thirteen inches wide and twentytwo long, with a hem an inch and a quarter on all sides and a row

of drawn-work above it. The fruit, being given full size, can be easily transferred on the ends. This should be worked in the outline-stitch with cardinal linen, which is said to stand laundrying much better than wash-silk or the Turkey-red cotton. It can be had in any shade, of various sizes.

SCENTED CUSHION FOR LINEN-PRESS.

BY MRS. JANE WEAVER.



A roll of perfumed cotton wadding is first covered with a plain material, drawn in at both ends. The embroidery is worked separately on butcher's-linen or Java canvas, done in cross-stitch, with colored cottons or linen floss.

The wadding is scented with sachet-powder or lavender-blossoms. After the roll has been mounted with the embroidery, tassels-and-cord with lace and ribbon bows are added at both ends, to correspond with the embroidery.

FRUIT-CLOTH.—SCENTED CUSHION FOR LINEN-PRESS. 27

to be done either in outline or embroidery stitch. It is used for a traveling bag, it should be done on a coarse fabric or paper holland.

## WALL-POCKET FOR HALL OF COUNTRY-HOUSE.

BY MRS. JANE WEAVER.

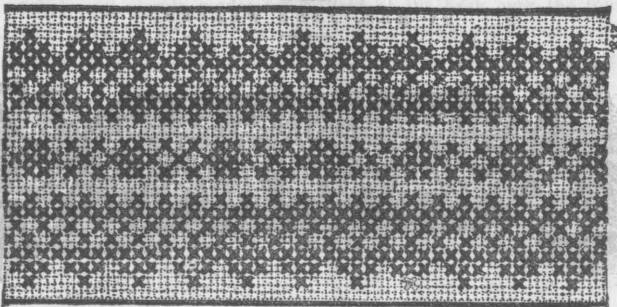


This design can be carried out in house-flannel, interplaited flat straw in red-and-white, or painted cloth, or a bit of Chinese matting for the straw-work. The edge is finished with a coarse woolen rope, the sides tied in two loops, with ends fringed for tassels. The two valances are scalloped and fringed with tassels.

They are made of red twill or cloth and decorated with the Chinese-key pattern, done in braid or outline-stitch. The stars and festoons are done in the same manner. This strong pocket will be most useful for clothes-brushes, whisks, etc., and will be found convenient in bed-chambers.

## BORDER IN CROSS-STITCH.

BY MRS. JANE WEAVER.

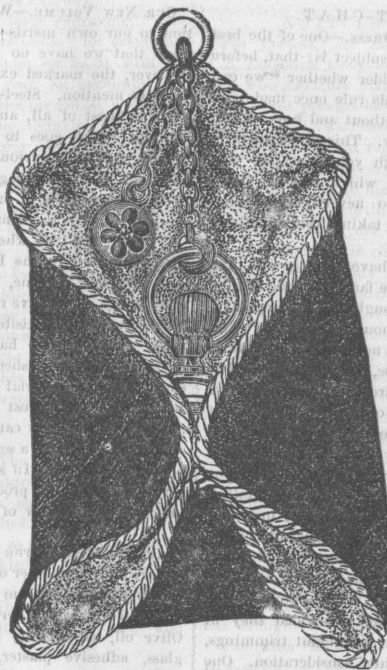


This pretty border in cross-stitch is useful for ornamenting the ends of towels or stand-covers. The work is done in colored linen floss or French working-cottons, all of which wash well.

Cross-stitch borders are also much used on coarse linen for aprons and borders of children's skirts. In the latter case, the band can be embroidered and set on the skirt, if more convenient.

# WATCH-POCKET.

BY MISS E. J. WELSH



A cunning little watch-pocket can be formed of two circular pieces of plush and satin, with an interlining of scented cotton. Overhand the pieces together over a piece of bonnet-wire, and finish it on the edge with a cord. It is bent and

sewed together, as seen in the design, to form the pocket. A hook with a screw in it is screwed through the top of it to fasten it on the wall, and the hook to hang the watch on. A little embroidery can be added, if desired.

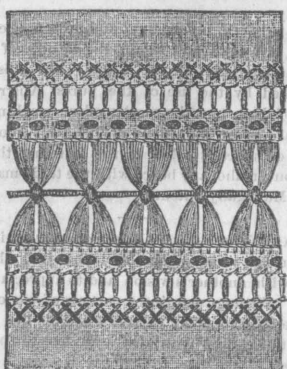
# DRAWN-WORK.

BY MRS. JANE WEAVER

Six threads are drawn for the two narrow borders and six left standing. For the centre, thirty threads are drawn and worked into the design. The fancy stitches, lines, and dots are worked in colored cottons or linen floss.

Butcher's-linen is the best material for drawn-work, as it is coarse and pulls out easily. This is a beautiful design for scarf or towel ends.

The center pattern can be repeated frequently with very good effect.



## OUR ARM-CHAIR.

FROM OLD AND NEW FRIENDS.—It is several months since we have published any extracts from the friendly letters we are constantly receiving, and the pile on our table is really formidable. We have room for so few, that to choose from among these scores of flattering messages would be impossible. We quote from those which first come to hand. One lady writes to us: "I have taken the magazine for twenty years, and consider the fancy-work department alone worth more than the price of the magazine." A lady writes from Colorado: "The magazine is charming, and I can say with so many of your subscribers that it improves all the time." Another subscriber says: "The magazine is even much better than I expected, and there has been no falling-off, but a long step forward, since I saw it last." A new subscriber writes: "I like your magazine very much. It is the best I ever read. I would not be without it for a good deal more than its cost." A lady, renewing her subscription, writes: "I have been a subscriber to your magazine for several years, and find it a necessity in the house."

**WHY BAKING-POWDERS ARE BEST.**—(From Hall's Journal of Health.) Baking-powders, properly compounded and containing pure cream of tartar, are more convenient than yeast; and bread and pastry made with them are just as wholesome and far more palatable.

We are in entire sympathy with the manufacturers of the Royal Baking-Powder, who commenced and are vigorously conducting the war against the use of adulterated baking-powders.

Before committing ourselves, however, we made tests of a sufficient number of baking-powders to satisfy ourselves that the substitution of alum for cream of tartar in their composition has not been over-estimated, while a careful examination of the Royal Baking-Powder confirms our belief that Dr. Mott, the Government chemist, when he singled out and commended this powder for its wholesomeness, did it wholly in the interests of the public.

We do not hesitate to say that the Royal Baking-Powder people deserve the gratitude of the community whom they are endeavoring to protect.

## OUR NEW COOK-BOOK.

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

## VEGETABLES.

**French Beans for Winter Use.**—Gather the beans dry and young, slice as for cooking, then put in large earthenware jars, with alternate layers of salt; as the beans shrink, fill up the jars from day to day until closely filled; tie over with brown paper. Keep in a cool dry place. Before using, soak in water for a few hours and boil in plenty of water without salt.

**Frits.**—Cut the cucumber—already cooked—into pieces about the length of your little finger, dry them very carefully in a cloth, and fry them in butter. They can also be dipped in a good batter and then fried in the same way as salsify. Particular care must be taken to have the vegetable very dry, as the slightest moisture will prevent them frying crisp.

## PRESERVES AND JELLIES.

**Sweet or Fruit Jellies.**—For currant or any kind of fruit jellies, the fruit should be washed and strained. Boil the juice and skin, to each pound of fruit allowing one pound of sugar. Care should always be taken that the juice is measured before the sugar is put. First throw the sugar into the pan, making it into a syrup by the addition of a little water, and then add the juice and let it boil rapidly. Many cooks only use for jellies the juice which flows freely

through the bag; but those who cannot afford to be so nice gently press the remaining juice out of the bag, which, though it be not so bright in color, is equally good. Jelly, to be really good, should at first be thoroughly boiled. A second warming of fruit-jelly detracts from the flavor of the fruit, and resembles more a syrup than a jelly.

**Red-Currant Jelly.**—To three parts of red currants, which should be fresh and not over-ripe, mix one of white. Place these into a preserving-pan and gently stir over a clear fire until the juice flows freely, then turn them into a fine hair sieve and drain; pass the juice through a jelly-bag, weigh it, and boil it fast for fifteen minutes, adding to each pound eight ounces of coarsely-powdered sugar. Set this aside on the hob, stirring well until all the sugar is dissolved. Then thoroughly boil the jelly for fifteen minutes and pour it into a pot. An excellent jelly may be made with equal parts of the juice of red and white currants and raspberries. Be sure, whenever scum rises, before or after the sugar is put in, to remove it, or the preserve will be cloudy.

**Gooseberry Toast.**—A pint of green gooseberries; clean them thoroughly from stems and dried blossoms; then toast to a bright brown as many slices of stale bread as will make three layers for a quart pie-dish. Dip each piece of toast in milk, sprinkle the upper surface with white powdered sugar, having your berries stewed ten minutes, so that none of them shall be broken. Cover one slice of toast with them; the berries are to be covered with another slice, and thus proceed for each layer. The whole to be placed in a moderately hot oven for a quarter of an hour before sending to table.

**Currant, Raspberry, or Blackberry Jam.**—Pick over and mash the fruit; allow one pound of sugar to a pound of fruit. Put the fruit and one-quarter of the sugar into a granite or porcelain kettle; when boiling, add another quarter of the sugar; boil again, add more sugar, and, when all is used, let it boil till it hardens on the spoon in the air. Apples, pears, peaches, and quinces should be pared, cut small, and treated in the same way. Cooking in only a little sugar at a time prevents the fruit from becoming hard.

**Black-Currant Jelly.**—To one pound of picked and washed black currants, add one gill of water. Set this in a preserving-pan, which should be of copper. Bruise the fruit well with a wooden spoon; afterward take off the preserve and strain through a hair sieve. To each one pound of fruit, allow one pound of white sugar. Boil for ten minutes.

**Raspberry, Vinegar.**—Soak four pounds of fruit in two quarts of malt vinegar, and to each quart of juice add two pounds of loaf-sugar; when this is well dissolved with boiling, fine it with a tablespoonful of isinglass, dissolved in the acid first, and then added to the bulk. After this, the whole must be strained.

No preserves or jam should be tied down, but, after putting them into jars, and they become cold, place circles of tissue-paper over to prevent dust, and stand the jars in a dry current of air. Portable safes hung to the ceiling are excellent for the purpose.

## HOW TO AMUSE CHILDREN ON RAILWAY JOURNEYS.

THERE are few of us who have not at some period of our lives been unfortunate enough to take a long railway journey in company with a restless peevish child. How much on such occasions have we commiserated ourselves, and how devoutly we have wished that we had not been so unlucky as to take a seat in the particular car in which our troublesome little fellow-traveler is established. And yet, if we have any sense of justice, we must often own that it is not so much the child's fault if he is noisy and tiresome, as it is that of the people with whom he is. A railway journey is tedious enough, even to reasonable adults, accustomed as they are to sit still for one or more hours at a time, and able

as they are to beguile the tedium by falling back on reflection and books.

But a child is accustomed neither to keep its body in one attitude nor its mind on one subject, and to him three or four hours' confinement in a railway-car is intolerably irksome. A judicious parent, therefore, will endeavor to provide some amusement for her child, by which I do not mean that she will burden herself with a vast collection of toys, but simply that she will take with her the raw material out of which children will very quickly manufacture their own toys. A newspaper, a ball of fine string, and a few colored lead-pencils will more than suffice to keep a couple of children well amused over an ordinarily long railway journey—always provided that the mother takes a little trouble in making happy suggestions. For children are quick enough at catching up and carrying out the most shadowy suggestions, but are not quite so prompt in originating them themselves. The mother should be ready with suggestions which chime in with the predominant thought in the children's minds at the moment. Thus, when the seaside is their destination, and their small heads are full of the delights of digging in the sand and playing with sea-water, it is easy enough to entrance them with a description of the docks and harbors they can construct on the morrow—no mere hole filled with water, but something as like the real thing as sand and spades can make it, with a sand pier stretching out into the sea, and with ever so many ships riding at anchor. Here is the opportunity for the mother to suggest: "We might make some ships now." The children will hail the idea with acclamation, the newspaper will be brought into requisition, and for the next twenty minutes little fingers will be busy fashioning paper boats. The proposal to color the keels will keep them occupied yet another ten minutes, and then—well, then it will be necessary to think of something else, since children love to vary their amusements continually. The suggestion to make a long tail for a kite will now probably meet with favor, and, the colored pencils being already to the fore, the children will naturally proceed to color their folded bits of paper red, blue, and yellow, before stringing them together. When tired of this, they may next be induced to plait together lengths of string for the purpose of making a good stout cord to which to attach those precious pails they mean to do so much work with when once on the seashore. Games of cat's-cradle, and noughts and crosses, may also be fallen back upon. In fact, nothing is too trivial or commonplace to be utilized for the little ones' amusement, and, by taking some pains in this direction, one does not alone keep the children happy and contented, but one saves their grown-up fellow-traveler from much avoidable irritation and discomfort.

FASHIONS FOR JULY

FIG. I.—AFTERNOON-DRESS, OF ÉCRU EMBROIDERED BATISTE, over a plain surah skirt of the same color, which is edged with a narrow knife-plaiting of poppy-red surah. Ribbon to match forms the belt and ornaments the skirt, being tied in a long loop on the left side. Full bodice and half-full sleeves. Hat of écreu straw, veiled with tulle and faced with red velvet to match. Some loops of ribbon and field-flowers adorn the front.

FIG. II.—AFTERNOON-DRESS, OF STRIPED LIGHT AND DARK BLUE FOULARD. The underskirt is cut on the cross. The tunic in front is cut with the front of the bodice, which opens on the left side, and is held in place at the waist by a pointed waistband. The fullness of the bodice in front is made into a sort of tucked yoke. Full sleeves. The back-drapery is very simply looped.

FIG. III.—EVENING OR AFTERNOON DRESS, OF PLAIN PINK CASIMERE OR NUN'S-VEILING. The underskirt is laid in

large plaits, edged with a tiny knife-plaiting. The tunic is trimmed, a little one side in front, by three rows of narrow watered ribbon, put on plain. The back-drapery hangs long and straight, with but little looping over the tournure. The bodice in front is cut in one with the tunic and fastens under the waistband over a full vest of surah to match. Half-full sleeves.

FIG. IV.—GARDEN-PARTY DRESS OF PALE-BLUE, IN CHINA-SILK, SURAH, CASHMERE, OR NUN'S-VEILING. The skirt is in wide kilt-plaits all around. A short scarf-drapery crosses the front, which is caught up in some simple loops at the back and then falls straight. The bodice opens over a full vest of cream-white surah or silk-muslin. Tight coat-sleeves, slightly full at the shoulders. Hat of Tuscan straw, trimmed with quill and band of silk or ribbon to match the dress. Red parasol.

FIG. V.—GARDEN-PARTY DRESS, OF SOFT WHITE MULL OR SILK-MUSLIN, over a violet-colored surah skirt, which is edged with a narrow ruffle of the silk. Rosettes of violet gros-grain ribbon loop up the overdress. The bodice is made of the silk, and the front almost entirely covered with the muslin. Full sleeves into bands of the silk. Hat of straw, faced with violet velvet and trimmed with apple-blossoms. Parasol of white lace, trimmed to match the costume.

FIG. VI.—EVENING-DRESS, OF WHITE NUN'S-VEILING. There is a narrow plaiting at the bottom. The drapery at the back is but slightly looped, and the front is simply drawn up at the sides. On the left side are three box-plaits of the nun's-veiling, on the right side is a panel of rich brocade in many colors. The vest is of the same material as the panel. The bodice has plaits reaching from the shoulders to the point of the waist. The three-quarter sleeves are finished to correspond with the bodice. Bow of white satin ribbon in the hair.

FIG. VII.—CAPEE, OF BLACK LACE, lined with red crêpe. The brim is bordered with small red cherries. A cluster of similar fruit ornaments the front, nestling in a bow of red or black ribbon.

FIG. VIII.—PLASTRON, OF SILK GAUZE, bordered with an embroidered ribbon or galloon. Same forms the standing collar at the back. This plastron may be worn with different dresses. Bow of ribbon, of the color of the dress with which it is worn.

FIG. IX.—WALKING-COSTUME, OF FOULARD OR SATEEN. The underskirt is laid in deep kilt-plaits on the sides. The tunic falls long in front, much plaited at the waist under the bodice. The back has one long loop over the tournure, then falls in straight lines. The bodice is full in front, over a tiny vest of white. Galloon or embroidery outlines the edge of the vest. Hat of straw to match the costume, faced with velvet and trimmed with ostrich-tips and loops of ribbon.

FIG. X.—MANTELET, OF GRAY TWILLED CLOTH, with Capuchin hood of striped surah in gay colors. The edge of the mantle is finished with a ball-fringe. An ornament to correspond finishes the point of the hood. Bonnet of net or tulle, edged with silver lace and ornamented in front with two white-and-gray birds.

FIG. XI.—GIRL'S SAILOR-HAT, of straw or summer felt, with galloon-bordered brim. The trimming is of ribbon of the same shade.

FIG. XII.—HOUSE-DRESS, OF CHALIS. The ground is of cream-white, with chestnut-brown design upon it. Both under and skirts are edged with a band of brown ribbon or velvet, the upper skirt being full and slightly draped. The bodice has a rolling collar, is slightly full back and front, and has a vest, high collar, belt, and cuffs to correspond with the trimming of the skirts.

FIG. XIII.—GARDEN-HAT, OF FANCY STRAW BRAID, black or in dark color, faced with puffs of tulle and trimmed with bunches of hawthorn and loops of ribbon.

FIG. XIV.—GARIBALDI BODICE, in self-colored flannel, cashmere, or surah. The full vest may be of the same or a contrasting color. The collar and cuffs are like the vest. A buckle ornaments the belt on the left side.

FIG. XV.—WALKING-COSTUME, OF PLAIN AND STRIPED INDIA-SILK OR GINGHAM. The skirt, collar, cuffs, and small yoke are of the striped material, the overdress and bodice of the plain. The sleeves and bodice are full and the tunic is draped with large box-plaits on the right hip. The sash is of the same material.

FIG. XVI.—TENNIS-BLOUSE, OF PLAIN AND STRIPED FLANNEL. The plain is in cream-white or light-fawn and the stripe in colors to correspond.

FIG. XVII.—GIRL'S HAT, IN FANCY STRAW, trimmed with ribbon and surah silk to match.

FIG. XVIII.—EVENING-COSTUME, OF WHITE NUN'S-VEILING. The skirt is short and the underskirt laid in deep kilt-plaits. The tunic is long and full in front and hangs in straight lines at the back. The bodice is full, back and front—being pointed nearly to the waist-line at the back. The front is shown in the illustration. Black velvet forms the pointed waistband, edges the top of the bodice, and forms the bands for the full sleeves. Long loops-and-ends of wide black velvet ribbon ornament one side of the skirt. Hair is dressed high and ornamented by a bunch of soft pink crushed roses without foliage.

GENERAL REMARKS.—*Paris goes.* The fashionable modistes are showing some few new designs, both in fabric and make. The general outlines of dresses are changed. Corsages are either round short waists or else long pointed ones. Full sleeves for thin material are in great favor, especially for lace dresses. A black lace dress which we have just seen is made of dotted net over a black moiré and trimmed with watered ribbon edged with a narrow gold braid. This gown had two waists: one high and with long sleeves, the lace in three puffs on the arm, tied with narrow watered ribbon; the low-necked waist was of the moiré, draped with the lace crossing the bust, forming a V, back and front. Short puffed sleeves. As predicted, tournures are much smaller and lower than those worn during the winter.

The short-waisted Empire dresses are the latest style for débutantes and bridesmaids. Flounces are revived and are worn in various ways; sometimes a single flounce is plaited around the edge of the skirt, or there are three or four overlapping each other. On taffeta-silk, the edges of these flounces are usually pinked, and oftentimes the flounces form a side-panel or are arranged directly in front. High standing collars are still the prevailing style; but, with the warm weather, many dresses omit them altogether, and they are open at the throat and trimmed with lace high at the back, and brought from the back down the front of the waist in a jabot.

There is almost a bewildering variety of choice in the make of bodices. A great many of the bodices fasten diagonally, while some are double-breasted. But there is one prevailing characteristic: the fastenings are almost always concealed. But, no matter how plainly made and draped the skirt may be, the bodice must be trimmed. There are endless varieties in the mode of draping the bodices—a plastron, revers of velvet, jabots of lace, full lace vests, or vest of plaited surah or other soft material combined with the material of the dress. Vests of a contrasting color to the costume are covered over with lines of either silver or gold braid. Cuffs and collar to match.

Red dresses, in scarlet India-silk, with designs in black or cashmere colors, will be very popular at the seaside, where anything red looks well. These India-silks have shirred bodices and long drapery. Red silks with white designs printed on them are trimmed with white lace and have soft full vests of white silk-muslin. Red wool dresses are made up with black embroidery in open eyelet patterns.

Blue linen gowns for morning-wear are made with round belted waists or with Norfolk jackets. The skirt-draperies should fasten up over the waists, to give the effect of polonaises, even if not cut in that way.

Mustins and percales are made in some very simple style, but with full shirred bodices and full sleeves, mostly belted at the waist with either belts or sash-ribbons, and further ornamented by loops-and-ends of ribbon to match.

Long Directoire coat worn over a plain skirt is a useful and stylish garment for almost any season. The coat is simply an undraped Princess polonaise, reaching nearly to the edge of the dress-skirt and open down the entire front. The front of the waist is turned back with revers, showing a wide vest underneath. There are large cuffs and broad square pockets set on each hip. These coats may be made of camel's-hair or Cluddah, in black, gray, or Suede or bluish tints.

Marie Antoinette fichus are again coming into fashion for afternoon and evening toilettes—and most becoming they are, especially for slender figures. They are made of net with a lace frill or of mull or silk-muslin edged with lace. They are tied simply over the bodice, knotted in front, or else are made with ends long enough to cross and tie at the back, where sash-ribbons are often added. Both black and white lace fichus are imported, and some are made with ladder-like insertions, through which narrow ribbons are run.

For very young girls, white dresses of albatross, nun's-veiling—or, better than these, plain white muslin with tucks and insertion of valenciennes—with watered ribbon for trimming, are worn. A sash of watered ribbon, five or six inches wide, is sewed into the side-seams, then brought front, crossed, and ties at the back or at the left side.

The fancy for green still prevails, especially with black lace dresses, sometimes the dress being made over a green silk petticoat and further trimmed with watered ribbon in rows, together with rosettes, sash, loops, ends, etc. Ivory and white lace dresses are equally fashionable with green trimming.

The hair is often dressed very high, and there certainly is a disposition to return to the style which was the fashion during the Empire period in France.

## CHILDREN'S FASHIONS.

FIG. I.—LITTLE GIRL'S COSTUME, OF ENGLISH EMBROIDERY AND NAINSOOK. The skirt, yoke, cuffs, and collar are all of the embroidery. The full blouse waist is plaited into the yoke, back and front alike, and the plaits stitched down two inches with feather-stitch embroidery in white cotton. Muslin bonnet, trimmed with a big rosette of plaited lace or muslin edged with lace, or the bonnet may be of straw or Leghorn with white ostrich-tips.

FIG. II.—COSTUME FOR A YOUNG GIRL. It is of cream zephyr gingham, and the same in stripes of cream and violet, red, or dark-blue. This is used for the skirt. The bodice and tunic are of the plain material. The full plastron has revers which are carried down the back of the bodice like the front, where they terminate under the waistband. Full sleeves gathered into cuffs of the stripe. Hat of cream straw, trimmed with ostrich-tips and ribbon to match the costume.

FIG. III.—SAILOR-COSTUME, IN WASHING-LINEN, BLUE AND WHITE. The blue collar is trimmed with either white braid or rows of stitching. Dark-blue sailor-cap.

FIG. IV.—HAT FOR GIRL OF EIGHT TO TEN YEARS. Rough vandyked straw in tapestry-tints, trimmed with bows of ribbon and bunch of wild roses.

FIG. V.—SLEEVE for gingham or plaid woolen dress, trimmed with crocheted lace and ribbon to form the cuff.



Painted by Van den Bos.

Engraved & Printed by Illman Brothers

GOOD BYE TO PAPA.

Engraved expressly for Petersons Magazine.





Engraved & Printed by Illman Frothers.

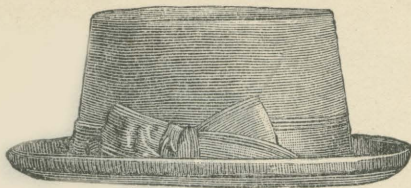
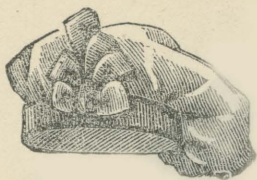
LES MODES PARISIENNES: PETERSON'S MAGAZINE.  
AUGUST, 1888. AT THE SEA SHORE



BRAIDED SLIPPER-PATTERN



THE ORPHANS.



CHILDREN'S FASHIONS FOR AUGUST. TOQUE. HAT.



WALKING-DRESS. LACE FICHU.



WALKING-DRESS. FLORA JACKET. UMBRELLA-COVER.



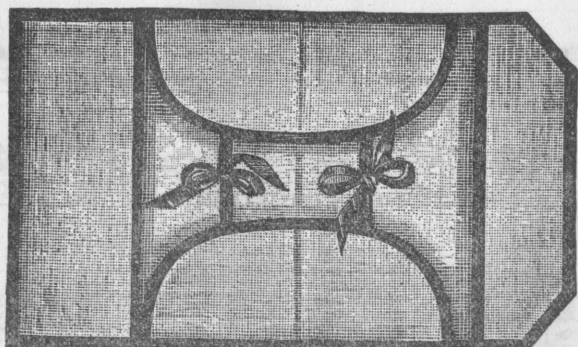
VISITING-DRESS. GARDEN-HAT. BACK OF CHILD'S-DRESS.



DIRECTOIRE PELISSE. DINNER-BODICE. FRONT OF CHILD'S-DRESS.







LAMP-SHADE. HOLD-ALL: OPEN.

# EVERY-DAY DRESSES, -GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-dress of plain nun's-veiling or albatross combined with striped woolen goods of like texture. The skirt, of the stripe,

this, as seen in the illustration. The bodice, of the plain material, has sleeves, collar, and revers of the stripe. This model will serve for a striped and plain gingham in dark colors, that will not need to be laundried for one season!

No. 2—Is a house-dress of plaid and plain zephyr gingham. The foundation-skirt is of the plain material and shows at one side, forming a panel. The front drapery is arranged upon



No. 1.



No. 2.

is kilted in wide kilts all around. The front drapery is long, plaited in large plaits from under the corsage on the left side; on the right, it is looped up high to the back of the corsage. The edge of side and back is of the stripe, arranged as a finish to the tunic and plaited over the tournure. The back drapery, of the plain material, falls in straight lines from under

this foundation, is faced on the under side, and turns back toward the front as a revers. The back is long and slightly looped over the tournure.

The bodice is pointed in front and has a short stiltion-back. Sleeves cut on the bias. Cuffs of the plain material.

No. 3—Is an evening-dress of cream-white albatross. The front and sides of the skirt are laid in long box-plaits separated by double kilt-plaits. The arrangement of the back drapery is shown in the illustration. The bodice is very pretty. The inside, back and front, forms a long V-shaped point which is composed of fine plaitings. The bodice is then fulled from the



No. 3.

shoulders, back and front. Half-long sleeves, edged with lace or plaited ruffles. Bows-and-ends of ribbon ornament the bodice at the back, sides, and front. For a simple house-dress, the inside plaiting of the bodice can be carried up to the throat, making a high-necked dress.

No. 4.—Summer wrap for mountain or seaside wear. It is made of striped camel's-hair, cream-white, with pin-stripes in black. The wrap is dolman-shape, with sling sleeves. The hood and edge of the sleeves are trimmed with black



No. 4.



No. 5.



No. 6.

velvet. The wrap is lined with some pretty bright-colored surah. Hat of Tuscan straw, faced with black velvet and trimmed with loops of velvet ribbon and cream gauze.



No. 7.

No. 5—Is a sailor-costume of marine-blue flannel, for a girl of six years. The underskirt is laid in box-plaits and the plaits trimmed with rows of black braid. The overdress is belted in at the waist, and the skirt cut long enough to turn up, like a washerwoman's tunic, in front. At the back, it forms a little drapery. The collar and sleeves are trimmed to correspond. Sailor-hat of straw, with a band of black ribbon.

No. 6—Is a sailor-costume for a boy of six years. Knickerbocker pants. Sailor-blouse,



No. 8.

with collar, cuffs, and under-vest either trimmed with white worsted braid or else made of blue-and-white striped serge.

No. 7.—Here we give the back and front of a costume for a little boy of eight or nine years. It can be made either of flannel or linen. Dark-blue striped linen, with plain to match for pants and collar and cuffs, makes a very stylish summer wash-suit for a boy; or, in dark-blue or gray flannel, will be very serviceable.

No. 8—Is a simple model for a blouse-dress for a girl of five or six years. Can be made either

of gingham, nainsook, or flannel. The pointed yoke is tucked, also the cuffs. The blouse is cut like a long French apron and looped at the sides over a box-plaited skirt, which is mounted upon a petticoat body. A sash of the material confines the waist, and ties at the back.

COAT FOR LITTLE GIRL OF FOUR YEARS:  
WITH SUPPLEMENT.

BY EMILY H. MAY.

We give, for our Supplement, the pattern for a coat for a little girl of four years. The pattern consists of five pieces:

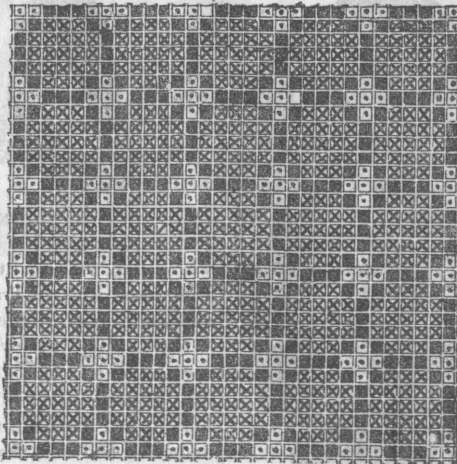
1. HALF OF FRONT.
2. HALF OF BACK.
3. SLEEVE.
4. COLLAR.
5. HALF OF THE SKIRT,

which is laid in deep box-plaits at the back. The letters and notches show how the pieces are joined. Make the coat of flannel, camel's-hair, or light cloth, drab or light-brown, and trim with a wide braid, or braid the border up and down with a narrow braid of a darker shade. The pocket-flaps are given on the front.



CROSS-STITCH DESIGN ON CANVAS OR JAVA CANVAS.

BY MRS. JANE WEAVER.



This design is worked in any three pretty contrasting colors, using black as one, as it forms the outlining of the pattern. The little crosses of five stitches are done in gold flosselle, the inside of the squares any color—blue, red, green, etc.

## A D'OYLEY IN CROCHET.

BY MRS. JANE WEAVER.

This very pretty and effective d'oyley is simply and quickly done, and may be worked much easier from the engraving than from description. Commence with four chain and unite in a circle. In the first chain, work twelve chain, then a row of double-chain down; in each of the next chains

an extra stitch at each corner to keep the work square.

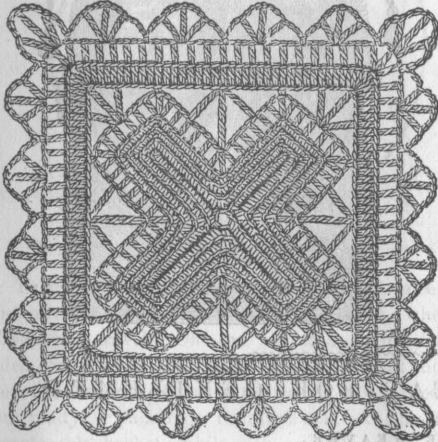
When the centre is completed, work round a row of one long, two chain, make three long in one loop at each corner of the cross, and unite three stitches together at the bottom, then a row of chain-stitches all round; but, where shown in the engraving, make a double long and treble long, made by twisting the cotton twice over the hook, insert the hook in an arm of the cross (see engraving), then draw the hook through each twist of the cotton; this will bring the double long stitches to the row of long stitches. For the treble long, twist the cotton three times over the hook, and proceed in similar manner.

In each chain make one long stitch, and three long stitches in each chain at each corner.

Then a row of one long, two chain, one long into third loop, and continue; make an extra long stitch at each corner.

FOR THE BORDER.—Commence by one double-chain in the centre. Make three chain and miss three chain of last row, one double long in fourth chain, three chain, one treble long in same loop; three chains, one double long in same loop; three chains and double-chain in fourth chain of last row. Repeat; work the corners as in engraving.

This makes a pretty centre for a chair-back if framed in a square of plush, the latter cut away to show the work as transparent.



work the same, then a row of double-chain up the first chain of twelve that was made, then two double-chain on the top, and again twelve double-chain down, taking two stitches together at the bottom and increasing on the top, when make

## DESIGN FOR A PORTIERE.

BY MRS. JANE WEAVER.

In the front of the number, we give a pretty design for an embroidered portiere. It is to be done on gray linen, and the design carried out in crewels: the trellis-work in shades of brown, the vine in shades of green, butterflies in shades

of yellow and red, the tiger-lilies in red with black spots, leaves in shades of green. This model in the size given will make a very pretty cover for a portfolio. Of course, it will have to be very much enlarged for a portiere.

## HOLD-ALL, CLOSED AND OPEN.

BY MRS. JANE WEAVER.

In the front of the number, we give a useful hold-all, open and closed. The material is strong linen, and the flaps are bound with worsted braid. On the front flap, a scroll-design and monogram are embroidered in outline-stitch with

fast-colored crewels or working-cottons. The flap is fastened with two loops and buttons. The inside is provided with pockets for brushes, combs, while the middle compartment will hold night-dress, etc.

## WORK-BAG.

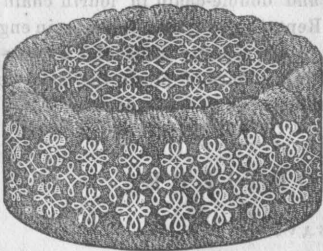
BY MRS. JANE WEAVER.

This pretty bag will be found most useful for carrying fancy-work with materials—silks, crewels, scissors, thimble, etc., etc. It is made either of a handsome piece of old brocade, in old-blue or Indian colors, or of a bit of China silk, interlined with some pretty contrasting color in satin. A good size is about twelve inches wide by eighteen inches long; this will allow for the frill at the top. A drawstring of either silk braid or narrow ribbon is used, and handsome bows with ends of wider ribbon ornament each side at the top. Indeed, an endless variety of trimming and ornamenting such bags is provided by each individual taste. Some bags are hand-painted on satin, others embroidered, and very serviceable ones are made of flowered sateens in gay designs, interlined with some contrasting plain color, also of sateen.



## SMOKING OR GARDEN CAP FOR GENTLEMEN.

BY MRS. JANE WEAVER.



For the top, cut a circle of dark-blue velvet; the diameter of which is six inches; line it with

muslin; embroider the velvet in outline, as seen in the illustration, with bronze-colored purse-silk. In the centre of each design is a dot in solid embroidery. This, with the little leaves forming the off-shoots of each pattern, is to be worked in gold silk.

The border, which is twenty inches long and five deep, is lined and embroidered in the same manner as the top. Each part is then lined with wadding and thin silk and neatly sewed together. Between the lining and material of the border, a strip of card-board, an inch and a half deep, is to be sewed in round the bottom of the border.

## LAMP-SHADE.

BY MRS. JANE WEAVER.

In the front of the number, we give something entirely new in decorative lamp-shade. Provide a frame of the required size; cover with a full-blown piece of thin China silk—yellow, red, or pink is prettiest. Then trim with lace and satin ribbon four inches wide, made into a rose quilling. Our illustration shows how the shade

is trimmed. Some narrow satin ribbon is made into bows for ornamenting one side. If preferred, the quillings can be made of the China silk, with the edges fringed out. This looks very light and pretty, but, as the silk is thin, it requires a great deal to make a full quilling, and it must be very full to give the desired effect.



## A FOLDING WORK-BASKET.

BY MRS JANE WEAVER.

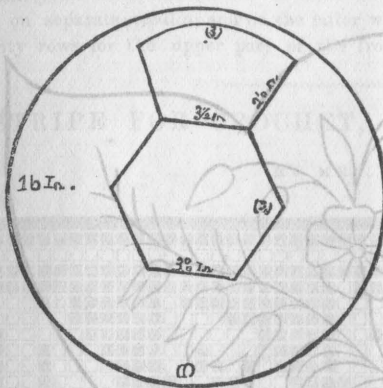


Fig. 1.

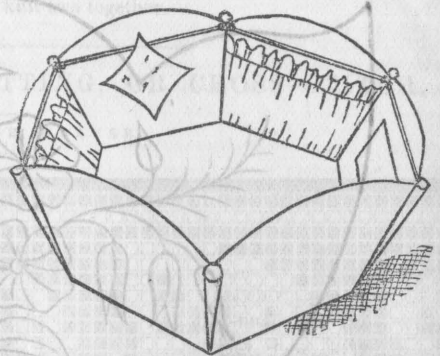


Fig. 2.

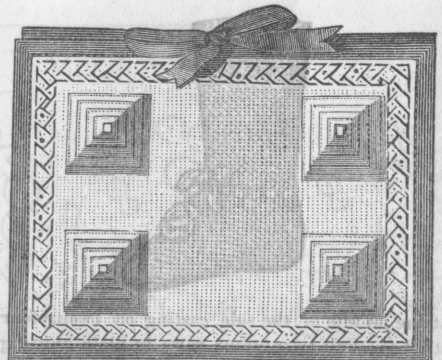
This basket is a most useful contrivance, intended for holiday-folk and people who frequently travel. One can see at a glance the idea conveyed by the ribbon passing around the top, that when it is untied the basket is flattened out ready for packing. Cretonne makes the most serviceable basket, while silk or satin will, of course, make the most beautiful one. If cretonne is used, half a yard will be needed. Of this, cut two round pieces, sixteen inches in diameter. For the bottom, cut one six-sided piece of card-board, each side measuring three and a half inches. Further, cut six pieces of pasteboard for the sides, each three and a half inches at the bottom, two and three-quarters at the sides, and

five inches across the top after it has been rounded. Baste the six-sided piece between the two rounds of cretonne, and stitch it in place; likewise the six-sided pieces, as shown in Figure 1; baste the edges of the cretonne together, and bind them with ribbon. Sew pockets of cretonne on alternate sides, and on the intervening ones place a needlebook, a pincushion, and a band to slip the scissors through. Fasten an emery and a small bag for buttons on one corner, with a bow of ribbons. Small brass rings are to be sewed on the corners of the side pieces; a bright-colored ribbon is run through these, so that the basket may be drawn up when in use, as shown in Figure 2.

## NEEDLECASE IN PERFORATED CARD-BOARD.

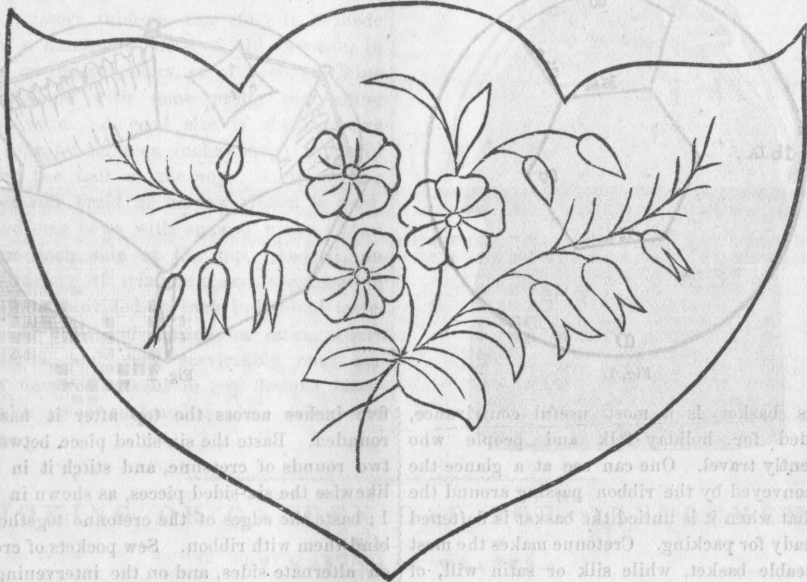
BY MRS. JANE WEAVER.

Cut the perforated board of any size desired; work around it a pattern in thorn-stitch; embroider in silks, of any colors you wish to use, the four squares at the corners, but much of the beauty depends on the good shading of the colors from dark to light. Do not employ too many colors, only several shades of one color. The initials to be embroidered in the centre should be of the color of the ribbon with which the book is bound and tied. Both sides of the needlecase should be embroidered, but different patterns may be used. The inside to be filled with several flaps of pinked-out flannel.



# EMBROIDERY FOR POCKET ON CHILD'S DRESS.

BY MRS. JANE WEAVER.



This simple pattern is eminently suitable for a child, and it can be done either in one color, or taste can be shown by coloring the flowers accord-

ing to nature. This pattern is given in time to embroider summer aprons of frocks with; it is a pretty work for winter evenings.

## INFANTS' BOOT.

BY MRS. JANE WEAVER.

This little boot is knitted with white Saxony wool in plain knitting with steel needles. Begin

to and fro, on two needles. In the second, fourth, sixth, and eighth of the twentyfour rows, to form the heel, widen by knitting two stitches out of the third stitch from the beginning, one stitch plain and one crossed; also, for the toe, widen in the same manner at the close of every even row at the third stitch from the last.

In the twentyfifth row, knit off twentytwo stitches on a separate needle, and leave them aside, while knitting thirtytwo rows on the remaining eighteen stitches, without widening or narrowing.

At the end of the last row, and in connection with it, cast on twentytwo new stitches, and on the four stitches knit twentyfour rows, which will correspond with the first twentyfour in the first half, and in which therefore narrow or



at the middle of the sole, casting on twentyfour stitches; knit twentyfour rows in plain knitting

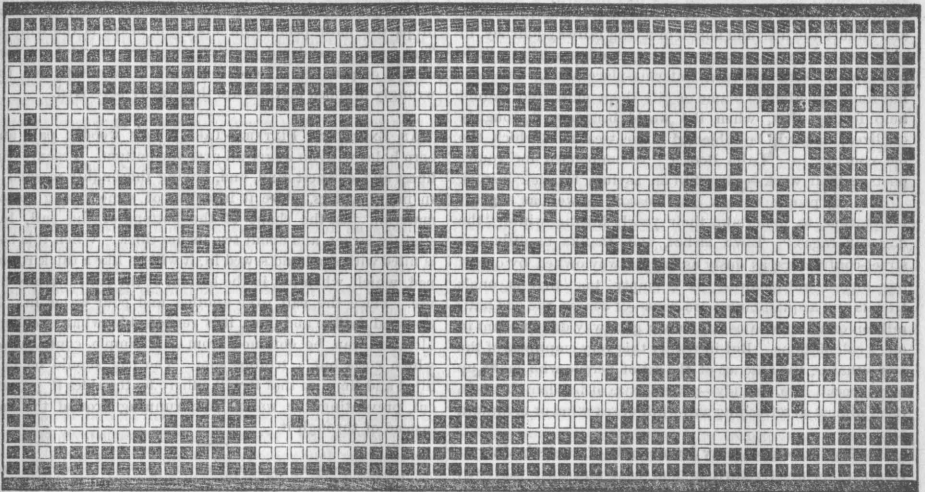
decrease wherever there is a widening in the first half; for narrowing, simply knit two stitches together. Cast off the twentyfour stitches that remain at the end of the last row.

Take up the twentytwo stitches last cast on, also the sixteen edge-stitches toward the top of the thirtytwo rows knitted for the front of the foot, on separate needles, and on the latter work twenty rows for the upper part of the front;

at the close of every row, knit off the last stitch together with the next stitch of the twentytwo on the needle at the side. After completing the twentieth row, knit up the remaining stitches at the side to the middle of the back, then on all the stitches taken together knit a row of holes, through which a ribbon is to be drawn; to make the holes, knit two stitches together, make one, knit two together.

STRIPE FOR CROCHET, NETTING, OR CROSS-STITCH.

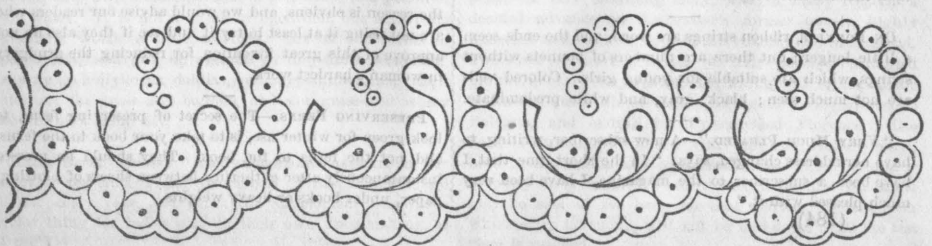
BY MRS. JANE WEAVER.



If the work is done in cross-stitch, it should be done on rather coarse canvas, on plush, or any material desired, the work being done in filoselle, the canvas threads drawn out afterward. Or the pattern can be used for a curtain-border, bureau-cover, etc., done in square netting. Or, if crochet is preferred, make a length of chain-stitch sufficient to make thirtyone squares—about ninetythree chain-stitches—turn back, work one

square by making one long stitch into the eighth chain, then three long stitches; three more squares, then nine long, two squares, six long, two squares, nine long, three squares, three long, then eleven squares; turn the work on the reverse side, and work the next row from left to right of the pattern. The design is now more easily worked from the completed portion than by further description.

EMBROIDERY ON FLANNEL.



## OUR NEW COOK-BOOK.

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

## VEGETABLES.

**Potatoes à la Crème.**—This is a good way of using up potatoes which have already been dressed. Cut them into slices about the eighth of an inch thick and put them into a saucpan with two ounces of butter, a dessertspoonful of lemon-juice, white pepper and salt to taste, a dash of nutmeg, and half a gill of good cream. Set the stewpan over the fire and toss the contents well together. Serve quickly.

**Potato Escalops.**—The potatoes only require parboiling and rasping, and can be varied by mixing with other vegetables, parsley, savory herbs, mushrooms, or cheese, moistening with butter or cream, baking in escalop tins, and browning over before serving.

**How to Boil Green Corn.**—Let the water be boiling, and add a little salt. Drop in the corn, and boil it from ten to fifteen minutes.

## PRESERVES AND JELLIES.

**Peaches.**—Pare the peaches or remove the skins by plunging the peaches into boiling lye—two gallons of water and one pint of wood-ashes. When the skins will slip easily, take the peaches out with a skimmer and plunge them into cold water; rinse in several waters and there will be no taste of the lye. Weigh, and add three-fourths of a pound of sugar to each pound of fruit. Halve them, and use some of the pits, or leave them whole, as you please. The stones improve the flavor. Make a syrup by adding as little water as possible to the sugar—about one cupful to each pound of sugar. When it boils, skim till clear, then add the peaches and cook until transparent.

**Blackberry Wine.**—Fill a large pan or pans with ripe blackberries and let them stand in a cool oven for a long time until soft, when they must be pressed to extract the juice. Strain this, and, when cold, pour it off into large jars or a cask, to stand for about a fortnight to ferment; it must stand open. The juice should be measured before putting into the jars, and a note kept of the quantity. At the end of the fortnight, add powdered loaf-sugar in the proportion of a quarter of a pound to every quart of juice, and a teaspoonful of brandy to every four quarts. Bung the jars tightly and store away for future use.

**Danison Cheese.**—When the fruit is fully ripe, wash it and set it in the oven till soft; when cold, rub it through a new tin colander, then put it in a preserving-pan and boil quickly for half an hour. Meantime, crack the stones and extract the kernels; to every pound of pulp, put, after the first boiling, half a pound of loaf-sugar and the kernels, and boil again for half an hour. Wet the molds with good vinegar, and, when the pulp is nearly cold, fill the molds and put over thin paper dipped in vinegar. Place the molds in a dry but not heated place, and in a current of air.

**Blackberry Jelly.**—Crush in a mortar three pounds of blackberries, place them in a basin, and this in another of hot water, to extract the juice, standing them in the oven the while. Boil two ounces of isinglass in rather less than a pint of water with a pound of loaf-sugar, until all are melted. Strain the juice, mix with it the juice of a lemon; let it stand to cool, and, when the isinglass syrup is also cool—not cold—mix juice and syrup in equal quantities, fill the mold or molds, and let them stand on ice till set.

**Apple Marmalade.**—Pare and core any quantity of good cooking-apples, put them into a preserving-pan, and cover with boiling water; cover only, boil till the fruit breaks and becomes soft; then rub them through a cane sieve, and, to every pound of pulp, add twelve ounces of loaf-sugar, and boil for a short time till a small quantity sets in a few minutes on a plate. If the sugar is rubbed on lemons till it is quite yellow and then boiled with the apples, the flavor is improved.

## PICKLES.

**Mixed Pickle.**—Two quarts of cucumbers, sliced, one quart of small onions, two small cauliflowers picked to pieces; put a tea-cupful of salt into a gallon of water, lay the vegetables in this, and let them stand a night; in the morning, put them on the fire and let them get very hot, but not boiling, then drain off the water and let them cool. Take two quarts of vinegar and put to it one ounce each of curry-powder, turmeric, and ground ginger, two ounces of mustard, one teaspoonful of cayenne-pepper, three tablespoonfuls of salad oil, mix all together, let it come to the boil, and pour over the vegetables.

**Piccailii.**—One peck of green tomatoes, eight medium-sized onions, four green peppers—all to be sliced and sprinkled with a breakfastcupful of salt. Let the whole remain overnight, and, in the morning, drain as dry as possible. Put into a lined saucpan and cover with vinegar, add a breakfastcupful of sugar, a tablespoonful each of pepper, cloves, allspice, and turmeric; stew all together about an hour, then pour into jars and tie down.

**German Pickled Tomatoes.**—To seven pounds of tomatoes, well ripened and nicely skinned, put one ounce of mace and one ounce of cloves. Put the tomatoes and spice in layers, in a jar. Boil together one quart of vinegar and four pounds of brown sugar, skim it, and pour it while hot over the tomatoes. Let them stand until morning or for twenty-four hours, and then pour all into the kettle and let boil for five minutes.

**Pickled Apples.**—Pare a peck of sweet apples, but leave them whole; take three pounds of brown sugar, two quarts of vinegar, half an ounce each of cinnamon and cloves; mix together, boil part with the apples till they are tender, but not broken; then take them out, beat the remainder of the vinegar and sugar well together, and pour over them. Seal up in bottles till wanted.

**Pickled Cabbage.**—Select firm solid heads, cut them into fine slices, wash, drain, put into a jar, and cover with boiling water. Stand till cold, then drain off the water and season with grated horseradish, salt, black and red pepper, cinnamon, and whole cloves. Cover with strong vinegar and tie down.

## FASHIONS FOR AUGUST.

**FIG. 1.—AFTERNOON-DRESS, OF PLAID SURAH OR CHALLIS.** Our model is of a cream ground, plaided over with red and brown—the new shade of red, which approaches terra-cotta. The underskirt is laid in wide box-plaits all around. The bodice and tunic are cut in one. The bodice is gathered, forming small puffs at the neck on the left side; the right laps over and is draped to form the tunic in front. All the edge of the tunic is faced with plain surah to correspond with the plaid and arranged to form a jalousé down the left side. On the right side, it turns back and is looped high on the hip. The back drapery falls straight. It is also faced with the plain surah. Sleeves full at the shoulders and gathered into cuffs of the surah. Collar to match. Bows of ribbon ornament the waist, cuffs, and collar. Hat of Milan straw, faced with velvet to match and trimmed with standing loops of velvet ribbon to correspond.

**FIG. 2.—AFTERNOON OR EVENING DRESS, OF PALE-GREEN FIGURED GAUZE OR CHINA SILK.** The underskirt is kilt-plaited. The side-panel, vest-front, and sleeves are made of striped lace or gauze over plain surah to match. The front drapery is long and pointed, with paniers on the hips. The back may either fall straight—which is a very popular style—or it may be slightly puffed over the tournure. The long-pointed bodice is filled from the shoulders, to edge the vest. Sleeves full at shoulders and cuffs. Hat of Tuscan straw, faced with cream-white gauze and trimmed with field-flowers.

**FIG. III.—VISITING-COSTUME, OF PEACH-COLORED SILK AND BENGALINE.** The underskirt is of silk, with twelve narrow pinked-out ruffles covering the skirt up the entire front and sides and half-way up the back. The polonaise is of striped bengaline or challis—or, if preferred, it can be made of plain cashmere. The bodice of the polonaise has a full trimming of the silk of the underskirt, opening over a vest of beaded or figured lace. The polonaise opens at the waist, to display the ruffled skirt. At the sides, it is looped under bows-and-ends of ribbon. The fullness of the back-drapery is set on to the elongated waist. Hat of Leghorn, trimmed with peach-colored ribbon and ostrich-tips.

**FIG. IV.—WALKING-COSTUME, OF DARK-BLUE CHINA SILK.** The front of the skirt is kilt-plaited. The overskirt opens like a coat and is trimmed down the fronts and across the edge with a band of plaid or checked ribbon or silk. The jacket-bodice opens over a full vest and is trimmed with a narrower band. A waistband terminates and ties in front with two long loops-and-ends, finished with a tassel. Plain coat-sleeves; cuffs formed by two bands. Turban hat of straw, faced with blue velvet to match and trimmed with loops of same and two white wings.

**FIG. V.—EVENING-DRESS, OF CREAM-WHITE LACE.** Two deep flounces cover the foundation-skirt, which is of cream-white surah. A third and wider flouncing forms the drapery, which is rather short both front and back. The bodice is slightly full over the lining. Two shades of wide satin or watered silk in pale-green trim the bodice and skirt. Hair dressed high, fastened by an ornamental pin in steel or Rhinestones.

**FIG. VI.—WALKING OR VISITING DRESS, OF SILK GRENADINE, STRIPED BLUE-AND-GOLD.** The skirt is arranged all around in broad plaits, except at the right side, where it is drawn in a few careless folds to display the underskirt, which has the right side and part of the front covered by four plaited flounces. These plaited flounces are mounted upon a foundation of blue silk. The pointed bodice has full fronts, which are draped from neck to waist in a fan-shaped plissé, crossed by a pointed waistband of blue velvet. Collar and cuffs also of velvet. The plaited vest is of the same blue silk as the underskirt. Hat of straw, trimmed with blue velvet and roses.

**FIG. VII.—LACE FICHU.** At the back, the lace is cut and arranged to form a wide turnover collar; down the fronts, the lace is gathered full, to fall into a graceful jabot, terminating with a bow of wide satin or gros-grain ribbon. This fichu can be worn over any plain waist, and adds greatly to make up a dressy toilette.

**FIG. VIII.—WALKING-DRESS, OF CHECKED SURAH, TRIMMED WITH MOIRÉ.** The skirt is laid in deep kilt-plaits across the front and sides. The back is plain. The front-drapery forms a long point, turned up on the left side with a wide band of moiré. The back-drapery falls long and straight, slightly puffed over the tournure. The pointed bodice is full in front, opening over a full vest of the moiré. The waistband, which is quite new in style, is sewed into the side-seams, and then plaited into a point in front to fit the waist. This is of the moiré, as are also the cuffs and collar. This model would be pretty to make up in a plaid woolen or even a gingham, using plain material in place of the moiré for trimming. Hat of straw, faced with velvet and trimmed with velvet ribbon and bunch of flowers.

**FIG. IX.—FLORA JACKET.** This jacket is suitable for carriage or promenade wear. It is of cloth, and may be made in any of the fashionable colors. The cloth fronts do not meet, the space thus left being filled in by a draped waistcoat of soft silk. This need not be attached to the jacket, but could be separate; and, by sometimes changing the color, great variety might be added to the toilette. The back fits closely to the figure at waist; but a certain

amount of fullness is introduced below by the insertion of plaits at the three back seams. A very striking feature of the jacket is the handsome design in braiding on the fronts, collar, and sleeves. The shape of the sleeve is new and convenient. The jacket should be lined throughout with silk.

**FIG. X.—COVER FOR UMBRELLA, PARASOLS, ETC.** This is made of gray linen, and furnished with casings top and bottom, into which braid is run to draw the cover. Straps of the linen, bound with braid and furnished with buttons and buttonholes, confine the case in two places.

**FIG. XI.—VISITING-DRESS, OF BLACK GRENADINE,** figured with gold-colored crescents. The underskirt is plain. The overskirt is turned up and over at one side and bordered with a wide gold-colored embroidery. The bodice opens over a black velvet vest and is edged with the embroidery, like the skirt. A long-pointed epaulette of velvet, edged with a narrow gold braid to correspond, trims the upper part of each sleeve. The cuffs are plain black velvet. Straw hat, faced with black velvet and trimmed with wheat and jet and gold-colored ribbon.

**FIG. XII.—GARDEN-HAT, MADE OF SWISS EMBROIDERY,** plaited and shaped over a lace frame. Loops of ribbon, pansies, and lilacs, with foliage, form the trimming. Black velvet ribbon, with any kind of pretty flowers, always trims these garden-hats becomingly.

**FIG. XIII.—BACK OF BLOUSE-DRESS FOR LITTLE GIRL.** This dress is made of plain and striped gingham: a solid color, with gay-colored stripe for the yoke and band and cuffs. A ribbon forms the sash and ties at the back.

**FIG. XIV.—DIRECTOIRE COAT, IN STRIPED SILK.** This style of coat, which is one of the latest Paris novelties, is made of striped silk, lined and faced with silk in a lighter shade of the material, with which harmonizes the scarf of China crêpe or surah. The ends of the scarf are finished with a deep knotted fringe and also embroidered with a bunch of flowers. The dress is of figured mull or figured albatross. Hat trimmed with a broad band of black velvet, a plaited muslin or silk front, and some loops of ribbon.

**FIG. XV.—DINNER-BODICE.** This bodice can be made of any thin material. It is full, forming a puff below the waist, through which a ribbon sash is run and tied at the side. Lace is used for the epaulettes, collar, jabot, and edge of bodice.

**FIG. XVI.—FRONT OF BLOUSE-DRESS FOR LITTLE GIRL.** Flannel or gingham is most in use for these little dresses. The waist of this one is plaited back and front into the yoke, and all the parts of the dress are trimmed with white braid, worsted, or cotton.

**FIG. XVII.—HOUSE-DRESS.** The skirt is of plaid woolen, summer texture, cut on the bias, and kilt-plaited all around. The overdress is of nun's-veiling or allatross to correspond with the plaid. A full round waist, back and front, is belted in at the waist. The tunic and back drapery are full and simply draped. Coat-sleeves, with cuffs of plaid. Collar of the same. This model will serve for a tennis-dress or for a simple wash-dress of gingham.

## OUR PARIS LETTER.

RUE DES PETITS CHAMPS.

The season is now so far advanced that the styles for summer present but few novelties, whilst those for the autumn and winter have not yet come to hand. Great simplicity of make still characterizes the dresses of the hour. The best style of skirt has the underskirt perfectly plain, or, at the most, finished with a narrow plaiting of the material. The overskirt, made quite as long as the under one and a great deal fuller, is elaborately draped at the sides, falling in a long point in front and at the back. Heavy gold



Painted by I. Lebrichen.

Engraved & Printed by H. Man Brothers

## CLOSE QUARTERS.

Engraved expressly for Petersons Magazine.



Engraved & Printed by Illman Brothers

LES MODES PARISIENNES. PETERSON'S MAGAZINE.  
SEPTEMBER, 1888. THE BRIDE'S RECEPTION.



WATER-LILIES: IN OUTLINE OR EMBROIDERY

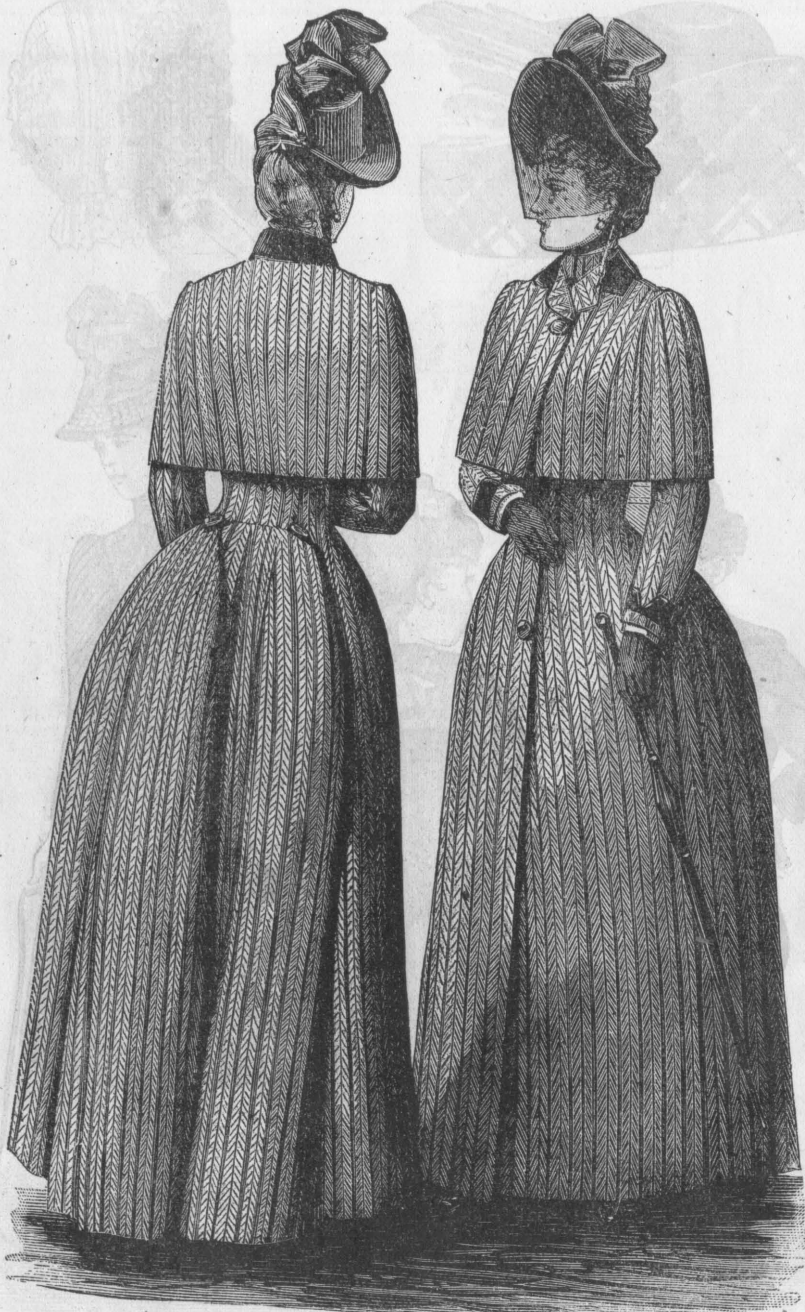




FIRST COME, FIRST SERVED.



CHILDREN'S FASHIONS FOR SEPTEMBER. TOQUE. BABY'S CAP.



FRONT AND BACK OF FALL COAT.

WAS PUBLISHED BY THE AUTHOR IN 1861



TRAVELING OR WALKING DRESSES.



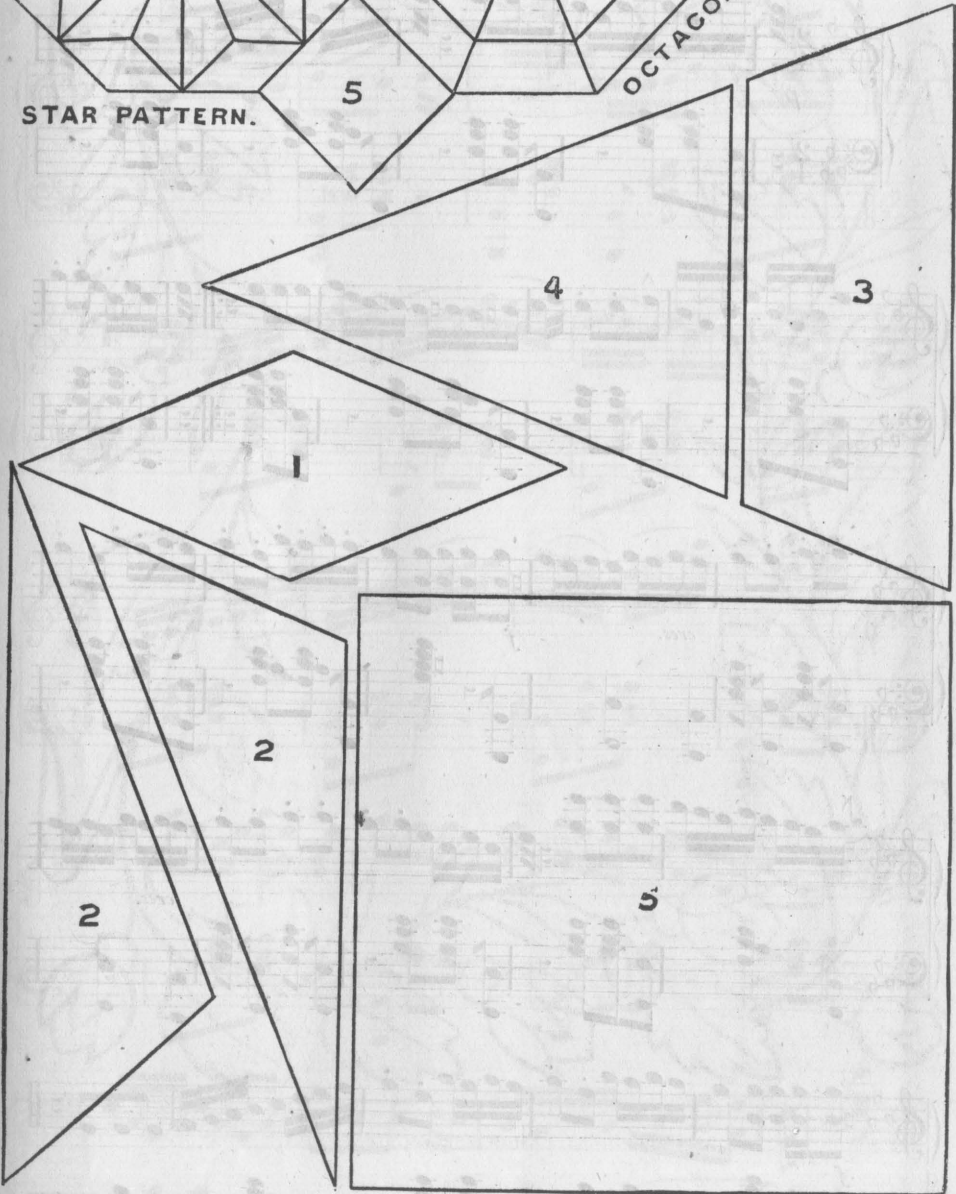
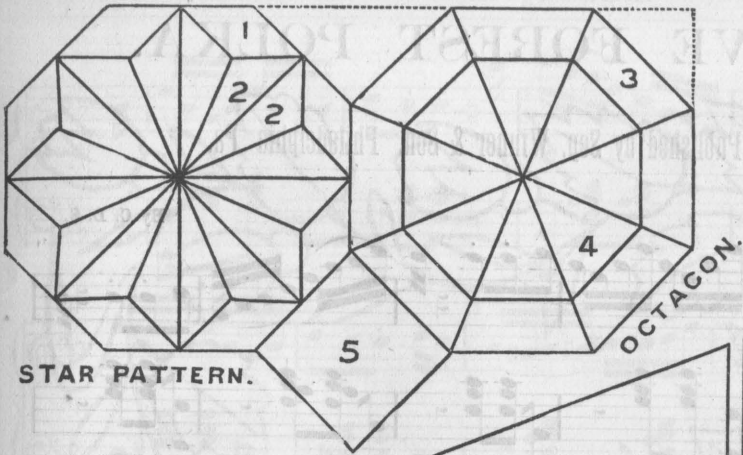
REDINGOTE WALKING-DRESS. HAT. BODICE.



WALKING-DRESS. BONNET. SLEEVE.



EMBROIDERY DESIGN FOR BOOK-COVER.



PATCHWORK FOR SOFA-CUSHION.



# OLIVE FOREST POLKA.

As Published by Sep. Winner & Son. Philadelphia Pa.

To E. L. B.

By C. L. S.

The musical score is written for piano and consists of five systems of two staves each. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score begins with a piano (*p*) dynamic. The first system includes accents (^) over the first and fourth measures. The second system continues the melody and accompaniment. The third system features a crescendo (*cres.*) leading to a forte (*f*) dynamic. The fourth system also includes a crescendo (*cres.*) and a forte (*f*) dynamic. The fifth system concludes with a forte (*f*) dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

OLIVE FOREST POLKA.

This musical score is for the piece "Olive Forest Polka". It is written for piano and violin. The score is organized into eight systems, each with a piano part on the left and a violin part on the right. The key signature is B-flat major (two flats), and the time signature is 2/4. The piano part features a steady accompaniment of chords and eighth notes, while the violin part plays a more melodic line with eighth-note patterns and slurs. The piece concludes with a double bar line and repeat signs in both parts. A faint watermark "MUSIC COPY FOR CHILDREN" is visible in the lower middle section of the page.



AUTUMN COATS FOR CHILDREN.

over a kilt-plaiting, with simulated buttonholes and buttons. The back-drapery forms a jabot. The front of the bodice buttons over to the left side, where the front of the polonaise is draped a trifle higher to display the kilted under-panel. High collar and cuffs to match. Eight to ten yards of fortysix-inch wide goods.

No. 5.—Checked flannel dress, for a girl of four years. The kilted skirt is trimmed with three rows of picot-edged velvet or ribbon. The Toby collar is made of the ribbon. The



No. 6.

folds on the waist are of surah to match. Belt and rosette of the velvet or ribbon. All the trimming should be of a darker shade.

No. 6.—Girl's Russian blouse, of white serge, gathered back and front and trimmed with Persian braid in various bright colors. The Tam O'Shanter hat is made to match.

No. 7.—Sailor-costume, for a boy of seven to eight years. It is made of fine checked tweed. The wide sailor-collar is of white flannel or serge, trimmed with five rows of worsted braid to match. The undershirt is of marine-blue

skirt in a long point front and a few loops at the back. These folds form the box-pleated plastron. It will have a wide collar in white or light color. The waist is encircled by white satin ribbon and trimmed with white satin ribbon. The yards are provided for this costume. No. 7.—Sailor-costume of flannel. On the



No. 7.

flannel, ornamented by rows of narrow white braid and embroidered by two anchors crossing



No. 8.

each other. The sleeves are full at the wrists into turnover cuffs, which open over bands of the blue, like the shirt. Knickerbocker pants. Sailor-cap of blue flannel, with anchor in front.

No. 8.—Girl's overall, of blue linen, alpaca, or flannel, with bands and belt of bright embroidered galloon. Pockets on each side of the front. Full sleeves and plastron.

## PARK JACKET, WITH VEST: WITH SUPPLEMENT.

BY EMILY H. MAY.

For our Supplement, we give the new Park Jacket. The pattern consists of five pieces:

1. HALF OF FRONT.
2. HALF OF BACK.
3. HALF OF SIDE-BACK.
4. HALF OF COLLAR.
5. UPPER AND LOWER PART OF SLEEVE.

The letters and notches show how the pieces are joined. The illustration shows the jacket and vest to be of different materials. We do not give the pattern of the vest, as it is only a simple tight-fitting bodice, pointed back and front alike. In our model, the costume is made of silver-gray poplin and dark-gray woolen. The jacket is of the woolen, edged with steel balls. The vest is of poplin, buttoning all down the front. On each side of the buttons is a neatly-sewed flat braid of woolen. The sleeves are edged at wrists by the steel balls. The front breadth of the skirt is a panel of the woolen; next to this is a plissé of the poplin, then a narrow breadth of the woolen. The back of the skirt is composed of alternate plaits of the poplin and woolen. In front is a short tablier of the woolen. The hat is a silver-gray felt, lined with dark-gray velvet and trimmed on the crown by loops of ribbon of the two shades of gray and two amber wings.



## DESIGN FOR PATCHWORK.

BY MRS. JANE WEAVER.

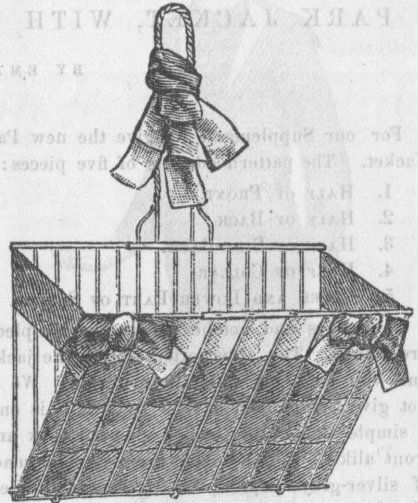
In the front of the number, we give diagrams for star and octagon designs for patchwork. The larger designs are the exact size to be used and should be cut in tin or very stiff cardboard, that the materials may all be truly cut. The work may be all of octagon shapes or star pattern. The star pattern (No. 2.2) should be of two shades of yellow, not a pale tint. The diamond shape, which forms the ground (No. 1), either of apple-green, plush, or golden-brown

tint. In either case, the square (No. 5) must be of a different tint to No. 1. In the octagon form, the points should be light and dark green alternately, and No. 3 the same, placing the light tint over the light point 4, and the dark in a similar manner. The square (No. 5) should be yellow plush, or shaded yellow plush, and looks well when embroidered. If gray linen or brown holland is used, each should be embroidered in colored silks or cottons.

## EXPANDING RACK FOR NEWSPAPERS, ETC.

BY MRS. JANE WEAVER.

This rack is made on a small white-wire grid-iron, of the kind which is made in two pieces, with horizontal bars fastened at the bottom with hinges, and having a handle on the top of each piece. Let the side which has the shorter handle be for the front. Then weave in and out, over the front bars, ribbons an inch or an inch and a half in width, of any pretty contrasting colors. Fasten ribbons on broad elastic at each side of the frame, and then tie them in bows, leaving the bars separated at the top just far enough to hold the newspapers. Then bend over the shorter handle close to the front bars, and on this place a large bow. It is to be hung by the long handle. If so desired, the shorter handle can be removed by the hardware merchant. Sometimes the bars are gilded, silvered, or bronzed before being trimmed. If the front handle is cut off, the long handle should be ornamented by the bow.



## DESIGN FOR EMBROIDERY ON BOOK-COVER.

BY MRS. JANE WEAVER.

Either plush, satin, silk, or linen may be employed. If on either of the three former, use filoselle or embroidery-silk; if on linen, working-cotton will answer. Three shades of color for the leaves—light and dark watercress-green, and a red-brown which is found in the natural tint of leaves, near the stem of each leaf. Vary the position of the tints in every second or third leaf. The brown-red also to be used in the green involucre surrounding the buds. The calyx (or cup which holds the bud, and its surrounding green involucre) to be mostly green and brown. Two shades of pink, light and dark, for the buds, the points of them to be

very pale. The stem to be thick and of a red-brown.

The design to be transferred to the material either by pricking the outline of the design with a large needle, and then fixing it on the material pinned down on a board with artists' pins, or in any way convenient.

For pounce-powder, use dry white lead, tied up in a square of coarse muslin, and then dab it on the perforated pattern. Remove the pattern carefully, and with weak gum-water and a camel's-hair brush go over the outline. The work may be done in a frame or on the hand. Such a cover is good to protect valuable bindings.

## ALPHABET ON SUPPLEMENT.

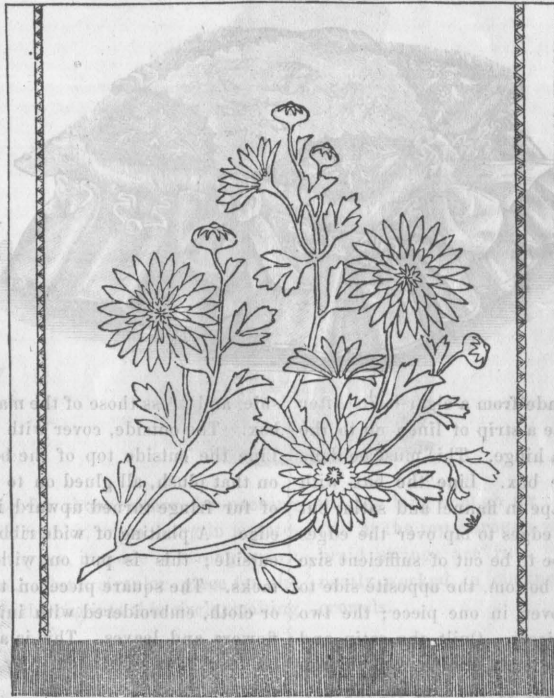
BY MRS. JANE WEAVER.

On the Supplement, we give part of an alphabet to be done in white floss on linen, for sheets, pillow-shams, table-cloths, and large napkins. (276)

Or the same design may be used for embroidery on other articles, done in colored silks. Next month, we will give the rest of the alphabet.

## DESIGN FOR A CHAIR-BACK.

BY MRS. JANE WEAVER.



Our design represents a spray of marguerites. These can be worked in stem-stitch, and the centres filled in with French knots. Work the flowers in the natural colors, the leaves also. The material for working upon is optional: butcher's-linen, if for use, as it washes well, and the embroidery then may be done with the linen

floss, as it comes now in all the most beautiful colors and shades. If worked on satin, use the floss-silk. For a chair-back, hem-stitch the sides and fringe out the ends. This same spray, either repeated or reversed, can be used as a border for many large pieces of work. It is also pretty for the top of a pincushion.

## WORK-BASKET.

BY MRS. JANE WEAVER.

Buy a circular wickerwork basket, line the bottom with layers of flannel, covered with old-gold satin. The outside valance is of blue cloth with the scallops pinked out on the edge. In each scallop, a red poppy is embroidered, in shades of red filosele. A mixed cord is wound around the handles and the edge of the basket. A wicker basket with bamboo edge and handles makes the prettiest effect.



DESIGN FOR A CHAIR-BACK  
**TOILET-CUSHION.**

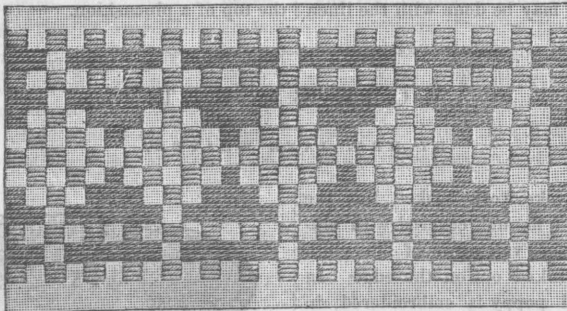
BY MRS. JANE WEAVER.  
 BY MRS. JANE WEAVER.



A toilet-cushion made from a cigar-box. After cleaning the box, glue a strip of linen on to the lid and box to form a hinge. This must be done on the inside of the box. Line the box with paper, or cut the shape in flannel and satin, but large enough for the edges to lap over the edges of the box; the shape to be cut of sufficient size to line the front, the bottom, the opposite side to the front, and the cover, in one piece; the two ends are separate pieces. Quilt the satin and flannel, also the two ends, and sew both into shape. Glue the edges of the box on the outside, and press those of the material down on the box. The outside, cover with paper or cambric. Line the outside top of the box with wool, and on that plush, all glued on to the box. A piece of fur fringe turned upward is glued on to the edge. A plaiting of wide ribbon goes round the outside; this is put on with small furniture-tacks. The square piece on the top is of satin or cloth, embroidered with initials and sprays of flowers and leaves. This is attached to the box by four bows of ribbon. By one of these, the cover is lifted.

**BORDER FOR TOWELS, TOILET-COVERS, Etc.**

BY MRS. JANE WEAVER.



This design can be embroidered either direct on the linen, or on strong linen braids, which are sewed on afterward. Use fast-colored cottons or linen floss, blue, red, and brown. The work may be done either in over embroidery-stitch, or in cross-stitch, as preferred. Coarse linen is desirable. This design is pretty for children's dresses.



# SHOE-BAG FOR TRAVELING.

BY MRS. JANE WEAVER.

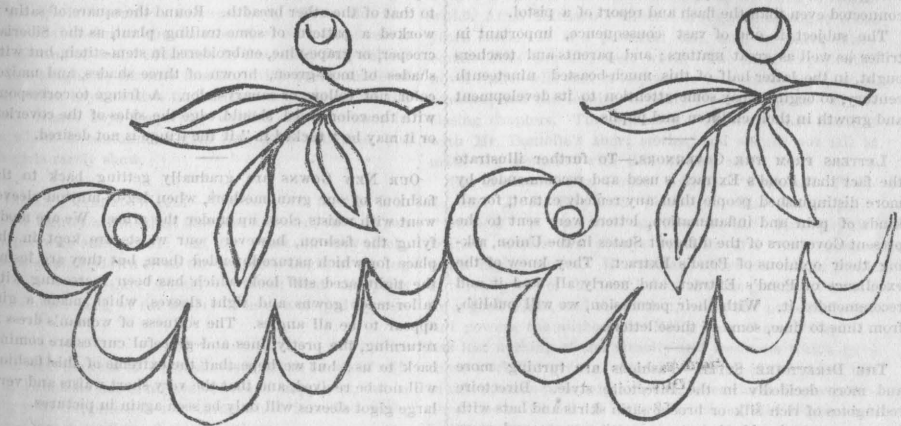


This useful bag for shoes, either for packing boots and shoes in trunks, or to hang in a state-room upon a sea-voyage, is made of strong brown linen or cretonne. Cut a circular piece for the bottom and gather the bag into this circle, making

the bag long enough for the boots, etc. Make a frill at the top, through which ribbon or worsted braid strings are run. "Bottines" should be neatly worked in outline-stitch in red or blue crewels.

# EMBROIDERY IN SILK ON FLANNEL.

BY MRS. JANE WEAVER.



This easily worked and beautiful design may be used for flannel skirts, baby's shawl-blankets,

the edge of sacques, etc., and should be done in white silk.

## GERANIUM CUTTINGS.

SEPTEMBER is essentially the month for taking geranium cuttings. Provident people begin as early as the last week in August, thereby saving themselves much trouble. The sooner cuttings are taken, the more easily they strike. For August and early September, it is enough to thrust them into the open ground, shade them from very hot sun, and give an occasional watering. It is now a little risky to plant cuttings out of doors; it will be found safer to set them at once in pots, or in a glass frame. Geranium cuttings are very hardy, and need little attention; they are more likely to suffer from what gardeners call over-nursing than from exposure. They cannot have too much air, and are sure to damp off if their greenhouse or frame is not open for the greater part of the day. Protection from frost and rain is all they require. They need little water till the spring. In taking a cutting, sever a shoot of this year's wood just below a "neck" or joint, cut off the lower leaves, suffering only two to remain, and bury an inch or more of the stalk in the earth, setting the cutting against the side of the pot. Three or four may be put into one pot, but, whether in pot or frame, do not allow the leaves of the different plants to be in contact with each other, for, if one leaf turns moldy, any leaf touching it will be similarly affected. In making a hole to receive the cutting, be careful not to make it too deep for the stalk to reach the bottom. This would leave a space in which damp would accumulate, and the cuttings would turn moldy and decay. The more air they have, the less likely are they to decay. When set in frames, the lights should be taken off in the early morning and not replaced till sunset, except in wet or frosty weather, though even a slight frost is less harmful than a close damp atmosphere. The ground should not be too damp when the cuttings are put in, and, unless the weather should be exceptionally hot and sunny, they will only need a little water from time to time. Care should be taken to have the pots thoroughly clean and free from green slimy mold, and they should have plenty of broken shards, also clean, at the bottom. Geraniums are not particular as to soil, but a sandy loam suits them best, and, if ordinary potting-mold is used, road-sand should be put with it. If any leaf of the cuttings should turn brown and moldy, it should be removed as soon as it will come off with a touch. The stalk will often be sound and firmly attached when the leaf is decaying, and then it is better to let it remain. If the healthy stalk is broken, the plant bleeds, and further decay will ensue. On no account let the moldy leaves lie about among the cuttings after they are taken off.

## MOTHERS' DEPARTMENT.

NEW SERIES.

BY ARRAM LIVEZEY, A.M., M.D.

## NO. XI.—THE CARE OF BABIES.

Mothers, come please and go with me to any country graveyard or cemetery and let us look around; we see at a glance that the little graves far exceed the adult ones in number, and you ask me—put to me the natural query: "How or why is this?" Though it has been answered again and again by eminent men, living and dead, yet it seems necessary—a duty laid upon me—to notice the living fact of to-day with the fond hope that a few more words on the tortures and inconveniences that babies are subject to may prove to be profitable.

Unfortunately, these little innocents in their agony and misery cannot make their sufferings known by speech, or it might often bring the blush to many nurses and mothers.

We often see babies, on a warm day, wrapped and swaddled in clothing like an Egyptian mummy or more becoming an Eskimo, and the little ones writhe and twist in

their steaming condition, and the mothers in vain try to soothe them by rocking or trotting them on the knee, by singing lullabies, giving them the breast, or trying to force it upon them. Fashion is absolute dictator in dress, both of the adult and infant, unfortunately, and hence it matters not that the former destroy themselves by thousands and the latter are destroyed by tens of thousands.

In the restlessness of babies from improper dressing and feeding or nursing, the mischief is still further increased by giving warm ginger, soot, or catnip teas to the exclusion of a sip of cold water. A teaspoonful of cold water is very grateful to a hot feverish mouth.

But, if these teas fail, recourse is next had to Godfrey's cordial, Bateman's drops, paregoric, or, lastly and worst of all, "soothing syrups"—soothing indeed, for not a few babies have been soothed into that sleep that knows no waking!

But babies frequently suffer just as much by being dressed too lightly in cold weather; by being neglected too long; by being placed on the floor where cold currents of air sweep along; and how often do we see them sitting on an old quilt spread upon a fresh-scrubbed floor, sniffing the dampness rising all about them.

How often does the mother find her babes uncovered and their limbs cold when she visits the little beds, in the morning especially, while their bodies are wet and steaming from nocturnal perspiration?

Another cause of fretful babies arises from mothers nursing them while laboring under, or too soon after, some undue mental excitement, as fear, anger, great losses, etc. In such states, the secretion of milk is depraved and unfit for the babe, and giving the breast at such times is often the cause of disease, intense suffering, and sometimes death. Again, mothers are often too long absent from their babes, from six to eight hours, sometimes out to evening parties or soirees, engaged in dancing or even some exciting game, then, returning home exhausted or overheated, to relieve their distended painful breasts, the babes are permitted at once to gorge themselves with vitiated milk, with the result of overloading their stomachs, deranging digestion, etc.

Rocking babies violently—or even at all—is also wrong, and, if not productive of absolute evil, is of no good. But the grand source of evil and the one most frequently practiced is too frequent nursing or overfeeding when brought up on the bottle. We frequently see children not two years old sitting at the table, eating corn, pastry, cucumbers, cheese, etc., ad libitum, and, if they die, it is the will of Providence! Feed them on Lactated Food (W., R. & Co.'s), Soluble Food (R. & C.'s), beef peptonoids, and trust to yourselves—do your duty first, and then Providence will bless your efforts and the babes live.

## OUR NEW COOK-BOOK.

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

## VEGETABLES.

**To Boil Onions.**—Put twelve onions in one gallon of water; let them boil, but not too hard. If the water becomes yellow, pour it off and add as much more boiling water; put a little salt in the water each time. If the onions are green, they will take two hours, and a little longer if dried. Serve them with drawn butter sauce.

**To Boil Rice.**—Rice should be nicely washed and picked. Put it on with a good deal of water to boil. When the grains become tender, pour off the water and steam the rice by putting it over hot water, so that each grain is separate.

## DESSERTS.

**Blanc-Mange of Corn-Flour.**—Weigh three ounces of corn-flour and three ounces of loaf-sugar—rub this on the rind

of a lemon—a pint of milk, and an ounce of butter. Wet the corn-flour with some of the milk, put the other on to boil with the sugar. When it boils, pour it on the wet corn-flour and stir it smoothly, put it back in the saucepan and bring it to boiling-point, flavor it with essence of vanilla or almond essence, stir it well, pour it into a clean wet mold, or a small pie-dish will answer if there is no mold. When cold, put a dish, glass, or other kind on the top, turn it over, and let the blanc-mange gently fall on it.

**French Custards.**—To make about seven custards, boil one pint of milk with three dessertspoonfuls of sugar. Beat the yolks and whites of two eggs well together, and pour the milk, when slightly cool, on to the eggs, and beat well together. Fill white china French custard-cups; stand them in a pan of water, and let them cook until they become solid, taking care to let no water get on the top. When set, take the pan off the fire, and put the cups in the oven for the custard to brown slightly. Vanilla or any flavoring can be used.

#### CAKES.

**Gingerbread.**—Take half a pound of white sugar and half a pound of golden syrup, or, better still, half a pound of honey. Put them into a saucepan and bring them to a boiling-point; then stir in half a pound of butter till it is quite melted. Beat up four eggs in a basin, and then pour the mixture from the saucepan into the eggs, stirring it all the while. From half an ounce to an ounce of ground ginger must now be added, and either three teaspoonfuls of baking-powder or one moderately full of carbonate of soda. Lastly, stir it all into one pound of flour, and place the dough in a well-buttered tin, about an inch and a half thick, to allow for rising. Let the oven be only moderately hot, at least to begin, and it should take three-quarters of an hour or rather more. When nearly ready to come out of the oven, brush over the top of the cake with egg beaten up to a froth to glaze it, and then finish the baking for just a few minutes.

**Soda Cakes.**—Ingredients: half a pound of flour, two ounces of butter, three ounces of sugar, one ounce of candied peel, grated rind of a lemon, one whole egg. If necessary, a little milk, half a teaspoonful of carbonate of soda. Rub the butter well into the flour, add the sugar, peel, lemon-rind, and soda. Mix, with the egg well beaten, and, if necessary, a little milk. The mixture must be very stiff. Put it in little rough heaps on a greased baker's-tin. Bake in a quick oven for fifteen minutes.

#### MISCELLANEOUS RECEIPTS.

**Fruit Sauce.**—This is made of apples, apples and peaches mixed, and of cranberries.

Apples are either stewed or baked, and then mashed through a colander. First pare them and remove the seeds. To one pint, add one tablespoonful of butter and half a pound of sugar. Acid apples are the best.

If made of dried apples and peaches, take equal quantities of each; soak them for six hours, and then stew them; sweeten to taste, and add a little lemon to give them an acid taste.

Cranberries are first washed and picked, and then put on to stew with enough water to cover them; let them stew until the skins crack and they begin to thicken; sweeten them to taste and let them get cold. They are better if made into a jelly; you can make them jelly, if you put the berries to stew with enough water to cover them. When the skins crack, strain them, and, to each pint of juice, put one pound of brown sugar; let it cook until it jellies, then put it into china molds to cool; serve with meats.

**Pumpkin Cheese.**—Pare and quarter the pumpkins, leaving the seeds in, boil till quite tender, then mash through a hair sieve, and, to every pound of pulp, allow one teaspoonful of ginger and half a pound of crushed loaf-sugar; boil till it will set. Keep as jam.

**Stewed Cheese.**—Six ounces of cheese grated, two eggs, one ounce of butter, a small teacupful of milk, all to be beaten in a bowl together; then put into a small baking-dish and baked a light brown. It must be of the consistency of custard.

**Potato Puffs.**—Chop and season well some cold meat or fish. Mash some potatoes and make them into a paste with an egg. Roll it out, and cut round with a saucer, put your seasoned meat on one half, and fold the other over like a puff. Fry a light brown, and serve hot.

#### FASHIONS FOR SEPTEMBER.

**FIG. I.—EVENING-DRESS, OF PURPLE SILK.** The skirt is short, and trimmed near the bottom by several rows of velvet ribbon. The tunic is of the peplum shape, short on the hips and pointed at the sides and back. The bodice is fitted at the waist, cut V-shape back and front, and is filled in with dotted black lace, above which is a velvet ribbon, tied in a bow at the back. The bodice is trimmed with velvet ribbon, put on V-shape. Three-quarter sleeves, high at the shoulders.

**FIG. II.—HOUSE-DRESS, OF STRIPED BENGALINE.** The skirt is plain and rather full. The bodice, of the bengaline, is half high, gathered slightly at the waist, and has revers. The sleeves are rather full. The chemisette-collar is of poppy-colored surah. The hood, sash, cuffs, and collar are also of the surah.

**FIG. III.—WEDDING-DRESS, OF WHITE SILK.** The underskirt is plaited in front and trimmed with rich lace, caught up by sprays of orangeblossom. The train is long and plain. The high bodice has folds of silk from the right shoulder to the waist, and the front is filled in with lace, fastened by a spray of orangeblossom on the collar at the left side. Three-quarter sleeves with lace cuffs, ornamented by a spray of orangeblossom. Orangeblossom in the hair, with a long tulle veil.

**FIG. IV.—VISITING-DRESS, OF PLAIN BLUE FOULARD.** The skirt is short, rather plain, with tabs at the side, like coat-flaps, trimmed with pipings of terra-cotta silk. The bodice is high, pointed back and front, and is plaited over a vest of terra-cotta silk. A large collar of lace, laid in folds, ornaments the bodice. A drapery of the foulard passes from the right hip to the left side, where it fastens under a band-and-bow of terra-cotta ribbon, which is brought from the seam under the arm. Sleeves trimmed with lace, put on fan-shape fashion, and ornamented by a bow of ribbon. Hat of terra-cotta-colored straw, faced with blue velvet and trimmed with pink roses and tulle. Tulle strings tie in front.

**FIG. V.—WALKING-DRESS, OF DUST-COLORED DELAINE.** The back of the skirt is full and slightly draped. The front is also full and long, and opens over a plaid velvet panel. Plaid velvet also trims the bottom, so as to appear to form a petticoat. The bodice is very slightly pointed at the back and a little more so in front. It fastens at the side with two large buttons. A drapery of surah, of the color of the dress, reaches from the throat to where the dress buttons. Revers of plaid velvet, and cuffs of the same. Hat of dust-colored straw, bound with poppy-colored ribbon and trimmed with a bunch of poppies and leaves.

**FIGS. VI. AND VII.—BACK AND FRONT OF FALL COAT, OF DRAB-COLORED CHEVIOT, OF A HERRINGBONE PATTERN, AND LINED WITH SHOT SILK.** The back is cut at the waist, where the fullness of the skirt is set on, and trimmed with large brown bone buttons. The front is of a polonaise shape. The cape has a slight fullness at the shoulders, and can be worn or not, according to the warmth desired. The cuffs and collar of the cape are of brown velvet. Felt hat, trimmed with brown.

**FIG. VIII.—WALKING OR TRAVELING DRESS, OF PIGEON-GRAY CAMEL'S-HAIR.** The skirt is bordered by a hem only,

very simply draped, and falls over a plain piece, which is edged with a very narrow knife-plaiting. The bodice is full back and front, worn with a belt braided on either edge, and fastened in front with a steel buckle. The sleeves are slightly full, both at the shoulders and wrists. Straw hat, trimmed with blue-and drab striped ribbon.

FIG. IX.—WALKING OR TRAVELING DRESS, OF GREEN STRIPED FOULÉ. The skirt is but little draped, back and front, and opens at the side over plaitings of the material. The double-breasted jacket-bodice fastens on the left side and opens over a vest of drab-colored silk, the front of which is braided. Sleeves slightly full at the top, with straight square cuffs. Bonnet for the walking-dress of dark-green crêpe, puffed and trimmed with a small bunch of moss-rose buds.

FIG. X.—REDINGOTE VISITING-DRESS, OF THE NEW DIRECTORY STYLE, made of chestnut-brown silk. The skirt is plain and falls quite straight over a rather small tournure at the back; in front, it opens over a skirt of dark-brown silk, which is finished at the bottom with a wide full rose-quilling. The bodice is quite round, double-breasted, and the large revers are faced with the dark-brown silk. The cravat is of dark-brown crêpe. Sleeves high at the shoulders. Brown straw hat, trimmed with roses.

FIG. XI.—HAT, OF BLACK STRAW, faced with black velvet and trimmed with black velvet and ostrich-plumes.

FIG. XII.—MORNING BODICE, OF BLUE FLANNEL. The yoke is plaited, and the fullness is gathered at the waist under a ribbon, which is tied in front. The sleeves are plaited at the top, like the yoke, and gathered into broad cuffs at the wrists. High collar.

FIG. XIII.—HOUSE OR WALKING DRESS, OF DELAINE IN TWO SHADES OF BLUE. The underskirt is plain, with a pointed panel of the material at the side. The front of the overdress is long and full, and it is slightly draped at the back. The long-pointed bodice is plaited from the shoulders in front, opening over a vest of dark-blue silk. The collar and puffings at the top of the sleeves are also of the dark-blue silk. Straw hat, faced with dark-blue velvet and trimmed with a stiff plume.

FIG. XIV.—SLEEVE, OF PONGEE SILK, box-plaited on the shoulder and gathered at the elbow. It is finished at the wrist by a broad cuff of plaid silk.

FIG. XV.—BONNET, FOR AN ELDERLY LADY, OF BLACK LACE. The lace is quite full at the top, but arranged so as to give a broad effect over the hair. Yellow daisies are arranged in the lace. Lace strings, caught together with a narrow yellow ribbon.

FIGS. XVI AND XVII.—BACK AND FRONT OF BOY'S FALL COAT, made of plaid cloth. The back fits rather closely, the sides are plaited, and the front is plain and double-breasted. The wide collar extends to a point at the belt on the left side. Belt of brown leather.

FIGS. XVIII AND XIX.—FRONT AND BACK OF FALL COAT FOR A GIRL. The material is one of the new mixed plaids. The skirt is plaited to the waist under a broad belt of the material. The back of the bodice is cut bias and trimmed with bias bretelles of the cloth, the front is double-breasted and ornamented by two rows of large buttons.

GENERAL REMARKS.—Tailor-made gowns are still very popular; but a decided change seems to be creeping in, in the way of stiff-boned waists and tight sleeves. The "Directory style," as it is called, is modified from the Directory style of the early part of the century. Bodices in this new fashion are looser and often worn with sashes which are either round or slightly pointed, the latter way adopted by those who have not slim waists. Of course, sashes are not suitable for elderly people, who wear the round waists. Lace cravats are worn with these bodices. The sleeves are slightly full; but this should depend on the figure: yet all sleeves are made looser and more comfortable than formerly. The front of the bodice is generally plaited, and has a vest

or plastron. Sometimes, for house-dresses, the bodices are slightly open in front and crossed, and ornamented with lace fichus or collars, which are so becoming to pretty necks.

Skirts are often plaited or gathered, the overskirt falling straight and full, and open over a simulated underskirt, often of a very rich material. These styles are not always seen in one costume as yet, but appear piecemeal here and there, but showing the tendency of the new fashion. Fig. x, in our illustrated Fashions, is a beautiful type of the new mode. The long full skirts are becoming to most figures, and we are rather weary of the many draperies—so difficult to arrange gracefully and so hard to keep in order. Moreover, dressmaking at home becomes easier when tailor-made gowns are dispensed with. For tall slender persons, two or three flounces are sometimes scantily gathered and put plain on the skirt, with a small drapery, which is full at the back above it.

Tournures are much smaller, and reeds or steels in the skirts are less worn. This is a great improvement, as they gave the wearer an ugly wriggle as she walked.

Both high and narrow and broad low collars are worn. Lace for the neck—plaited, quilled, etc.—often replaces the high stiff linen collar or the ribbons lately fashionable.

Wool goods of all descriptions are in great variety, some rough, some smooth—camel's-hairs, cashmeres, delaines, chevots, homespuns, and serges. They come in one color or in stripes of different designs.

Norfolk and Garibaldi jackets are much worn by young people, and they make comfortable morning-jackets for the house for women of all ages.

Usters, light cloaks, and jackets are in great variety. Some ulsters are close-fitting in front, many loose in front; but all are tight at the back, with full skirts plaited or gathered to the pointed or round waists.

Long loose cloaks promise to be popular for the autumn. They were worn during the summer as wraps, in driving or traveling, and found much too convenient to be readily abandoned. They were made of India-silk, mohair, alpaca, etc., etc.; but, for the later season, are of cloth or some other woollen stuff.

Bonnets and hats are in the greatest variety. It seems almost impossible to introduce anything new—we have so many styles already—and what is thought the most becoming is the most worn.

## CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF DARK-BLUE FLANNEL. The knickerbockers are close-fitting at the knees. Blouse waist, with large bone buttons. The pocket is fastened with a button. The sleeves are made full to bands at the wrists. Sailor-collar, deep at the back, tied in front with a blue ribbon.

FIG. II.—GIRL'S FROCK, OF DARK-GREEN SATEEN, with rosebuds in stripes. The skirt is laid in large box-plaits. The blouse waist buttons down the front. Sailor-collar. Full sleeves at the wrists.

FIG. III.—COAT, OF BROWN DIAGONAL CLOTH, with very thin lining, for the early fall. It is made double-breasted, fastening far over on the left shoulder, and is trimmed with gimp ornaments. High plain collar. The cuffs have small gimp ornaments on the sleeves. Hat of coarse straw, trimmed with brown and straw-colored striped ribbon.

FIG. IV.—BOY'S CAP, OF BLACK CLOTH. The brim is bordered with a gay plaid velvet, and a stiff wing is placed on the left side.

FIG. V.—MUSLIN CAP, FOR A SMALL CHILD. The border is trimmed with a lace edge, made very full above the face, and is finished with a rosette, also very full, made of very narrow white ribbon.



Painted by J. J. Hassel.

Engraved & Printed by Illman Brothers.

## A REVERIE.

Engraved expressly for Peterson's Magazine.



Engraved & Printed by Illman Brothers.

LES MODES PARISIENNES: PETERSON'S MAGAZINE.  
OCTOBER, 1888. AN OCTOBER AFTERNOON.



DESIGN FOR CHAIR-TIDY OR PANEL: DARNED WORK



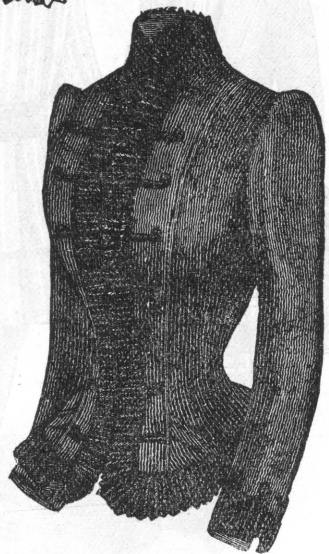
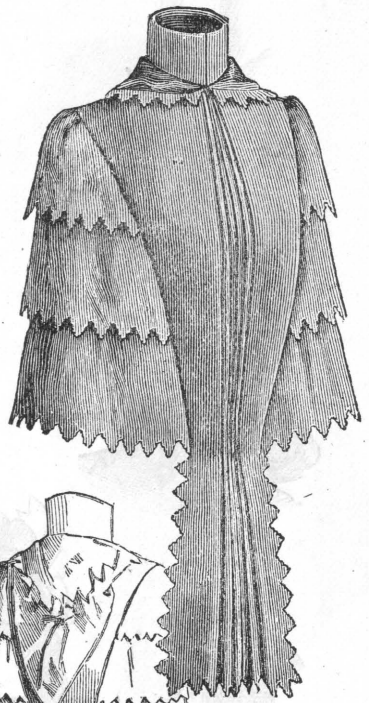
A WIND OF FATE.

[See the Story.]

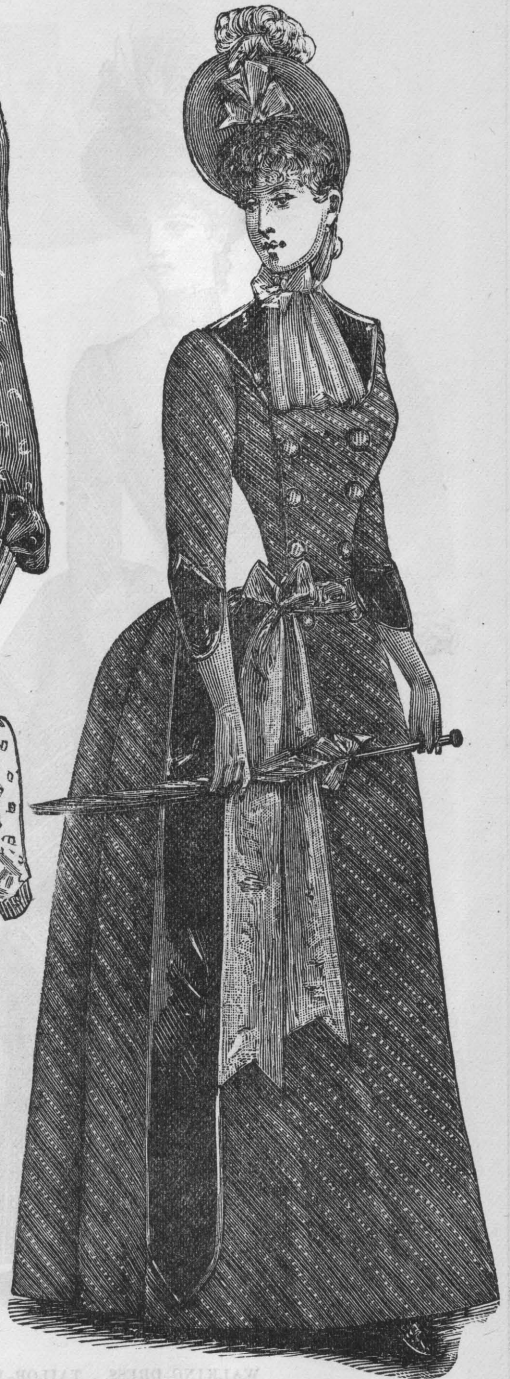
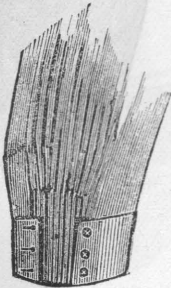
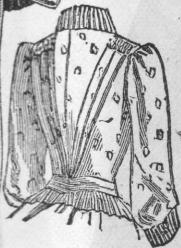




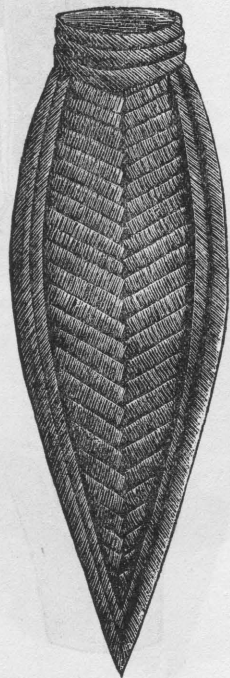
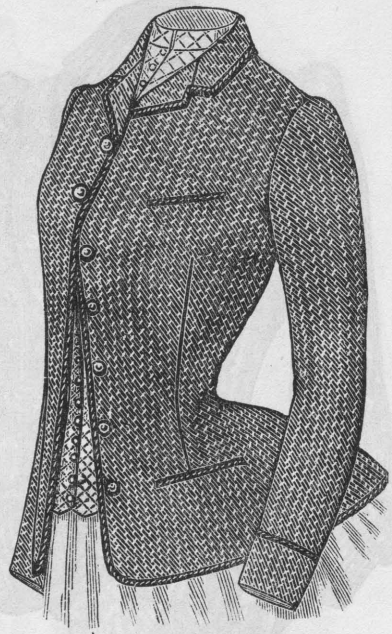
CHILDREN'S FASHIONS FOR OCTOBER. HAT. TOQUE.



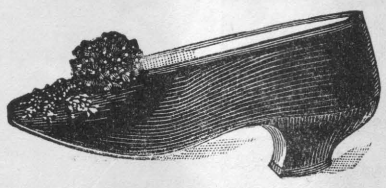
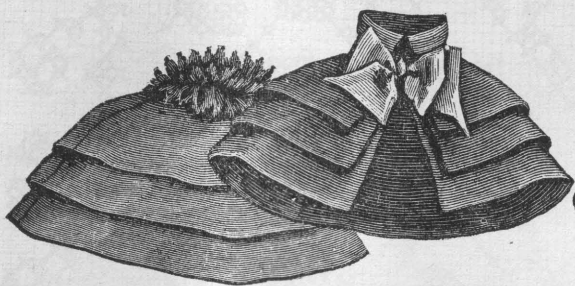
WRAP. FRONT AND BACK OF MANTLE. FALL JACKET.



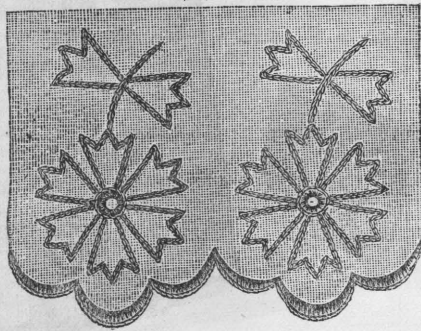
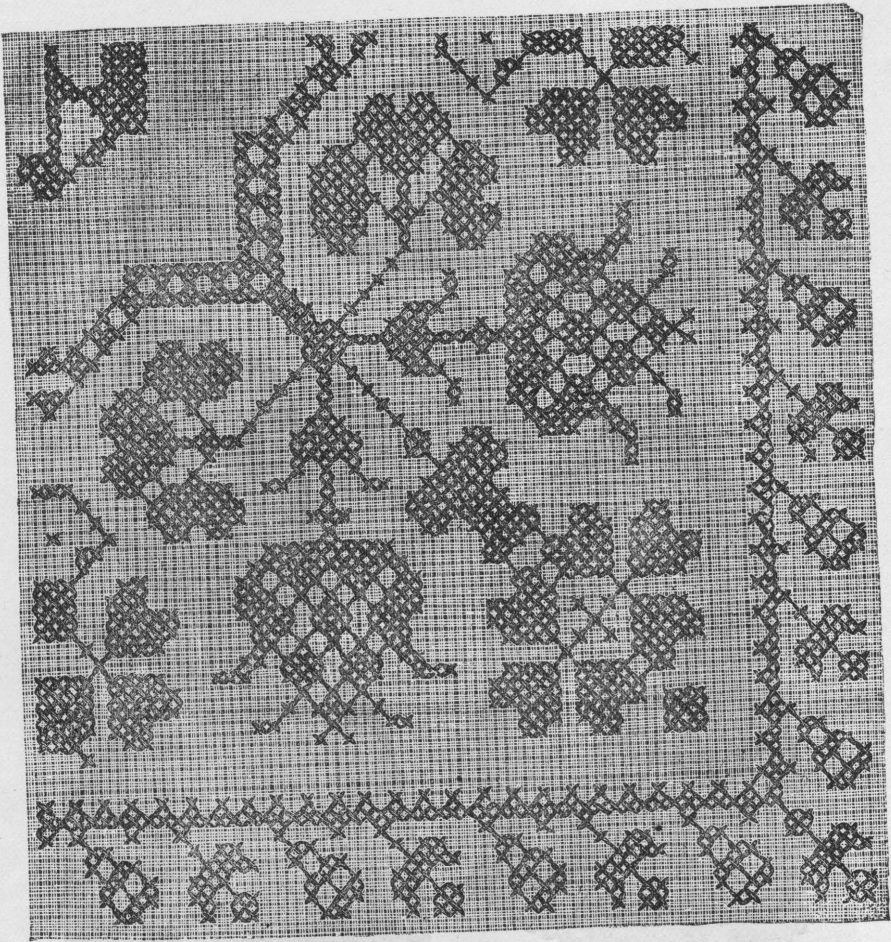
DIRECTORY DRESS. MORNING-BODICE. SLEEVE.



WALKING-DRESS. TAILOR-JACKET. PLASTRON.

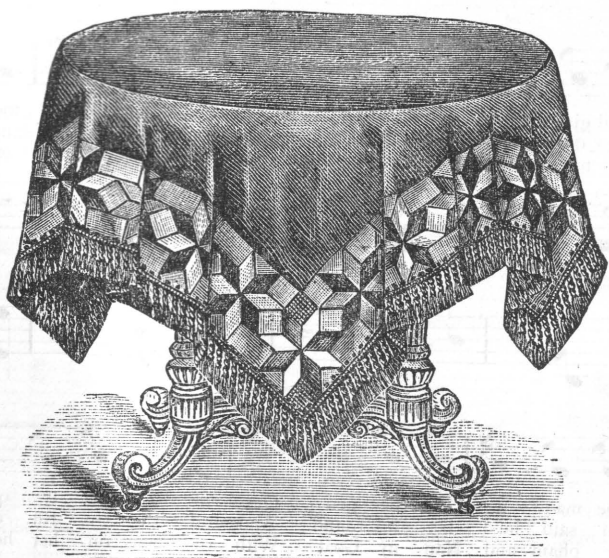
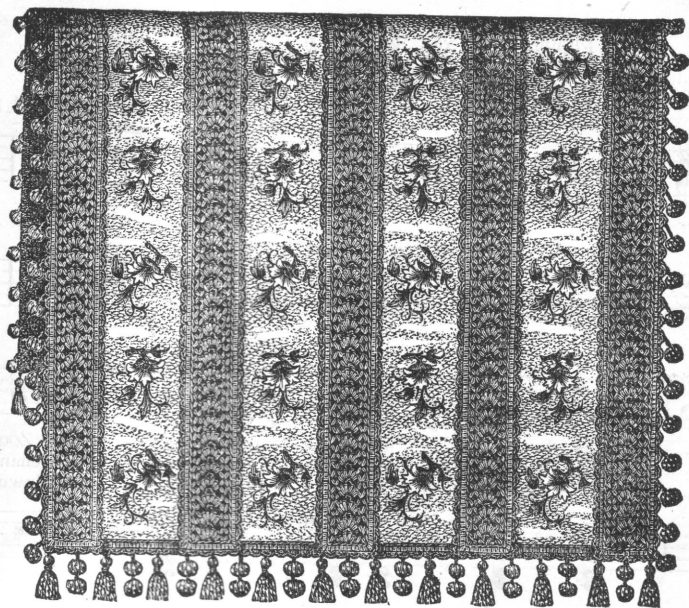


FALL WRAP. CAPES. MORNING-BODICE. SHOE.



CORNER FOR TOWEL IN CROSS-STITCH. BRAIDED BORDER.

THE NEW YORK PUBLIC LIBRARY ASTOR LENOX TILDEN FOUNDATION



COVER FOR CRADLE OR PERAMBULATOR. TABLE-COVER.





THE PARTY AT THE ZOO.

served the in - vi - ta - tions, Which she car - ried in her bill.  
 big brown Bear said he'd be there, And hug the old Bab - boon.  
 dan - cing 'round, and trod up - on The poor old Cam - el's corns.

REFRAIN.

Tra, la, la, la, la. Tra, la, la, Tra, la, Tra, la, Tra, la, la,

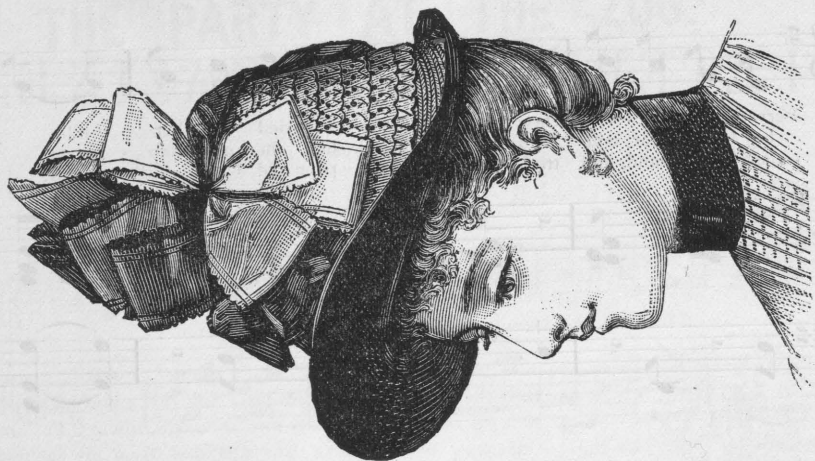
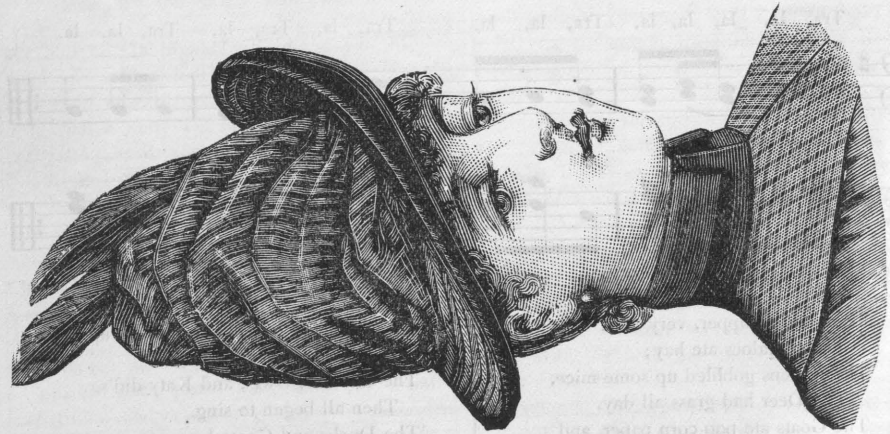
Tra, la, la, la, la, Tra, la, la, Tra, la, Tra, la, Tra, la, la.

4.  
 They had a supper, very nice,  
 The Buffaloes ate hay;  
 The Kittens gobbled up some mice,  
 The Deer had grass all day.  
 The Goats ate pop-corn paper, and  
 The Frogs on worms were fed;  
 The Monkeys munched fresh pea-nuts,  
 And the Ducks had milk and bread.

REFRAIN.—Tra, la, la, la, la, &c.

5.  
 Night came at last, the moon was up,  
 And music was the thing,  
 The Crickets, Owls, and Katy-did's.  
 Then all began to sing.  
 The Ducks and Geese began to quack,  
 The Tiger shook his head;  
 The Lion said, "let's say our prayers  
 'Tis time to go to bed.

REFRAIN.—Tra, la, la, la, la, &c.



FALL HATS. BONNET.

## EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a house-dress, of gray or any other self-colored foulé cloth. The underskirt is plain and trimmed with a broad band of velvet to

fabric. Eight to ten yards of double-width foulé, fortysix to fortyeight inches wide, and one and a half yards of velvet cut on the bias, will be required for this dress.

No. 2—Is a home or evening dress, for a young girl, made of pale-pink, blue, gray, or any



No. 1.

match, put on above the hem. The tunic forms a full apron-front, looped high at the sides and long at the back. The round belted waist opens on a gathered chemisette of either surah or soft mull. Collar, cuffs, and belt of velvet matching the trimming on the skirt. These full belted bodices are greatly in favor for slight figures, when the material used is of some soft woolen



No. 2.

pretty evening shade of cashmere. The foundation-skirt has a plaited ruffle at the edge. The overdress hangs almost straight, being but

a trifle shorter than the underskirt. It is plaited, and passes under the belt in front,

around the throat and forms the trimming for the neck of the bodice, as seen in the illustration. Short and full elbow-sleeves—which, however, are entirely optional. Longer ones would be quite as pretty, if preferred.

No. 3—Is a walking-costume, with skirt and corsage with revers. The front of this skirt is of velvet or velveteen, in seal-brown. The corsage and other part of the skirt are in a lighter shade of brown serge or lady's-cloth.



No. 3.

forming a half-rossette. This part of the drapery is faced with surah to match. The back-drapery hangs straight. The belt ends in a long sash at



No. 4.

the back. The full waist is cut low in front and ornamented by a scarf of lace, which passes



No.

Three gathered ruffles of the cloth or serge trim the front breadth. The sides and back of the skirt are adjusted to the foundation-skirt, which holds the front breadth. The fullness of the back is laid in deep box-plaits. The double-breasted bodice is slightly pointed in front, ending in a deeper point at the back. Revers, collar, cuffs, and buttons of the same as the skirt, be it velvet or velveteen. The chemisette is of plaited cream-white cashmere. Six to

eight yards of serge, at least two and a half yards of velveteen, and about three-eighths of a yard of white cashmere, will be required,

No. 4—Is a breakfast-wraper, of crimson cashmere or flannel, with front, belt, collar, and cuffs of black moiré. A full box-plaited ruching edges the bottom of the wrapper and makes a very pretty and stylish finish. A plainer finish may be had by continuing a band of the black



No. 6.

moiré around the edge of the skirt. Ten yards of cashmere and two yards of moiré will be required, a yard extra of moiré will be needed in case a band around the edge of the skirt be desired.

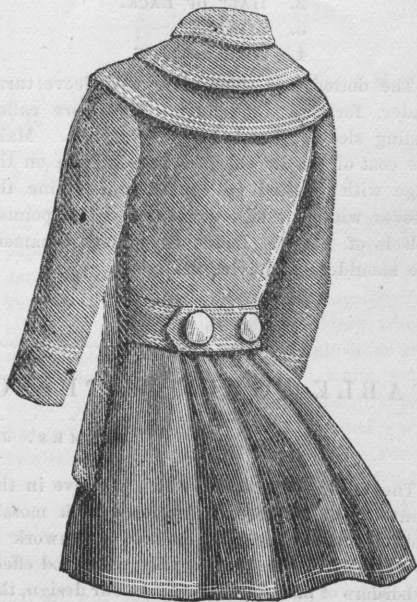
No. 5—Is a cloak for a little girl of eight years, of camel's-hair cloth in a myrtle-green tint, striped with brown, ivory, and gold. Any pretty cloth or flannel may be used. The collar and cuffs are in dark velvet, matching the ribbon



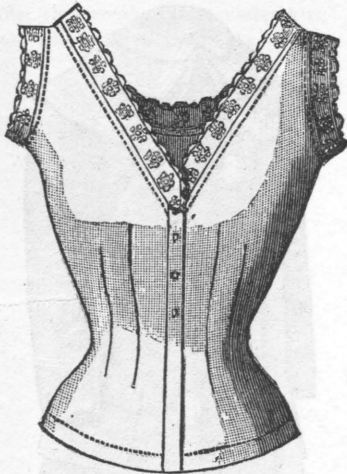
No. 7.—FRONT.

bow at neck and waist. Felt hat, faced and trimmed with velvet, and trimmed with standing loops of ribbon, with two quills fastened in the midst.

No. 6—Is a waterproof cloak, with full sleeves and cape, for a girl of ten years. The back is plaited and the cloak fastens straight down the



No. 7.—BACK.



No. 8.

front with metal buttons. Hat of felt, with wing at the side.

No. 7.—We give the front and back of coat for a little boy of four or five years. It is made of cloth, and simply stitched on edge with two rows of stitching. The upper collar is attached to the coat, while the two larger ones are separate, and are hooked on under the neck-collar. Large metal buttons are to be used for the front and back.

No. 8—Is a corset-cover, of nainsook, flannel, or China silk. This cover must be trimmed with ornamental stitching and edging either in muslin embroidery or torchon lace. The bodice is V-shaped in front and round at the back. White China silk makes exceedingly beautiful corset-covers, and it washes and wears quite as well as muslin.

## COAT FOR LITTLE GIRL: WITH SUPPLEMENT.

BY EMILY H. MAY.

Our Supplement pattern consists of four pieces, comprising the half of the coat and collar and one entire sleeve of a new and stylish coat for the coming season. The letters and notches show how the pieces are joined.

1. HALF OF FRONT.
2. HALF OF BACK.
3. SLEEVE.
4. COLLAR.

The dotted line shows how the sleeve turns under, forming the sling. These are called "sling sleeves," and are very stylish. Make the coat of pin or checked tweed; trim on the edge with worsted galloon or braid; line the sleeves with soft silk or flannel. The pointed belt is of velvet. Bands of galloon ornament the shoulders and trim the collar.



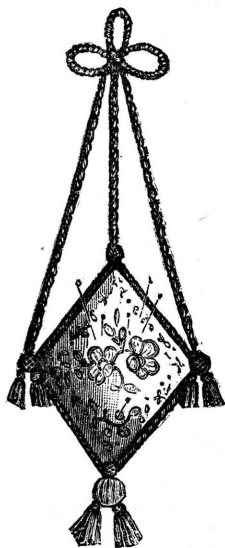
## TABLE-COVER WITH BORDER IN CLOTH MOSAIC.

BY MRS. JANE WEAVER.

The cover for a table, which we give in the front of the number, is bordered with mosaic embroidery, as the time-honored patchwork is now called. It has been applied with good effect to borders of table-cloths, etc. In our design, the stars of eight points are formed of velvet in two contrasting colors, the remainder of the design being composed of light-colored cloth of various shades. When finished, the mosaic border is stitched to the table-cover of dark-brown cloth, trimmed with a fringe, and lined with pretty tinted material.

## HANGING PINCUSHION.

BY MRS. JANE WEAVER.



Square cushion, painted, embroidered, or covered with fancy muslin, made up over a satin foundation of some bright color. The pattern for the embroidery should be some simple flowers—pansies, daisies, or buttercups, with a few green leaves. After the cushion is covered, it is

edged with a tinsel cord of chenille, and placed diamond-wise, to be suspended by three cords, forming at the top a trefoil loop, at the back of which is sewed a metal ring, to be hooked to the wall; the silk tassels should be in variegated colors.

## WATER-LILIES FOR OUTLINE-WORK, IN EMBROIDERY OR PAINTING.

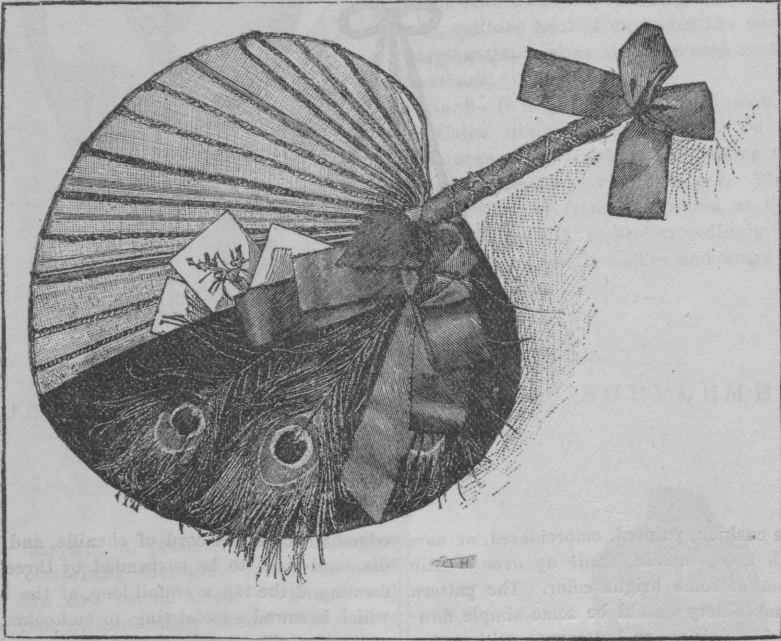
BY MRS. JANE WEAVER.

The colored design in the front of the September number, the description of which was omitted, can be worked simply in outline on white linen, piqué, etc. It is to be traced in the usual way on the material, and is then outlined in palest green or yellow silk. There is one long leaf of the plant which should be partially filled with long stitches in dark-green silk; so also the shading under the first lily. The stems to be done in solid work of brown silk. Another way of using the design is to have the ground of brown holland. Then trace the design in tissue-paper, and tack it on blue or pale-yellow French merino, or finest and thinnest flannel; run over

the outline with green silk, and tear away the paper; then place the outlined design on the dark material and sew it at the back, so as to keep the flowers not quite flat, but strongly fixed to the holland. If used for embroidery, trace on muslin; tack it to a ground of plush or satin, and work over the pattern in pink, white, yellow, or pale-blue loose-twisted silk. The lily design has a very pretty effect when painted on oat-meal-cloth in Chinese or zinc white. For yellow, use cadmia, which is a rich brilliant yellow. For rose-color, use five parts white and two parts of carmine. For blue, use cærulean or Egyptian blue.

## WALL-POCKET.

BY MRS. JANE WEAVER.



This novel and ornamental wall-pocket is made, as is seen by the illustration, on an ordinary large palm-leaf fan, one-half of which is covered with some pretty light-colored cream or pale-blue surah or satin, and the veins of the palm are outlined with tinsel cord; the other half is in velvet, plush, or satin, of peacock blue or green, ornamented by three natural peacock feathers, tied on with a pretty bow of satin ribbon, of the color of the lighter half. The handle is also covered and crossed by the tinsel cord, and a bow of ribbon ornaments the end. The velvet or darker half is arranged on card-board and lined, to form the pocket, in which photographs or other cards can be held. The pocket is suspended by small brass tacks.

## CORNER, IN CROSS-STITCH, FOR TOWELS, ETC.

BY MRS. JANE WEAVER.

In the front of the number, we give a pretty design to be done in cross-stitch on towels, table-cloths, etc. Red washing-cotton is the best for the embroidery.

## BRAIDED BORDER.

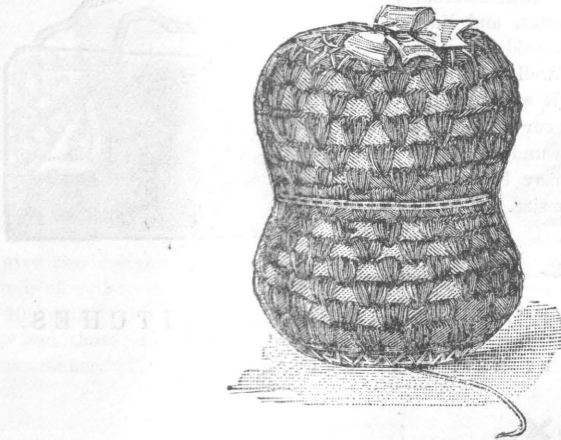
BY MRS. JANE WEAVER.

We give, in the front of the number, a design for a braided border. This is very simple, and can be worked on linen or any other material. It is very pretty either braided or done in Kensington-stitch, and can be utilized for many purposes.



## CROCHET CASE, FOR HOLDING TWINE BALLS.

BY MRS. JANE WEAVER.



This case is worked in one single or several colors of stout crochet cotton, and is closed at the top under a bright-colored bow of satin ribbon. In the centre, a small cord or narrow ribbon is drawn through a row of holes, to define the narrowest part of the ball. At the bottom the twine pulls. The case may have a loop of ribbon at the top, to suspend the ball. If preferred, the case may be crocheted of knitting-silk, which is much prettier.

## DESIGN FOR CHAIR-TIDY OR PANEL: DARNED WORK.

BY MRS. JANE WEAVER.

The materials for the colored design in front of the number are a piece of unbleached coarse linen huckaback, the size of the outer outline of the design, and red linen floss for the outlining and background. The design is first drawn upon the huckaback with tracing-paper; red is the best. The design is first done in outline-stitch, either in coarse white or red linen floss. The background is then earned in by putting the needle into each raised spot of the huckaback, line after line, until the entire background is filled in. Border with guipure or crochet lace. If used for a panel for a box or a small cupboard, the work will be stretched upon a thin board or cardboard back. If preferred, the work may be done in filoselle silk.

## COVER FOR CRADLE OR PERAMBULATOR.

BY MRS. JANE WEAVER.

In the front of the number, we give a pretty design of a cover for a cradle or perambulator. This cover is composed of alternate bands of light-colored cloth and crochet insertions done in colored cotton. On the cloth bands, sprigs of flowers are to be embroidered in satin and stem stitch. Heavy lace can be substituted for the crochet if preferred. The cover should be lined with blue sateen and trimmed with handsome tassels.

## HANDKERCHIEF-SACHET.

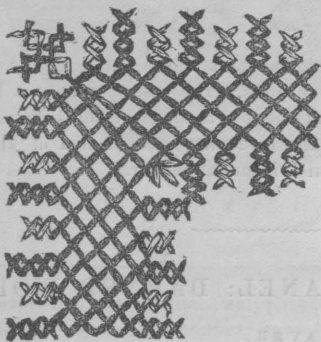
BY MRS. JANE WEAVER.

Crushed-strawberry plush or satin, embroidered with red and yellow florettes, and lined with cream-colored quilted satin, inside of which some sachet-powder has been well sprinkled. The sachet is fastened on one side with red and yellow ribbon strings, and on the curved top with a button and elastic loop, hidden under a ribbon rosette to match. This model may be utilized for a needle-case by reducing the size.



## CORNER BORDER IN CROSS-STITCHES.

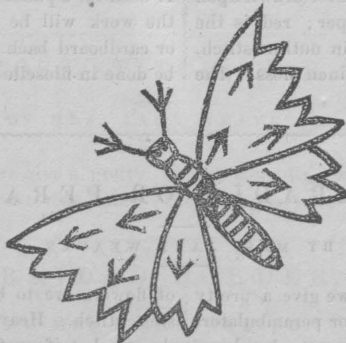
BY MRS. JANE WEAVER.



This border may be worked in colored linen filoselle on the edge of small table-covers. It is done by forming the inside, by crossing the threads and sewing them down with a cross-stitch. Then the edges are done in several rows of cross-stitches. Java canvas or coarse butcher's-linen or crash is the best material upon which to form this kind of a border.

## BUTTERFLY DESIGN, IN OUTLINE.

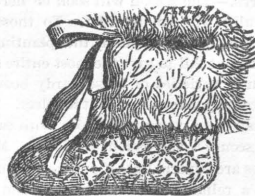
BY MRS. JANE WEAVER.



This pretty design, done in outline-stitch, is suitable for the corner of a handkerchief, a napkin for the finger-bowl, and also for a toilet sett, etc.

## BABY'S BOOTS.

BY MRS. JANE WEAVER.



We give two designs for baby's boots. The first one is of quilted cashmere. The edges are bound with silk braid, and the scallops around the top and those of the flap are finished in the same manner. Five flat pearl buttons fasten the boot.

The second boot is also of cashmere, lined with flannel, and embroidered in a star-shaped design in white or pale blue or pink silk. The top of this boot is trimmed with a band of soft white fur, or else a knitted ruching to simulate fur, and tied with narrow satin ribbon.

## EMBROIDERED SACHET FOR LONG GLOVES.

BY MRS. JANE WEAVER.



This long case, quilted on both sides, displays pale-blue satin inside, and navy-blue outside. In each lozenge is embroidered a corn-flower in dark, pale, and violet blue, as well as tinsel thread. This case is well scented with some good sachet-powder, violet or heliotrope, and

then put together with a tinsel cord, and fastened with a short moiré or satin ribbon. The embroidery may be varied, and, if preferred, only simple cross-stitches, forming stars, can be put into each lozenge. Some are painted upon the satin.

## NAMES FOR MARKING.

Emma  
Elizabeth

## OUR ARM-CHAIR.

WHAT THE NEWSPAPERS SAY of a magazine must always carry great weight, as they see all the periodicals each month, and are therefore able to make comparisons. For years, the general verdict of the press has placed "Peterson" above every other magazine of its kind, giving it the palm of superiority in every respect, and, as time goes on, this decision only grows more pronounced and emphatic. The leading journals in every quarter of the country never fail to give each number long and laudatory notices. It is very gratifying also to remark that every successive volume receives a higher average of praise than its predecessor. To quote a tithe of these proofs of appreciation would be impossible; but, at this season, room ought to be made for a few: The Philadelphia (Pa.) Bulletin says: "'Peterson' vies with purely literary periodicals of the first class, as most of its articles are by writers employed on those monthlies: its claims, therefore, in a literary and artistic point of view, separate it widely from the ordinary fashion magazine. It gives stories by authors of established reputation. The newest fashions and work-table designs, and the cook-book and medical department, would of themselves be invaluable." The Columbia (S. C.) Christian Advocate says: "'Peterson' maintains its place as the best of the lady's-magazines." The Burns (Oregon) Herald says: "'Peterson's' bewitching engravings, serials, short stories, poems, recipes, fancy-work, illustrations, etc., etc., give it a place that is all its own." The La Fayette (Ind.) Sunday Leader says: "To those who wish to subscribe for a first-class family magazine, we recommend 'Peterson's Magazine,' the old stand-by and favorite." The Kingston (Tenn.) East-Tennessean says of "Peterson": "Artistic beauty, literary interest, and household utility are so well combined, that there is ample choice for every taste and a certainty of pleasing the most fastidious." The Keene (N. H.) New England Observer says: "Long years of unexampled success and prosperity have thoroughly established 'Peterson's' position; and, as it yearly offers greater and more striking attractions, it runs no risk, even in this age of competition, of losing one iota of its hold on public favor." The Liverpool (Ohio) Gazette says: "'Peterson' offers the best of inducements to persons getting up clubs, which will fully repay any lady for the little time necessary to secure one of the handsome premiums." This last is an item to note just at this season, and one on which subscribers ought to act at once. "Peterson's" premiums for 1889 will be finer than those of any preceding year.

MAKING SOUP is a great deal of trouble in a small household, yet everybody's dinner ought to begin with it. There are numerous preparations, nowadays, of liquid and consolidated soups, and, among these, the Franco-American rank pre-eminent, being prepared from the best materials by a famous French cook. Every housekeeper should give them a trial; it only needs this to secure their universal and lasting popularity.

AMONG THE noteworthy evolutions of fashion, this fall, is a marked decrease in the size of ladies' watches.

## OUR NEW COOK-BOOK.

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

## SOUPS, ETC.

**Veal Soup.**—Take two pounds of veal and one gallon of water; let it boil until tender; add a pot of marjoram, thyme, chopped onions, pepper, and salt. To brown it, take a tablespoonful of butter, and two of flour; mix with a little of the broth; roll the butter in the flour, and let it stew in the broth; then add to the soup. Just before serving, add

a wineglassful of wine, a few cloves, spice, and cayenne pepper. Cut and slice three hard-boiled eggs.

**Fish with Tomatoes.**—Cut the fish in pieces; fry it in boiling lard, a light-brown, having first rolled the fish in corn-meal. When done, set it to one side, where it will keep warm, and put some tomatoes in the skillet with a little onion, and stir them until they are done; then pour over them a little boiling water. Season with pepper and salt; pour over the fish, and serve hot.

## MEATS, ETC.

**Scalloped Mutton.**—Remove the fat and skin from cold roast mutton; cut the meat in small thin slices; season it with salt and pepper. Butter a shallow dish; put in a layer of bread or cracker crumb, then a layer of meat, then oysters strained and seasoned, tomato or brown gravy, then crumb, meat, etc., having on the top a thick layer of crumb, moistened in one-third of a cup of melted butter. Cold boiled macaroni, cut into inch pieces, may be used in place of oysters.

**Scalloped Chicken.**—Take equal parts of cold chicken, boiled rice or macaroni, and tomato sauce. Put in layers in a shallow dish, and cover with buttered crumb. Bake till brown. Cold roast turkey, using stuffing and gravy, may be prepared in the same way.

## DESSERTS.

**Batter Pudding.**—Take two eggs, two tablespoonfuls of flour, one of butter, and a breakfastcupful of milk. Beat the butter to a cream; beat the eggs, add a little white sugar, and, for a change, the grated rind of a lemon; put in the flour and milk, and beat all together. Pour the mixture into a buttered shallow dish, and bake twenty minutes in a sharp oven. It may also be baked in common saucers instead of a dish, when the puddings should be doubled up when turned out, so as to form semicircles on the dish, and sifted sugar strewed over them.

**Shape of Rice.**—Bake a quarter of a pound of rice, as directed for plain rice-pudding, taking care to have it dry. Remove the brown skin, and mix with the rice the yolks of two eggs, two ounces of powdered lump-sugar, and a little almond or vanilla flavoring. Beat all together, but do not boil after adding the eggs. Press the rice into a mold; let it stand for some hours until set, then turn it out on a glass dish.

**Ground Rice Pudding.**—Mix two ounces of ground rice in half a pint of cold milk; pour on it half a pint of boiling milk, in which six lumps of sugar have been dissolved, and stir over the fire for ten minutes. Put in the pudding an egg well beaten, and bake in a buttered tart-dish for three-quarters of an hour.

## CAKES.

**Fat Rascais.**—One pound of flour, one-quarter pound of butter, one-quarter pound of currants, one ounce of moist sugar, half or a teaspoonful of salt; mix; then roll out the paste about an inch thick, dust powdered sugar over it, cut into rounds; bake in a quick oven.

**Sour-cream Cookies** are made of one cup of sour cream, one cup of sugar, two eggs, one teaspoonful (not heaping) of soda, a little salt, and flour enough to make a soft dough; flavor with cinnamon.

## MISCELLANEOUS RECEIPTS.

**Pickled Walnuts.**—Take large French walnuts and pare them till the white part appears; but be very careful not to cut too deep. Have a pan of salt-and-water close by, and drop each nut into it as pared or they will get black. Have ready a lined saucepan full of boiling water in which is a handful of salt, put the walnuts into this, and let them boil quickly for five minutes; then take them out and spread between two clean cloths. When they are cold, put them into wide-mouthed bottles and fill up with strong vinegar, putting a blade of mace and a teaspoonful of salad oil into each bottle; cork down, the next day, and keep in a dry place.

**Quince-and-Apple Jelly.**—Cut small and core an equal quantity of apples and quinces, put the quinces in a preserving-kettle, with water to cover them, and boil till soft. Add the apples, still keeping water to cover them, and boil till the whole is nearly a pulp. Put the whole into a jelly-bag and strain them without pressing. Add three-quarters of a pound of sugar to a pint of the juice and boil together until it jellies.

**Toffee.**—One pound of brown sugar, a small quantity of treacle, two ounces of butter; put into a saucepan, and stir carefully; when boiling, add the juice and peel of half a lemon; continue boiling and stirring until, when a small quantity is put into cold water, it will taste crisp. Then add six ounces of sweet and bitter almonds cut in pieces, and pour the mixture out on buttered tins.

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

**Eggs au Gratin.**—Cut some hard-boiled eggs in slices; lay them on a well-buttered dish, with grated Parmesan cheese, black pepper, and the least bit of powdered nutmeg; sprinkle some baked breadcrumb over all; put the dish in the oven, and serve as soon as the contents begin to color.

#### IN THE GARDEN.

**BULBS.**—The time for starting hyacinths, tulips, narcissus, scillas, etc., has again come round, and those amateurs who are in doubt as to what bulbs they shall plant will do well, while they are losing time in making up their minds, to send to some well-known firm for a collection suitable for the garden or the house. Where it is desired to have a succession of blooming bulbs in pots for the room, conservatory, or greenhouse, potting should not be delayed, and should be repeated at intervals of about a fortnight, until the end of the year. When the potting is complete, the pots should be placed on a hard level dry bottom of sand, coal-ash, very small cinders, brick, stone, or boards, in a sheltered place—an out-building or dry cellar is excellent for the purpose; when the pots have been got into position, they should be covered over half a foot deep in sand, fine ashes, or cocoanut-fibre refuse, or some similar suitable material.

The great secret in forcing all kinds of bulbs is to stimulate the growth of roots before that of foliage and flowers, and this can only be done where the heat of the sun cannot reach to cause the bulbs to produce leaves—that is, to push upward before they have put out a sufficient number of roots; in about eight or ten weeks from the time of starting as above, the pots will be full of roots, and such plants as are showing for bloom through the blanched leaves may be selected and placed for a time in a shady part of a greenhouse, or in a sitting-room where the sun cannot shine upon them until the leaves have become green.

One very important matter to be attended to after obtaining good, sound, plump, hard, heavy bulbs is to see that all the pots in which they are to grow have perfect drainage, which is only to be obtained by having plenty of shards (pieces of broken flower-pot) in the bottom of each pot, to allow the water to filter slowly but thoroughly through; two inches, at least, of the broken material, should be at the bottom of each pot. The soil, also, should receive careful attention; this should consist of turfy loam, leaf-mold, sand, and thoroughly rotten dung, such as may be got from an old hot-bed.

When grown in glasses, the bulbs of hyacinths should not be allowed to touch the water, but be as near to it as possible without doing so. When in glasses, the bulbs should be

placed in some cool dark spot, where, indeed, no light whatever can have access, for five or six weeks—until, in fact, a sufficient number of roots have been shot down into the water, and the plant above starting well into leaf and flower-bud; the glasses may then be gradually brought into the light. Tulips, single and double Van Thol, may still be started for early blooming in pots. They should be treated just in the same manner as directed above for hyacinths, removing them at the end of November into a gentle warmth.

#### FASHIONS FOR OCTOBER.

FIG. I.—WALKING-DRESS, OF FAWN-COLORED WOOLEN.

The underskirt is figured in stripes and ovals of a darker shade and is without trimming. The overdress is of plain fawn-colored woolen, long and full, and draped at the sides. The tailor-made jacket is of dark-green cloth, with a vest of the same trimmed with braid. It fastens to the left side with large fancy buttons. The deep skirt of the jacket has square pockets. Bonnet of green felt, trimmed with a red braid.

FIG. II.—VISITING-DRESS, OF BLUE FOULARD. The skirt, of striped blue-and-red foulard, falls quite straight at the sides and opens over a front of plain blue foulard, prettily draped. The striped skirt is full at the back, but is undraped. The bodice, of the striped material, opens over a vest of the plain, laid in diagonal plaits. Hat of blue velvet, with red plumes.

FIG. III.—GARDEN-PARTY DRESS, OF GRAY INDIA SILK. The front and sides are trimmed and draped with a silk of the same color in gay stripes. The bodice is trimmed with this striped silk, and the fichu mantle, which crosses in front with long ends, has a trimming of it on the chest. Collar and cuffs of the striped silk. Straw hat, trimmed with a broad braid and feathers.

FIG. IV.—WALKING-DRESS, OF SOFT BLACK CLOTH. The skirt is quite plain at the back; in front, it opens V-shape over a chamois-colored cloth, and has chamois-colored cloth revers, trimmed with buttons. The jacket bodice has a small basque at the back, and a vest of chamois-colored cloth trimmed with buttons. Hat of black velvet, faced with chamois-colored satin and trimmed with a bird and ostrich-tips.

FIG. V.—WALKING-DRESS, OF BLUE MOUSLINE DELAINE. The skirt is full, slightly looped at the back; at the side, the lining of the drapery and the lengthwise plaits are of strawberry-and-blue striped silk. The drapery in front, below the bodice, opens over a simulated skirt of the striped material. The bodice is cut away in front, has collar and revers of the striped silk and a full vest of plain blue sarah. Hat of black velvet, trimmed with blue ribbon and strawberry-colored feathers.

FIG. VI.—WRAP, FOR WALKING OR TRAVELING, MADE OF DARK FAWN-COLORED CLOTH. It is long and plain, with fullness enough in the back to make it fall easily over the dress. It has three small capes, finished by machine-stitching. Black straw hat and feathers.

FIGS. VII AND VIII.—FRONT AND BACK OF A FALL MANTLE, OF DARK-GREEN CLOTH. The front is laid in plaits and has long ends. The sides and sleeves are formed of three deep ruffles—which, with the ends at the front, are pinked out. The back fits closely, the small piece over the skirt being pinked out. The hood is lined with dark-red silk.

FIG. IX.—JACKET, OF HEAVY BLACK JERSEY-CLOTH, trimmed with black gimp and braid.

FIG. X.—WALKING-DRESS, IN THE DIRECTORY STYLE, MADE OF STRIPED WOOLEN MATERIAL. It is plain in front, is laid in wide plaits at the sides, and full at the back; there is no looping. On the right side is a pointed panel of black velvet. The bodice is double-breasted, and ornate.

mented with two rows of large smoked-pearl buttons. The revers and cuffs are of black velvet. Chemisette of colored surah. Directory hat of gray straw, with a bow under the brim, and trimmed with gray ostrich-feathers.

FIGS. XI AND XII.—FRONT AND BACK OF MORNING-BODICE, OF DARK-BLUE SURAH studded with horseshoes. It is laid in plaits from the shoulders to the waist, both back and front. At the back, it is slightly shirred at the shoulders. The collar, cuffs, skirt, and trimming down the front are of plaited surah. Waist-ribbon of blue watered silk.

FIG. XIII.—BLOUSE-SLEEVE, full, plaited on the top of the arm, and finished with a wide cuff.

FIG. XIV.—WALKING-DRESS, OF STRIPED WOOLEN. The skirt is laid in wide plaits. The tunic is crossed and pointed in front, draped at the side and back. The bodice is full, with vest of the same material, arranged V-shape on the chest. Felt bonnet, trimmed with striped ribbon and cock's-plumes and faced with velvet.

FIG. XV.—TAILOR-MADE JACKET, OF FIGURED CLOTH. It is trimmed with braid and opens over a long vest of plaid cloth.

FIG. XVI.—PLASTRON, OF BLACK CRÈPE. The folds are on the cross and meet in a point in front. Two cross-bands frame them; the high collar corresponds.

FIG. XVII.—WRAP, OF PLAID CLOTH. It fits close to the figure at the back, where it is full over the tournure, is loose in front, and is trimmed with bands of velvet, pointed and fastened with buttons. The cape is laid in plaits, is trimmed like the cloak, has a deep velvet collar, and can be removed at pleasure. High hat, trimmed with ribbon and feathers.

FIGS. XVIII AND XIX.—TWO CAPES, to be worn on cool days. One has a full pinked-out ruching around the neck, the other has a high collar fastened by a bow of ribbon.

FIG. XX.—BODICE, FOR MORNING WEAR, OF DULL-RED TWILLED FLANNEL. The back and front are both full and the waistband crosses in a point in front. It is embroidered in a silk of a darker shade.

FIG. XXI.—SHOE, FOR EVENING WEAR. The front is done in beaded embroidery; the full rosette is also beaded.

FIG. XXII.—HAT, OF BLACK STRAW, trimmed with a scarf of gay-striped surah and two quills and faced with black velvet.

FIG. XXIII.—BONNET, OF DARK-BLUE STRAW, faced with dark-blue. A large bow of dull-red ribbon is placed under the brim. It is trimmed with dull-red ribbon and dark-blue feathers.

FIG. XXIV.—HAT, OF COARSE YELLOW STRAW, faced with black, and trimmed with loops of black and yellow ribbon.

GENERAL REMARKS.—The fashions are altering, but so gradually that the alteration is almost imperceptible.

*Tournures* or "*bustles*" are still worn, but smaller and smaller, though there is no prospect that they will be quite discarded at present; but anything like exaggeration is regarded with disfavor. A slight bend is necessary for real elegance—and nothing is uglier than a perfectly flat dress; but the mode has been so caricatured, and so many people have worn such enormous *tournures*, that good taste now permits very little to be worn. If it is a little pronounced at the top of the skirt on account of the two or three little steels, the lower part is flat and the folds fall naturally.

A method that obviates the wearing of a *tournure*, and one adopted by many good dressmakers, is to line the back of the skirt with crinoline, arranged in tubes which extend from the top to the bottom of the skirt, and are sewed in place throughout their length. At the top, these plaits are arranged very compactly, and extend in width as they approach the bottom of the skirt. Of course, it is only with substantial materials that this arrangement can be employed; with the lighter ones, a slight *tournure* is almost a necessity.

*Tailor-made costumes* are by no means abandoned, but they are much modified in consequence of the shorter-waisted gowns that are becoming fashionable. In truth, in the make of dresses, fashion is divided into two distinct fields: short and long waists. It is almost certain, however, that short waists will win the day; for plain skirts and pointless bodices are quite decided by our best houses, and some distinguished dressmakers are assiduously studying all the engravings and portraits of the end of the last and the commencement of this century.

*Ladies with long waists* will naturally cling to bodices in accordance, but, with a broad sash added, makes them look short-waisted even when they are not so in reality. And the eye soon becomes accustomed to fashions, of whatever kind.

*Bodices* are nearly all made either full or with some trimming which takes away the corseted appearance of the close-fitting plain bodice.

*Round waists*, with belts and buckles or broad sashes, are much in favor as the newest thing, but should only be worn by slender persons. The pointed bodice is much more becoming to stout persons; but this can be made without the exaggerated length that has recently been so fashionable.

*Jacket bodices* divide the favor with the round ones, so many of the newest costumes are seen with rolling collars, lappets, vests, etc., etc.

*Skirts* are usually made flat on the front and sides, though many of our best dressmakers still cling to some drapery, and but few skirts are draped alike on both sides. If the apron overskirt is worn, the drapery is long and narrow; but most of the back-drapery is long and straight.

*Wraps* are of all descriptions; the jacket is much too comfortable and useful to be discarded; mantles are short at the back, with long ends in front, which are sometimes tied. Long straight coats will probably be much worn later; but, in these happy days, when women dress much as they fancy, the style of the wrap depends very much on the taste or purse of the wearer.

*Bonnets* are also very much a matter of taste. The small pointed capote is seen; but the various modifications of the Directoire bonnet are worn by those who wish to inaugurate a new fashion or by those who consider them becoming. The Directoire bonnet has a broad crown—a flaring brim, usually—and is set far back on the head, with a bow of ribbon set under the brim.

## CHILDREN'S FASHIONS.

FIG. I.—GIRL'S DRESS, OF BLUE-AND-GRAY STRIPED SERGE. The stripes of the dress are arranged to bring two stripes on the surface of the box-plait, concealing the next two underneath. The very useful collar-cape, which can be removed at pleasure, is of velveteen, as also the belt and cuffs. Hat of gray felt, trimmed with dark-blue ribbon.

FIG. II.—GIRL'S COAT, OF DARK-GRAY OR HEATHER MIXTURE. The cape, which is removable, has a hood at the back lined with red striped silk. The toque is of crimson plush, trimmed with goose-quill feathers or with any stiff feather.

FIG. III.—BOY'S COSTUME, OF SCOTCH PLAID WOOLEN. The skirt is kilted. The body opens diagonally over a shirt of surah silk. The rounded jacket has revers, and is of dark-green cloth. Tam O'Shanter of dark-green cloth.

FIG. IV.—HAT FOR A YOUNG GIRL. It is of dark-blue felt, with turned-up brim faced with dark-blue velvet. Birds and wings in front.

FIG. V.—CHILD'S TOQUE, OF PLAID VELVET OR WOOLEN MATERIAL. It is bordered with folds of plain dark velvet, ornamented with a group of tinted ostrich-tips, which is placed in a windmill-bow of watered silk.



Painted by M. Bowkett.

Engraved & Printed by Illman Brothers.

## ENTICING THE BUTTERFLIES.

Engraved expressly for Peterson's Magazine.



Engraved & Printed by Lithian Brothers

LES MODES PARISIENNES. PETERSON'S MAGAZINE.

NOVEMBER, 1888. THE MEETING OF THE READING CLUB.





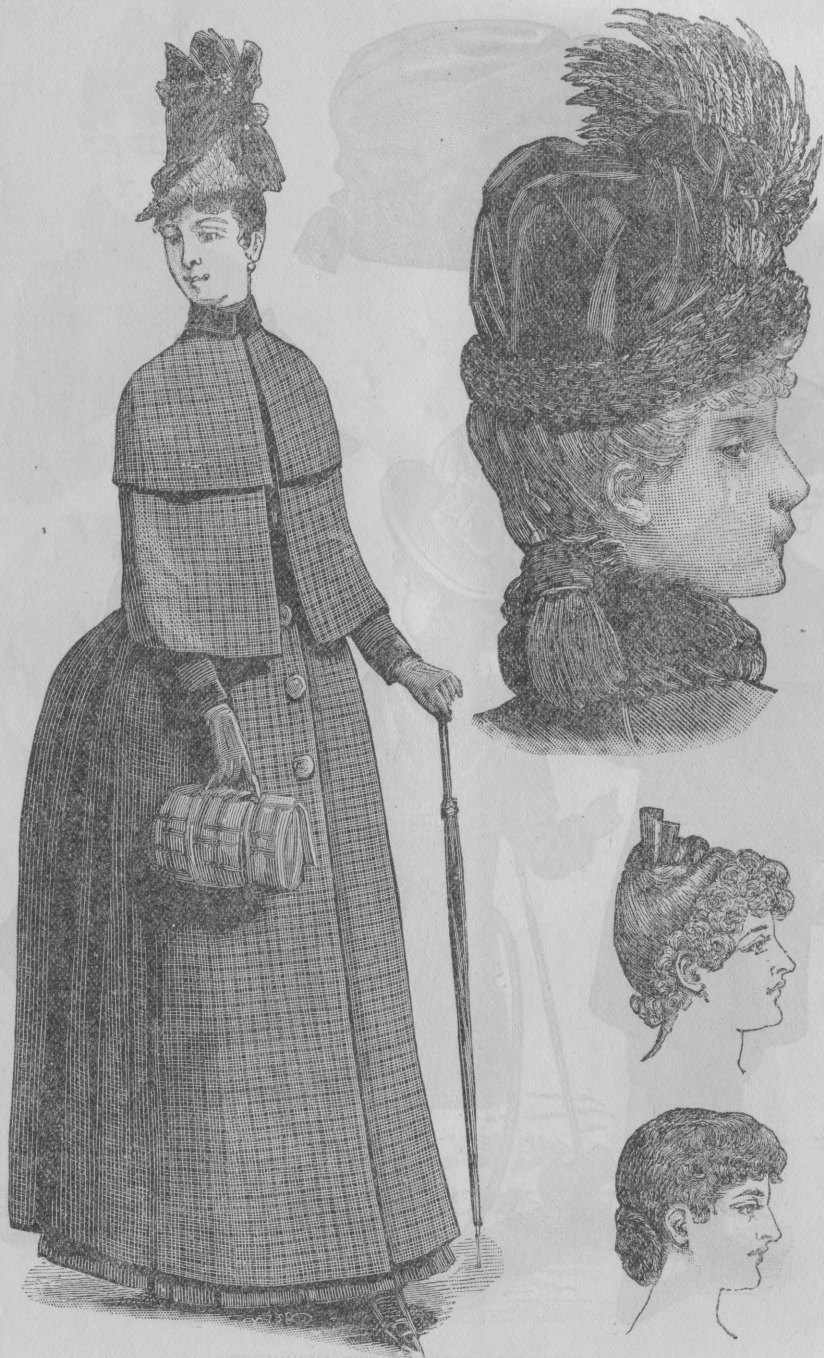
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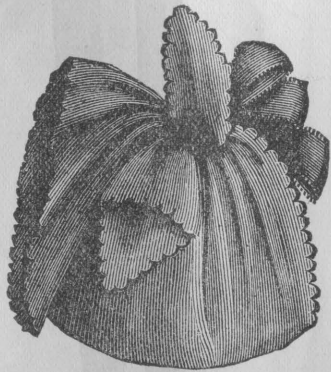


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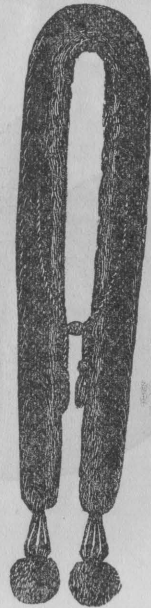
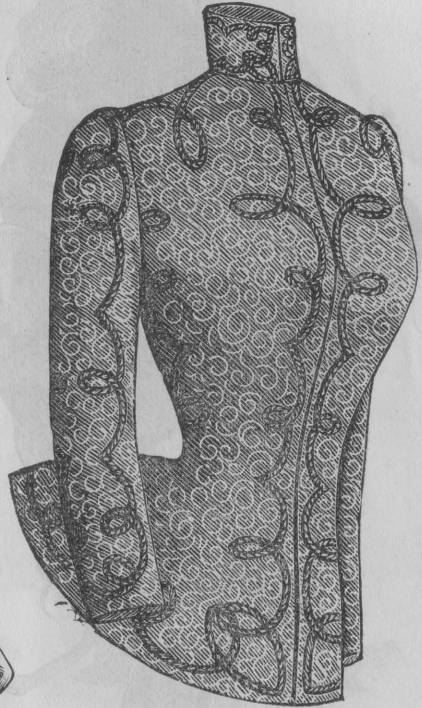
[See the Story, "The Widow's Thanksgiving Festival."]



TRAVELING-CLOAK. TOQUE. HEAD-DRESSES.



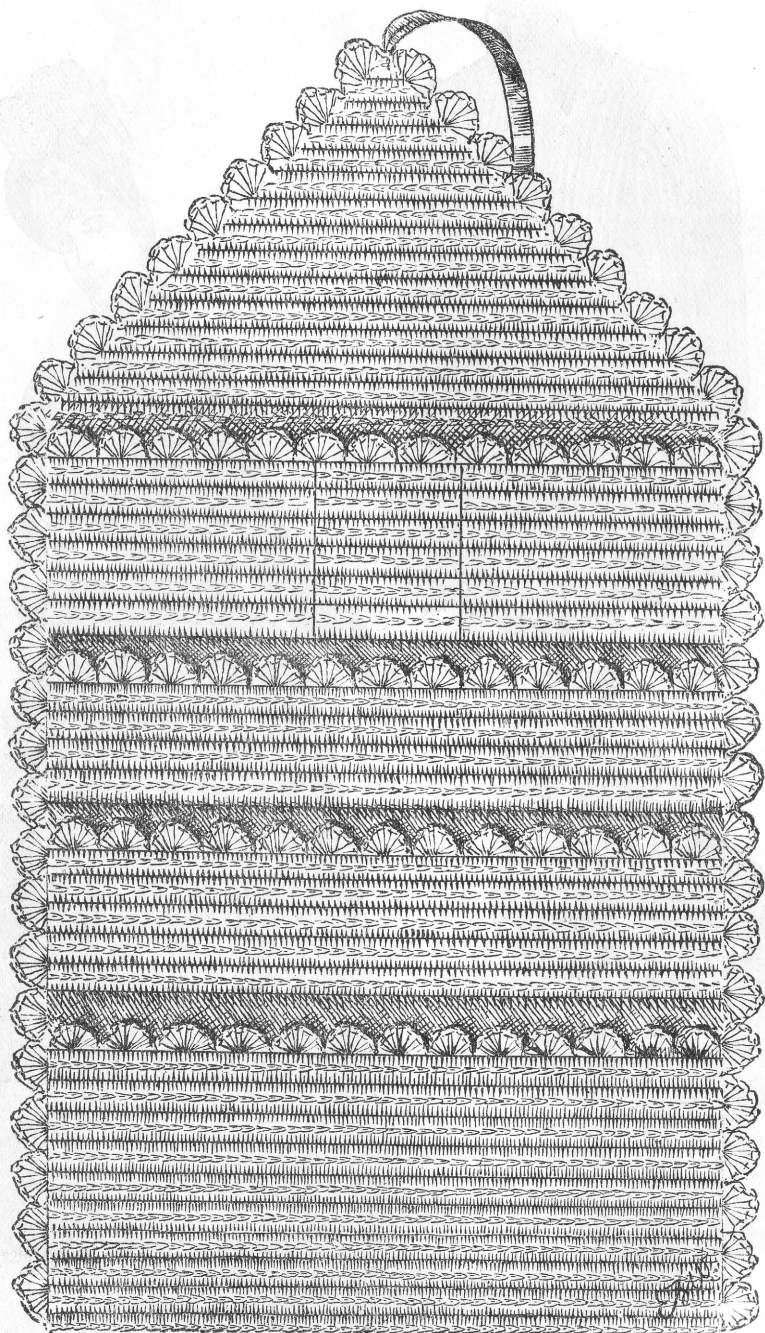
WALKING-DRESS. DIRECTOIRE BONNET. MUFF.



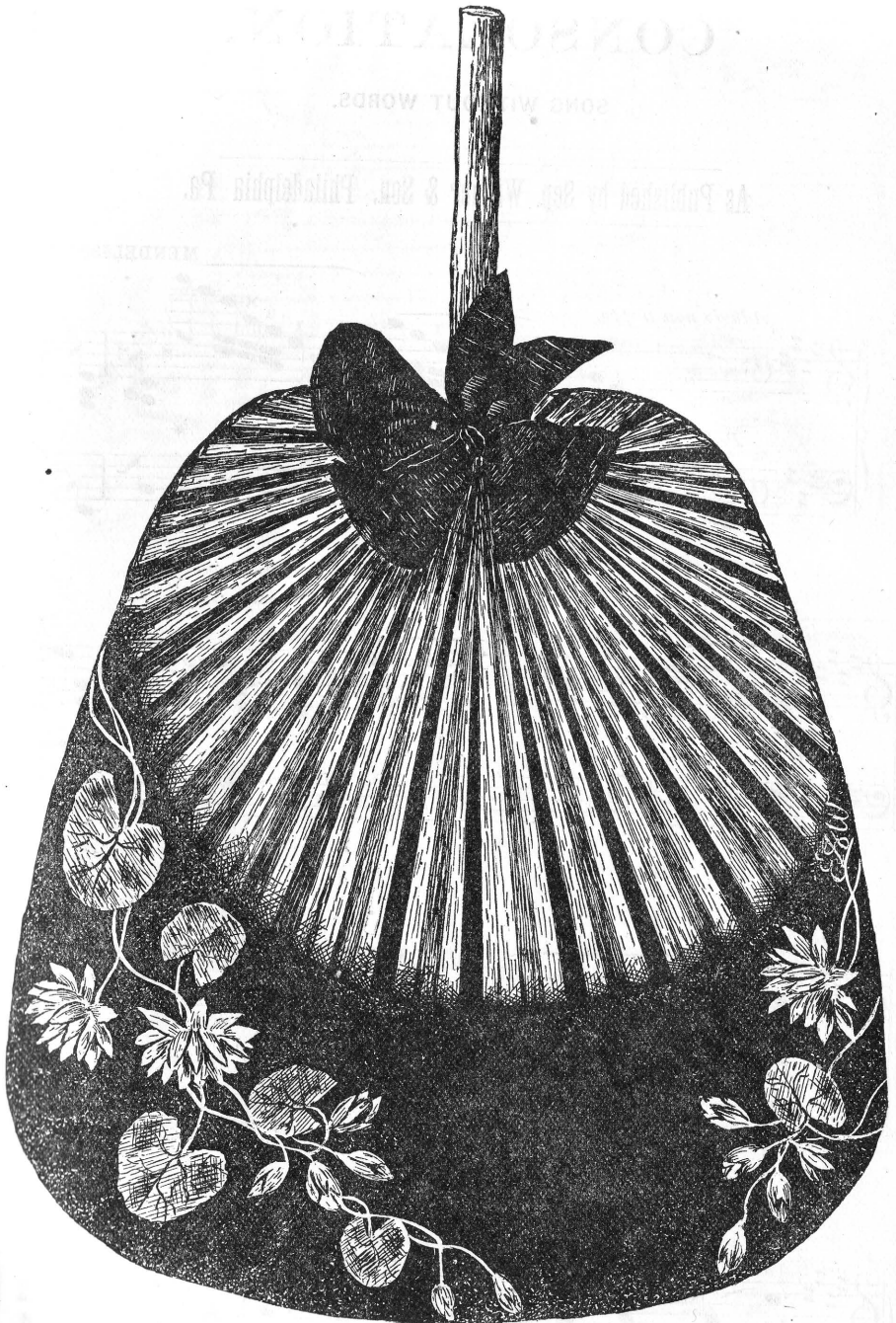
WALKING-DRESS. BRAIDED JACKET. BOA.



WALKING-DRESS. HOUSE-BODICE. TURBAN HAT.



TRAVELING-CASE, IN CROCHET.



RAINBOW FAN.



# CONSOLATION.

SONG WITHOUT WORDS.

As Published by Sep. Winner & Son. Philadelphia Pa.

MEDELSSOHN

*Adagio non troppo.*

*Ped.*

The musical score is presented in four systems, each consisting of a piano (left) and treble (right) staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system includes the tempo marking *Adagio non troppo.* and the instruction *Ped.* (pedal). The second system begins with the dynamic marking *mf*. The third system features dynamic markings *sf*, *p*, *mf*, and *f*. The fourth system includes the dynamic marking *p* and the instruction *cres* (crescendo). The score contains various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). There are also several 'x' marks above notes, likely indicating specific performance techniques or corrections. The piece concludes with a double bar line and repeat dots.

CONSOLATION.

First system of the musical score. The right-hand part (treble clef) features a melodic line with triplets and slurs, starting with a *cen* marking. The left-hand part (bass clef) provides a harmonic accompaniment. Dynamics include *do.*, *sf*, and *sf*. Fingering numbers 1, 2, 3, and 4 are visible above the notes. There are 'X' marks above some notes in the right hand.

Second system of the musical score. The right-hand part continues with complex rhythmic patterns, including a triplet of sixteenth notes. Dynamics include *p* and *p*. Fingering numbers 4, 3, 3, and 3 are shown. There are 'X' marks above some notes.

Third system of the musical score. The right-hand part features a melodic line with slurs and dynamics *sf* and *p*. Fingering numbers 4, 2, 3, and 3 are shown. The left-hand part has a steady accompaniment with a dynamic of *sf*.

Fourth system of the musical score. The right-hand part has a melodic line with slurs and dynamics *fsf*, *fsf*, and *p tranquillo*. Fingering numbers 3, 4, 4, 3, 3, and 4 are shown. The left-hand part has a steady accompaniment with a dynamic of *fsf*.

Fifth system of the musical score. The right-hand part features a melodic line with slurs and a dynamic of *p*. The left-hand part has a steady accompaniment with a dynamic of *p*. A *Ped.* marking is present in the left hand. There is an asterisk (\*) above a note in the right hand.

# EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking or traveling costume, of lady's-cloth, camel's-hair, or serge, in any dark self-color. Our model is of myrtle-green cloth.

ished by a high standing band, with a turnover collar. The revers of the corsage, the deep cuffs, and the edge of the basque are all trimmed with three rows of braid. The sleeves are full, from shoulder to elbow; small tucks are run



No. 1.

The skirt, which is plain, is edged above the hem by four rows of narrow black worsted braid. The tunic forms a long point in front, looped high on the sides and slightly over the tournure. It is likewise edged with the narrow braid. The corsage opens in front over a vest, which is fin-



No. 2.

lengthwise to hold in the fullness. This sleeve is quite new and very becoming. The corsage and cuffs are finished by small metal buttons.

## OUR NEW COOK-BOOK.

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

## SOUPS.

*Oyster Soup.*—Put into a pan, to heat, two quarts of oysters, with their liquor; only let them heat through, and then take them out and add one pint of water, two quarts of milk, one-half pound of butter, and one-half teaspoonful of black pepper and same of allspice. When the soup is well boiled, put in the oysters, having kept them warm in a covered dish. When the oysters are done, serve the soup; put in the salt last, as it is likely to curdle the soup.

*Chicken Soup.*—Cut up a chicken into small pieces; put bones and all into a small pot of water. Three carrots cut up, one pint of tomatoes, one teaspoonful of lima beans, and salt to taste, a little cayenne pepper. One hour before serving, add a pint of rich milk; thicken with flour; cook for four hours.

## MEATS.

*Pork Chops or Steaks.*—If pork chops are to be broiled, they should be cut very thin, salted and peppered, wrapped in greased paper, and broiled until thoroughly cooked—from ten to fifteen minutes. To fry or sauté them, cook them in a hot frying-pan in a little hot lard or salt pork fat. Cook slowly after they are brown, and be careful not to burn them. If a gravy be desired, pour off nearly all the fat left in the frying-pan, add two tablespoonfuls of flour, and, when brown, add hot water until of the desired consistency. Season with salt, pepper, vinegar, and chopped pickles.

## VEGETABLES.

*Boiled Potatoes.*—Select potatoes of uniform size; wash and scrub with a brush; pare and soak in cold water; put them in boiling salted water—one quart of water and one tablespoonful of salt for six large potatoes. Cook half an hour, or until soft, but not until broken. Drain off every drop of the water; place the kettle, uncovered, on the back of the stove, to let the steam escape. Keep hot until ready to serve.

*Pumpkin, Dried.*—Cooked in the winter as vegetable marrow. Cut into quarter-pound pieces about two pounds of a dried pumpkin; cut off the rind, throw the pumpkin into fast-boiling water, with salt, and boil fast for twenty minutes; take it up, drain it, and press all the water from it, and chop it well; add one ounce of butter; pepper and salt, and serve on buttered sippets of toast.

## DESSERTS.

*Hominy Pudding.*—Two ounces of hominy, boiled in half a pint of water for half an hour and strained; mix with this a pint of milk, two ounces of sugar, and four drops of almond flavoring; add half an ounce of corn-flour, mixed in a little cold milk, one ounce of butter; stir it well together, and bake for half an hour in a quick but not fierce oven.

*Iced Coffee.*—Make some strong coffee, and strain it; add milk and sugar, and ice in a refrigerator. If there is no refrigerator procurable, make the coffee stronger still, add milk and sugar, and, when cold, add plenty of pounded ice. This will, of course, make the coffee weaker when it is melted, so allowance must be made for it.

## BREAKFAST CAKES.

*Rice-Cakes.*—Three-fourths pound of flour, one ounce of melted butter, one pint of milk, one-half pint of boiled rice, one-half teaspoonful of salt, two eggs. Beat the yolks of the eggs, add the rice, salt, half of the milk, the butter, and the flour; beat all thoroughly together, stir in the rest of the milk, whisk the whites till stiff, add them to the batter with a long slow beat; bake on a griddle; pile one on the other, and serve at once; to be spread with butter and sugar.

*Virginia Corn-Cakes.*—One quart of corn-meal, one quart

and one pint of sweet milk, one teaspoonful of salt, four eggs, one gill of melted butter. Put the meal in a three-quart basin with the salt and half the milk; beat well, add the butter and eggs, well beaten, then the rest of the milk; bake of uniform size on a well-greased hot griddle; serve piled one on top of another; to be eaten with butter and syrup.

*Muffins.*—One quart of flour, one pint of warmed milk, one teaspoonful of salt, one-half gill of yeast. Mix at night, and beat until light; in the morning, drop the dough into buttered cups; let them stand twenty minutes, then bake and serve; to be eaten with butter and sugar, with a little cinnamon, the proportion of a teaspoonful of powdered cinnamon to six of powdered sugar.

*Buckwheat-Cakes.*—One quart of buckwheat-flour, one gill of wheat-flour, one quart and one gill of warm water, one gill of yeast, two teaspoonfuls of salt. Mix the batter at night, in order to have the cakes for breakfast. Bake the cakes on a smooth greased griddle, and send to table the moment they are baked, piled regularly in the centre of the plate, and every one right side up.

## FASHIONS FOR NOVEMBER.

FIG. I.—WALKING-DRESS, OF GRAY CLOTH. The skirt opens over a front of cloth, of a shade lighter than the dress. The cloth is pinked out, and one layer falls over the other. Braided panels are inserted in the skirt, which is without drapery. The jacket bodice opens over a vest of pinked cloth, is fastened crosswise, is braided like the panels at the lower part, and has revers of the lighter shade of cloth. Hat of dark-gray felt, trimmed with bows of ribbon and feathers of a lighter shade.

FIG. II.—VISITING-DRESS, OF DARK-GREEN CLOTH. The plaited skirt is of silk of the same shade. The cloth dress, which is looped, is pinked in sharp scallops. The bodice fastens on the left side, has a broad deep point in front, and is ornamented with a scalloped trimming of poppy-red and white cloth. The hat is of dark-green velvet, trimmed with a full crushed silk of poppy-red color and a bird.

FIG. III.—VISITING-DRESS, OF DARK-LILAC SILK. The skirt opens over a rich silk-and-velvet striped brocaded material. It is drawn back to show the front, and is made with some little fullness around the waist, just sufficient to allow the skirt to fall with ease. The bodice is round at the waist, opens over a chemisette of silk mull, and has revers and collar of the brocaded material. The half-sleeves have cuffs of the same. Hat of the same silk as the dress, with a coronet of velvet and pansies of white velvet.

FIG. IV.—WALKING-DRESS, OF FAWN-COLORED CLOTH. The robe is of the Princess shape, fastens diagonally from the left shoulder to the right side, and opens over a plain simulated underskirt, which is trimmed with bands of seal-colored velvet. The dress is trimmed with a band of seal fur.

FIG. V.—HOUSE-DRESS, OF BLACK SATIN COMBINED WITH RED SATIN. The underskirt is of red satin, ornamented with black gimp trimming. The black satin overskirt is very long and opens at the sides over the ornamented red satin skirt. The bodice, of black satin, has sleeves and a vest of the red satin, which are ornamented with the black gimp trimming. The edge of the black basque has a red satin basque trimmed with gimp below it.

FIG. VI.—TRAVELING-CLOAK, OF PLAID WOOLEN. Close-fitting in front, the bodice part close-fitting at the back, but the skirt quite full. It has two capes, one or both of which can be removed at pleasure. Collar and cuffs of brown velvet.

FIG. VII.—TOQUE, OF DARK-BLUE CLOTH, made full and irregular. The band is of beaver. Stiff brown feathers.

FIG. VIII.—HEAD-DRESS, showing the hair arranged high

on the top of the head and fastened by a large tortoise-shell comb. Curls in front.

FIG. IX.—HEAD-DRESS, OF THE GRECIAN STYLE, with the knot of hair arranged low on the neck and short frizette in front.

FIG. X.—VISITING-DRESS, OF DARK-GREEN CASHMERE. The skirt is plain and is partially covered by the over-drapery, which extends from the right shoulder, beneath the belt, falls without looping, and continues to the left side. A trimming of Russian embroidery ornaments the left side of the bodice, forms the belt, and decorates the bottom of the skirt. A row of black-fox fur forms the collar, extends diagonally down the left side of the skirt and around the bottom. Hat of green cloth, trimmed with the fur.

FIG. XI.—DIRECTOIRE HAT, OF BLACK VELVET, trimmed with black satin ribbon and black feathers.

FIG. XII.—MUFF, OF CLOTH OR FELT, of any color to match the costume. The edges may be pinked out or buttonholed. It is carelessly arranged, and has a bow of ribbon at the side.

FIG. XIII.—WALKING-DRESS, OF CHESTNUT-COLORED WOOLEN FIGURED WITH A DARKER SHADE OF BROWN. The skirt has a bias band of plain brown diagonal cloth near the bottom. The overskirt is untrimmed and looped on the hips. The bodice has three bands of the diagonal cloth, which extend to the waist at the back. Waistband and collar of the same cloth. Turban hat, of brown felt, bordered with brown velvet and trimmed with a gay plaid scarf.

FIG. XIV.—JACKET, OF BROWN CASHMERE, with dull-gold threads running through it, braided in black.

FIG. XV.—BOA, OF SEAL FUR, trimmed with seal tassels, and having a brown cord to fasten it around the neck.

FIG. XVI.—WALKING-DRESS, OF DARK-BLUE KYRLE CLOTH. The skirt is long and plain, with deep square pocket-flaps on the hips. The bodice opens over a waistcoat of fawn-colored cloth and has revers and cuffs of beaver fur. The girdle is of watered ribbon, finished with tassels. Bonnet of dark-blue velvet, with fawn-colored feathers.

FIG. XVII.—BODICE FOR THE HOUSE, OF BLACK SURAH, finely plaited both back and front. The sleeves and skirt of the waist are also plaited. The lower part of the sleeves are gathered into cuffs of black velvet. Collar and pointed waistband of black velvet.

FIG. XVIII.—TURBAN HAT. The brim is of gathered velvet, and the crown is of corded silk arranged in unstudied folds. In front, there is a bird perched in some full silk loops.

FIG. XIX.—NEW STYLE OF FUR TRIMMINGS. Many sets of fur, real or imitation, are prepared in the shape of either boa, capelet, or flat collar, with cuffs and bands to adorn the muff and to edge the bonnet. Our illustration is a good example of this style. Feather trimming is also used for the purpose. The hat and muff are deftly draped with felt, velvet, or silk, mostly shot or watered; and, beside the fur, there is always a fair addition of small birds, bows, or wings in every imaginable combination of hues and phosphorescent effects. The muff is lined with satin harmonizing in color with the costume.

GENERAL REMARKS.—Solid colors are worn more than plaids or stripes, though many of the latter are seen. Many dress-goods with borders are imported; these borders are used for the overdress or the bottom of the skirt, revers, collar, etc., etc.

Glossy fabrics are worn more generally than has been the case for a few years past, as many women have tired of the rough surface of woollen goods.

Tailor-made dresses and the Directoire dresses contend for the fashion, and, when the former are worn, they are modified by the newer Directory dress, inasmuch as they are made shorter in the waist, have revers in some shape, and

the skirts hang with much less looping than formerly. This latter is a great boon, as the vast amount of material in the draped dresses made them absolutely unhealthy to wear.

Dress-skirts are often put on to a small yoke or circular band, instead of being gathered to a belt, as formerly.

The *tournaire* or "bustle" has not been entirely discarded, but is worn smaller than formerly.

Small waists are not to be fashionable with our new fashions: this looks odd, after the whaleboned tailor-made bodices; but we will soon be accustomed to the comfort. Nearly all bodices, whether open or closed to the neck, and whether straight or crossed over the bust, are made full and shorter-waisted. The greatest advocate for long waists frequently wears a sash or a belt-and-buckle, which has a tendency to make a long waist look shorter. But stout persons are advised to wear the waist as long as possible, and with as little trimming as can be used, as the full short bodice is very unbecoming to such persons.

Sashes are used on most dressy dresses. Sometimes it is only a wide ribbon coiled around the waist and tied on one side; at other times, it is a wide band bound in front, at the sides and back, like a bodice, and covered with plaited or gathered silk.

Revers are a boon to hollow-chested women, as they fill up that undesirable space in an artistic manner. These are made of the material, covered with braiding of velvet or moiré, whichever may form the trimming or match the contrasting fabric. They may start from the collar near to the centre of the front or quite a distance back, tapering to a point at the end of the basque, the centre of the waist-line, or come together over the chest. The larger and sharper the point, the more slender the effect. If very wide at the top and short, they are styled "Directoire," or they may be cut in wide vandykes on the outer edge.

Figured materials, whether of silk or wool, are most popular for parts of dresses; but entire costumes are seldom made of it. In this way, an old figured dress can be combined with an old plain one, and an entire new one made of it.

Sleeves have undergone a decided change, and much for the better, as the old extremely tight sleeves of the tailor-made dresses were not only exceedingly uncomfortable, but very ugly, giving the figure a stiff unnatural appearance.

Skirts for walking escape the ground, but are not made very short, while those for house-wear alone are made with very small trains, except for some state occasions. The drapery of skirts is much more simple than formerly; but the long pointed apron-front is very popular, though it is not made with so many gathers about the waist as was the case last year.

Dark colors for gowns are worn again as the cold weather approaches, and it can scarcely be said that one color is more popular than another; dark-green, blue, very dark red, gray, brown, and chestnut colors are all seen.

Long pelisses are likely to be much worn during the winter, they are so comfortable and often so useful to wear over an old dress.

Mantles and jackets have by no means been discarded; but the latter have usually long ends in front, and the latter are often made with revers.

Bonnets and hats have undergone a change with the rest of the toilette; for bonnets threaten to be larger in front, though the small close-fitting capote has not been abandoned, and hats have wider brims and rather lower crowns than those of last winter; yet the trimming remains high on both bonnets and hats.

Hair-dressing alters but little in style, each woman wearing her hair as is most becoming to her face; though one fashion is universal: it is dressed close to the head, whether worn high on the top or low in the neck at the back. The hair is still worn low on the forehead usually; but an effort is being made to expose more of the brow than

has been done for some years. The little fluffy curls on the forehead are becoming to most faces. Hair-dressers, however, are making strenuous efforts to introduce some fashion that will make more false hair a necessity. We hope they will not succeed, both for the sake of beauty and economy.

### OUR PARIS LETTER.

#### RUE DES PETITS CHAMPS.

The bonnets for the coming winter present but little variety of shape. The capote still remains in favor, and there is a general tendency toward lowering the height of the pointed bows and sprays of flowers that formed the favorite trimmings last spring. Flowers, in fact, will be but little worn during the present season, a natural reaction from the style that made every lady's head look like an overloaded flower-basket. The newest trimmings are composed of bands and flat cockades and fantastic birds or butterflies formed of minute brilliant feathers mounted on gauze. These ornaments are called "fantaisie," and are very widely employed. Then there are inch-wide ribbons in lustreless gold gauze, and heavy ribbons in solid colors in brocaded satin, also novelties of the season. Long ostrich-plumes of the finest quality are also extensively employed on very dressy bonnets, and white pen-feathers decorated by hand with delicate designs in gold, and the long rich tail-feathers of the Argus pheasant, which last are very costly and also very elegant. The Directoire bonnet is less exaggerated in form than it was last spring, a change of form probably necessitated by the extra weight of the material employed, as it is now made of velvet. Velvet is, in fact, the most fashionable material this autumn. The popular colors are various shades of brown, dark water-blue, and a very subdued shade of heliotrope. Hats are shown either in felt or in velvet. In the former material, the newest shape has a very low-set crown and an immensely wide flat brim, the latter entirely covered on the exterior with ostrich-feathers put on flat, and lined on the interior with velvet. Gray or black is the color preferred. The toque and turban shapes continue in vogue for traveling or everyday wear. Bonnets in gold lace, worked with jet beads and trimmed with black ostrich-tips, are amongst the novelties for evening-wear. Strings are almost universally used on the small capote bonnets. They are either in corded silk ribbon or in velvet or the new brocaded ribbons. Contrasts of color are in vogue on the handsomer bonnets, one in peach-kernel brown, for instance, being trimmed with pale-pink and pale-green brocaded ribbon, and with the beige-colored plumes of the Argus pheasant. Another, in heliotrope velvet, was trimmed with gold ribbon and adorned with a large pale-yellow bird. Passementerie in a lace pattern, either in steel or gold, is put on velvet bonnets in a very picturesque way to form a diadem; passing, that is to say, under the brim of the bonnet and continued around the sides to the crown.

The winter wraps comprise every variety of shape and style. A fashionable lady may wear a short dolman just to her waist, or a tight-fitting jacket coming a little below it, or a redingote or Incroyable coat reaching to her heels, and she will in either case be in the height of the fashion. The short wraps, being for carriage-wear, are generally made of rich brocade in subdued iridescent colors, trimmed with wide fringes to correspond, or else in velvet and lace ornamented with strings of large beads and fringes to match. The long wraps fit closely to the waist, the skirts being very full and unconfined. The more dressy ones are in velvet combined with some other material, such as very heavy brocade, matelassé (which has been revived in new patterns), and a new and very handsome changeable cloth in silk and wool. These cloaks come in black, or in brown,

or in black velvet combined with gold and brown changeable brocade, or with red and black changeable cloth. Some have side panels of velvet with a pointed piece of velvet set up the back. Others are made with the corsage part in the dolman shape of velvet, with deep pointed sleeves in the same material, and the skirt in soft changeable cloth in red and black. Very handsome ornaments in passementerie are employed on these elegant cloaks, and they are lined throughout with dark silk.

Then, for everyday wear, are ample cloaks in soft twilled cloth in beige or brown, each made with a close-fitting corsage, to the edge of which the skirt is gathered and falls in full folds. The corsage is double-breasted, and the wrap is provided with a cape which can be laid aside in mild weather. Fur or wide bands of silk moss-trimming are used to trim these cloaks. Short tight-fitting cloth jackets, also in different shades of brown, are shown for young girls. Capes are very much in vogue, especially on the long redingotes or on cashmere jackets or polonaises for fall wear. I have seen a costume in black cashmere for mourning wear, trimmed with crape and provided with a cape in plaited crape, which had a very stylish effect. The fur boas of last season retain their popularity, and are in some instances attached to the wrap with which they are to be worn, being sewed at the back and sides of the neck, the long ends falling loose in front.

The newest dress-goods are soft-finished cloths in subdued colors, such as brown, dark-gray, serpent-green, or terracotta, embroidered by hand with shaded sewing-silks matching the material and forming a set design, such as a wide border in flowers and leaves at the edge of the skirt, and bands of the same embroidery to trim the corsage and sleeves. Steel embroidery on black satin is the latest novelty for dinner-dresses. Very pretty house-dresses are made with a polonaise in cashmere or soft-finished cloth, opening in front over a plaited skirt in velvet, which may either match the polonaise in color or be of some contrasting hue. A tasteful effect is produced by having the polonaise a few shades lighter than the velvet skirt, but in the same color. All soft-finished goods that drape gracefully, such as bengaline, sicilienne, and the softer corded silks, will be much worn this winter. The new colors are a pale shade of terra-cotta, a light shade of sage-green, and a new dark-blue of a grayish cast called water-blue. Gray and green will be less worn this season than they were last spring, brown in all its variety of shades promising to be the most fashionable tint, whether in beige, a bright light Havana, or the subdued seal-brown. A new and exquisite shade of blue has been christened Lætitia, after the young Bonaparte princess who is the newly married Duchess of Aosta.

LUCY H. HOOPER.

### CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF BROWN CLOTH. The knickerbockers are rather full at the knees. The long plain coat is double-breasted and trimmed with large wooden buttons. Cap of brown cloth.

FIG. II.—GIRL'S COAT, OF WOOLEN, in rich but subdued colors. The skirt is loose in front; at the back, it is laid in full plaits. The cape is draped on the shoulders and ornamented with a fancy gimp trimming. Sleeves slightly full. Black Astrakhan cuffs and collar. White felt hat, trimmed with white satin ribbon and feathers.

FIG. III.—GIRL'S COAT, OF GRAY CLOTH. It is double-breasted, with one revers of black Astrakhan. Collar and cuffs of the same. Gray felt hat, trimmed with gray satin ribbon and a bright wing.

FIG. IV.—RUSSIAN TOQUE. The band is of gray Astrakhan and the full top of dark-red cloth.

Small capote of velvet to match, ornamented by ostrich-tips and a steel pin, with additional loops of velvet ribbon. Eight to ten yards of double-fold material will be required, and three pieces of twelve yards of braid.

No. 2—Is a walking-costume, of plain and striped woolens. The stripe is used crosswise for the underskirt, and is without trimming. The long and full tunic is of the plain material. The pointed basque opens and crosses on the left side over a vest made of the stripe, cut on the bias and laid in folds. Revers of the same as



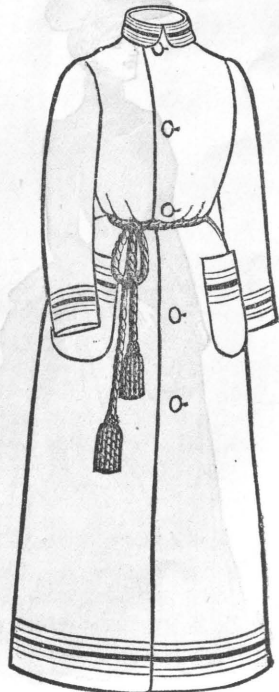
No. 3.

the bodice form the finish to the vest. Cuffs of the stripe. Hat of felt, faced with velvet to match the prevailing color of the costume, trimmed with a gray and white sea-gull and loops of velvet. Six yards of plain double-fold material fortysix inches wide, and four yards of stripe for skirt and vest, will be required.

No. 3—Is a new and pretty model for a home or walking dress for a little girl of four to six years. The material is figured challis or plain cashmere, in any pretty self-color. The skirt is laid in large box-plaits. The waist is gathered into a



No. 4.



No. 5.



No. 6.

round yoke, which is made of a fancy plaid velvet. The pointed belt is of the same. The tight coat-sleeves have epaulettes of the material. This little dress can be made to wear over a muslin giump, if preferred. The pretty turban is of velvet, trimmed high in front with loops of narrow ribbon.

No. 4.—For a boy of six to eight years, we have knickerbocker pants, with a short Norfolk jacket, belted at the waist. Rows of narrow worsted braid ornament the front plaits of the jacket. Scotch cap, of cloth to match.

No. 5.—Is a Canadian blanket dressing-gown. This is the cheapest and best of dressing-gowns for the winter season, and the easiest to make when the cutting-out is once managed, which takes some little thought in arranging the pattern to have the stripes of the blanket all around the edge of the gown. There must be a seam up the back, and the four pieces—two back and two front—are arranged to have the stripes at the bottom. The size of the blanket is two and one-half yards by two yards. Either white and scarlet or gray and scarlet may be chosen. The cord and tassel should match. There are small straps through which the cord passes. Collar, cuffs, and pockets like the border of the blanket.

No. 6.—We give here the back and front of a walking-costume for either boy or girl of four years. The skirt, collar, revers, and cuffs are of plaid velvet or woolens, and the overcoat of cloth.



No. 7.



The vest is of surah, either cream-white or of the same color as the cloth. Shades of brown, navy-blue, or myrtle-green are the most fashionable colors.

No. 7—Is a walking-costume for a young girl, of velveteen and cloth combined; seal-brown for the velveteen, and a lighter shade of brown in cloth. The skirt is perfectly plain. The tunic is long and full, both back and front. The edges

are pinked out, and two rows of narrow braid are added above the pinking. The short jacket opens over a vest of the velveteen; the edges of the jacket match the tunic. Plain coat-sleeves, with cuffs of velveteen. Hat of light-brown felt, faced with dark-brown velvet and trimmed with a shade lighter ostrich-tips and some loops of ribbon. Eight yards of velveteen and four yards of cloth will be required.

## THE "CLAIRETTE" WRAP: WITH SUPPLEMENT.

BY EMILY H. MAY.

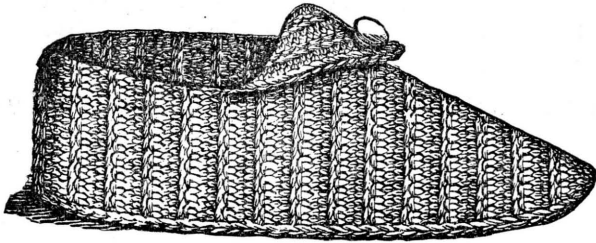


We give, for our Supplement this month, the entire half of the latest-style wrap. It is made of striped or plain tweed or cheviot cloth, and trimmed with narrow worsted braid. The pattern consists of four pieces: half of front, half of back, one sleeve, and half of collar. The letters and notches show how the pieces are joined. The dotted line down the front shows the space on

which to arrange the braid. The dart for the front is also marked by a dotted line, and on the back part of the front, the dotted line shows where the pattern turns over, being too large for the paper. It is always safest to cut the pattern entire out of muslin and fit it carefully before cutting into the cloth. In black cloth trimmed with braid it makes a pretty showy wrap.

## CHAMBER-SHOE.

BY MRS. JANE WEAVER.



As a Christmas gift to an elderly lady. This shoe is worked in three-thread wool, any color. As sizes of feet vary, it is best to cut a pattern from a shoe, and then cut it in brown paper a size larger. The shoe is crocheted.

First row: Make a chain of sixteen stitches, turn back one long into fourth chain from that on hook, five long in successive loops, three long in next loop, five long in successive loops, four chain. Turn on reverse side.

Second row: One long in first stitch, six long in successive stitches, three long in the centre loop of the three stitches that were worked into one loop, six long in successive stitches, four chain on reverse side.

All the rows are done in similar manner until ten rows are worked.

For the sides and back, work only ten stitches, without increase, forward and back, turning the work at end of each row till ten or more rows are worked; then join it on to the front of the slipper as on the opposite side. The pointed part of the front turns over, as seen in the engraving. For a finish, work a row of crochet all around. Get cork soles, and sew on the outside a piece of strong cloth; bind round with skirt-braid or a bit of leather. Sew the crocheted upper on to the cork sole, and this slipper is complete. This is a most comfortable and useful shoe.

## TRAVELING-CASE.

BY MISS E. J. WELSH.

In the front of the book, we give a design for a most useful article which will also make a nice Christmas present. It is a traveling-case, crocheted of white ball cotton. Begin with two stitches, single crochet, taking up the back of each stitch to give it a ribbed appearance, and widen one stitch on each end until you have eighty stitches, or the width the same as the length of your brush; then crochet without widening,

sixteen inches long. Turn up the square end to the depth of five inches and sew the sides together. One inch above this, fasten a crocheted strip deep enough to form a pocket for the comb, and, the same distance above this, another for the tooth-brush. Crochet a border of shells all around and across the top of the pockets. Make a cord and tassels of the same, to tie around it when rolled up.

## DESIGN IN OUTLINE-STITCH, FOR A SHOE-BAG.

BY MRS. JANE WEAVER.

We give, on the Supplement, a design of slippers, to be done in outline-stitch, for a shoe-bag. The bag can be made of gray linen or brown holland, and the outlining can be done in black

silk or in washing-cotton of any color preferred. These bags can be made small enough for traveling, to carry but one pair of shoes, or can be used for a larger bag to hang in a bed-room.

## CUSHION FOR BACK OF CHAIR.

BY MRS. JANE WEAVER.



As the Xmas time approaches, useful as well as pretty Xmas gifts are much sought after, and this month we give several most useful as well as ornamental designs, which can readily be made, and will prove most acceptable presents to those we love to work for. This cushion for the back of an easy chair makes a comfortable rest for an after-dinner nap. The band in the centre is of terra-cotta satin, and is worked in a simple pattern, with olive, terra-cotta, and bronze-colored filoselle. This band is joined to the two capes or ends of terra-cotta plush, the seams being covered with rep ribbon of the same color. A similar ribbon is used for the handle and bows. The cushion is stuffed with down. It will look well to match the colors of the room.

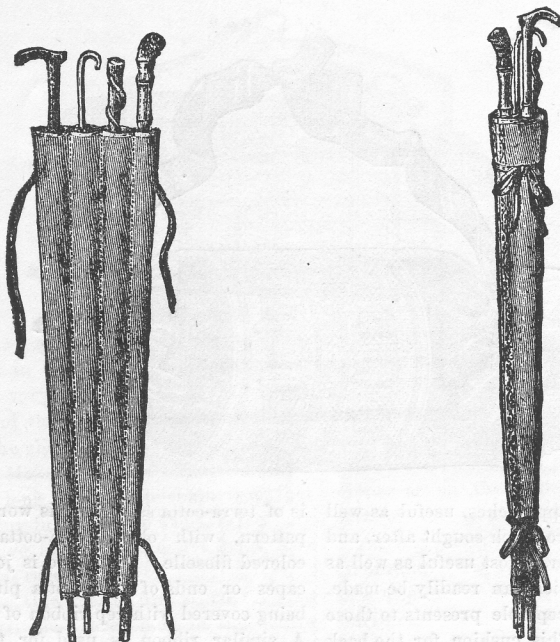
## PHOTOGRAPH-FRAME.

BY MRS. JANE WEAVER.

For our colored design, we give something quite new for a photograph-frame, and our model can easily be carried out by any lady. It only requires neat work to make it a success. We give the exact size. Cut two circles out of stiff cardboard—one solid, the other one with the centre cut out of the size designated by the photo. Cover both these circles with a piece of printed China silk; yellow, like our design, makes the most effective frame; but we have seen others in Gobelin-blue and terra-cotta very pretty. The silk should be all of one color, though several tones or shades may be in combination. Ten inches of silk will be sufficient to cover both circles, as China silk is nearly one yard wide. Baste the silk neatly around the edges, and afterward gum the edges on to the cardboard on the under side. After the pieces are so prepared, put them together and sew neatly with silk to match in an overhand seam, leaving enough space at the top open for the photo—which must be of cabinet size—to slip in. Add an inch and a quarter satin ribbon on each side of the opening; this is to be tied into a bow with ends, by which the frame is suspended. Also, this frame can be made of plain terra-cotta or robin's-egg blue felt paper, such as is used for wall-papering, and furthermore decorated in some simple design with lustral paints. Care must be taken not to have the color or design, either in silk or paper, too pronounced; a dull effect is rather to be desired.

## CASE FOR UMBRELLAS, PARASOLS, AND STICKS.

BY MRS. JANE WEAVER.



We give the case open and closed. It will be an extremely useful article to take on a traveling-expedition. A piece of cloth thirtytwo inches long and twenty-nine inches wide, and silk to line it. After lining the cloth with silk doubled or linen, fold the piece down the centre, slope it on each side from the top to the base, narrowing the latter half a yard, stitch each side, bind the top all around, stitch from top to base, three lines of stitching as seen in the engraving, and add strings. The umbrellas, etc., can now be put in and withdrawn easily without injury. If linen is used for the lining, it should be gray or unbleached.

## OUTLINE EMBROIDERY FOR A SOFA-CUSHION.

BY MRS. JANE WEAVER.

On the Supplement, we give a beautiful design on satin, cashmere, etc. The colors should be of clover-blossoms, for a sofa-cushion, chair-seat, or footstool. The work is done in outline, in light faded-looking pink if the flowers are washing-silks, if it is on any article which may require washing; or in the ordinary silk, if done fancied light, or of a purplish pink if a darker color is wanted.

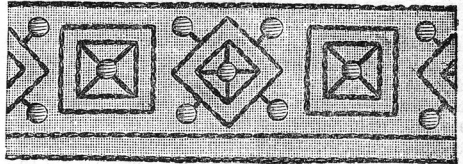
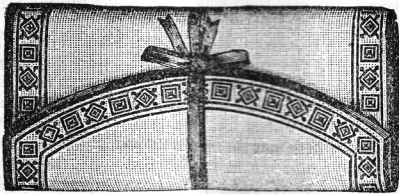
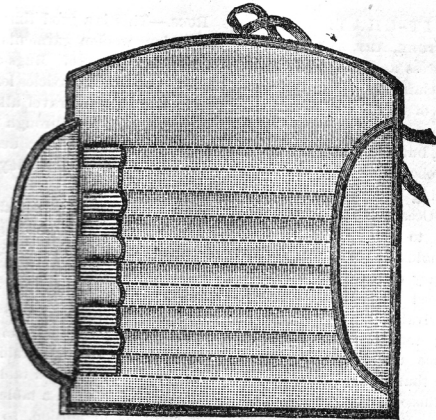
## DESIGN IN EMBROIDERY FOR CORNER OF TABLE-CLOTH.

BY MRS. JANE WEAVER.

On the Supplement, we give a pretty design for the centre of a tea-tray. It is done in outline—the corner of a table-cloth or for the end or stitch in black silk.

## CASE FOR KNITTING-NEEDLES.

BY MRS. JANE WEAVER.



We give the arrangement of the inside of this case, which is made of linen, while the outside cover is of sail-cloth, both layers being joined by a binding of red worsted braid. The embroidered border is to be worked from the design of which we give a bit in detail. It is worked with red and white cotton in satin and stem stitch.

## RAINBOW FAN.

BY MISS E. J. WELSH.

Among the various designs which we present to our readers—useful and ornamental, to be used in making Christmas-gifts—none is more effective than the rainbow fan in front of the number. A palm-leaf fan of this shape should be selected for the foundation of the pocket.

First, cut a piece of pasteboard to correspond with the shape of the fan, cover it on one side with flame or fire colored sateen, and fasten it on the fan by overcasting the edges together. Now gild the fan on the other side, making each ray a different color or every third of four one so with different shades of gilding; the blue, silver, pink, gold, and fire form a gorgeous combination. (The dry colors used for such purposes

can be bought for ten cents a bottle, and mixed with the sizing when needed; this can be found at a paint or drug store. After once having a little stock on hand, they will answer for dozens of fans or fancy articles; the idea of combining several colors gives a most pleasing effect.) After the fan is dry, fit a pocket of pasteboard on the bottom, allowing the top to project about three inches. Cover this on one side with flame-colored plush, and on the other with the sateen; sew it on and finish the edges with a cord. The lilies are painted on with gold and silver. A bow of satin ribbon is tied around the handle. It is intended to be used for letters or photographs.

## OUR NEW COOK-BOOK.

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

## SOUPS.

*Oyster Soup.*—Put into a pan, to heat, two quarts of oysters, with their liquor; only let them heat through, and then take them out and add one pint of water, two quarts of milk, one-half pound of butter, and one-half teaspoonful of black pepper and same of allspice. When the soup is well boiled, put in the oysters, having kept them warm in a covered dish. When the oysters are done, serve the soup; put in the salt last, as it is likely to curdle the soup.

*Chicken Soup.*—Cut up a chicken into small pieces; put bones and all into a small pot of water. Three carrots cut up, one pint of tomatoes, one teacupful of lima beans, and salt to taste, a little cayenne pepper. One hour before serving, add a pint of rich milk; thicken with flour; cook for four hours.

## MEATS.

*Pork Chops or Steaks.*—If pork chops are to be broiled, they should be cut very thin, salted and peppered, wrapped in greased paper, and broiled until thoroughly cooked—from ten to fifteen minutes. To fry or sauté them, cook them in a hot frying-pan in a little hot lard or salt pork fat. Cook slowly after they are brown, and be careful not to burn them. If a gravy be desired, pour off nearly all the fat left in the frying-pan, add two tablespoonfuls of flour, and, when brown, add hot water until of the desired consistency. Season with salt, pepper, vinegar, and chopped pickles.

## VEGETABLES.

*Boiled Potatoes.*—Select potatoes of uniform size; wash and scrub with a brush; pare and soak in cold water; put them in boiling salted water—one quart of water and one tablespoonful of salt for six large potatoes. Cook half an hour, or until soft, but not until broken. Drain off every drop of the water; place the kettle, uncovered, on the back of the stove, to let the steam escape. Keep hot until ready to serve.

*Pumpkin, Dried.*—Cooked in the winter as vegetable marrow. Cut into quarter-pound pieces about two pounds of a dried pumpkin; cut off the rind, throw the pumpkin into fast-boiling water, with salt, and boil fast for twenty minutes; take it up, drain it, and press all the water from it, and chop it well; add one ounce of butter; pepper and salt, and serve on buttered sippets of toast.

## DESSERTS.

*Hominy Pudding.*—Two ounces of hominy, boiled in half a pint of water for half an hour and strained; mix with this a pint of milk, two ounces of sugar, and four drops of almond flavoring; add half an ounce of corn-flour, mixed in a little cold milk, one ounce of butter; stir it well together, and bake for half an hour in a quick but not fierce oven.

*Iced Coffee.*—Make some strong coffee, and strain it; add milk and sugar, and ice in a refrigerator. If there is no refrigerator procurable, make the coffee stronger still, add milk and sugar, and, when cold, add plenty of pounded ice. This will, of course, make the coffee weaker when it is melted, so allowance must be made for it.

## BREAKFAST CAKES.

*Rice-Cakes.*—Three-fourths pound of flour, one ounce of melted butter, one pint of milk, one-half pint of boiled rice, one-half teaspoonful of salt, two eggs. Beat the yolks of the eggs, add the rice, salt, half of the milk, the butter, and the flour; beat all thoroughly together, stir in the rest of the milk, whisk the whites till stiff, add them to the batter with a long slow beat; bake on a griddle; pile one on the other, and serve at once; to be spread with butter and sugar.

*Virginia Corn-Cakes.*—One quart of corn-meal, one quart

and one pint of sweet milk, one teaspoonful of salt, four eggs, one gill of melted butter. Put the meal in a three-quart basin with the salt and half the milk; beat well, add the butter and eggs, well beaten, then the rest of the milk; bake of uniform size on a well-greased hot griddle; serve piled one on top of another; to be eaten with butter and syrup.

*Muffins.*—One quart of flour, one pint of warmed milk, one teaspoonful of salt, one-half gill of yeast. Mix at night, and beat until light; in the morning, drop the dough into buttered cups; let them stand twenty minutes, then bake and serve; to be eaten with butter and sugar, with a little cinnamon, the proportion of a teaspoonful of powdered cinnamon to six of powdered sugar.

*Buckwheat-Cakes.*—One quart of buckwheat-flour, one gill of wheat-flour, one quart and one gill of warm water, one gill of yeast, two teaspoonfuls of salt. Mix the batter at night, in order to have the cakes for breakfast. Bake the cakes on a smooth greased griddle, and send to table the moment they are baked, piled regularly in the centre of the plate, and every one right side up.

## FASHIONS FOR NOVEMBER.

FIG. I.—WALKING-DRESS, OF GRAY CLOTH. The skirt opens over a front of cloth, of a shade lighter than the dress. The cloth is pinked out, and one layer falls over the other. Braided panels are inserted in the skirt, which is without drapery. The jacket bodice opens over a vest of pinked cloth, is fastened crosswise, is braided like the panels at the lower part, and has revers of the lighter shade of cloth. Hat of dark-gray felt, trimmed with bows of ribbon and feathers of a lighter shade.

FIG. II.—VISITING-DRESS, OF DARK-GREEN CLOTH. The plaited skirt is of silk of the same shade. The cloth dress, which is looped, is pinked in sharp scallops. The bodice fastens on the left side, has a broad deep point in front, and is ornamented with a scalloped trimming of poppy-red and white cloth. The hat is of dark-green velvet, trimmed with a full crushed silk of poppy-red color and a bird.

FIG. III.—VISITING-DRESS, OF DARK-LILAC SILK. The skirt opens over a rich silk-and-velvet striped brocaded material. It is drawn back to show the front, and is made with some little fullness around the waist, just sufficient to allow the skirt to fall with ease. The bodice is round at the waist, opens over a chemisette of silk mull, and has revers and collar of the brocaded material. The half-sleeves have cuffs of the same. Hat of the same silk as the dress, with a coronet of velvet and pansies of white velvet.

FIG. IV.—WALKING-DRESS, OF FAWN-COLORED CLOTH. The robe is of the Princess shape, fastens diagonally from the left shoulder to the right side, and opens over a plain simulated underskirt, which is trimmed with bands of seal-colored velvet. The dress is trimmed with a band of seal fur.

FIG. V.—HOUSE-DRESS, OF BLACK SATIN COMBINED WITH RED SATIN. The underskirt is of red satin, ornamented with black gimp trimming. The black satin overskirt is very long and opens at the sides over the ornamented red satin skirt. The bodice, of black satin, has sleeves and a vest of the red satin, which are ornamented with the black gimp trimming. The edge of the black basque has a red satin basque trimmed with gimp below it.

FIG. VI.—TRAVELING-CLOAK, OF PLAID WOOLEN. Close-fitting in front, the bodice part close-fitting at the back, but the skirt quite full. It has two capes, one or both of which can be removed at pleasure. Collar and cuffs of brown velvet.

FIG. VII.—TOQUE, OF DARK-BLUE CLOTH, made full and irregular. The band is of beaver. Stiff brown feathers.

FIG. VIII.—HEAD-DRESS, showing the hair arranged high

on the top of the head and fastened by a large tortoise-shell comb. Curls in front.

FIG. IX.—HEAD-DRESS, OF THE GRECIAN STYLE, with the knot of hair arranged low on the neck and short frizette in front.

FIG. X.—VISITING-DRESS, OF DARK-GREEN CASHMERE. The skirt is plain and is partially covered by the overdrapery, which extends from the right shoulder, beneath the belt, falls without looping, and continues to the left side. A trimming of Russian embroidery ornaments the left side of the bodice, forms the belt, and decorates the bottom of the skirt. A row of black-fox fur forms the collar, extends diagonally down the left side of the skirt and around the bottom. Hat of green cloth, trimmed with the fur.

FIG. XI.—DIRECTOIRE HAT, OF BLACK VELVET, trimmed with black satin ribbon and black feathers.

FIG. XII.—MUFF, OF CLOTH OR FELT, of any color to match the costume. The edges may be pinked out or buttonholed. It is carelessly arranged, and has a bow of ribbon at the side.

FIG. XIII.—WALKING-DRESS, OF CHESTNUT-COLORED WOOLEN FIGURED WITH A DARKER SHADE OF BROWN. The skirt has a bias band of plain brown diagonal cloth near the bottom. The overskirt is untrimmed and looped on the hips. The bodice has three bands of the diagonal cloth, which extend to the waist at the back. Waistband and collar of the same cloth. Turban hat, of brown felt, bordered with brown velvet and trimmed with a gay plaid scarf.

FIG. XIV.—JACKET, OF BROWN CASHMERE, with dull-gold threads running through it, braided in black.

FIG. XV.—BOA, OF SEAL FUR, trimmed with seal tassels, and having a brown cord to fasten it around the neck.

FIG. XVI.—WALKING-DRESS, OF DARK-BLUE KYRLE CLOTH. The skirt is long and plain, with deep square pocket-flaps on the hips. The bodice opens over a waistcoat of fawn-colored cloth and has revers and cuffs of beaver fur. The girdle is of watered ribbon, finished with tassels. Bonnet of dark-blue velvet, with fawn-colored feathers.

FIG. XVII.—BODICE FOR THE HOUSE, OF BLACK SURAH, finely plaited both back and front. The sleeves and skirt of the waist are also plaited. The lower part of the sleeves are gathered into cuffs of black velvet. Collar and pointed waistband of black velvet.

FIG. XVIII.—TURBAN HAT. The brim is of gathered velvet, and the crown is of corded silk arranged in unstudied folds. In front, there is a bird perched in some full silk loops.

FIG. XIX.—NEW STYLE OF FUR TRIMMINGS. Many sets of fur, real or imitation, are prepared in the shape of either boa, capelet, or flat collar, with cuffs and bands to adorn the muff and to edge the bonnet. Our illustration is a good example of this style. Feather trimming is also used for the purpose. The hat and muff are deftly draped with felt, velvet, or silk, mostly shot or watered; and, beside the fur, there is always a fair addition of small birds, bows, or wings in every imaginable combination of hues and phosphorescent effects. The muff is lined with satin harmonizing in color with the costume.

GENERAL REMARKS.—Solid colors are worn more than plaids or stripes, though many of the latter are seen. Many dress-goods with borders are imported; these borders are used for the overdress or the bottom of the skirt, revers, collar, etc., etc.

Glossy fabrics are worn more generally than has been the case for a few years past, as many women have tired of the rough surface of woolen goods.

Tailor-made dresses and the Directoire dresses contend for the fashion, and, when the former are worn, they are modified by the newer Directory dress, inasmuch as they are made shorter in the waist, have revers in some shape, and

the skirts hang with much less looping than formerly. This latter is a great boon, as the vast amount of material in the draped dresses made them absolutely unhealthy to wear.

Dress-skirts are often put on to a small yoke or circular band, instead of being gathered to a belt, as formerly.

The *tournure* or "bustle" has not been entirely discarded, but is worn smaller than formerly.

Small waists are not to be fashionable with our new fashions: this looks odd, after the whaleboned tailor-made bodices; but we will soon be accustomed to the comfort. Nearly all bodices, whether open or closed to the neck, and whether straight or crossed over the bust, are made full and shorter-waisted. The greatest advocate for long waists frequently wears a sash or a belt-and-buckle, which has a tendency to make a long waist look shorter. But stout persons are advised to wear the waist as long as possible, and with as little trimming as can be used, as the full short bodice is very unbecoming to such persons.

Sashes are used on most dressy dresses. Sometimes it is only a wide ribbon coiled around the waist and tied on one side; at other times, it is a wide band bound in front, at the sides and back, like a bodice, and covered with plaited or gathered silk.

Revers are a boon to hollow-chested women, as they fill up that undesirable space in an artistic manner. These are made of the material, covered with braiding of velvet or moiré, whichever may form the trimming or match the contrasting fabric. They may start from the collar near to the centre of the front or quite a distance back, tapering to a point at the end of the basque, the centre of the waist-line, or come together over the chest. The larger and sharper the point, the more slender the effect. If very wide at the top and short, they are styled "Directoire;" or they may be cut in wide vandykes on the outer edge.

Figured materials, whether of silk or wool, are most popular for parts of dresses; but entire costumes are seldom made of it. In this way, an old figured dress can be combined with an old plain one, and an entire new one made of it.

Sleeves have undergone a decided change, and much for the better, as the old extremely tight sleeves of the tailor-made dresses were not only exceedingly uncomfortable, but very ugly, giving the figure a stiff unnatural appearance.

Skirts for walking escape the ground, but are not made very short, while those for house-wear alone are made with very small trains, except for some state occasions. The drapery of skirts is much more simple than formerly; but the long pointed apron-front is very popular, though it is not made with so many gathers about the waist as was the case last year.

Dark colors for gowns are worn again as the cold weather approaches, and it can scarcely be said that one color is more popular than another; dark-green, blue, very dark red, gray, brown, and chestnut colors are all seen.

Long pelisses are likely to be much worn during the winter, they are so comfortable and often so useful to wear over an old dress.

Mantles and jackets have by no means been discarded; but the latter have usually long ends in front, and the latter are often made with revers.

Bonnets and hats have undergone a change with the rest of the toilette; for bonnets threaten to be larger in front, though the small close-fitting capote has not been abandoned, and hats have wider brims and rather lower crowns than those of last winter; yet the trimming remains high on both bonnets and hats.

Hair-dressing alters but little in style, each woman wearing her hair as is most becoming to her face; though one fashion is universal: it is dressed close to the head, whether worn high on the top or low in the neck at the back. The hair is still worn low on the forehead usually; but an effort is being made to expose more of the brow than

has been done for some years. The little fluffy curls on the forehead are becoming to most faces. Hair-dressers, however, are making strenuous efforts to introduce some fashion that will make more false hair a necessity. We hope they will not succeed, both for the sake of beauty and economy.

### OUR PARIS LETTER.

#### RUE DES PETITS CHAMPS.

The bonnets for the coming winter present but little variety of shape. The capote still remains in favor, and there is a general tendency toward lowering the height of the pointed bows and sprays of flowers that formed the favorite trimmings last spring. Flowers, in fact, will be but little worn during the present season, a natural reaction from the style that made every lady's head look like an overloaded flower-basket. The newest trimmings are composed of bands and flat cockades and fantastic birds or butterflies formed of minute brilliant feathers mounted on gauze. These ornaments are called "fantaisie," and are very widely employed. Then there are inch-wide ribbons in lustreless gold gauze, and heavy ribbons in solid colors in brocaded satin, also novelties of the season. Long ostrich-plumes of the finest quality are also extensively employed on very dressy bonnets, and white pen-feathers decorated by hand with delicate designs in gold, and the long rich tail-feathers of the Argus pheasant, which last are very costly and also very elegant. The *Directoire* bonnet is less exaggerated in form than it was last spring, a change of form probably necessitated by the extra weight of the material employed, as it is now made of velvet. Velvet is, in fact, the most fashionable material this autumn. The popular colors are various shades of brown, dark water-blue, and a very subdued shade of heliotrope. Hats are shown either in felt or in velvet. In the former material, the newest shape has a very low-set crown and an immensely wide flat brim, the latter entirely covered on the exterior with ostrich-feathers put on flat, and lined on the interior with velvet. Gray or black is the color preferred. The toque and turban shapes continue in vogue for traveling or everyday wear. Bonnets in gold lace, worked with jet beads and trimmed with black ostrich-tips, are amongst the novelties for evening-wear. Strings are almost universally used on the small capote bonnets. They are either in corded silk ribbon or in velvet or the new brocaded ribbons. Contrasts of color are in vogue on the handsomer bonnets, one in peach-kernel brown, for instance, being trimmed with pale-pink and pale-green brocaded ribbon, and with the beige-colored plumes of the Argus pheasant. Another, in heliotrope velvet, was trimmed with gold ribbon and adorned with a large pale-yellow bird. *Passenterie* in a lace pattern, either in steel or gold, is put on velvet bonnets in a very picturesque way to form a diadem; passing, that is to say, under the brim of the bonnet and continued around the sides to the crown.

The winter wraps comprise every variety of shape and style. A fashionable lady may wear a short dolman just to her waist, or a tight-fitting jacket coming a little below it, or a redingote or Incroyable coat reaching to her heels, and she will in either case be in the height of the fashion. The short wraps, being for carriage-wear, are generally made of rich brocade in subdued iridescent colors, trimmed with wide fringes to correspond, or else in velvet and lace ornamented with strings of large beads and fringes to match. The long wraps fit closely to the waist, the skirts being very full and unconfined. The more dressy ones are in velvet combined with some other material, such as very heavy brocade, *matelassé* (which has been revived in new patterns), and a new and very handsome changeable cloth in silk and wool. These cloaks come in black, or in brown,

or in black velvet combined with gold and brown changeable brocade, or with red and black changeable cloth. Some have side panels of velvet with a pointed piece of velvet set up the back. Others are made with the corsage part in the dolman shape of velvet, with deep pointed sleeves in the same material, and the skirt in soft changeable cloth in red and black. Very handsome ornaments in *passenterie* are employed on these elegant cloaks, and they are lined throughout with dark silk.

Then, for everyday wear, are ample cloaks in soft twilled cloth in beige or brown, each made with a close-fitting corsage, to the edge of which the skirt is gathered and falls in full folds. The corsage is double-breasted, and the wrap is provided with a cape which can be laid aside in mild weather. Fur or wide bands of silk moss-trimming are used to trim these cloaks. Short tight-fitting cloth jackets, also in different shades of brown, are shown for young girls. Capes are very much in vogue, especially on the long redingotes or on cashmere jackets or polonaises for fall wear. I have seen a costume in black cashmere for mourning wear, trimmed with crape and provided with a cape in plaited crape, which had a very stylish effect. The fur boas of last season retain their popularity, and are in some instances attached to the wrap with which they are to be worn, being sewed at the back and sides of the neck, the long ends falling loose in front.

The newest dress-goods are soft-finished cloths in subdued colors, such as brown, dark-gray, serpent-green, or terracotta, embroidered by hand with shaded sewing-silks matching the material and forming a set design, such as a wide border in flowers and leaves at the edge of the skirt, and bands of the same embroidery to trim the corsage and sleeves. Steel embroidery on black satin is the latest novelty for dinner-dresses. Very pretty house-dresses are made with a polonaise in cashmere or soft-finished cloth, opening in front over a plaited skirt in velvet, which may either match the polonaise in color or be of some contrasting hue. A tasteful effect is produced by having the polonaise a few shades lighter than the velvet skirt, but in the same color. All soft-finished goods that drape gracefully, such as bengaline, sicilienne, and the softer corded silks, will be much worn this winter. The new colors are a pale shade of terra-cotta, a light shade of sage-green, and a new dark-blue of a grayish cast called water-blue. Gray and green will be less worn this season than they were last spring, brown in all its variety of shades promising to be the most fashionable tint, whether in beige, a bright light Havana, or the subdued seal-brown. A new and exquisite shade of blue has been christened *Lætitia*, after the young Bonaparte princess who is the newly married Duchess of Aosta.

LUCE H. HOOPER.

### CHILDREN'S FASHIONS.

FIG. I.—BOY'S SUIT, OF BROWN CLOTH. The knickerbockers are rather full at the knees. The long plain coat is double-breasted and trimmed with large wooden buttons. Cap of brown cloth.

FIG. II.—GIRL'S COAT, OF WOOLEN, in rich but subdued colors. The skirt is loose in front; at the back, it is laid in full plaits. The cape is draped on the shoulders and ornamented with a fancy gimp trimming. Sleeves slightly full. Black Astrakhan cuffs and collar. White felt hat, trimmed with white satin ribbon and feathers.

FIG. III.—GIRL'S COAT, OF GRAY CLOTH. It is double-breasted, with one revers of black Astrakhan. Collar and cuffs of the same. Gray felt hat, trimmed with gray satin ribbon and a bright wing.

FIG. IV.—RUSSIAN TOUQUE. The band is of gray Astrakhan and the full top of dark-red cloth.





Drawn by Davidson Knowliss.

Engraved & Printed by H. Mann, Brodgers

## A CRUEL EAST WIND.

SEE THE STORY 'THE BEST OF REASONS.'

Engraved expressly for Petersen's Magazine.



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DECEMBER, 1888. AN AFTERNOON MUSICAL.



BRANCH OF LILACS: FOR SCREEN, PIANO-FRONT, OR PANEL; OR FOR EMBROIDERY ON SATIN

PRESENTED TO OUR SUBSCRIBERS AS A CHRISTMAS GIFT



HIDE AND SEEK.



CHILDREN'S FASHIONS FOR DECEMBER.

WALKING OR WAITING DRESS.

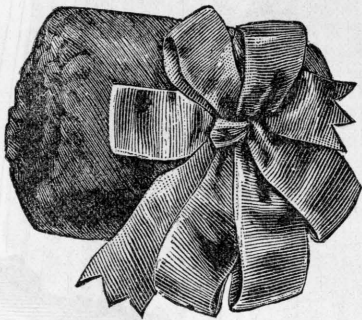


VISITING OR WALKING DRESS.



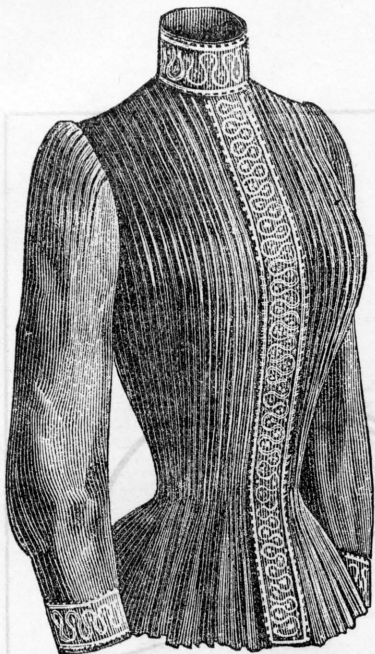
VISITING-DRESS. EVENING-DRESS.

MADE IN AUSTRIA BY J. H. W. & CO. VIENNA

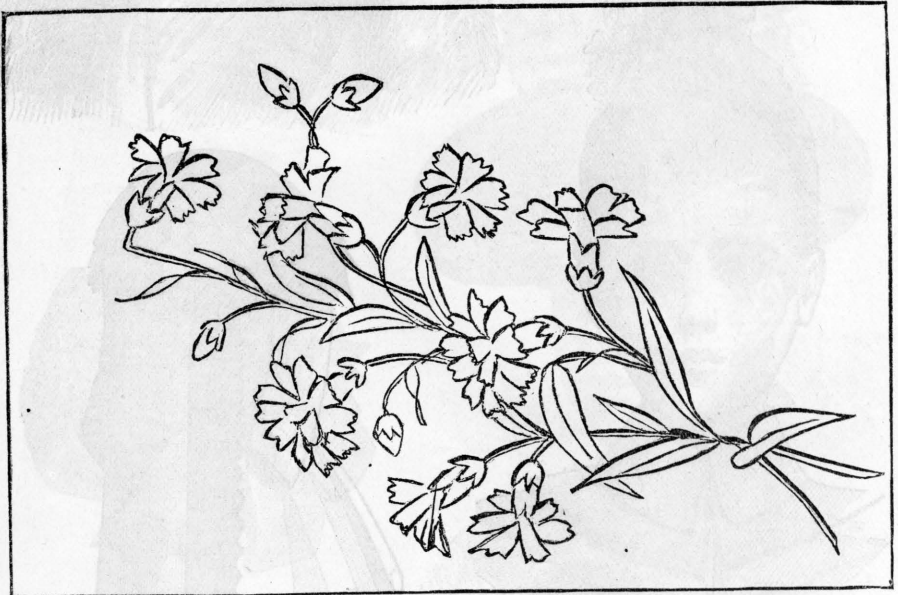
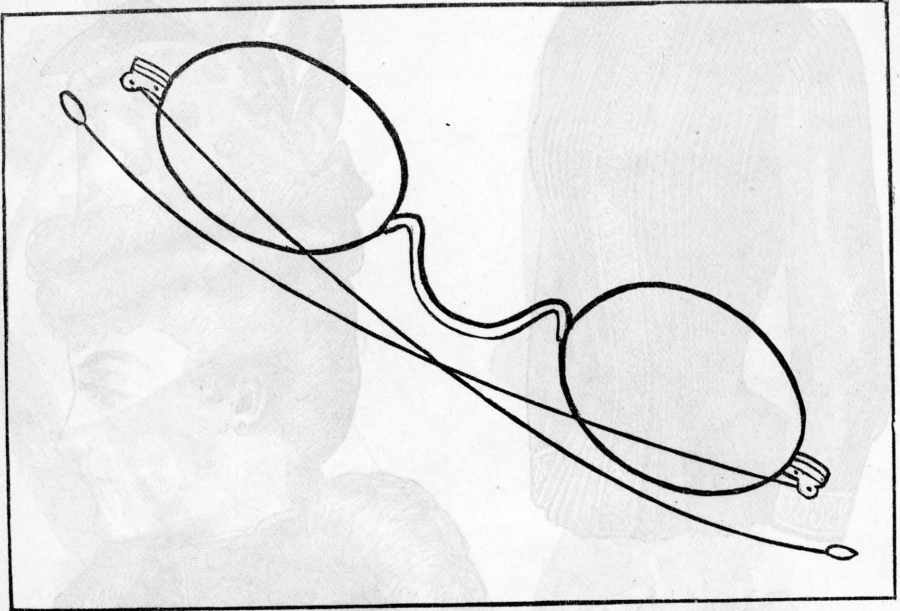


BONNET. HOUSE-JACKET. HAT. MUFF.

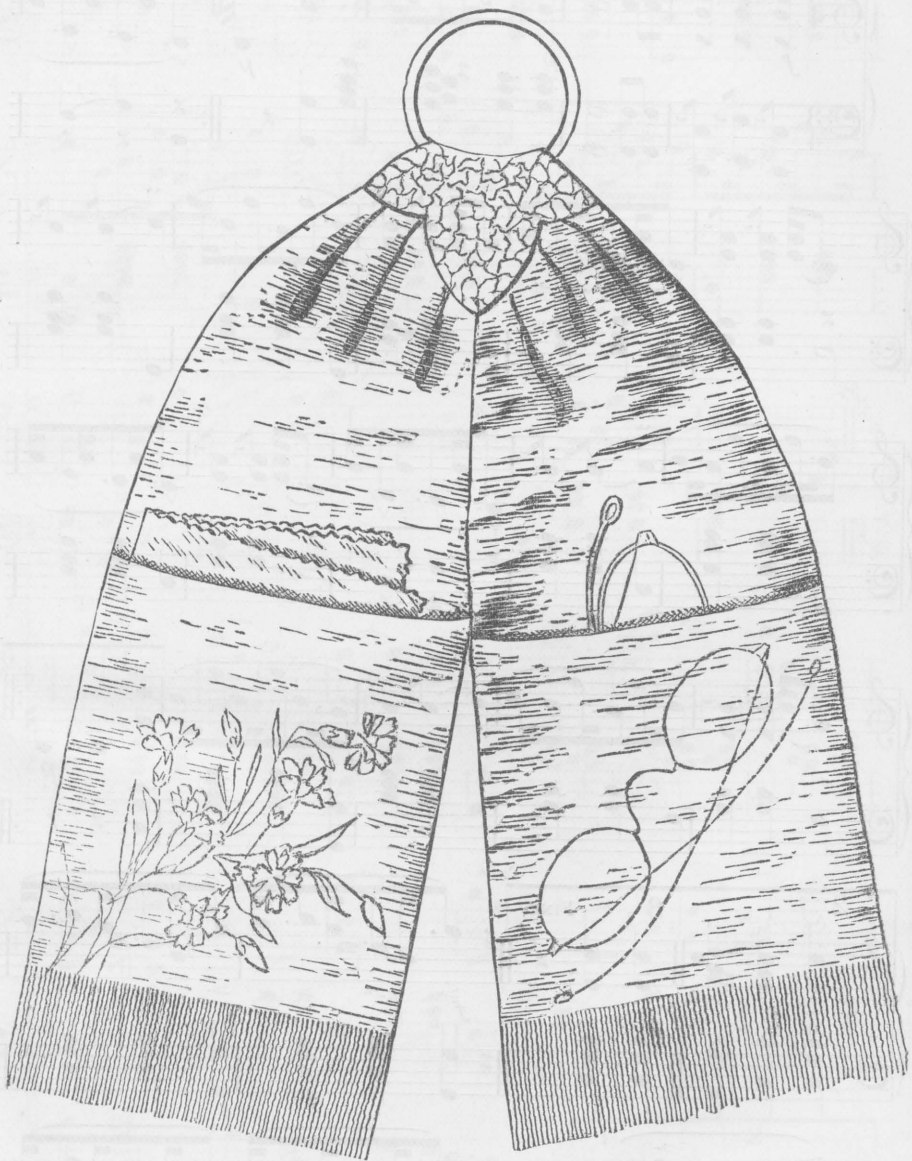




BODICE. HAT. BONNET. CHILD'S COAT.



EMBROIDERY FOR EYE-GLASS CASE.



EYE-GLASS CASE.

THE "YORK" MAZURKA



WINTER JACKET.

## EVERY-DAY DRESSES, GARMENTS, ETC.

BY EMILY H. MAY.

No. 1—Is a walking-costume, of self-colored camel's-hair or lady's-cloth for the dress, with an Astrakhan jacket. The skirt of the dress is

or in fancy stripes. Muff and toque to match. The toque has two white quills on the left side. Eight to ten yards of camel's-hair, or six to eight yards of lady's-cloth, for the dress; two and one-half yards of Astrakhan cloth, for jacket, muff, and toque, will be required.



No. 1.

laid in wide box-plaits across the front and sides: the back is plain. The over-drapery forms a long point in front, draped high at the sides: the back ditto. The bodice is a simple tailor-fitting basque. The Astrakhan jacket is close-fitting at the back and loose in front, lined throughout with surah silk or satin, either plain



No. 2.

No. 2—Is a walking-costume, of cloth in one of the new shades of brown. It is cut to fit the  
(563)

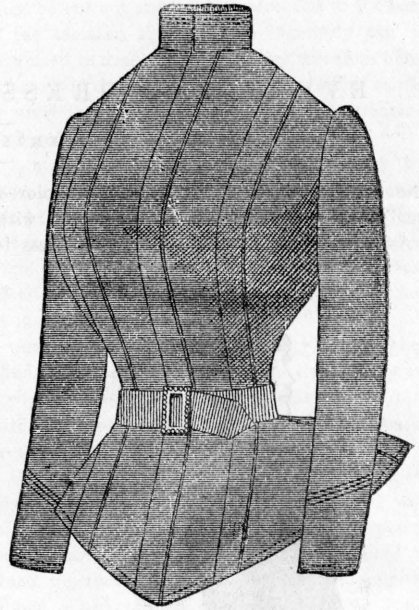
figure like a pelisse, opening down the front from the waist, which is fitted over a vest richly braided. High coat-sleeves. The pelisse is trimmed with bands of beaver fur: one band from the neck to edge of the skirt; the second bands are set a quarter of a yard back. Small capote of soft felt, with a puffed front of velvet to match the costume, trimmed with standing loops of ribbon, in the centre of which are the head and neck of a bird. The bonnet ties under the chin.



No. 3.

This pelisse may be made of velvet or velveteen, if preferred.

No. 3—Is a walking or house dress for a young lady. The material is plaid woolens for street costume, or plaid surah for the house, if a more dressy gown is required. The underskirt is laid in deep kilt-plaits all around. The tunic in front forms a long-pointed much-draped apron. In the back, the drapery falls in straight folds at the sides, and is then looped up in the middle of the back. The bodice is full, back and front,



No. 4.



No. 5.

and belted at the waist under a soft surah sash, which ties loosely at the left side in a large knot with long ends. Directory hat of felt, trimmed with a large bunch of velvet poppies with leaves. Eight to ten yards of double-fold woolen material, or twenty yards of surah, will be required for this gown.

No. 4—Is a simple and stylish model for the much-used Norfolk jacket. It is made of self-colored cloth. Three box-plaits form the front, ditto the back. The trimming is simply one or



No. 6.

two rows of machine-stitching. Belt of the cloth, fastened by an oxydized buckle.

No. 5—Shows a stylish overcoat for a boy of eight to ten years. Velvet collar. The coat is bound on the edge with silk braid, and buttons down the front on an under-flap, only the top button to show.

No. 6—Is a stylish model of a coat for a girl of six to eight years. It is made of plaid Scotch tweed, and the form is a combination of ulster and sacque coat. The fronts are plain; the sides and back of the skirt are plaited on to the



No. 7.



No. 8.

inside lining. The sleeves and back of the dolman shape, with Capuchin hood. The hood is lined with gay-colored surah. The Highland cap is of velvet to match the prevailing color of the plaid. For winter wear, the waist and under-sleeves should be wadded and lined with silk.

No. 7—Is an outside coat for girl of six years, made of light-gray or cream-white cloth, and

trimmed with gray Astrakhan fur. Toque to match, with a white wing on left side.

No. 8—Is suitable for either a street or house dress for a girl of six years. The skirt is kilted in deep kilts upon an under-waist, which forms the vest. This is of velvet or velveteen. Over this is worn a little jacket of the material. A wide surah sash ties at the back. Hat of felt, faced with velvet and trimmed with ostrich-tips.

## SARATOGA CORSAGE: WITH SUPPLEMENT.

BY EMILY H. MAY.



For our Supplement, we give the Saratoga corsage. The pattern consists of seven pieces:

1. HALF OF FRONT.
2. SIDE-FRONT.
3. HALF OF BACK.
4. SIDE-BACK.
5. PLASTRON.
6. HALF OF COLLAR.

### 7. SLEEVE.

The letters and notches show how the pieces are joined. The front, Nos. 1 and 2, forms the fullness over the plastron, as seen in the illustration. The fullness of No. 1 is laid in plaits to fit the figure. The collar, plastron, and cuffs are made of brocade velvet, in a small pattern.

## BRANCH OF LILAC: FOR SCREEN, PIANO-FRONT, ETC.

BY MRS. JANE WEAVER.

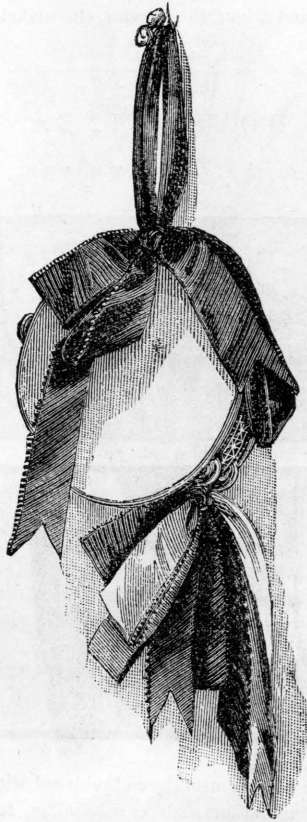
The colored pattern which we give in the front of the number this month is not only of great beauty, but can be adapted to many purposes. It can be embroidered or painted on satin or silk for the panel of a handsome dress, or painted on wood for the panel of a door. If embroidered,

the design as given is intended to be done in satin-stitch, but it can be done in outline-stitch if preferred. The lilacs can be made either lighter or darker, as may be preferred, or, if it is wished to have the upper spray white, it may be faintly tinted with the palest green.



## DRAWING-ROOM TAMBOURINE.

BY MRS. JANE WEAVER.



Christmas is coming, and almost too soon, perhaps, for those of us who want to make some pretty trifle, both useful and ornamental, which shall be the work of willing and loving hands, for our sisters, our cousins, and our aunts: therefore we give, this month, some pretty designs for fancy articles for the toilet-table, the work-basket, and the drawing-room. First of all, for the drawing-room, we give an ornamented tambourine, which is made by purchasing a small-

sized tambourine, then decorate it with a painted landscape or a Watteau scene, after which the rim is gayly trimmed with ribbons and multiform loops-and-ends of corded silk intermingled with gilt and silver spots. The bow at the top is finished by a long loop, by which the tambourine is suspended. It is intended to be hung on the wall or fastened to a screen, and is a very pretty bit of simple and inexpensive decoration.

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## SPECTACLE-CASE.

BY MISS E. J. WELSH.

In the front of the number, we give a design } useful for persons that use glasses. They are  
for a spectacle-case. This will be found extremely } not in danger of being broken, and not hidden

from sight. The pocket on the left is to hold a piece of chamois-skin to clean them. One yard of three-inch-width ribbon will be required for one case; any shade which pleases the taste may of course be used.

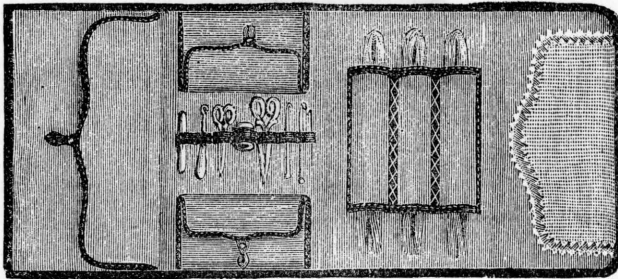
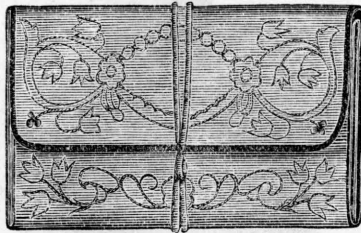
The ends are folded up to form the pockets; these should be three and a half inches deep, and the ends that fall over be five and a half, the

extra two inches being fringed out. The pockets should be overhanded together on the sides.

The flowers and glasses can be painted or embroidered on. The ribbon is caught, about midway, between a curtain-clasp and ring. These can be purchased at any hardware or house-furnishing store. If a gilt one cannot be found, the nickel can be gilded.

## HOUSEWIFE.

BY MRS. JANE WEAVER.



We give the inside and outside of this useful case for a work-basket. The foundation and pockets are made of écru linen or satin. The edges are neatly bound with silk braid. The strap to hold the scissors, etc., is of bronze kid. Some pieces of fine flannel, pinked on the edges, form the flap for needles. The outside flaps are

embroidered with an outline design in silk. A case similar to this, with a little different arrangement inside for comb, brush, toothbrushes, nail-scissors, etc., will be found most useful in traveling, and a very nice little Christmas gift for a young brother or sister going off to a boarding-school.

## SCARF FOR UPRIGHT PIANO OR ORGAN.

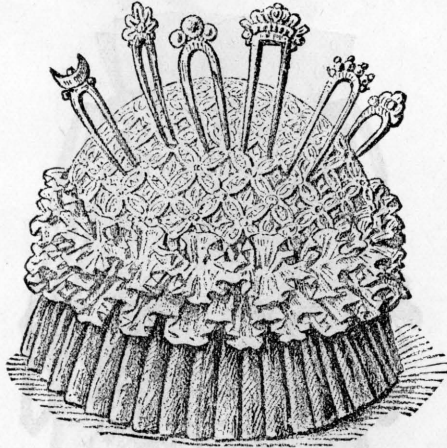
BY MRS. JANE WEAVER.

On our Supplement, we give two beautiful designs for the ends of a piano or parlor-organ scarf. The scarf may be made of Tussore silk, plush, or of any material desired. It should be wide enough to cover the top of the piano, and long enough to hang down nearly half a yard at each end. The designs of musical instruments

can be done in either one color, in gold thread, or in a variety of colors, as suits the fancy. A ball-fringe of suitable colors should be added to the ends, and the whole lined with some soft silk. Such a scarf will give a look of elegance to any room, and into the bargain will save the piano-top from the risk of scratches.

## CUSHION FOR HAIR-PINS.

BY MRS. JANE WEAVER.

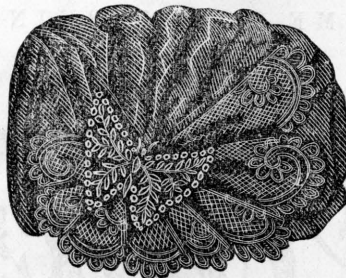


For the toilet-table, this model for a circular pincushion will be most useful, as well as ornamental. A circular pincushion, loosely stuffed with curled hair, and covered with pale blue or pink cheese-cloth, over which is a pretty crocheted cover in blue or pink knitting-silk, any

open pattern. After the top cover is adjusted, the cushion is then encircled with a double ruche and plaited flounce of satin to match. Such a cushion, with one, two, or three pretty shell-pins for the hair, will certainly make an acceptable Christmas present to any young girl.

## LADY'S MUFF.

BY MRS. JANE WEAVER.



To make this muff, you take a piece of wadding the size you require, and cover it entirely with silk or satin merveilleux, either black or a color to suit your dress. Having done this very neatly, you sew the two sides together, and run a ribbon and elastic through each end of the muff. The next thing is to lay on some folds or puffs of the satin, and cover up the seams with

guipure lace. If the muff were black, the folds and puffs might be of another color. A jet butterfly in the centre of the folds makes a pretty finish. Our illustration gives such a good idea of the muff when completed, any lady can readily make one for herself, or as a Christmas gift for some friend or relative, with a very trifling outlay of money for materials.

## WORK-BAG.

BY MRS. JANE WEAVER.



This pretty work-bag may be embroidered on either linen or satin, as the taste may suggest. Any simple design of stems, flowers, and butter or dragon flies, will be an effective ornamentation. The embroidery may be in outline or satin stitch

in filoselle. Line the bag with silk or satin, bind all around with a narrow satin ribbon to match; strings of the same. The size may be determined by the kind of work it is intended to be used for.

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NAME FOR MARKING.

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## CASE FOR SLIPPERS.

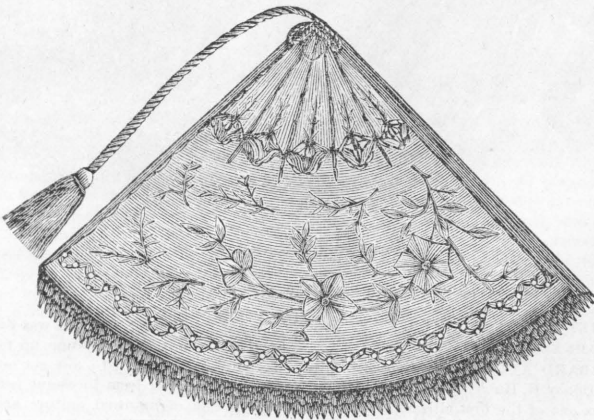
BY MRS. JANE WEAVER.



Another useful case, for holding nice slippers, is made of éru linen, and bound with brown worsted braid. The inside pockets are embroidered in simple pattern with brown silk or crewel. We give the case open, and also tied up, as will be seen in the illustration.

## FAN-SHAPED PENWIPER.

BY MRS. JANE WEAVER.



Cut two triangular pieces of card-board, and adorn them with sprays wrought with long star of silk gimp finished off with a cord and stitches in shaded silk; insert between the two leaves pinked-out sheets of variously colored cloth, and join the whole at the point under a tassel of the mixed silk, with which the outside is worked.