

DESCRIPTION OF ILLUSTRATIONS.

FIGURE No. 3.—This simple suit (pattern No. 3250, price 35 cents) can be worn without the jacket if preferred. The underskirt is entirely a sham with the box-pleated skirt sewed in the same belt; a sash of moiré ribbon supplies the necessary fullness in the back, while a pointed apron decorates the front. The waist is pointed in front, short and round in the back, and matches the coat sleeves. The jacket is short, round, and cut away from the front where the high collar meets; an easy spring is given the edge over the sash by opening the seams for a short distance. Any woolen or silk material is stylishly modelled after such a design, with trimmings of buttons and stitching, braid, passementerie and lace.

FIGURE No. 15.—Pattern No. 3245, price 25 cents, furnishes this stylish design, alike suitable for woolen or silk fabrics. The back is short, round, and presents a coat appearance from the side-seams, being opened and finished with buttons; the double-breasted fronts are fitted with a carved seam up the centre, the V-plastron above fitting in the shoulder-seams. The rounding revers form a rolling collar in the back and end with the doubled portion; the cuffs and officers' collar are of the same fabric as the revers.

FIGURE No. 17.—Pattern No. 3233, price twenty cents, furnishes the design for the attractive little dress upon the girl of this group. The skirt is laid in kilt-pleats broken by lengthwise rows of lace; plain blouse with a simulated plastron formed by a strip of insertion edged with lace, which also finishes the edge of the coat sleeves; a sash of the fabric hides the joining, and ends in two loops in the back. The suit is complete without the Zouave jacket of contrasting velvet or velveteen, which is fitted with arm seams and one in the centre-back. Any woolen material, Surah or foulard are suitable for this design. The boy is robed in a dress that is suitable for small children of either sex. Braid or Hamburg embroidery trimming flannel, serge, chevrot, pique and other cotton goods in a stylish manner. The belt, collar, sleeve and skirt edges are finished with a braid garniture matching the three tabs on the waist, back and front. The garment is a sacque-shaped blouse, opened in front to the waist only, fastened with bone buttons, and held in shape by the belt buttoned on the left after passing through straps on the sides. Pattern No. 3246, price 20 cents.

Figure No. 24 represents two pins of shell set with Rhine stones, such as are used through the high-dressed coiffures, from two to six appearing on one head.

Figure No. 30 shows a design for ordinary wear with a modified French heel, medium toe, patent-leather tip, buttons, and is made of fine French kid.

Figure No. 31 represents two of the designs seen in spring hosiery. One is of ecru colored silk embroidered in red and brown over the instep, the other shows stripes of gold and brown, with heels and toes of plain gold color.

Figure No. 32 represents a stout walking shoe, laced for greater ease, kid uppers and goat foxing with a broad heel. This is especially selected for mountain jaunts and country excursions.

Figure No. 33 illustrates a dainty morning cap for a young lady or matron. The centre is of piece net, oval-shaped and filled to a narrow band; the lace edging is pleated to the same band and a rosette of it placed in front, with a bow of ribbon at the right side. Plaistrans for pointed basques of cotton fabrics are made of a band of wide insertion edged on either side with embroidery and shaped to a point, or of three bands of insertion sewed on in Breton fashion.

Figure No. 34 illustrates a collar of ecru gauze shirred on white elastic and meeting in front under two bows of satin ribbon. The second collar in the same figure is of ecru-colored quill feathers in three rows above a band of ecru satin trimmed with two rows of gold braid. Jotted fichus are made of piece lace pointed back and front; the edging is pleated on so as to narrow at the points and widen on the shoulders; high collar at the neck, with a lace ruche above.

Figure No. 35 illustrates a jaunty design worn by young ladies and small boys as well. The rolling collar is of linen, and the tie of checked Surah, cut bias, hemmed, and loosely knotted.

Figure No. 36 represents a lace and crepe arrangement suitable for a V-shaped neck.



FIG. 17.—No. 3233—CHILD'S DRESS. PRICE, 20 CENTS. Quantity of Material (37 inches wide) for 18 inches, 1 1/2 yards; 19 inches, 1 7/8 yards; 20 inches, 2 yards; 21 inches, 2 1/4 yards; 22 inches, 2 1/2 yards; 23 inches, 2 3/4 yards; 24 inches, 3 yards; 25 inches, 3 1/4 yards; 26 inches, 3 1/2 yards; 27 inches, 3 3/4 yards; 28 inches, 4 yards; 29 inches, 4 1/4 yards; 30 inches, 4 1/2 yards.



FIG. 3.—No. 3250—LADIES' SUIT. PRICE, 35 CENTS. Quantity of Material (27 inches wide) for 30 inches, 13 3/8 yards; 32 inches, 13 1/2 yards; 34 inches, 13 3/4 yards; 36 inches, 14 yards; 38 inches, 14 1/4 yards; 40 inches, 14 1/2 yards; 42 inches, 14 3/4 yards; 44 inches, 15 yards; 46 inches, 15 1/4 yards; 48 inches, 15 1/2 yards; 50 inches, 15 3/4 yards; 52 inches, 16 yards; 54 inches, 16 1/4 yards; 56 inches, 16 1/2 yards; 58 inches, 16 3/4 yards; 60 inches, 17 yards.

Quantity of Material (12 inches wide) for 30 inches, 8 1/2 yards; 32 inches, 8 3/4 yards; 34 inches, 9 yards; 36 inches, 9 1/4 yards; 38 inches, 9 1/2 yards; 40 inches, 9 3/4 yards; 42 inches, 10 yards; 44 inches, 10 1/4 yards; 46 inches, 10 1/2 yards; 48 inches, 10 3/4 yards; 50 inches, 11 yards; 52 inches, 11 1/4 yards; 54 inches, 11 1/2 yards; 56 inches, 11 3/4 yards; 58 inches, 12 yards; 60 inches, 12 1/4 yards.

The collar of crepe is laid in folds, edged with beads and lined with millinette; the fichu folds of crepe are commenced near the back of the collar, meet above the waist with a fancy pin, and the left side continues toward the right hip; narrow lace edges the inner part and wider the outer edge in jabot fashion, ending in a frill at the end, where it is caught with a bow of ribbon, a similar one being placed at the back of the collar.

Figure No. 37 shows a cravat bow of Moreque lace in two gathered ends hanging, and shorter ones strapped with ribbon and placed crosswise at the top, a bow of the ribbon finishing it below; 1 1/2 yards of ribbon two inches wide and 1 1/2 yards of lace five or

six inches in width are required for the cravat.

Figure No. 38 illustrates a dressy affair of white lace over lavender and gold satin, with a pimento handle; the upper part is decorated with a spray of velvet violets; the handle has a similar spray and bow of lavender satin ribbon. The second design is of light brown Surah, with chenille pompons of a darker shade; twisted stick decorated with chenille pompon tassels. Natural sticks are the only desirable ones nowadays. Thimble caps of gold or silver, metal nail heads, large, natural rings and separate ones inserted, are pretty styles. Smooth sticks are carved in bold, rough designs. Pimento

wood, with large knobs, holly, bamboo, ebony, and German walsch or cherry-wood are all seen in as natural designs as can be procured. Shot red and green, blue or brown sun-umbrellas are used for country or common wear, with quaint handles representing cocks' heads, with red combs, birds' heads, large balls, studded onyx or cat's eye knobs, and curled twig handles.

Figure No. 39 represents several designs suitable for dressy and plain wear. The tiny one on the left is for carriage use only, has a reversible handle, which is of white holly, cream satin top, lining and bow finished with Fedora lace. The other opened parasol is of the octagon shape introduced last year; the cover of coru silk, with gold dots is lined with red satin and edged with Oriental lace; handle of naturally twisted cherry-wood. The closed lace design is of lead-colored Surah, with an ebony handle tipped with silver, Oriental lace cover, and a silver ring to hold the cover when closed. The remaining design is a sunshade of dark green twilled Surah, with silver tips and chains on the pilgrim wood handle. Parasols of woolen and grenadine canvas are seen, with trimming of yak lack. Silver and gold embossed handles are used on black satin and broche Ottoman designs. Black lace is chiefly seen over black linings; white lace, flat, or in accordion pleats, is shown over cream, coru, gray, and changeable satin.

—For Truth.

Glimpses of Home Life.

BY ANNIE L. JACK.

"There is a great difference in bread," I said this morning at breakfast time, and we should try to find out where the fault is if the "staff of life" is not all that we desire. Some people prefer bakers' bread, on account of its lightness and whiteness, but there really is nothing so sweet as a home-made loaf—if the flour is good. But it is a lamentable fact that millers do not, as a rule, take an active interest in the improvement of the quality of the bread made from their flour; yet the milling is of such vital importance that no subsequent efforts can redeem it. I was therefore surprised lately to see a miller send out with every package of the flour a receipt for yeast, and a method of bread making that is really so good as to be worth reproducing:—

"To one quart of water or milk add two thirds of a teaspoonful of yeast; add flour to the thickness of a batter, and let it rise over night; then add flour enough to knead till it will not stick to the board. Let it rise, then make into small loaves, and rise again. But bread must not stand in the oven with a lukewarm fire after it is done, and the flour must be kept dry. Some good cooks keep a lot of flour that has been dried on the back of the stove, for first setting, and think it a great secret of success."

So much for a miller telling all he knows. In my own family we add mashed potatoes, strained through a colander, to the sponge. It helps to keep the bread moist, and is better than milk, which gives shortness but is apt to sour if too warm. The best and surest yeast is made by boiling a handful of hops in two quarts of water for a quarter of an hour, strain and add six mashed potatoes, half a teaspoonful of sugar, a little salt and flour to a batter. When it is lukewarm add a cup of good yeast and let it rise. I do not mind the fancy dishes so much, but the substantial of every day life must be well cooked and wholesome. A very useful adjunct to the kitchen is a "Common Sense House hold Calendar," by Marian Harland, containing a recipe, sometimes two or three, for every day. I had a letter from the lady this morning, as I claim her friendship, and she writes of this: "It is a comfort to think as I tear off the leaflet for the day, that thousands of my sisters, all over the land, are thinking my thoughts with me." Her cook books have been "household words" in our family, but I think this pretty calendar more interesting, as it gives us hints day by day. This morning we found the recipe for "graham gems" especially nice. It was "one quart water, one cup molasses, one yeast cake, or four tablespoonfuls best yeast, one saltspoon salt, flour to make a thick batter—when light, bake in hot 'gem' pans in a quick oven." It certainly is of importance what we shall eat, and as our health and that of our households depends largely on the kind of food we assimilate, it is well to consider and experiment until we attain to pure, healthful bread.