

VOL. XXIII. *Whisk. Beem holder* *Decorated screen and* *No. 1.*  
*Wool and Lace Lidy - Two birds - (Calendar & happy new year)* *craped* *scarf*  
*Embroidery stitches - Cross patchwork - Boy in Applique*

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THE

# DELINEATOR

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# THE DELINEATOR:

A MONTHLY MAGAZINE,

ILLUSTRATING

ALBERT R. MANN

METROPOLITAN FASHIONS.

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## SEASONABLE STYLES.

### PREVAILING AND INCOMING FASHIONS.

There is a sentiment common to all in the dawning of a new year, that rouses us to a peculiar interest in our outward appearance. If we are really without need of new garments, we nevertheless procure them, provided we are able to justify the expenditure; if not, we crave all the same fresh and becoming habiliments, in which to array ourselves to greet the new epoch. If outward transformations are impossible to ourselves, we may at least enjoy the graceful toilettes of those who are more fortunate—that is, if we be sufficiently unselfish for such enjoyment.

For January there are several charming novelties in styles, which cannot fail to win admiration whether one requires new raiment or not.

#### FASHIONS FOR LADIES.

Every department of a lady's wardrobe is this month supplied with supplementary styles, which will prove most charming additions. For the street, the house and one's own apartment, there are attractive novelties of attire. Of course, this month's publications are not as numerous as those issued at the commencement of the season; but they are fully equal to them in beauty of shape and adaptability to existing needs.

**LADIES' COSTUME.**—This pattern has a beautifully hanging plain skirt, with a narrow plaiting set beneath the edge of its hem. It has front and side gores, with darts in their tops to fit them perfectly over the hips. The back-breadth is gathered to a belt, and under-tapes tie the fulness as closely as may be desired. The overdress is a long, coat-like garment, that reaches very nearly to the lower edge of the skirt. It has a short and finely curved center seam, which terminates a little below the waist-line; and below this seam the back is left open and its edges are hemmed. The side-form seams extend to the lower edge of the garment and are elegantly and effectively shaped to compel the garment to hang exactly as it ought. Under-arm darts and double bust darts adjust the fronts beautifully to the figure. The sleeves are finely fitted, and the neck is completed with a standing collar. Furs, feathers, braids, bias bands, laces and embroideries may be applied to such an overdress, the selection depending on the texture of the fabric made up. For cloths, brocades, plain or embossed velvets or any seasonable dress goods, this is a pattern that is sure to be a favorite. Bridal and other travelling dresses, as well as promenade costumes of French flannels, *tricots*, Tweeds, etc., etc., will very often be fashioned in this way.

**LADIES' WRAPPER.**—A beautifully proportioned Princess is one of the most charming styles of morning dresses or tea gowns. A pattern for such a garment is among the elegant designs for January. It has single bust and under-arm darts, long and graceful under-arm and side-form seams, and a center seam. The back deepens into a demi-train, and the neck is provided with a becoming sailor-collar. If one desires, the center and side-back seams may be overlaid with lace or insertion to extend as far below the waist-line as may be admired. This is a charming style to trim with laces, plaitings

puffings or any garnitures; and it is also a superb mode to finish plainly. The fronts may be closed with buttons and button-holes, which will often be concealed by *jabots* of lace, ribbon, etc. For cashmeres, Surahs, flannels or any goods suited to house wear, this is a charming device and one that is sure to be popular.

**LADIES' WRAPS.**—Naturally January calls for new street-wraps, and there are three novel and stylish designs among the month's publications.

One of them is long, and its back is laid in plaits turning toward the center, the plaits being stayed by a fitted lining that extends to the waist-line. In this way it is drawn close to the figure. The fronts are shirred in round yoke fashion between the closing and the shoulder seams, and fitted stays are arranged beneath the shirrings. The mandarin sleeves are full and stand high upon the shoulders in the prevailing fashion. They are gathered to form a ruffled finish about the hands, and ribbons, laces, chenilles, etc., may be added to them and also arranged about the neck. Satins, velvets, *Siciliennes*, *tricots* or any goods not too heavy to shirr and plait may be made up in this way, with stylish results; and plushes, flannels, or quilted Surahs or satins will line such goods as require linings.

Another wrap pattern, which is quite deep, is superb in its graceful simplicity. It has wide sack fronts, that cling closely to the figure and join the back at the shoulders and below the large, dolman-like arms'-eyes. The back is fitted by a curving center seam, which is discontinued at the top of an under-folded double box-plait below the waist-line. A cluster of plaits folded diagonally in each front edge of the back at the waist-line, and another cluster laid in the customary manner lower down, give a stylish draped effect, which distinguishes the garment from any others of its class. The sleeves have the mandarin closeness about the hands and the dolman adjustment upon the shoulders. A standing collar completes the neck, and outside it, as well as about the edges of the sleeves, may be arranged lace, chenille, ribbon or other garnitures. For the different varieties of cloths and soft silks, no fashion can be more attractive than this. Bands of fur or feathers are very effective upon such wraps. The linings will be selected to accord with the fancy of the wearer and the climate of the country.

Another new style of wrap, which is shorter, will be used as a separate garment and also to complete special suits. It is longer in front than at the back and suggests that charming mode once known as a *visite*. It has a curved center seam, which, with the seams joining the back to the fronts and corresponding sleeve edges, gives a very shapely adjustment. The sleeves are in regular dolman fashion and curve very gracefully from the wrists. A standing collar finishes the neck, and the wrap is closed in front with ties of ribbon, clasps, Brandenburgs, or buttons and button-holes. For plaids, fancy brocades in silk or woolen textures and, indeed, any cloaking or suit goods, this style has no superior. All trimmings fashionable for outdoor garments are suited to its graceful outlines.

**LADIES' POLONAISE.**—A most graceful and novel pattern for this style of over-dress is just published. It has three finely curved seams at the back, and below the waist-line at the end of each

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the fulness is folded underneath in plaits. Narrow extensions are allowed in a line with these plaits upon the front edges of the back, and these are under-folded for hems and a loop is tacked in each side. These edges are lapped flatly and tacked at intervals upon the adjoining edges of the front, instead of being seamed to them in the usual manner. Double bust darts and single under-arm darts fit the front, and the closing is made from the throat to a little below the waist-line with button-holes and buttons, and below it the right side is extended broadly over the left and laid up in plaits over the left hip, its arrangement constituting a feature as novel as it is attractive. Undertapes or elastics regulate the closeness of the drapery. Such polonaises will be worn with skirts of uniform or contrasting fabrics, and they will be trimmed or finished plainly, according to the richness of their texture. A cluster of ribbon loops and ends or a handsome ornament will usually be fastened over the plaits in the end of the extended front-drapery. The standing collar and the wrists of the coat sleeves may be garnitured with lace. The neck may be cut low and the sleeves shortened, whenever a very dressy effect is desired.

#### LADIES' COATS.—

There are two new styles of coats, and both of them are handsome and becoming when developed in any kind of cloth or coating. Both are also of moderate length, and comfortably close and trim in their shaping.

One of them has single bust and under-arm darts, side-form seams and a center seam, and is of uniform depth all the way around. It is slightly cut away below the closing edges, which are skilfully curved and united with button-holes and buttons. Narrow triangular extensions are allowed upon its side-back edges below the waist-line and lapped upon the center-backs. There is a high rolling collar about the neck, and the sleeves have triangular ornaments sewed in with their outside seams and lapped upon the upper side. Pocket openings in the fronts are concealed by broad welts. Fur, braid, machine-stitching, etc., may finish such a coat.

The other new pattern is called a Jersey coat, because of its clinging adjustment and its adaptability to stockinets and Jersey cloths. It has curved closing edges, that are united for their full depth with button-holes and buttons. Single bust and under-arm

darts adjust the fronts. The back is in the French fashion, with only a finely shaped center seam. About the neck is a high rolling collar. The sleeves are handsomely shaped and fit the arms closely. To trim with braids, *passementeries*, etc., this is a most valuable and stylish shape. The pattern may be used for any other variety of cloths, as well as for Jersey goods.

LADIES' BASQUE, WITH WATERFALL BACK-DRAPERY.—This is a decided novelty. It has a short, pointed front perfectly fitted by double bust darts and under-arm gores, the latter sections also contributing to the superb proportions of the back, which is shaped by side-back seams and a center seam. A little below the waist-line the back seams terminate, and upon the edges below are allowed wide extensions, which are under-folded to produce handsome plaits upon the outside. The back-drapery extends low upon the skirt, and the folds of the plaits give the waterfall effect suggested in the title. Upon the front is adjusted a shirred Molière vest, which extends from the throat to the waist-line and is attached by means of hooks and loops, so that it may be easily removed when not desired. The back-drapery may be lined with fancy goods, with charming results. A narrow standing collar encircles the neck, and the sleeves are plainly finished. This basque will be worn both in the house and on the street, according to its fabric and finish. The vest may be like the basque or in decided contrast.

LADIES' BASQUES.—There are two other novelties in basques, and both of them are intended for dress fabrics of all varieties.

One of them is short upon the hips, deeply pointed in front and deepened into a postilion outline at the back, extra widths being allowed below the waist-line at the ends of the center and side-back seams that are under-folded to form two box-plaits upon

the outside. An ornament of the goods, shirred through the center under a slide or buckle, is disposed upon the postilion, with its sides, caught back in *revers*. Under-arm gores and double bust darts complete the means of fitting, and a high standing collar finishes the neck. The sleeves are in the close coat shape, and may be shortened and trimmed to suit any occasion. Lace, embroidery or facings of the goods may outline a vest or plastron upon the front.

The other basque pattern is of medium depth, and double bust darts



FIGURE NO. 1.—LADIES' POLONAISE COSTUME.—Consisting of Ladies' Polonaise No. 8982 (patent applied for), price 1s. 6d. or 35 cents; Skirt No. 8682, price 1s. 3d. or 30 cents; and Muff No. 8986, price 5d. or 10 cents.

(For Description see Page 6.)

and shapely side-gores, together with a curving center-back seam, adjust it beautifully. The lower edge is cut in points, and beneath these points are arranged ornamental sections, which are also cut in points that alternate in position with those of the basque proper. The neck has a standing collar, and the front is closed its depth with button-holes and buttons. Pointed cuffs, underlaid by other pointed sections to accord with the arrangement of the lower edge, finish the close sleeves. If preferred, the sleeves may be shortened, cut in points and underlaid with lace frills.

**LADIES' WALKING SKIRT.**—A picturesque skirt pattern, intended for soft woolens, for silks of all varieties and also for combinations of two or more varieties of goods, is one of January's offerings. Its foundation has front and side gores with hip darts in them, and a back-breadth that is gathered to the belt and tied back by under-tapes. Its lower edge may be narrowly trimmed with platings, ruchings or any preferred garniture. On the right side a plain, narrow panel-drapery is applied below the hip, and overhanging it is a short *panier*-drapery, which has plaits that are separated by short spaces at its back edge and other plaits closely grouped in an overlapping cluster in its front edge. The *panier* is fitted over the hip by a dart, and its front edge is seamed to a left side-drapery, that is prettily cross-wrinkled by plaits. Between it and the panel-drapery is a V-shaped space, which may be filled in by the arrangement of trimming upon the skirt. The back-drapery is a full breadth draped in a very graceful and *bouffant* manner, and is usually untrimmed. The front-drapery may, however, receive any preferred garniture. For evening wear, such skirts will be especially admired in two or more colors.

**LADIES' MUFF.**—Muffs of plush, velvet, fur, satin and brocade are carried with street costumes. A new pattern for a handsomely shaped plain muff is just issued and will be warmly welcomed. Its lining may be like the outside or in contrast with it, as preferred. Such a muff will be found easy to make, as its pattern is accompanied by explicit directions for putting it together.

**LADIES' NIGHT-DRESS.**—A dainty and comfortable night-dress may be made by our new pattern. The upper portion is in the shape of a deep yoke, which may be as ornamental or as plain as desired. To the lower edges of the yoke the body portion is joined, after being gathered to bring its fulness into the proper space. There is a narrow band about the neck, and ruffles of the material, lace or embroidery may be arranged both inside and outside and carried about the yoke with whatever variation the fancy may dictate. For cottons, linens, flannels and wash silks, this pattern has no superior.

**LADIES' APRON.**—A dressy little apron, to wear while sewing or performing dainty housework, has a new pattern. A pointed bib extension is cut above the waist-line upon the front-gore, and pockets with bretelle attachments are applied upon the sides, the ends of the bretelle portions passing over the shoulders. Such aprons may be made of cambric, plain or barred nainsook, bird's-eye linen, wash

silk, pongee or dotted or figured Swiss. The trimming may be of any style in keeping with the fabric made up.

## FASHIONS FOR MISSES.

There are several stylish patterns for the Midwinter necessities and adornments of misses. It is doubtful if these young people were ever dressed more sensibly or more handsomely than at present, nor was there ever a time when a better or more comfortable appearance could be made with less effort or a smaller outlay of money.

**MISSES' COSTUME.**—The newest style of costume for the miss is a Princess, with single bust and under-arm darts in the front and a curving seam at the center of the back, which terminates a little below the waist-line, the fulness at its extremity being under-folded in a box-plait. The front-drapery is laid up quite high at the left side in a cluster of plaits, below which the edge is turned forward in *revers* fashion. It is also raised by plaits at the right side, and its lower edge forms a gracefully deepening curve from this side to the end of the *revers*. The back-drapery has a sash-like effect at its lower portion, which is produced by a long slash made from the lower edge through the center. The top is laid in plaits turning toward the center, and the side edges are under-looped. Close sleeves, with a standing collar and a falling collar, complete the accessories of this costume. Two materials may be united in the construction, or one may be used throughout, as preferred. In woolens, with silk or Surah draperies, this shape develops handsomely for general or best wear.

**MISSES' CLOAK.**—A becoming and seasonable pattern for a cloak of any fashionable cloaking fabric, plain, plaided, striped or brocaded, is just published. It is long and double-breasted, and has bust and under-arm darts and also finely shaped under-arm seams, side-back seams and a center seam. The three back seams terminate a little below the waist-line, and the fulness at their extremities is under-folded to produce two box-plaits upon the outside. An arrow-head is usually worked at the end of the center seam, and a button is placed at the end of each side-back seam. The fronts are closed in regular double-breasted fashion and have pockets inserted in openings below the hips. A shawl collar finishes the neck, and between its ends the folds of a bright silk handkerchief will often be seen.

Round cuff-facings complete the wrists, and these, as well as the collar, will usually be of contrasting or decorative goods. If the cloaking fabric be of light weight, flannel, plush or wadded silk may line it.

**MISSES' POLONAISE.**—A novel and charming new polonaise pattern for woolens, velvets, silks or any seasonable goods, is just issued. It has a deep, round basque front, with bust and under-arm darts to shape it becomingly to the figure. To the lower edge of this is sewed a deep *tablier*-drapery of graceful outlines, which is cut wide enough



FIGURE NO. 2.—LADIES' STREET TOILETTE.—Consisting of Ladies' Costume No. 8979, price 1s. 8d. or 40 cents.

(For Description see Page 7.)

to overlap the side-back portions and is drawn high at the sides by plaits that are subsequently overlapped by the folds of the back. The latter has side-back seams, but no center seam; and at the ends of the side-back seams, a little below the waist-line, extra widths are under-folded to give the center portion a double box-plaited effect; and beneath these folds are slipped the plaited edges of the front-drapery, while the front edges of the back-drapery are lifted beneath the front by plaits that are entirely concealed by the *tablier*. A more unique or charming effect could not be devised. The mode will be as popular for thin goods as for fabrics of ordinary texture, and such a polonaise will very often form the over-dress to a costume for dancing, matinées and other festivities. A standing collar completes the neck; and the close coat sleeves are finished plainly or elaborately, according to the purpose of the garment.

**MISSES' JERSEY COAT.**—A stylish coat pattern, with but few fitting seams, but those few most effective, is just published for Jersey cloth, stockinet and other flexible fabrics. It has single bust and under-arm darts and a curving center seam, the side seams being quite far back and side-form seams omitted altogether. It buttons its depth in front and has a high rolling collar. Trimmed with braids or *passementeries*, such coats are especially *distingué*.

**MISSES' JACKET.**—A stylish double-breasted garment, deepening from the end of the closing into points over the hips, and having a short back with considerable fulness laid in two box-plaits below the waist-line, is a new and much-admired mode for misses. It has single bust and under-arm darts, side-back seams and a center seam; and the three back seams terminate a little below the waist-line at the top of the box-plaits mentioned, and the fronts have overlaps allowed upon their back edges that pass over the side-backs and are apparently held in position by buttons and simulated button-holes, braid ornaments, etc. A standing collar completes the neck, and cuff facings, enriched with ornaments similar to those upon the overlapping edges, finish the sleeves. Upon the overlapping side of the front a row of buttons is usually arranged parallel with those that assist in the closing. The edges may be under-faced or ornamentally stitched, or finished with entire plainness. Such jackets may be of the costume goods, or of coatings or cloths.

All of the patterns described for misses' use are in eight sizes for misses from eight to fifteen years of age.

#### FASHIONS FOR GIRLS.

It may seem monotonous to always read that the girls' garments are the most attractive of all the month's patterns, and yet it is true.

They are so quaint and charming, and so capable of picturesque combinations of material and color, that their construction is really a pleasure. This month's issues are especially attractive.

#### GIRLS' COSTUME.—

An easy and graceful style of dress for soft woolsens, Surahs, pongees or cottons, has a square yoke, to which the lower portion is added after three box-plaits have been laid in the front and three in the back. The center plait of the front is extended to the neck upon the outside of the yoke. Over the joinings of the yoke and lower portions are cross-plaited ornamental sections that have a novel and pleasing effect. Ornamental laps with curved edges are sewed low down upon the sides, and ribbons are fastened beneath the folds of the plaits in a line with the tops of the laps and tied in pretty bows at the center of the back and front. Ruffles or plaitings may trim the sides below the laps, and lace may be added to the neck and wrists. A charming contrast may be devised by making the ornamental laps and perhaps the yoke of brighter goods than the remainder of the costume and facing the sleeves in cuff fashion to correspond. The pattern to this costume is in seven sizes for girls from three to nine years of age.

**GIRLS' WRAP.**—A little, dolman-like wrap pattern, to be used for warmly lined dress goods or for cloakings, plushes or

velvets, is among the quaintest and most acceptable of recent styles for girls. It has a sack front, that is buttoned its depth and curved out at its back edges to assist in forming the dolman-like arms'-eyes. The back has a short, curved center seam, at the end of which, a little below the waist-line, an under box-plait is formed of fulness allowed for the purpose. The sleeves curve away from the hands prettily, and their back edges are sewed with the fronts to the back below the arms'-eyes. A high rolling collar finishes the neck, in keeping with the style of the garment. The collar will often be of more



FIGURE NO. 3.—LADIES' TOILETTE.—Consisting of Ladies' Basque No. 8963, price 1s. 3d. or 30 cents; and Skirt No. 8964 (patent applied for), price 1s. 6d. or 35 cents.

(For Description see Page 7.)

decorative fabric than the garment, and the sleeves and sometimes the lower edges will be decorated with bands to match. This pattern is in eight sizes for girls from five to twelve years of age.

**GIRLS' JERSEY BASQUE.**—A pretty basque pattern for stockinet, as well as for all kinds of dress goods, is shaped to fit the figure closely by properly curved under-arm darts, side seams that are placed well to the back, and curved closing edges. Button-holes and buttons perform the closing. The lower edge is cut in deep points, that may be lined or neatly bound. The collar is merely a straight band, and the sleeves are plain and close. Such basques will be worn with skirts of the same or another color. This pattern is graded in seven sizes for girls from three to nine years of age.

**GIRLS' SKIRT.**—Tucks appear to be increasing in popularity; they are always decorative and are especially appropriate for the toilettes of little people. A new skirt pattern for a girl is so shaped above its hem that it permits of being tucked almost to its belt. Basques and blouse waists will be worn with such skirts. The pattern is in seven sizes for girls from three to nine years of age.

#### FASHIONS FOR LITTLE FOLKS.

For boys and girls from two to six years old, the same pretty patterns are designed. No distinction in fabric or finish between small boys' and girls' costumes is advised by Fashion.

**CHILDREN'S COSTUMES.**—There are two novelties in costumes for little men and women, and both of them are becoming and pretty.

One has a Princess-like foundation fitted by under-arm and side-form seams, and the edges of the back, where it closes with button-holes and buttons, are curved to assist in producing a shapely fit. Upon this foundation is adjusted the outer portion, which has five box-plaits in its front and five more at the back, the closing being made separate from the foundation through the center plait of the back. The plaits are sewed in their folds to a little below the waist-line, and a little below three rows of shirring are made entirely about the garment. The lower edge is placed even with that of the foundation, and the outer portion is then sewed through the shirrings to the foundation, the extra length falling with a puff effect over the shirrings. About the neck is a little standing collar, inside of which lace may be arranged with charming effect. Lace frills in the wrists are also becoming to tiny hands. Braid, narrow velvet or any simple decoration may be added to the wrists and also to the lower edge of the skirt portion. The style is very pretty for soft woolen goods and is not inappropriate for any fabric that small people wear.

The other costume has a long, half-fitted waist of lining goods, that buttons at the back. To this is sewed a gored skirt, which may be plainly finished or decorated with any narrow trimming not too elaborate for children's wear. Upon its front is arranged a vest, that has a cluster of crosswise shirrings at its top and another a little below the waist-line. The vest is sewed to the waist front through the shirrings and along its side edges. The body portion is in jacket style, and its fronts, instead of meeting in the usual way, have but-

ton-holes worked in them, which pass over buttons upon the sides of the vest, displaying the latter between them. Side-back seams and a center seam fit the back, and the tabs into which the lower portion is cut give a very ornamental effect. The sailor collar with its lapel-like ends, and the bindings of the tabs, may be in decided contrast with the remainder of the costume; and the vest may be of still another fabric. Plaitings, ruffles, etc., may trim the skirt, and the sleeves may be garnitured with buttons or cuff facings.

**CHILD'S CLOAK.**—This garment is cut in a novel fashion. It has a long-waisted body portion that buttons in front, and to the lower edge of this is sewed a kilt flounce, the plaits of which turn toward the center of the back. A high rolling collar is at the neck, and into the arms' eyes are sewed coat-shaped sleeves. Beneath the collar is adjusted a small, round cape, which is bordered with a plaiting less deep than that on the cloak. For any soft goods that plait handsomely, this style is sure to be universally admired.

**CHILD'S COAT.**—A dainty little device for a coat, which is cut away in shawl shape to reveal an added bosom-piece that may be of the same or of contrasting goods, is among the prettiest offerings to the little folks. The bosom-piece is sewed beneath one side of the front and attached with hooks and loops at the other, and below it the fronts proper close with button-holes and buttons. Side-back seams and a center seam fit the back, and all three of them terminate a little below the waist-line, an under box-plait being folded below the center seam. Buttons may be placed over the ends of the side-back seams, and, also upon the back edges

of the fancy pockets and the wrists of the sleeves. A shawl collar, with long ends, passes about the neck and down the cut-away edges of the fronts. For plushes, velvets, cloths or suitings, this is an attractive pattern and one that permits of the most dainty garniture or the plainest completion.

**INFANTS' DRESS.**—A pretty fashion for a garment that is too often ungraceful in shape, is just offered to young mothers. It is of ample length, and has a triplet of box-plaits laid in the front and back from the neck to the waist-line. These plaits are sewed in their folds, and



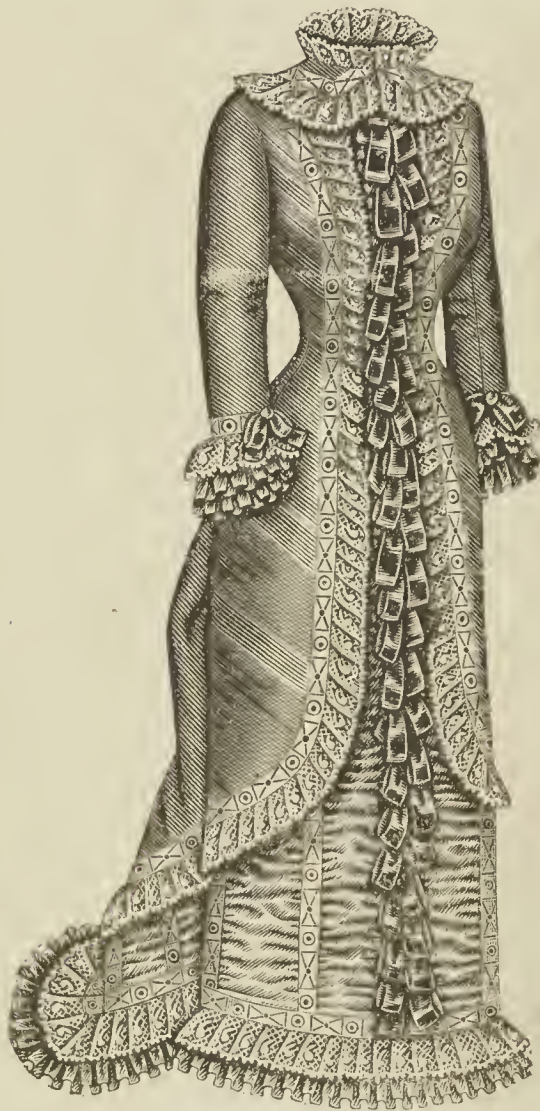
FIGURE NO. 4.—LADIES' OUTDOOR TOILETTE.—Consisting of Ladies' Wrap No. 8972 (patent applied for), price 1s. 8d. or 40 cents; and Muff No. 3986, price 5d. or 10 cents.

(For Description see Page 8.)

an opening is made beneath the center one at the back, the closing being performed with button-holes and buttons. A sash of the goods, laid in a box-plait near the center, is sewed at each side of the right under-arm seam and tied in a bow at the left. A tiny binding holds a turn-down ruffle of lace, embroidery or the goods about the neck. The long sleeves turn back to form little cuffs, which are finished to accord with the neck and may be turned down when the growing arms require more covering. The lower edge of the dress is pretty when plainly hemmed, but it may be trimmed if preferred.

#### FASHIONS FOR BOYS AND GENTLEMEN.

**Boys' Costume.**—A new costume pattern for Winter goods of all sorts, such as velvets, cloths, stockinets, etc., is published for boys from three to seven years old. It will be found a valuable addition to a collection of patterns and will never prove difficult to an intelligent person, no matter how little practice the maker may have had in



8966

Front View.



8966

Side-Back View.

LADIES' WRAPPER.

(For Description see Page 8.)

the art of clothes-making. It has a kilted skirt, having a box-plait at the center of the front and attached to a long, plain waist. Its deep jacket flares from the throat and is nicely curved to the figure. It has a rolling collar, coat sleeves and handy pockets.

**Boys' Eton Jacket.**—A handsome jacket for school wear is among the Winter fashions for boys. It is short, slightly pointed at the back and front, and closes below long, narrow lapels that meet a rolling collar in notches. All sorts of suitings, as well as cloths, Cheviots, etc., may be made up into such jackets. The pattern is in nine sizes for boys from seven to fifteen years of age.

**Gentlemen's Single-Breasted, Flannel Under-Shirt.**—Garments like this are usually made of flannels that are carefully chosen for wear and warmth. To meet the demand for a practical shape, this pattern is issued. It buttons at the right side of the front. It is collarless, but high at the neck; and its sleeves are long and shaped to the arms. Feather-stitching may finish its edges, or they may be neatly hemmed. The pattern is in thirteen sizes for gentlemen from twenty-eight to forty-six inches, breast measure.

#### PATTERNS FOR DOLLS, TOYS, ETC.

**Lady Dolls' Set.**—A Set of patterns for a lady doll's house dress is among the prettiest of this month's novelties for those much-cherished pets who dwell so close to the hearts of children. They are in seven sizes for dolls from twelve to twenty-four inches in height. The Set includes a walking skirt and a yoke waist. The latter is in baby shape, with a yoke and belt; and ribbons are knotted over the shoulders. The yoke and sleeves may contrast with the gathered portion, and they will often be of open-work. The skirt is in walking length, and has an apron-shaped drapery, which is plaited up at its back edges beneath a handsome sash-bow. Ruffles, plaitings, etc., may trim the bottom of the skirt. Lace, velvet ribbon, etc., will often be added to the drapery edges.

**Girl Dolls' Set.**—A pretty and fashionably shaped Set of patterns for girl dolls includes a walking skirt and a Breton jacket. The skirt is trimmed with ruffles or plaitings to any desired depth, and is gathered at the back and sides and sewed to a belt. The

jacket is deep and round, and has a vest inserted in it in Breton fashion. Both patterns are charming, and the Set is in the same sizes as that for lady dolls. Little women derive both pleasure and improvement by cutting out, fitting and sewing their dolls' raiment.

**Pattern for a Bear.**—This easily made and pleasing toy for a child may be made of Canton flannel, woolen flannel or felt. Beads may be used for its eyes, and a band of tinsel braid or of ribbon may be applied about the neck. Red sewing-silk or worsted may suggest a grin, if the expression of a happy bear be desired. The pattern is in three sizes for bears from eight to twelve inches in height.

#### FIGURE NO. 1.—LADIES' POLONAISE COSTUME.

(For Illustration see Page 2.)

FIGURE NO. 1.—This illustrates a Ladies' polonaise, skirt and muff. The pattern to the polonaise, which is No. 8982 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six



inches, bust measure, and is represented in brocaded goods, with a plain finish at the edges, on page 12 of this issue. The pattern to the skirt, which is No. 8682 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown without decoration on the label of its pattern. The muff pattern, which is No. 8986 and costs 5d. or 10 cents, is in one size only, and is handsomely illustrated on page 15.

Plain velvet, and brocaded velvet with an Ottoman ground, both of a deep amethyst hue, are combined in this sumptuous toilette for street or carriage wear. Without the hat and the other outdoor etceteras, the toilette becomes an exquisite dinner or reception dress, the richness of its materials and its unique and handsome fashioning rendering it suitable for almost all dressy occasions.

The skirt is fashioned in the round, four-gored style, and is finished without garniture, its fabric being so rich and heavy looking as to render all garniture unnecessary. It is a favorite mode for skirts of all materials, and garnitures may be added to please the fancy.

The polonaise is a graceful novelty, and is quaintly draped and exquisitely fitted. The fitting is accomplished in the approved manner by double bust darts, single under-arm darts, and center and side-form seams, the seams terminating at the tops of extra widths a becoming distance below the waist-line. Buttons and button-holes close the fronts to a desirable depth below the waist-line. Below the closing the left front falls straight nearly to the foot of the skirt and is drawn slightly backward by two plaits in its back edge, while the right front is draped high by similar plaits in its back edge and is extended at the end of the closing to overlap the left front as far as the under-arm dart, the extension being plaited up closely under a handsome ornament of jetted pendants and chenille, thus drawing the drapery up very high at this side. A band of beautiful silver-fox fur borders the front and lower edges of the left front-drapery and develops a rich contrast with the plainly finished edges of the right-front-drapery. The extra widths on the front edges of the back are turned under in hems all the way down, and the hems are tacked to form deep single loops and also tacked to the edges of the fronts. At the ends of the middle three seams the extra widths are neatly under-folded in plaits, which render the back-drapery very full and add to its *bouffant* appearance. A band of fur encircles the wrist in cuff fashion, and a similar band is fastened close about the neck outside the standing collar. The mode is handsome for dress goods of all kinds, but it is equally adapted to cloths, cashmeres, silks, Surahs, etc. Fringe, lace, embroidery, *appliqué* bands of chenille and jet, fur, feather-bands, etc., may be added to either front-drapery, or the edges of all the draperies may be plainly finished.

The muff is of velvet like that in the polonaise, and is lined with amethyst satin. Amethyst cord, tipped at the ends with pendants, is doubled and then passed through the opening and tied at one end, with a pleasing effect. The pattern is of a fashionable size and is as suitable for all kinds of furs as it is for dress goods of every variety.

The stylish hat is of amethyst velvet, and is richly trimmed with satin, birds and pompons of plumage.

FIGURE NO. 2.—LADIES' STREET TOILETTE.

(For illustration see Page 3.)

FIGURE No. 2.—This illustrates a Ladies' costume. The pattern, which is No. 8979 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is illustrated in two views, showing other goods, with other decorations, on this page.

A beautiful street toilette of heavy Surah and illuminated cloth is here portrayed. The skirt is of the Surah and has three tiny knife-plaitings about the foot, the upper plaiting being set on to form its own heading.

The over-dress is like a deep coat, closely fitted and reaching nearly to the foot of the skirt. It is closed from the neck to a little

below the waist-line, and its skirt is open below the center seam of the back, the open edges being hemmed. Below the closing the front edges flare in harmony with the hemmed edges of the back, with a very stylish effect. The fitting is smooth and handsome, and is accomplished by bust and under-arm darts, side-back gores and the center seam mentioned; and the drapery falls with severe, coat-like elegance. A row of broad chenille galloon is arranged about the neck, down each front hem, about the lower edge of the over-dress, and up the hems of the back. Deep, round cuff-facings of Surah trim the closely fitted sleeves, and the tan-colored kid gloves have their loose wrists slightly tucked under the wrists.

Very elegant costumes of this style have the skirt of plain velvet or Ottoman silk and the over-dress of brocaded velvet or brocaded Ottoman, or *vice versa*. Velvet skirts, with plain, Ottoman or mixed cloth over-dresses, are also elegant for street costumes. Fur, cascades of lace, fringe, braid,

flat contrasting bands, or a perfectly plain finish will form a stylish completion for over-dresses fashioned in this way; and plaitings, ruffles, ruches, or any garniture desired may be added to the skirt. The front of the skirt, between the open edges of the over-dress, may be elaborately trimmed, if desired.

The felt hat has its rolled brim smoothly faced with velvet, and is trimmed with ostrich plumage.



8979  
Front View.

8979  
Back View.

LADIES' COSTUME.

(For Description see Page 9.)

FIGURE NO. 3.—LADIES' TOILETTE.

(For illustration see Page 4.)

FIGURE No. 3.—This illustrates a Ladies' basque and skirt. The pattern to the basque, which is No. 8963 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented in different material, with different decorations, on page 14 of this *DELINEATOR*. The pattern to the skirt, which is No. 8964 and costs 1s. 6d. or 35 cents, is in

nine sizes for ladies from twenty to thirty-six inches, waist measure, and is illustrated with other garnitures on page 15 of this issue.

Brocaded Ottoman silk and plain Surah of a heavy quality are combined in the sumptuous toilette here represented. The skirt is of the round, four-gored style, and is trimmed at the foot with a tiny knife-plaiting and a deeper side-plaiting. These plaitings are repeated with pretty effect upon the skirt between the flaring edges of the front-draperies, and are of the plain Surah. The draperies are of the brocaded Ottoman, and are full and deep. A broad panel is arranged upon the right side of the skirt, and over its upper part droops a full drapery, that is fitted smoothly at the belt by darts and is draped in an irregular fashion by plaits bunched close together in its front edge and spread in fan fashion toward the back edge, where they are securely tacked. The left front-drapery is softly draped by plaits in its back edge, the plaits raising it slightly higher at the back edge than at the front edge, where it reaches about the same distance down on the panel. It meets and joins the upper drapery at the right side, and then flares gracefully from the panel to exhibit the trimming in an attractive fan-outline. A chenille ornament, with two full tassel-pendants, is fastened over the meeting of the upper part of the draperies, to heighten

the elaborateness of the effect. The back-drapery is deep and full, its *bouffant* draping being the result of deep, downward-turning plaits in the side edges and a looping at the center. The edges of all the draperies are plainly finished. Combinations of two or more varieties of materials are especially pleasing in a skirt of this style. Silks, velvets, cloths, cashmeres, Ottoman-reps, brocades, plaids, etc., are all suitable for such skirts; and the garniture may be ruffles of the material or of lace or embroidery, box or side plaitings, etc.

The basque fits perfectly, its adjustment being made by double bust darts, narrow under-arm and side-back gores, and a curving center seam that terminates in an under-folded double box-plait below the waist-line. At each side edge of the back skirt is an under-folded side-plait, and over the end of the center seam is attach-

tern to the wrap, which is No. 8972 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented in other material, with ribbon for trimming, on this page. The pattern to the muff, which is No. 8986 and costs 5d. or 10 cents, is in one size only, and is shown with an effective decoration of cord on page 15 of this DELINEATOR.

One of the newest modes in long wraps is here illustrated. It extends to within a short distance of the foot of the dress, which may be of any style preferred and may have a deep, double box-plaited flounce of its material for trimming, or many little ruffles or plaitings or any preferred garniture. A handsome fashion for a costume of silk to wear with such a wrap is No. 8745, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 8d. or 40 cents. The wrap is developed in brocaded velvet of a rich quality and pattern, illustrating one of the most elegant selections of the season. It is lined with brocaded Ottoman, for which heavy Surah, plush, Rhadames, *satin merveilleux* or any similar fabric may be substituted. The fronts of the garment are loose, deeply shirred at the neck, and closed all the way down with hooks and loops. The back is folded in deep plaits from the neck down, the plaits being arranged so as to conform the back to a smoothly



8972

Front View.

LADIES' WRAP, (PATENT APPLIED FOR).

(For Description see Page 10.)



8972

Back View.

LADIES' WRAP, (PATENT APPLIED FOR).

(For Description see Page 10.)

ed an ornamental arrangement of the brocade, shirred at the center and tacked to the basque to produce a *bouffant*, wing-like appearance. The side edges of the ornament are tacked in *revers*. The front of the basque is pointed, the sides are arched high, and the back falls deep and square in postilion outline between the ends of the added ornament. A standing collar is at the neck, and a *lisse* ruff and a *jabot* of pretty lace are worn as *lingerie*. *Lisse* ruffs also edge the wrists of the coat sleeves, which are each decorated with a cuff ornament of Surah formed of a narrow, deep section that is arranged on the upper side and overlaps the ends of a plaited section crossing from the under side. The basque is a becoming fashion for all kinds of dress materials, and may be elaborated with lace or embroidery or with vest, collar and cuff facings of contrasting goods. The neck may be cut out in Pompadour fashion or turned under in V shape, as preferred; and the sleeves may be shortened to please the fancy.

FIGURE NO. 4.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 5.)

FIGURE NO. 4.—This illustrates a Ladies' wrap and muff. The pat-

tern to the wrap, which is No. 8972 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is represented in other material, with ribbon for trimming, on this page. The pattern to the muff, which is No. 8986 and costs 5d. or 10 cents, is in one size only, and is shown with an effective decoration of cord on page 15 of this DELINEATOR.

or a fur collar may be worn at the neck. Ribbon ties or a metal clasp may perform the closing at the throat.

The muff is of fur like that trimming the wrap, and a cat's head is added to it for ornament. It is lined with Surah, and is of a fashionable and pretty size. All materials appropriate for wraps and costumes may be made into such muffs, and the finish may be entirely plain or some simple ornament may be added, as preferred.

The bonnet is of velvet, with two lovely doves for garniture, and soft ribbon for ties.

## LADIES' WRAPPER.

(For Illustrations see Page 6.)

No. 8966.—The materials so beautifully commingled in the formation of this wrapper are cashmere and satin, the latter fabric being applied as a decoration in connection with lace edging and insertion and satin ribbon. The wrapper is fitted by means of single bust darts and under-arm darts, side-back seams and a center seam, the seams of the back being sprung out below the waist-line and continued in graceful curves, unbroken by plaits or other fulness, to the lower edge. The front edges are closed their entire depth with

button-holes and buttons, the right side being hemmed and the left under-faced; and the back is deepened to form an oval train of superb dimensions. A narrow box-plaiting of satin forms a foot trimming all about the bottom of the wrapper, and upon each side of the closing, extending from the neck nearly to the top of this plaiting, is a wide puff of satin, cut bias and shirred at its edges. Back of these puffs are others of similar width, which are graduated in length as illustrated in the engravings, becoming shorter toward the side-back seams, where they terminate. The lower ends of these puffs are also a little above the foot-plaiting, and between them and the plaiting is stitched a row of insertion, which passes across the back and has beneath its lower edge a frill of lace that falls prettily over the plaiting. The puffs are placed the width of the insertion apart, and strips of it are stitched between every two puffs, its edges just covering the shirings. Back of the longest puff upon the front a lengthwise row of insertion is stitched, a row of edging being also held in position beneath its front edge. The lace and insertion are both continued across the top of the shorter puffs and also across a narrow box-plaiting of satin that trims the back between the puffs. The outline followed in the application of these garnitures is indicated by perforations in the pattern, so that the space covered by the decorations is easily determined.

The closing is entirely concealed by loops of ribbon arranged to form a *jabot*, and the neck has a handsome sailor-collar edged with lace and insertion, a standing frill of lace being sewed inside with dainty effect. The sleeves are in coat shape and fit the arms beautifully. They are each finished with a box-plaiting of satin overhung by a frill of lace, the latter being sewed on beneath a row of insertion. A dainty bow of ribbon loops, fastened over the ends of the insertion at the inside of the arm, completes the items of its decorations. Each of the three back seams is overlaid with insertion from the neck to quite a depth below the waist-line, and over the lower ends of the insertion are fastened bows of ribbon.

Wrappers of this style will be made of all fabrics in vogue for such garments. The arrangement of trimming represented

and trimmed with plaitings, and the over-dress of illuminated cloth, with chenille galloon for its garniture.

The elegant simplicity of its construction renders the mode especially suitable for the development of rich fabrics. Plain and brocaded velvet are combined in the formation in the present instance, and black lynx fur forms the trimming. Plain velvet is used for the skirt, which is in the round walking style and comprises four sections in its construction, three of these being gores for the front and sides and the fourth a full breadth for the back. The gores are fitted smoothly over the hips by darts, and the breadth is gathered at the top. The placket opening is finished at the left side, an underlap being sewed to the front edge and a facing to the back edge; and a belt is sewed to the top of the skirt. About two inches is turned under at the lower edge of the skirt, and the length thus taken off is supplied by a shallow box-plaiting of corresponding depth that forms a neat foot-trimming.

The over-dress is a superbly fitted polonaise of the brocade. Its straight front edges are closed from the throat to a little below the waist-line, both sides being hemmed and an underlap sewed to the button side for the depth of the closing. Double bust darts and single under-arm darts fit the fronts, and side-back seams and a curving center seam contribute to the beautiful proportions of the back. The center-back seam terminates a little below the waist-line, and below its extremity extensions, allowed upon the edges, are folded under for hems that are richly decorated with fur. The side-back seams are carried to the lower edge in graceful curves, which dispense with the necessity for plaits or other fulness by giving all the spring necessary. The sleeves are fitted to the arms with all the grace of which the favorite coat shape is possible, and are cut to give the high epaulet curve over the shoulders, the slight fulness necessary for this effect being arranged by a scanty gathering made across the top of each before it is sewed to the arm's-eye. A band of fur gives a luxurious finish to the wrist, and fur is arranged about the neck outside the standing collar and also passes down each side of the closing

and is continued down the hems to the lower edge of the garment.

In selecting fur to trim velvet, preference should be given to a good quality, as velvet looks much better when entirely plain than when trimmed with garnitures that tend to cheapen it. Chenille galloons and fringes, marabouts and *passementeries* are all fashionable upon plain velvet, but they are not added to the same extent upon brocaded velvet, because the latter fabric, being in itself very ornamental, does not require much extraneous decoration and does not show it off well. Velvet of any kind should not be cut up very much into self trimmings, as its richness is rendered less effective by a superabundance of frills, plaitings, etc. Any other material admired may be made up into a costume of this style, the pattern being particularly adapted to heavy cloth suitings. Suit goods of ordinary texture, when made up in this way, may be trimmed as elaborately as desired.

We have pattern No. 8979 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the costume for a lady of medium size, will require four yards and a-half of plain material twenty-two inches wide for the skirt, and five yards and seven-eighths of brocaded goods in the same width for the over-dress. If material forty-eight inches wide be selected, then two



8991

Front View.

LADIES' WRAP, (PATENT APPLIED FOR).

(For Description see Page 10.)



8991

Back View.

LADIES' WRAP, (PATENT APPLIED FOR).

(For Description see Page 10.)

in the present instance is very artistic and fashionable and will often be duplicated exactly as pictured, but it may, however, give way to any other style preferred. The same outline may be reproduced by any decorative fabric plainly applied. Crimson and pale-blue constitute a combination much admired, and not too conspicuous for house wear. Garnet and pink also blend beautifully in a dressy wrapper, and cardinal and olive form a very practical combination.

We have pattern No. 8966 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require eight yards and seven-eighths of material twenty-two inches wide, or six yards and three-eighths thirty-six inches wide, or four yards and a-fourth forty-eight inches wide, each with nine yards and a-fourth of satin twenty inches wide for puffings and plaitings. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME.

(For Illustrations see Page 7.)

No. 8979.—This costume is stylishly illustrated at Ladies' figure No. 2 on page 3 of this magazine, where the skirt is made of Surah

yards and a-half of the one and two yards and seven-eighths of the other will suffice. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' WRAP.

(For Illustrations see Page 8.)

No. 8972.—This wrap is illustrated in brocaded Ottoman goods, with fur for trimmings, at Ladies' figure No. 4 on page 5 of this DELINEATOR.

An especially attractive style and an adaptation to a wide range of fabric characterize the wrap here illustrated. Satin *merveilleux* is the material represented, and satin-faced velvet ribbon constitutes the only garniture added. The garment is of graceful and stylish depth and is folded under in wide hems at its front edges, the closing being invisibly made with hooks and loops. Between the hems and the shoulder edges shirrings are made in collar outline with a half-inch space between every two rows. Not very much fulness is taken up in these shirrings, but the effect is especially stylish and pleasing. A fitted stay is placed beneath each side, and every row of shirring is sewed through to this stay. The fronts are cut out to assist in forming the large, dolman-like arms'-eyes, and in each side, extending a short distance from the lower part of each arm's-eye, is a dart, which, though concealed by the subsequent arrangement of the sleeve, contributes much to the adjustment. The back has a curving seam through the center, and its upper portion is laid in plaits turning toward this seam. The plaits are stayed to a little below the waist-line by a fitted section, which also has a seam in the center and is of the same shape as the back after the plaits are laid. Each plait is tacked beneath its fold to the stay and is thus retained permanently in position, without, however, revealing the means employed. The fulness released from the plaits below the waist-line, together with the spring given by the side seams, provides a graceful adjustment over the bustle and renders the garment comfortable for walking as well as for riding. The sleeves have the dolman arch over the shoulders and are

suggestive of the mandarin shape about the hand. Each is composed of a single section, which is folded up below the arm to form its own under portion, the corresponding edges meeting in a curved seam along the inside of the arm. The fulness at the opening is brought within a narrower space by means of two rows of shirring, which begin at the upper side a little below this seam and end a little lower down upon the under side, both being taken a little inside the margin so as to leave a ruffled edge. A stay is sewed beneath the shirrings to secure them properly, and a ribbon is passed about the sleeve and tied in a handsome bow upon the upper side. In sewing the sleeve into the arm's-eye, a little fulness is allowed across the top of the arm, which is brought into the requisite space by a scanty shirring. There is a straight standing collar about the neck, and a ribbon is passed about it and knotted at the throat.

Wraps of this style are made of Rhadames, cashmere, soft cloth and various fabrics not too heavy to be shirred or plaited. Fur, fringe, galloon, marabou or any decoration adapted to the fabric made up may be applied to a garment of this style; but, while extraneous garnitures are permissible in any shape, they are not necessary, as the construction of the garment is in itself very ornamental.

We have pattern No. 8972 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the garment for a lady of medium size, seven yards of material twenty-two inches wide, or three yards and a-fourth forty-eight inches wide, will be required. If goods fifty-four inches wide be selected, then three yards will suffice. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' WRAP.

(For Illustrations see Page 9.)

No. 8991.—One of the most dressy and *recherché* styles of wraps that this season has produced is pictured in these engravings. Brocaded velvet is the material illustrated, and chenille fringe and satin ribbon constitute the garnitures. The wrap is of the long dolman style, and is closed in front with hooks and loops, the right side being hemmed and the left under-faced. The fronts are cut out at their back edges below the waist-line to assist in forming the large, dolman-like arms'-eyes, and the back has a curving center seam, which terminates a little below the waist-line, the fulness below it being arranged in a double box-plait underneath. The superb arrangement of the drapery is perfected in the following manner: Three overlapping plaits, which turn downward and are diagonal in their folds, are laid in each front edge of the back a little below the waist-line, and below these are four downward-turning plaits laid in the customary straight folds. The back is joined to the fronts in seams at the sides, and an elastic strap is sewed beneath the folds of the lowest plaits, which prevents the drapery from spreading ungracefully. Two deep loops, tacked at the center of the back, complete the means employed in developing the *bouffant* effect, the higher loop being a few inches below the waist-line and the other a little lower down. The sleeves are characterized by the high dolman arch over the shoulders and the mandarin adjustment about the hand.

Each is composed of two sections, which are united in a curved seam along the under part of the arm and another at their inner edges. These seams are very skilfully curved and the arms may, consequently, be moved easily in any direction without interfering with the clinging adjustment of the body portion, which constitutes such an elegant and effective feature of the mode. Considerable fulness is allowed at the top of the sleeve, which is drawn within the proper space by a row of gathers before the sleeve is sewed in, and stands high upon the shoulder in epaulet fashion when the construction is complete. The back edges of both sleeve-portions are sewed into the side seams of the

wrap below the arms'-eyes, and the edge about the hand is bordered with a row of full chenille fringe. There is a bias standing collar about the neck, and outside this is a row of fringe, while at the throat are ties of ribbon knotted in a full bow.

Wraps of this style will be made of all the dressy wrap fabrics, and also of soft cloths and camel's-hairs. Fur in rich, dark colors like otter and beaver, or in the more fancy and fragile shadings of the silver-fox and krimmer, is handsome for trimming such wraps. Astrakan will be applied on cloth and camel's-hair wraps in bands down the front, about the lower edge and upon the sleeves, and in collar shape about the neck. Plush, and quilted silk, Surah and satin are favorite linings for such wraps.

We have pattern No. 8991 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require eight yards and seven-eighths of material twenty-two inches wide, or four yards and an-eighth forty-eight inches wide. If goods fifty-four inches wide be selected, then four yards will suffice. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' WRAP.

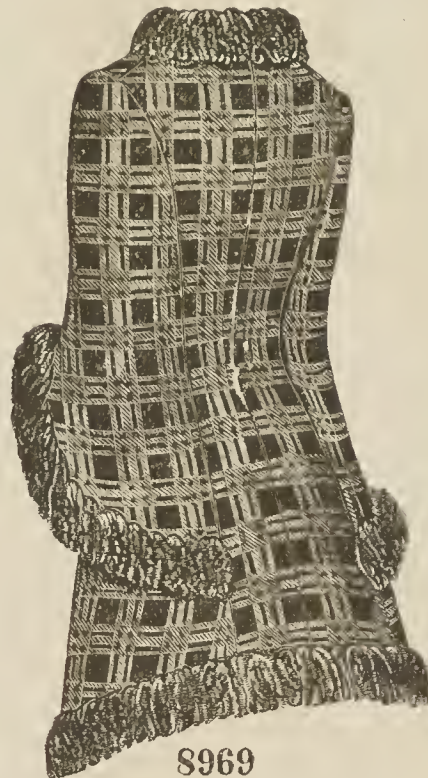
(For Illustrations see this Page.)

No. 8969.—Velvet, woven in blocks separated by narrow satin bars, is represented in the construction of this wrap, and chenille fringe and frog ornaments form the trimming. The fronts are closed invisibly



8969

Front View.



8969

Back View.

## LADIES' WRAP.

(For Description see this Page.)

with hooks and loops, the right side being hemmed and the left under-faced; the frog ornaments upon the outside being merely ornamental, though they apparently perform the closing. From the termination of the closing the fronts, which are quite deep at this point, arch upward over the hips to meet the back, the latter being curved to a fashionable narrowness by a seam at the center. Between the front and back are inserted the sleeves, which are in dolman shape, arching high over the arms at the shoulders and falling from the wrists with a graceful drapery effect. Each sleeve is composed of two sections, of which the outer or overhanging portion is the larger, the under portion merely contributing to the means for adjusting the main portion upon the arm. The two sections are joined in a short seam at the inside of the arm, and the under portion is sewed to the lower edge of the arm's-eye, its back edge, as well as the back edge of the outer portion, being joined with the front to the back below the arm's-eye. There is a straight, standing collar about the neck, and outside it is sewed a row of full chenille fringe. The sleeves and the lower edges of the garment are ornamented with similar garniture.

Plain and fancy wrap fabrics are made up into wraps of this style, India cashmeres being particularly favored for dressy wear. Fringes and *passementeries* to match this latter fabric are easily procured, so that harmony of coloring is possible throughout. More practical fabrics are, however, equally as well adapted to the mode. A wrap of gray lamb's-wool cloth has a bordering of gray chenille fringe, with a heading of garnet marabou. Another, of black brocaded velvet, has a border of otter fur, the latter garniture being one that is very popular upon all handsome fabrics.

We have pattern No. 8969 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap for a lady of medium size, will require four yards of material twenty-two inches wide, or two yards forty-eight inches wide. If goods fifty-four inches wide be selected, then a yard and five-eighths will suffice. Price of pattern, 1s. 6d. or 35 cents.

LADIES' JERSEY COAT.  
(For Illustrations see this Page.)

No. 8962.—Jersey cloth of a dark blue shade is illustrated in the construction of this coat, and black soutache braid forms the trimming. The coat is of medium depth, and its adjustment is performed in the most becoming manner. The closing edges are skilfully curved and are finished with under-facings, and in each side of the front are a shapely bust dart and an under-arm dart, while at the back is a center seam, which springs out gracefully below the waist-line and extends to the lower edge. This process of adjustment gives the French effect, the side seams being so far back that no side-back seams are introduced. The lower edge is of uniform depth all around, and the closing of the coat is performed with button-holes and medium-sized crocheted buttons. Upon each side, just back of the closing, is placed a row of spiral ornaments formed by arranging soutache braid circularly. These ornaments are set close together, and the braid is carried back of each in a scroll design. Similar ornaments are placed at each side of the center seam below the waist-line, and a scroll design is made in front of each, the lengths of the scrolls decreasing

gradually toward the waist-line. The sleeves are in coat shape and are fitted closely, but with such skilful curves that the freedom of the arms is in no wise restricted. Each sleeve is trimmed at its lower edge with a row of the spiral ornaments, and a scroll design is wrought above each spiral. The high rolling collar about the neck has simply a row of the spiral ornaments upon it.

Coats of this style may be made of all kinds of cloth and coating, as well as of the fabric mentioned in the present instance. Jersey cloth is, however, very fashionable for the purpose and is procurable in all the leading dark shades. Black braid is appropriately used in trimming any color, though soutache is woven in all the leading tints, and may be selected to accord with the hue of the fabric, if preferred. The "moons," as the spiral ornaments are commonly called, may be purchased ready for application, and so also may the scroll ornaments, both being sold by the yard and being easily separated into single ornaments or sections of whatever length is required. A plain finish is, however, just as fashionable. The collar is sometimes overlaid with a band of fur, and the wrists are faced in cuff fashion with the same. Plush, velvet or any decorative fabric may also be applied, with equally pleasing results.

We have pattern No. 8962 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require four yards of material twenty-two inches wide, or a yard and seven-eighths forty-eight inches wide. If goods fifty-four inches wide be selected, then a yard and five-eighths will suffice. Price of pattern, 1s. 6d. or 35 cents.



8962  
Front View.



8962  
Back View.

LADIES' JERSEY COAT.

(For Description see this Page.)



8988  
Front View.



8988  
Back View.

LADIES' COAT.

(For Description see this Page.)

LADIES' COAT.

(For Illustrations see this Page.)

No. 8988.—As the season advances, close-fitting short coats are more than ever in favor, the ease with which they are put on and taken off, and their adaptability to all kinds of street costumes, winning the entire favor of Fashion. By a "short" coat is meant one less deep than the full-length styles that envelop the figure. The coat pictured in the present instance is an especially pleasing exponent of prevailing tastes, and one that will be quite as popular for Spring fabrics as for the cloths and coatings now in vogue. The

material pictured in the present instance is cloth of a plain quality, and braid and braid-covered buttons constitute the finishings. The fronts of the coat are skilfully curved and closed in single-breasted fashion from the throat to some distance below the waist-line with button-holes and buttons, the edges being finished with under-facings. Below the closing each side is cut away diagonally for its remaining length, the slight flare between the cut-away portions contributing very much to the smooth adjustment over the hips. In each side are a bust dart and an under-arm dart, which, with the finely arched center and side-back seams of the back, give the garment a superb adjustment. The side-back portions have narrow, *revers*-like extensions, which overlap the center portions and are sewed flatly to them below the ends of the side-back seams. The center seam is sprung out to give all the fulness necessary over the *tournure*, and the lower edges of the garment, as well as the edges of the *revers* and the flaring front edges, are finished with a binding of braid. The corner of each *revers* is tacked to position

and ornamented with a single button of the same size as those used in closing, the button apparently holding it in position. The sleeves are in coat shape and fit the arms closely, but are so shaped as to permit perfect freedom of motion. In the outside seam is sewed a *revers*-shaped ornamental-piece, that is lapped upon the upper side and fastened at its lower corner under a button. This ornament corresponds with the laps, upon the side-backs and is bound with braid. The collar is in the high rolling style, with a seam at the center, and, like the remainder of the coat, is bound with braid. Upon each side of the coat is a braid-bound pocket-welt, and beneath one or both of these welts openings may be made and pockets inserted.

When fur is selected, as it often will be, to trim a coat of this style, it will usually be applied about the neck and wrists, and sometimes down the overlapping, closing edge and about the bottom of the garment. If the wearer be inclined to stoutness, its addition to the lower edge is not advisable, as it detracts from the apparent height and emphasizes the leaning to embonpoint. Astrakan is very fashionable for trimming wraps of all styles and is particularly effective upon coats of this shape. A simple finish is always in order.

We have pattern No. 8988 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require three yards and three-fourths of material twenty-two inches wide, or a yard and three-fourths forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### LADIES' POLONAISE.

(For Illustrations see this Page.)

No. 8982.—The adaptability of this mode to rich materials is shown at Ladies' figure No. 1 on page 2 of this magazine, where the polonaise is pictured as made of plain velvet, with fur for trimming.

Although very dressy in effect, this polonaise is simple in construction. Brocaded dress goods are represented in the present instance, and a gracefully made bow of ribbon is the only garniture added. The fronts are closed from the throat to some distance below the waist-line with button-holes and buttons, both sides being

turned under in hems for the length of the closing and the hem of the left side continued for its entire depth. Below the closing the two sides are entirely dissimilar in effect. The left side is nearly straight at its lower edge, and is draped by two shallow upward-turning plaits laid diagonally in its back edge. The right side has a wide extension allowed below the closing, and its lower edge is deeply curved, while its back edge is raised by three upward-turning plaits separated by wide intervals. The extended portion is turned in for a finish at its top and is then laid in two upward-turning plaits, which are sewed upon the left side just over the hip. These plaits are tacked in their folds in a line with the end of the closing, their stylish arrangement adding much to the beauty of the garment. There are two bust darts and an under-arm dart in each side of the front, and at the back are side-back seams and a center seam, all three of which are discontinued a little below the waist-line, the fullness at the extremities of these seams being under-folded in a double box-plait at the end of the center seam and a plait, turning backward at the end of each side-back seam, the effect upon the outside being that of two box-plaits. The side seams terminate in a line with the tops of these plaits, and narrow extensions are

allowed upon the edges below them. The extensions on the edges of the back are folded underneath for hems, and in each side, a little below the top of the hem, a loose loop is folded, that in the left side being considerably deeper than that in the right. The hemmed edges are tacked to the front over each of the plaits in the latter, and an additional tacking is made in the left side a little below the lower plait. Two pair of tapes are fastened beneath the back edges of the fronts, and their corresponding edges are tied together to hold the drapery as closely to the figure as may be desired. The sleeves are in coat shape, and their superb shapeliness is their only ornamentation. About the neck is a high standing collar, which gives a close and fashionable finish. A large, beautifully tied bow of ribbon is fastened over the plaited end of the extension at the left side.

An elegant polonaise of this style, made to wear with various contrasting skirts, is of Persian cashmere, with fringe showing the same colors upon the right side of the front and a large iridescent ornament over the plaited end of the drapery extension. Another, intended to complete a special costume, is of camel's-hair, with a bow of ribbon as in the present instance and a vest facing of silk upon the front, which tapers to a point at the end of the closing. The sleeves are slightly shortened, and are finished with frills of lace and fancy cuff-facings of silk.

We have pattern No. 8982 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require eight yards and a-half of material twenty-two inches wide, or four yards and three-fourths forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.



8982

*Right Side-Front View.*



8982

*Left Side-Back View.*

LADIES' POLONAISE, (PATENT APPLIED FOR).

(For Description see this Page.)

#### LADIES' BASQUE, WITH WATERFALL BACK-DRAPERY.

(For Illustrations see Page 13.)

No. 8992.—The title is suggestive of the style of the basque, which has an ample and novel back-drapery and is particularly attractive in its fashioning. Brocaded dress goods are employed in the construction of the basque proper, and plain silk is represented in the puffed vest. There are two bust darts in each half of the front, and at

each side is an under-arm gore, which contributes alike to the adjustment of the back and front. Side-back seams and a center seam divide the back into the most symmetrical proportions, and the center seam terminates a little below the waist-line in extra widths. These extra widths unite in a seam that appears a continuation of the center seam, and are folded in a double box-plait underneath. The side-back seams likewise terminate in a line with the center seam and upon the edges below them are allowed extensions, which are also under-folded in a double box-plait at each side; and it is owing to the numerous folds of these plaits that the back-drapery, which falls in long, unbroken lines, is named as it is in the title. The contour of the back is in direct contrast with the front, which latter is curved quite high over the hips and deeply pointed at the closing; and the entire effect is particularly dressy and stylish. The closing is performed with button-holes and buttons, the right side being hemmed and the left under-faced. There is a high standing collar about the neck, and the sleeves, which are fashioned with all the grace of the coat shape and sewed into the arms'-eyes with the high epaulet curve over the shoulders, are finished with the utmost plainness. The vest is suggestive of the Molière style,

being arranged to give a puffed effect. It is curved to fit the neck at the top and shirred once at its top and twice at its lower edge. A stay is sewed beneath the upper edge, and a binding is added to the lower edge. Hooks are sewed to the ends of the stay, and binding and loops are worked at corresponding points upon the fronts of the basque, the vest by these means being attached to droop in a stylish puff from the neck to the waist-line.

As the vest is attached only by hooks and loops, it may be removed whenever it is not desired; and the loops, being worked with silk of the color of the material, will not be noticeable. Sometimes the vest will be in very decided contrast with the basque, and sometimes it will be of the same fabric. The back-drapery should be faced all around or lined throughout, according to the texture of the goods made up. Such basques will be constructed of broadened or fancy goods to wear over plain skirts, and they will also be made of goods matching the skirts with which they are to be worn. Yellow laces, as fine as may be procurable, are quite in keeping with the style of such basques, and will be worn at the neck and wrists.

We have pattern No. 8992 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require six yards and five-eighths of material twenty-two inches wide, or three yards and a-fourth forty-eight inches wide, together with five-eighths of a yard of silk twenty inches wide for the puff. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BASQUE.

(For Illustrations see Page 14.)

No. 8963.—This basque is again illustrated in broadened Ottoman silk, with plain Surah for its sleeve trimming, at Ladies' figure No. 3 on page 4 of this issue, where it forms a part of a handsome costume.

Such basques are considered very fashionable and appropriate for combination with skirts cut by pattern No. 8964, which is shown in two views on page 15 and costs 1s. 6d. or 35 cents. Either mode may, however, be combined with any other in the formation of a costume. Plain dress goods are used in the construction of the garment in the present instance, and Saxony embroidery and a fancy slide ornament it handsomely and stylishly. The fitting is accomplished in the most effective manner by double bust darts, under-arm gores, side-back seams and a center seam.

The lower outline varies from a point at the end of the closing to a high curve over the hip, and deepens again to form a point at the back edge of each side-back gore. The center seam terminates a little below the waist-line, and below its termination is allowed an extra width, which is under-folded in a double box-plait. Extensions are allowed at corresponding points upon the side-back seams, and these are under-folded in backward-turning plaits. These plaits fall with postilion effect below the remainder of the basque, and over their tops is arranged an ornament which gives a sort of sash effect that is particularly attractive. This ornament is merely an oblong piece of the goods, lined with the same and gathered perpendicularly through its center. The slide is arranged upon the center, and the ornament is sewed over the lower part of the center seam through the gathering and is also tacked at its upper edges to the side-back seams, its corners being turned back below these tackings to disclose the lining, and other tackings made beneath the reversed edges to hold them in position. There is a high standing collar about the neck, and turning from it at the back is a row of embroidery, which passes down each side of the front to the lower edge, outlining a plastron very handsomely. But-

ton-holes and metal buttons close the basque, the right side being hemmed and the left under-faced. The sleeves are in coat shape and are handsomely fitted to the arms. Each is prettily ornamented with embroidery, arranged to turn back flatly in cuff fashion from the wrist.

A basque of this style may be rendered very dressy by having its sleeves shortened and its front cut out in heart or Pompadour shape. For general wear, however, long sleeves and a high neck are preferable. Lace may be arranged in the same manner as the embroidery is in the present instance, with a rich effect. *Passementerie* is also much admired as a trimming for handsome cloth and silk garments. If a vest of contrasting goods be simulated, drop ornaments arranged along its sides, with or without cords suspended between them, have a very handsome effect.

We have pattern No. 8963 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require three yards and seven-eighths of material twenty-two inches wide, or a yard and three-fourths forty-eight inches wide, each with a-fourth of a yard of lining goods twenty-two inches wide for the ornamental skirt. Price of pattern, 1s. 3d. or 30 cents.



8992

Front View.



8992

Back View.

LADIES' BASQUE, WITH WATERFALL BACK-DRAPERY, (PATENT APPLIED FOR).

(For Description see Page 12.)

LADIES' BASQUE.

(For Illustrations see Page 14.)

No. 8983.—This novel and dressy basque is developed in suit goods of a plain texture, with satin pipings for a finish. The fitting is accomplished with superb effect by the introduction of double bust darts in the front, under-arm gores at the sides, and a curving center seam that gives the back the French effect so much admired at present. The center seam is sprung out below the waist-line to give a graceful curve over the *tour-nure*, and the entire lower edge is cut in positive points of medium depth. Beneath these points are arranged ornamental sections, which are seamed together at their adjoining back edges and sewed flatly to the basque at their tops. The ornamental sections are cut in points, which fall in alternation with the points upon the basque proper and add much to the beauty of the effect. Satin pipings finish the pointed edges very neatly and emphasize the clear, sharp outlines in a charming manner. Button-holes and buttons close

the front, the right side being hemmed and the left under-faced. The sleeves are in coat shape and have fancy cuffs formed of two pointed sections, which are lapped to accord with the arrangement of the basque proper. The lower edges of both sections are sewed to the sleeve in the same seam, and the points are neatly piped. A high military collar completes the neck of the basque in a stylish manner.

Very often the underlapping points will be in contrast with the remainder of the basque, silk, velvet, plush or any decorative fabric being selected for the ornamental portions.

We have pattern No. 8983 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the garment for a lady of medium size, three yards and a-fourth of material twenty-two inches wide, or a yard and a-half forty-eight inches wide, will be required. Price of pattern, 1s. 3d. or 30 cents.

LADIES' APRON.

(For Illustration see Page 14.)

No. 8968.—This pretty apron is made of cross-barred nain-

sook and trimmed with lace, and its construction is planned in a very attractive manner. Three sections are comprised in the apron proper, the center one being cut on a fold of the goods and extended above the waist-line to form a little pointed bib. To each side of this is joined a gore, which is rounded off at its lower edge toward the back and sloped at the top to fit smoothly over the hip. Each of the fancy pockets is cut in one piece with the corresponding bretelle portion, the pocket portion being curved to sit easily over the side of the apron, with its back edge even with the back edge of the side-gore, and the inner edge of the bretelle is sewed flatly upon the adjoining edge of the bib. The ends of the bretelles are prettily pointed, and, in adjusting the apron upon the figure, are pinned upon the shoulders. A belt of the material made double, is slipped beneath the bib and sewed to the upper edge of the apron at each side, and its ends are fastened at the back with two buttons and button-holes. Narrow lace borders all the edges of the apron, including the bib, and the edges of the bretelle and pocket portions.

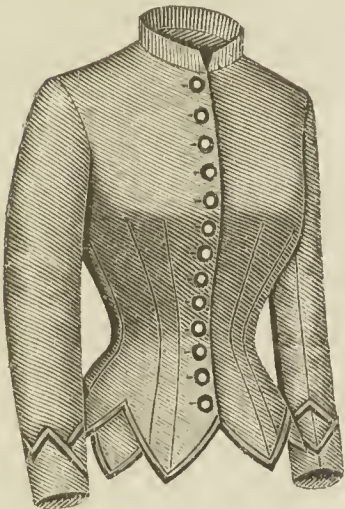
Any material in use for aprons may be made up in this way, with charming effect. A very dainty apron is made of plain fine lawn, and its trimming is a bordering of narrow *torchon* lace. Another of pongee silk has its edges worked in varicolored filosselles. White goods are preferred for aprons intended for frequent use, as they endure laundering without murmur; but fancy effects are admired and are often developed in quaint and becoming ways directed by individual taste.

Pattern No. 8968 is in one size, and, for an apron like it, calls for one yard and five-eighths of material twenty-two inches wide, or one yard thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WALKING SKIRT.

(For Illustrations see Page 15.)

No. 8964.—By referring to Ladies' figure



8983

Front View.

LADIES' BASQUE, (PATENT APPLIED FOR).

(For Description see Page 13.)

the round walking shape. The gores are fitted smoothly over the hips by darts, and the breadth is gathered across the top to reduce it to the proper size. The foot trimming is a double box-plaiting about four inches deep, stitched on to form its own heading. A very effective drapery characterizes this skirt, its arrangement being, however, quite easily accomplished. Into the left side-back seam is sewed the back edge of a long, gore-like drapery, which is con-

formed to the shape of the left side-gore and the adjoining half of the front-gore by darts. This drapery has three upward-turning plaits in its back edge near the top and reaches to a little beyond the center of the front-gore at its upper portion, its front edge joining the front edge of a short *panier*-drapery, which has a cluster of five overlapping, upturning plaits in its front edge near the bottom, and four shallower plaits separated by short distances

in its back edge, which is sewed in with the right side-back seam of the skirt. From beneath the *panier* extends a narrow panel-drapery, which is also included in the right side-back seam of the skirt, its top being sewed flatly upon the skirt. Between the front edge of this panel and the front edge of the broad drapery upon the opposite side intervenes a V-shaped space, which is filled in by ruffles of embroidery arranged upon the front-gore of the skirt. The wide drapery and the panel are bordered with embroidery, which is sewed beneath their edges, turned upward from the lower and backward from the front edges, and tacked to position at each point to hold it flatly to position. The lower edge of the *panier* is ornamented with embroidery arranged in the same way. The back-drapery is a full breadth, draped in a very graceful manner. Its top is gathered to the size of the skirt-breadth, and in the right side are two downward-turning plaits. This side is sewed into the right side-back seam of the skirt as far as the lower edge of the *panier*. The left edge has three plaits folded in it, and the lowest of these plaits lifts the lower corner to a little above the fold of the one next above it, thus changing the square contour of the lower edge into a descending slope from left to right. The left side is sewed into the corresponding seam of the skirt as far as its lowest plait, and both skirt and drapery are attached to the same belt, two pair of tapes being fastened beneath the side-back seams to regulate the closeness. The placket for both skirt and drapery is finished at the left side, and a fly is sewed to its front edge.



8963

Front View.

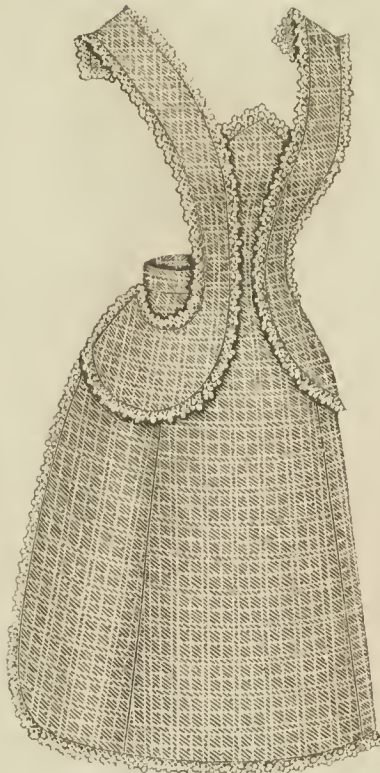


8963

Back View.

LADIES' BASQUE.

(For Description see Page 13.)



8968

LADIES' APRON.

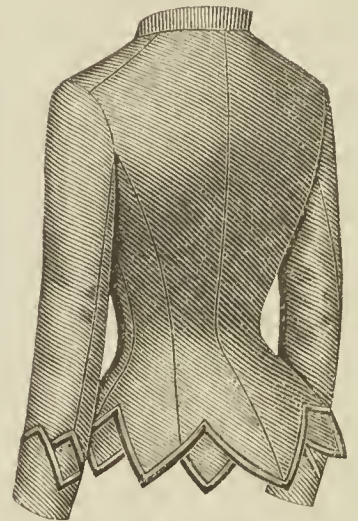
(For Description see Page 13.)

No. 3 on page 4 of this publication, this skirt may be seen developed in a combination of brocaded Ottoman silk and plain Saxony, with a tasselled ornament on the front-drapery.

Dress goods of a plain texture are employed in the present instance, and the same and Saxony embroidery form the trimming. Three gores and a back-breadth form the skirt proper, which is in

Two materials may be stylishly united in a skirt of this description; the skirt proper and the *panier*-drapery may be of one kind, and the remaining draperies of another. Lace, fringe, drop-ornaments or any preferred garnitures may border the drapery, and the foot trimming may be varied to suit the fancy. A fashionable dress-body to wear with such a skirt is basque No. 8963, which is shown on this page and costs 1s. 3d. or 30 cents. Any other basque is, however, just as appropriate.

We have pattern No. 8964 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the garment for a lady of medium size, will require nine yards and seven-eighths of material twenty-two inches wide, or five yards and an-eighth forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.



8983

Back View.

LADIES' BASQUE, (PATENT APPLIED FOR).

(For Description see Page 13.)



LADIES' MUFF.

(For Illustration see this Page.)

No. 8986.—This muff is also illustrated at Ladies' figures Nos. 1 and 4 on pages 2 and 5, being represented in plain velvet at figure No. 1, and in fur at figure No. 4.

It is made of velvet and lined with satin in the present instance, its construction being planned and executed in the most practical fashion and with very ornamental results. The outer or velvet portion is joined together at its ends, and the inner portion or lining is seamed in the same manner. The lining is turned under at each of its remaining edges to the depth of about three-fourths of an inch for a finish, with the raw edge on the same side as the seam. A tuck of the same width as this reversed portion is folded edge for edge with it, and the seam holding the turned-under edge in position is

and comfortable and well adapted to all materials in vogue for such garments. It is often called the "Mother-Hubbard" style, the top being in yoke shape and the lower portion joined to it with considerable fulness. The yoke has seams upon the shoulders and is straight at its lower edges, and its front edges are turned under for hems. The lower portion of the garment comprises three sections; two of which unite to form the front, while the other constitutes the back. The back portion is cut on a fold of the goods and joins the fronts by seams under the arms. Wide hems are under-folded upon the front edges of the fronts, and back of the hems two rows of shirring are made in each side, their back ends extending nearly to the arms'-eyes. Corresponding shirrings are made in the back, their ends terminating about as far from the arms'-eyes as those of the front. These shirrings adjust the body portion to the size of the yoke, to which the corresponding edges are



8964

Right Side-Front View.

LADIES' WALKING SKIRT, (PATENT APPLIED FOR).  
(For Description see Page 14.)



8964

Left Side-Back View.

LADIES' WALKING SKIRT, (PATENT APPLIED FOR).  
(For Description see Page 14.)



8986

LADIES' MUFF.

(For Description see this Page.)

also run through the tuck. The outside is then joined to the lining over the edges of the turned-under portions and the stuffing, which consists of two layers of lamb's wool or cotton-batting, with a layer of sea-moss or hair between them, is laid between the outer and inner sections. The openings are then drawn up so as to be large enough to only admit the hands, by means of elastic cords run in the tucks, which by this process became casings, while the hems or under-folded edges are given a frilled appearance. A doubled cord, with drop ornaments at the ends, is passed through the opening in the muff and tied at one end.

The arrangement of the cord is an item of great convenience, as the wrist may be slipped through it and by its means the muff may, when necessary, be retained and yet leave the hands free. Fur, plush or any kind of dress goods may be used for muffs.

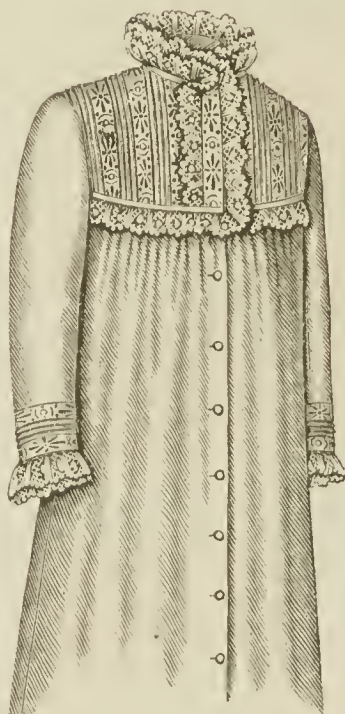
Pattern No. 8986 is in one size, and, for an article like it, calls for three-eighths of a yard of material twenty-two inches wide for the outside portion, together with half a yard of lining goods in the same width. Price of pattern, 5d. or 10 cents.

now sewed. Button-holes and buttons close the front for its entire depth. The material represented in the construction of the garment in the present instance is bleached muslin, and the roomy, coat-shaped sleeves are each trimmed with a frill of *torchon* lace surmounted by two rows of insertion separated by a cluster of five tucks. The yoke is composed entirely of alternating clusters of tucks and rows of insertion. There is a narrow standing collar about the neck, and inside this is stitched a standing row of lace, while along the seam of the collar is sewed another frill, outside which a narrow band of the material is stitched, the inner frill of lace being carried down the overlapping closing edge of the yoke and also about its lower edge, while the outer frill is carried along the back edge of the insertion that covers the overlapping hem. Lace also borders the remaining lower edges of the yoke, and narrow bands of the material are stitched over its joining.

Personal taste may be considered in the selection of trimming for a garment

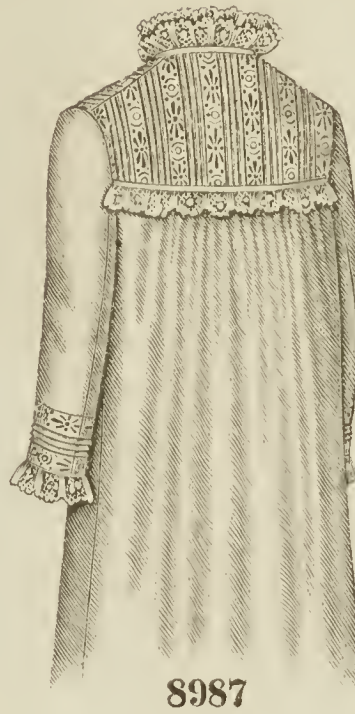
of this kind, no garniture in the way of drawn-work, open-work, lace or machine-embroidery being thought too good where the material is correspondingly nice in texture.

We have pattern No. 8987 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the garment for a lady of medium size, five yards and a-fourth of material thirty-six inches wide will be required. Price of pattern, 1s. 6d. or 35 cents.



8987

Front View.



8987

Back View.

LADIES' NIGHT-DRESS, WITH YOKE.

(For Description see this Page.)

LADIES' NIGHT-DRESS, WITH YOKE

(For Illustrations see this Page.)

No. 8987.—This night-dress is constructed in a style that is easy

## STYLES FOR MISSES AND GIRLS.

FIGURE NO. 1.—MISSES' CLOAK.

(For Illustration see this Page.)

FIGURE No. 1.—This illustrates a Misses' cloak. The pattern, which is No. 8965 and costs 1s. 3d. or 30 cents, is in eight sizes for misses from eight to fifteen years of age, and is illustrated in other goods on page 20 of this issue.

One of the handsomest street wraps for the miss is here illustrated. It is developed in a heavy mixed cloaking, showing an artistic blending of colors that produce the fashionable illuminated effect. The cloak is closely fitted to the figure by single bust and under-arm darts, together with low side-form seams and a center seam that terminate below the waist-line at the top of under-folded plaits, the latter giving the back skirt the appearance of being folded in two box-plaits. The front is double-breasted, closing all the way down in true double-breasted fashion with button-holes and large horn buttons, and is sloped slightly low at the neck. A shawl collar of rich fur imparts a luxurious completion to the neck, and deep, round cuffs are simulated with fur at the wrists of the coat sleeves. A large, heavy silk handkerchief of becoming hue is carelessly arranged about the neck under the cloak. Openings to handy pockets are arranged in the sides of the front, and a perfectly plain finish is preserved on all the edges.

Such cloaks are made of plush, velvet, plain and fancy cloths of all kinds, *tricot*, kersey, Cheviot and all kinds of cloakings and coatings. If the material is light in weight, the cloak is luxuriously lined with quilted silk or satin thinly wadded, or less expensively lined with flannel or some equally warm fabric. The collar and cuff facings may be of any variety of fur, or of velvet or plush or any contrasting fabric, or they may be like the cloak.

The jaunty hat is of fine felt, and is trimmed with a soft scarf of silk, a cluster of ostrich tips and an aigrette.

FIGURE NO. 2.—MISSES' STREET TOILETTE.

(For Illustration see Page 17.)

FIGURE No. 2.—This illustrates a Misses' Jersey coat and a walking skirt. The pattern to the coat, which is No. 8977 and costs 1s. 3d. or 30 cents, is in eight sizes for misses from eight to fifteen years of age, and is represented with a pretty decoration of *soutache* on page 22 of the present DELINEATOR. The pattern to the skirt, which is No. 8843 and costs 1s. 3d. or 30 cents, is in eight sizes for misses from eight to fifteen years of age, and is illustrated on the label of its pattern. Under the coat is worn a plain waist, the pattern to which is No. 8183, which is in the same number of sizes as the skirt pattern and costs 7d. or 15 cents, and may be seen on the label of its pattern.

The skirt is here made of plaid cloth of an olive and *grenat* mixture, the plaid being of a very large pattern so as to show the two colors in broad encircling stripes when the plaits are laid, the

plaid effect being discernible by the pretty flaring of the plaits when the wearer is in motion. A deep hem finishes the bottom of the kilt, and a deep yoke is attached to the top to give a smooth fit over the hips. The pattern to the skirt includes a handsome drapery, which is omitted in this instance.

The waist worn under the coat is a plain, round bodice, fitted smoothly to the figure and finished with a belt. A sash of wide ribbon is arranged about the waist and tied in a large bow at the back. A basque may be worn instead of the waist, and may be of plain material of one of the shades in the plaid or of the plaid goods itself, as desired. The drapery of the skirt may be used instead of the ribbon sash, and if a plain round basque be worn, it may be hooked to the basque on the outside. Cloths, silks, velvets, cashmeres, and all sorts of dress textures may be fashioned by both of these patterns, and the finish may be severely plain or stylishly elaborate.

The coat is fashioned with a French back showing center and side seams closed all the way to the bottom. It is of Jersey cloth, and single bust and under-arm darts fit the front with elegant smoothness. Button-holes and buttons close the front, and down each side of the closing is a band of fur, which is continued all about the bottom of the coat. A rolling collar of fur completes the neck, and bands of fur simulate deep, round cuffs at the wrists of the close fitting sleeves. The pattern to the coat may be used for cloths and coatings of all varieties, and also for velvets and silks in plain or figured patterns. Fur, chenille galloon, *soutache* or flat braids, machine-stitching or a plain finish may be adopted.

The felt hat has its quaintly rolled brim faced with velvet, and is richly trimmed with bird wings and ostrich plumage.



FIGURE NO. 1.—MISSES' CLOAK.—Consisting of Misses' Cloak No. 8965, price 1s. 3d. or 30 cents.

(For Description see this Page.)

FIGURE NO. 3.—MISSES' COSTUME.

(For Illustration see Page 18.)

FIGURE No. 3.—This illustrates a Misses' costume. The pattern, which is 8967 and costs 1s. 6d. or 35 cents, is in eight sizes for misses from eight to fifteen years of age, and is illustrated in a stylish combination of materials on page 19 on this issue.

This engraving illustrates a most charming costume of illuminated suiting of a silk-and-wool mixture enriched by an effective and pretty commingling of velvet, velvet ribbon and lace. It is a Princess dress, with added draperies. The front is closely fitted by single bust and under-arm darts, and extends quite far to the back to join the back in arching side seams. The center seam completing the adjustment of the back terminates below the waist-line at the top of a broad box-plait, which is folded underneath and amplifies the skirt suitably. Buttons and button-holes close the fronts to a little below the waist-line, and below the closing the edges are seamed together. To the front is seamed a deep drapery that is turned over in a long, graduated *revers* below a cluster of plaits in the left side, where it descends nearly to the foot of the dress,

while at the right side it is draped quite high by deep upward-turning plaits. The *revers* is faced with velvet, and the bottom of the skirt is also faced with velvet to about the depth of eight or nine inches. Above the facing on the skirt are arranged three rows of velvet ribbon about an inch wide, with a decidedly pretty effect. The back-drapery is slashed deeply through the center and plaited at the top, where it is seamed to the back. At the sides it is simply looped, and below the loops it is rounded off prettily to shape a deep point at each side of the slash in the center. A deep cape-collar and a little officer's collar of velvet are attached to the neck, the deep collar being dressily completed with a frill of lace. Deep, round cuffs are simulated with velvet on the coat sleeves, and lace frills trim their upper edges. A linen collar and cuffs, or lace or *bisse* ruffs may be worn as *lingerie*.

If preferred, the draperies and collars may contrast with the dress, combined materials being especially effective made up in this fashion. Plaitings of any kind or depth, ruffles, shirred flounces, etc., may be added to the skirt, with stylish results. Velvets, either alone or combined with some equally rich texture, make exceedingly stylish costumes of this kind, and a plain finish or a simple decoration may be adopted.

FIGURE NO. 4.—MISSES' POLO-NAISE COSTUME.

(For Illustration see Page 18.)

FIGURE NO. 4.—This illustrates a Misses' polonaise and skirt. The pattern to the polonaise, which is No. 8978 and costs 1s. 3d. or 30 cents, is in eight sizes for misses from eight to fifteen years of age, and is illustrated in different material, with a different mode of completion, on page 21 of this issue. The pattern to the skirt, which is No. 8082 and costs 1s. or 25 cents, is in eight sizes for misses from eight to fifteen years of age, and is also illustrated on the label of its pattern.

An exceedingly stylish polonaise of illuminated suiting and a four-gored skirt of silk are combined in this costume for a miss. The polonaise is without a seam at the center of the back, and is closely fitted to the figure by bust and under-arm darts, and low side-form seams; the seams terminating in under-folded plaits below the waist-line, producing a broad double box-plait on the outside that falls with a pretty effect at the center of the back-drapery. The sides of the back-drapery are plaited up closely and tacked to the drapery just in front of the plaits at the seams, their disposal being hidden by the overlapping, plaited back edges of the softly-wrinkled front-drapery, which is deep and oval at the center and draped very high at the sides by the plaits in its back edges. The front-drapery is seamed to the lower edges of the corresponding body-portions, which are only as deep as an ordinary round basque and are closed all the way down with buttons and button-holes. Velvet cuff-facings, deep and round, complete the close sleeves. A standing collar finishes the neck, but is concealed by a deep lace collar that rolls over it and fastens at the throat under a bow of becoming ribbon. The lace collar may be purchased already made, though it may easily be constructed at home, if preferred.

The skirt is prettily trimmed with two, deep, gathered ruffles of the silk, each headed by a broad band of velvet. Skirts of this kind are adapted to all varieties of dress goods, and the trimming may be varied to please the fancy.

FIGURE NO. 5.—GIRLS' COSTUME.

(For Illustration see Page 19.)

FIGURE NO. 5.—This illustrates a Girls' Jersey basque and tucked skirt. The pattern to the basque, which is No. 8975 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and is represented in two views on page 22 of this issue. The pattern to the skirt, which is No. 8974 and costs 1s. or 25 cents, is in seven sizes for girls from three to nine years of age, and is shown without the sash on page 23 of this *DELINEATOR*.

This charming little costume comprises a basque of Jersey goods, a skirt of cloth and a sash of wide satin ribbon. The skirt is tucked nearly to the belt, to which it is gathered all around. It is finished at the bottom with a deep hem, and about the top is draped the sash, which is tied in a large bow at the left side of the front, the basque falling stylishly over it. The sash is merely an ornamental feature of the costume and does not form a part of the pattern. It may be of any variety of ribbon desired and of any preferred width. This skirt may be made up in cashmeres, cloths, silks, flannels, and soft woollens of all kinds, and requires no decoration. The tucks and hem are usually blind-sewed, but they may be machine-stitched, if preferred.

The basque is deep and round, and its lower edge is cut in deep, oval tabs all the way around. It is buttoned at the back and has under-arm and side-back seams to shape it to the figure. The sleeves are long and close-fitting, and little ruffs of white lace peep from beneath the wrists. A similar ruff stands about the neck inside the little standing collar. While the pattern to this basque is especially adapted to stockinets and other Jersey goods, it may also be appropriately developed in cashmere, silk, cloth and soft dress woollens of all kinds. The tabs may be piped, bound or lined; and braid may be applied in fancy designs on the tabs and sleeves, and down the front at each side of the center.



FIGURE NO. 2.—MISSES' STREET TOILETTE.—Consisting of Misses' Coat No. 8977, price 1s. 3d. or 30 cents; Skirt No. 8843 (patented October 23, '83), price 1s. 3d. or 30 cents; and Waist No. 8183, price 7d. or 15 cents.

(For Description see Page 16.)

a heavy checked cloth with a thick, furry back, making it warm enough without a lining. The back clings gracefully to the figure, and a broad box-plait is under-folded at the end of the center seam to amplify the skirt. The front is in loose sack style, closing all the way down with buttons and button-holes; and the sleeves arch high at the shoulders and are wide and quaint-looking. A band of fur trims the sleeve edges, and a rolling collar of fur makes a warm and handsome finish for the neck. Three large fancy buttons are placed in a row on the lower part of each outside fold of the box-plait, but they may be omitted and a plain finish preserved, if desired.

A fur band may border the bottom of the wrap, with rich effect. All sorts of wrap textures, including cloths of all varieties, plush, velvet, silk, etc., may be made up in this way, and, when the ma-

FIGURE NO. 6.—GIRLS' WRAP.

(For Illustration see Page 20.)

FIGURE NO. 6.—This illustrates a Girls' wrap. The pattern, which is No. 8961 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is illustrated in other goods, showing other decoration, on page 22 of this *DELINEATOR*.

Some of the cosiest wraps for girls completely envelop the costume and have quaint, wide sleeves resembling the dolman style. Such a wrap is depicted in this engraving, and its material is

terial is light in weight, a warm lining of quilted satin or some other material may be used. Machine-stitching, flat bands or braids, or a plain finish may be adopted, as preferred.

The little turban cap is of fur like the wrap trimming.

### MISSES' COSTUME.

(For Illustrations see Page 19.)

No. 8967.—A charming view of this costume is given at Misses' figure No. 3 on this page, where illuminated suiting is combined with velvet in the construction, velvet facings being

ter and side-back seams are discontinued a little below the waist-line, and the fulness at their extremities is under-folded to form two box-plaits upon the outside below the waist-line. Although these plaits are also concealed, their effect is noticeable in the graceful fulness characterizing the skirt portion. The Princess portion is cut entirely from the plain goods, and its lower edge is trimmed with a side-plaiting about seven inches deep, which is set on to form its own heading. Upon the front and sides of the dress is arranged a deep, pointed drapery, the upper edge of which is sewed to position in a line with the end of the closing. In each back edge are laid three upturning plaits, the plaited edges being sewed to position just back of the side-back seams; and below the plaits, the left edge is turned



FIGURE NO. 3.—MISSES' COSTUME.—Consisting of Misses' Costume No. 8967 (patent applied for), price 1s. 6d. or 35 cents.

(For Description see Page 16.)



FIGURE NO. 4.—MISSES' POLONAISE COSTUME.—Consisting of Misses' Polonaise No. 8978 (patent applied for), price 1s. 3d. or 30 cents; and Skirt No. 8082, price 1s. or 25 cents.

(For Description see Page 17.)

ornamentedly applied, and velvet ribbon and lace also added as garnitures.

Plain and brocaded dress goods are united in the costume in the present instance, and the manner of their combination adds to the beauty of the contrast. The construction is quite similar to that of a reigning mode for ladies, and its basis is a beautifully fitted Princess slip, which is closed from the throat to a little below the waist-line with button-holes and buttons, the right side being hemmed and the left under-faced. Below the closing the front edges are scanned together, the joining being, however, entirely concealed by the subsequent arrangement of the drapery. The fitting is accomplished by means of single bust darts, under-arm darts and a curving center seam, and the result is Jersey-like in its perfection. The cen-

forward in a long *revers*. The back-drapery is also in one piece, which is laid in plaits turning toward the center at the top and sewed at the back above the top of the box-plait and tacked in loose loops at its side edges. A single upturning plait is tacked at the center a few inches below the top, and a slash is made from the lower edge to within a short distance of this plait, dividing the drapery into sash-like ends, which are prettily curved at their front edges. The entire drapery is of brocaded goods, the *revers* are faced with plain goods, the finish on the edges being entirely plain. The sleeves are in coat shape and prettily completed with cuff facings of the brocaded goods; and in the same seam with the high standing collar is sewed a deep, flat collar, both matching the cuff facings.

A costume of this style, made of plain and striped suiting, has the

striped fabric disposed in the same manner as the brocaded goods in the present instance, with very pretty effect. Another costume, for a pretty brunette, is made of garnet cashmere throughout, and the cuff facings and collar are of velvet. Upon the front velvet is also applied in vest shape. Any material adapted to the season may be made up in this way, and uniformity may be observed if preferable to combinations.

We have pattern No. 8967 in eight sizes for misses from eight to fifteen years of age. For a miss of twelve years, it will require four yards and three-eighths of material and two yards and five-eighths of contrasting goods twenty-two inches wide. If goods forty-eight inches wide be selected, then two yards and an-eighth of the one and a yard and three-eighths of the other will suffice. Price of pattern, 1s. 6d. or 35 cents.

MISSES' CLOAK.

(For Illustrations see Page 20.)

No. 8965.—At Misses' figure No. 1 on page 16 of this magazine, this cloak is represented in a heavy mixed cloaking, with fur for trimming.

Cloth showing a slightly uneven finish is represented in the present instance, and the contrasting facings are of plush of a harmonizing tone. The fronts of the garment lap in double-breasted fashion and close with button-holes and buttons, their closing edges being turned under in hems, and a row of buttons placed upon the overlapping side to complete the double-breasted effect. There are a bust dart and an under-arm dart in each side of the front, and at the back are side-back seams and a center seam. All three of these seams are discontinued a little below the waist-line, and the fulness at their terminations is under-folded to form two box-plaits upon the outside. These plaits are regulated to give a graceful, jaunty spring similar to that which makes a coachman's coat easy and comfortable, and yet does not increase the width beyond a stylish limit. This cloak is quite deep, and its lower edge is plainly finished. A button is placed at the end of each side-back seam, and an arrow-head is worked in silk matching the goods at the extremity of the center seam. The sleeves have the fashionable close adjustment of the coat shape and are stylishly completed at their wrists by round cuff-facings of plush. The neck of the cloak is slightly hollowed out in front and is completed with a deep shawl-collar of plush, which

has a seam at the center and tapers off narrowly toward its ends. The slight hollowing of the neck affords opportunity to fold a bright handkerchief inside the cloak, and in this way a becoming bit

of color is often attained. The collar may be cut from fur, Astrakan cloth or any decorative fabric, and the wrists may be faced to correspond. A band of the trimming goods is sometimes added about the lower edge, but the garment is complete without it.

We have pattern No. 8965 in eight sizes for misses from eight to fifteen years of age. For a miss of twelve years, it will require five yards and three-eighths of material twenty-two inches wide, or four yards and a-half twenty-seven inches wide. If goods forty-eight inches wide be selected, then two yards and a-half will suffice. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' COSTUME.

(For Illustrations see Page 21.)

No. 8970.—The construction of this costume is as novel as it is attractive, and is in no way difficult to accomplish. Cashmere is the material illustrated in the engravings, and satin ribbon and white lace constitute the garnitures. The upper portion is in yoke shape, the back yoke and corresponding lower portion being each cut on a fold of the goods. The lower back portion is folded in three wide box-plaits, which are stitched in their folds to a little below the waist-line and allowed to fall out free for the remainder of their length. The right front-yoke section is folded underneath in a hem at its front edge, and the left is under-faced. Over the hem of the right side is extended the box-plait, which is folded upon this side of the front at the closing, the seam being made flatly beneath the fold of the plait. A similar plait is made in the body portion a little

back of the center-front plait, another, corresponding with it in location, being made in the left lower portion. The closing edge of the latter portion is folded in a hem, and consequently, when the right side is folded over the left, the three plaits match those in the back, except in the increased length of the one over the closing of the front; and this diversity adds to the charm of the mode. The center-front plait is stitched to position over the hem for its entire depth, but the side-front plaits are released from their folds at the same distance from their tops as those at the back. The under-arm seams are curved to perfect the adjustment, and the seams upon the shoulders are cut short enough to bring the sleeves high upon the arm in the becoming manner illustrated. Over the seam joining the back of the yoke is an ornament formed of a curved section of



FIGURE NO. 5.—GIRLS' COSTUME.—Consisting of Girls' Skirt No. 8974, price 1s. or 25 cents; and Basque No. 8975, price 10d. or 20 cents.

(For Description see Page 17.)



8967

Right Side-Front View.



8967

Left Side-Back View.

MISSES' COSTUME, (PATENT APPLIED FOR.)

(For Description see Page 18.)

the goods, which is turned in at the top for a finish and laid in two upturning plaits that follow the curves of its upper edge. It is sewed to position across the yoke seam and is then turned upward

over its own seam. A similar, but shorter, ornament is arranged over the seam of each front-yoke portion. Upon each side of the costume is an ornamental lap, which curves concavely at its lower edge and convexly at its top, and is sewed to position with its upper front corner beneath the fold of the side-front plait. The closing is accomplished by means of button-holes and buttons, the buttons being sewed upon the underlapping hem and the faced edge of the left front-yoke while the button-holes are worked in a fly, that is sewed

beneath the center-front plait and the corresponding front edge of the right front-yoke. The lowest button-hole and button are a little below the waist-line, and for the remainder of its length the overlapping plait is stitched to position beneath its fold. Beneath the back edges of the plaits at the side-fronts, and the front folds of the plaits in the back, a little above the hips, ties of ribbon are tacked and knotted at the center of the front and back in pretty bows. Upon the plain skirt portion at each side are arranged two box-plait-

shows this polonaise made of illuminated suiting, with cuff facings of velvet.

Fancy suit goods are illustrated in the present formation of this polonaise, and machine-stitching comprises the finish. The mode of construction is as novel as it is attractive in appearance, and is accomplished as follows: The body portions of the front extend but a little below the waist-line and are closed their depth with button-holes and buttons, the right side being hemmed and the left under-faced. In each side is a bust dart and under-arm dart, and at the back, which extends the full depth of the garment, are beautifully curved side-back seams that extend only a little below the waist-line, the fulness at the termination of each being folded in two overlapping plaits turning backward underneath. There is no seam at the center of the back, and the arrangement of the fulness at the extremities of the side-back seams gives the effect of being under-folded in a broad double box-plait. The



8965

Front View.

MISSSES' CLOAK.

(For Description see Page 19.)



8965

Back View.

MISSSES' CLOAK.

(For Description see Page 19.)

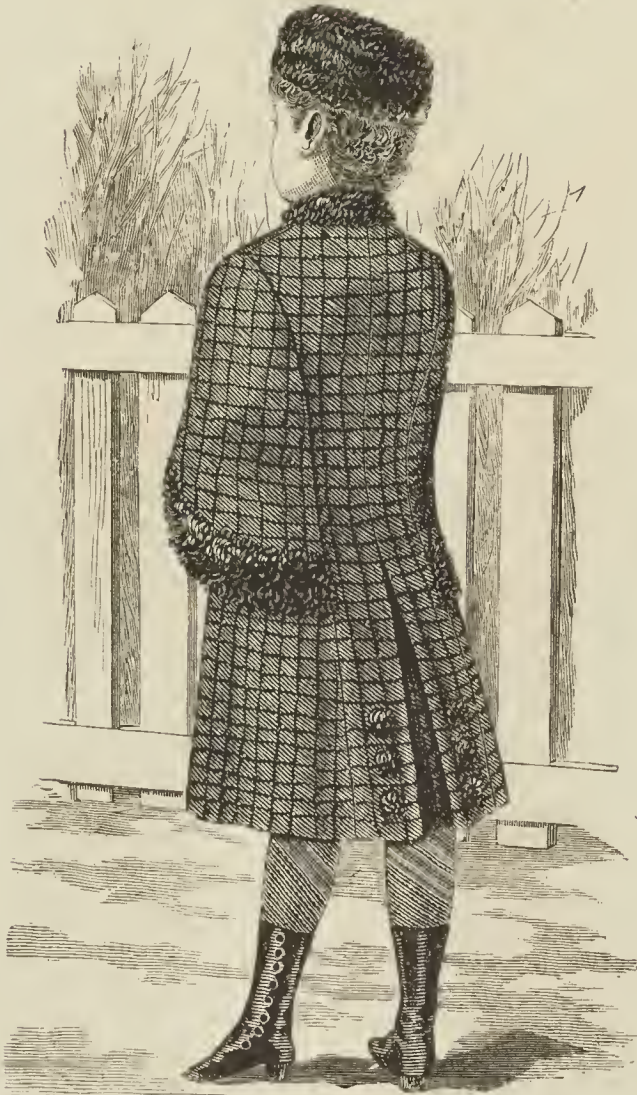


FIGURE NO. 6.—GIRLS' WRAP.—Consisting of Girls' Wrap No. 8961, price 1s. or 25 cents.

(For Description see Page 17.)

lower edge of the back-drapery is rounded upward toward the sides, and the added section forming the front-drapery is of corresponding outline. This added section is sewed to the lower edge of the body portion after the closing edges have been tacked together at their lower corners, and is also sewed across the back to a little back of the side-back seams. Each side is laid in six, overlapping, upward-turning plaits, which raise it very high; and the edges of the plaits are tacked securely to the back beneath the folds of the plaits at the side-back seams; the top-most plait very effectively concealing the seam joining the drapery to the body. Each front edge of the back is now laid in two upward-turning plaits, which overlap each other edge for edge; and these plaits are carried backward and sewed to position under that portion of the front-drapery passing across the back, the arrangement entirely concealing its own means of disposal and drawing the drapery high up on the sides, and in this way emphasizing its rounded contour very attractively.

A button is placed at the end of each side-back seam, and two rows of machine-stitching are made near the lower edges of both the front and the back-drapery, which may hold in position facings of silk or of the material. The sleeves are in coat shape, and each is ornamented in simulation of a cuff by two rows of stitching made some distance from the hand and three buttons placed below the stitching upon the upper side, in front of the outside seam. A high standing collar, completed with a row of stitching about an eighth

ings of the material, which form a charming garniture. A dainty bow of ribbon is fastened at the center of the crosswise ornament upon the back yoke, and a frill of lace falls over and conceals the close standing collar. The sleeves are in coat shape, and their garnitures are turn-back cuffs of lace.

Altogether, this is one of the most charming shapes that has appeared for a long time. It is adapted to any seasonable fabric and is youthful and becoming in effect. A costume of this style is made of dark blue flannel, with cardinal cashmere for the yoke and cardinal ribbons and yellow-white lace for trimming. Instead of the plaitings at the sides, there are pinked ruffles of flannel, with borderings of cardinal also pinked and set beneath their lower edges. Any closely woven texture may be pinked with pretty effect, but a loosely woven fabric does not yield readily to the process and is not improved by it.

We have pattern No. 8970 in seven sizes for girls from three to nine years of age. For a girl of eight years, it will require three yards and seven-eighths of material twenty-two inches wide, or a yard and seven-eighths forty-eight inches wide. Price of pattern, 1s. or 25 cents.

MISSSES' POLONAISE.

(For Illustrations see Page 21.)

No. 8978.—Misses' figure No. 4 on page 18 of this DELINEATOR,

of an inch from its edges, gives a fashionable finish to the neck.

Over-dresses of this style are among the most fashionable of the season, and the pattern will be used for all kinds of suit goods and for velvet, plush and other fancy fabrics such as are made up into very dressy garments. A polonaise, which is to form part of a costume composed of plain and plaid goods, has the body and back-drapery of plain material and the front-drapery of plaid goods. The sleeves have plaid cuff-facings, and a bias band of plaid trims the lower edge of the back-drapery. The collar is of plaid, and a vest facing of plaid is applied upon the front.

We have pattern No. 8978 in eight sizes for misses from eight to fifteen years of age. To make the garment for a miss of twelve years, will require five yards and a-half of material twenty-two inches wide, or two yards and a-half forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' WRAP.

(For Illustrations see Page 22.)

No. 8961.—This wrap is illustrated in checked cloth, with fur and fancy buttons as decorations, at Girls' figure No. 6 on page 20 of this issue.

The shape is among the most picturesque of the season's modes for little women. The material illustrated in the present instance is cloth of a soft quality, in the weaving of which three different tints are introduced, though they are so artistically blended as to appear of a uniform hue in the engraving. The fronts close their depth with button-holes and buttons, the right side being hemmed and the left under-faced; and their back edges are hollowed out below the shoulders to assist in perfecting the curves of the large, dolman-like arms'-eyes. There is a curving center seam at the back which terminates a little below the waist-line; and below



8970

Front View.



8970

Back View.

GIRLS' COSTUME, (PATENT APPLIED FOR).

(For Description see Page 19.)

its termination extra width allowed for the purpose is under-folded in a box-plait, that gives a pretty spring to the lower portion of the garment. The sleeve, which forms a quaint and pretty feature of the garment, is composed of two sections that are united in a hollowing seam along the inside of the arm, their back edges being sewed with the front to the back below the arm's-eye. The upper portion falls a little below the under and curves in dolman fashion over the shoulder. Bands of plush border the sleeves, and a high rolling collar of plush gives a pretty and comfortable finish to the neck.

It is the resemblance of this wrap to those worn by ladies that makes it such a novelty for little people's wear, and, while this resemblance is preserved, the means of fitting and the outlines are modified in perfect keeping with the youth of those for whom the mode is intended. Such wraps will be most frequently made of fancy cloths, as the use of velvet and other rich fabrics detracts from their youthful effect. Cheviots of seasonable weight, with a dark or neutral color for the background and two or three contrasting tints interwoven, are among the most favored fabrics; and they are very serviceable and not high-priced. Facing

matching the brightest tints may be added to the neck and sleeves; and fur, velvet or any other decorative fabric may be used for trimming, with the most pleasing results.

We have pattern No. 8961 in eight sizes for girls from five to twelve years of age. To make the garment for a girl of eight years, will require three yards and a-fourth of material twenty-two inches wide, or two yards and three-fourths twenty-seven inches wide. If goods forty-eight inches wide be selected, then a yard and three-eighths will suffice. Price of pattern, 1s. or 25 cents.

MISSES' JERSEY COAT.

(For Illustrations see Page 22.)

No. 8977.—At Misses' figure No. 2 on page 17 of this magazine, this coat is represented as made of Jersey cloth of a seasonable quality, with fur for trimming.

Jersey cloth, one of the most fashionable materials of the season, is also represented in this instance, soutache braid made up into a sort of *passementerie* forming the trimming. The fronts are closed their depth with button-holes and buttons, the right side being hemmed and the left under-faced; and in each side are a finely curved bust dart and an under-arm dart. The back is shaped by the French process,

which introduces only a seam at the center and no fulness below the waist-line, the seam being sprung out to give a smooth and graceful adjustment over whatever style of drapery characterizes the dress. Braid ornaments are arranged upon the front down each side of the closing, and at the ends of the center and side seams; and one is placed upon the upper side of each of the finely shaped coat sleeves. There is a high rolling collar about the neck, and this is overlaid with the braid ornaments.

Braid trimming of the style illustrated may be purchased by the yard and separated into single ornaments or applied in continuous lengths. Braid, applied in parallel lines, is also effective upon a coat of this style. Jersey cloth may be procured in a variety of colors and at moderate prices. It is as durable as it is fashionable, but, although very popular for this style of coat, is not the only texture adapted to the mode. All kinds of coatings, plain and fancy cloakings and such varieties of suitings as are heavy enough or can be made so by the addition of linings, may be made up in this way, with satisfactory results. Fur, plush, Astrakan cloth, velvet or any decorative fabric may be used for the collar, for facing the sleeves in cuff outline, and for applying in bands back of the closing and about the lower edge. In cutting fur into any desired length, the hairs should be pushed back, so that none of them are cut with the pelt, and in applying it, care should be taken to have them all the same way.

We have pattern No. 8977 in eight sizes for misses from eight to fifteen years of age. In making the garment for a miss of twelve years, three yards and an-eighth of material twenty-two inches wide, or two yards and a-half twenty-seven inches wide, will be required.



8978

Front View.

MISSES' POLONAISE, (PATENT APPLIED FOR).

(For Description see Page 20.)



8978

Back View.

MISSES' POLONAISE, (PATENT APPLIED FOR).

(For Description see Page 20.)

of those for whom the mode is intended. Such wraps will be most frequently made of fancy cloths, as the use of velvet and other rich fabrics detracts from their youthful effect. Cheviots of seasonable weight, with a dark or neutral color for the background and two or three contrasting tints interwoven, are among the most favored fabrics; and they are very serviceable and not high-priced. Facing

If goods forty-eight inches wide be selected, then a yard and three-eighths will suffice. Price of pattern, 1s. 3d. or 30 cents.

### GIRLS' JERSEY BASQUE.

(For Illustrations see this Page.)

No. 8975.—Another view of this basque, shown as made of Jersey goods, is given at Girls' figure No. 5 on page 19 of this magazine.

Suit goods of a soft woolen texture are employed for the garment in the present instance, and the only decorations added are the pretty buttons which close the back and ornament the sleeves. The front is cut on a fold of the goods and has an under-arm dart in each side. The back is skilfully curved at the closing edges, where it is finished with fitted under-facings of the goods. In addition to these means, there are seams upon the shoulders and at the sides, which contribute effectively in producing the handsome shape of the little garment. The lower portion of the basque is cut in deep scollops, and the buttons and button-holes employed in closing terminate at the tops of those at the back. The sleeves are fitted closely in the coat style, which is as much favored for little people as for their grown-up friends. Three buttons are placed upon each at the wrist, in front of the outside seam. A little standing collar finishes the neck.

A pretty style of skirt to combine with this basque in the formation of a costume is cut by pattern No. 8974, which is shown on page 23 of this magazine. It has a stylish fulness, and is finished with a hem at the lower edge and tucked from a little above the hem nearly to the top. The pattern to the basque is adapted to all materials in vogue for girls' wear and will often be used for stockinet or Jersey cloth, the few seams employed in its adjustment rendering it especially suitable for this texture. Basques of Jersey cloth are worn with skirts of any material and are also made up to be worn over white slips or costumes.

We have pattern No. 8975 in seven sizes for girls from three to nine years of age. To make the garment for a girl of eight years, will require two yards of material twenty-two inches wide, or one yard forty-eight inches wide. Price of pattern, 10d. or 20 cents.

### MISSES' JACKET.

(For Illustrations see Page 23.)

No. 8989.—Dress goods of a seasonable texture are represented in the jacket here illustrated, and pretty buttons and pipings of contrasting goods form the trimming. The construction is especially novel and pleasing, and yet very simple in its details. The front laps in double-breasted fashion from the neck to the waist-line, the width of the lap gradually decreasing toward its lower portion and the edges below flaring quite broadly. The closing is performed by button-holes and buttons, a row of buttons being arranged upon the overlapping side to correspond with those used in closing, thus carrying out the double-breasted effect. In each side are a bust dart

and an under-arm dart, while at the back are side-back seams and a center seam, by which means the adjustment is perfected with the utmost grace and effectiveness. Below the closing each side of the front deepens into a decided point over the hip and then curves upward slightly toward its back edge, the length being uniform across the back. Extensions are allowed upon the back edge of the fronts below the waist-line, and the center and side-back seams are discontinued at a point in a line with the tops of these extensions, the extra width below the seams being under-folded to form

two box-plaits on the outside. The extensions allowed upon the back edges of the fronts are lapped upon the adjoining portions of the back and sewed flatly below the under-arm seams, and their upper corners are tacked to position just above the ends of the side-back seams. The edges of the overlaps, as well as the lower and flaring edges of the fronts, are finished with contrasting pipings, and upon the back edges of the overlaps small buttons and simulated button-holes are arranged, with tasteful effect. The sleeves are in coat shape, and each is neatly completed with a round cuff-facing of the material, which is piped at the top with the contrasting goods and ornamented upon the upper side with three buttons and simulated button-holes. A plain standing collar gives a close and fashionable finish to the neck.

Jackets of this description will be made up to complete costumes for house wear and also to wear as independent wraps upon the street. All kinds of dress goods and fancy textures will be selected for house wear, while coatings and cloakings will prevail for the street. Of course, suit goods may be selected for any occasion and may be made warm enough by the addition of suitable linings, but, unless it be to match a special costume of peculiar color, they are not usually preferred. Fur of any becoming variety, sou-tache or flat braid, galloon, or any seasonable garniture that does not involve too much elaboration may be applied to such a jacket, with good effect; but the mode is never displeasing when developed with a very simple completion. The tailor finish is well adapted to the mode, and as the question "What constitutes a tailor-finish?" is often asked, we will explain that any finish adapted to a gentleman's coat is a tailor-finish, simplicity and neatness of effect being the result desired.

We have pattern No. 8989 in eight sizes for misses from eight to fifteen years of age. To make the garment for a miss of twelve years, will require three yards and three-eighths of material twenty-two inches wide, or

two yards and five-eighths twenty-seven inches wide. If goods forty-eight inches wide be selected, then a yard and a-half will suffice. Price of pattern, 1s. or 25 cents.



8961

Front View.

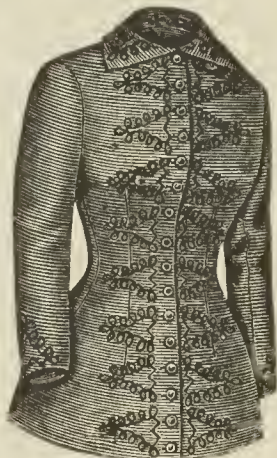


8961

Back View.

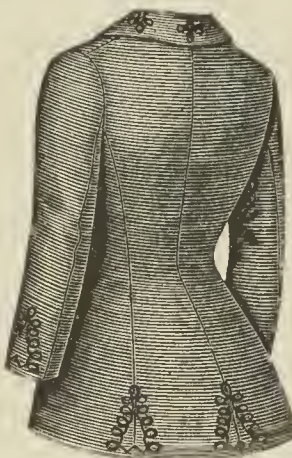
GIRLS' WRAP.

(For Description see Page 21.)



8977

Front View.



8977

Back View.

MISSES' JERSEY COAT.

(For Description see Page 21.)



8975

Front View.



8975

Back View.

GIRLS' JERSEY BASQUE.

(For Description see this Page.)

### GIRLS' TUCKED SKIRT.

(For Illustration see Page 23.)

No. 8974.—This skirt forms a portion of the costume shown at



Girls' figure No. 5 on page 19 of this DELINEATOR, where it is made of cloth and worn with a basque of Jersey goods.

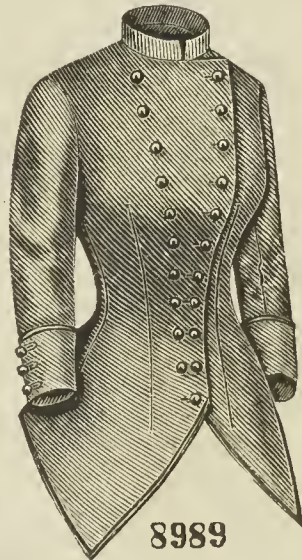
Quaint and picturesque styles, governed always by becomingness, are more admired for girls' wear than are the more stately and elaborate modes which suggest the toilettes of their elders. This skirt is destined to be a leading fashion, on account of its becoming simplicity and the quaint beauty of its tucks, which are arranged in the most skilful fashion. The width of the skirt is ample, but by no means superfluous, and is obtained by joining together two breadths, the seams coming at the sides. The lower edge is turned under in a hem, for which allowance is made in the pattern; and the first tuck is about an inch above the hem, the remaining tucks being taken up so as to be about a quarter of an inch apart, the topmost one being a few inches from the upper edge. A placket opening is made at the back, and the top of the skirt is gathered and sewed to a belt, the ends of which close with a button and button-hole or with a hook and loop.

Any style of waist or over-dress worn by girls may be combined

with a skirt of this style in the formation of a costume. Cashmere, nun's-veiling, all kinds of white goods and, indeed, any kind of suiting soft enough to be taken up in tucks with good effect, may be selected for the purpose. Sometimes a narrow ruffle overhangs the hem, or rows of narrow braid or velvet are applied in parallel lines upon it. The tucks are, however, so ornamental in themselves that trimming will not often be preferred; and, as their width and position are clearly indicated in the pattern, no difficulty need be feared in attempting their arrangement. Hand-sewing is preferred to machine-stitching for the hemming and tucking; but, if time must be economised, there is no objection to machine work. Care should be taken that too tight a tension is not allowed.

We have pattern No. 8974 in seven sizes for girls from three to nine years of age. For a girl of eight years, it will require two yards and three-fourths of material twenty-two inches wide, or a yard and seven-eighths

thirty-six inches wide, or a yard and seven-eighths forty-eight inches wide. Price of pattern, 1s. or 25 cents.



8989  
Front View.



8989  
Back View.

MISSSES' JACKET, (PATENT APPLIED FOR).

(For Description see Page 22.)

## STYLES FOR LITTLE FOLKS.

FIGURES NOS. 1 AND 2.—CHILD'S COSTUME AND GIRL DOLLS' BRETON COSTUME.

(For Illustrations see Page 24.)

FIGURE No. 1.—This illustrates a Child's costume. The pattern, which is No. 8981 and costs 1s. or 25 cents, is in five sizes for children from two to six years of age, and is differently represented on page 25 of this DELINEATOR.

This picturesque little costume is made of brown cashmere and prettily trimmed with narrow bands of velvet and pipings of rose-pink satin. The costume is box-plaited at the front and back, the plaits being stitched to position from the top to a little below the waist-line, some distance below which the fulness is taken up by rows of shirrings that are securely sewed to a fitted foundation or under-dress, so as to make the garment droop in blouse fashion and fall in a deep flounee below. The foundation or under-dress is fitted to cling prettily to the figure by side-back gores and is made of lining goods and faced from the bottom to the shirrings with the material. A narrow band of velvet, piped at the top with pale-pink satin, is about the bottom of the costume, and a little above it is another band piped at both edges, a similar band being arranged about the wrist of the closely fitting sleeve. The neck is finished with a narrow binding of velvet, and lace frills are worn in the neck and sleeves. Such little costumes may be made of velvet, silk, Surah, flannel, cashmere, cloth and all varieties of soft woolen textures. Velvet ribbon, flat bands, braids, little plaitings, laces, embroideries, etc., may be used as garnitures, and may be applied to suit the fancy.

FIGURE No. 2.—GIRL DOLLS' BRETON COSTUME.—This illustrates a doll's walking skirt and Breton jacket. The Set, which is No. 90 and costs 10d. or 20 cents, is in seven sizes for girl dolls from twelve to twenty-four inches in height, and is prettily illustrated on page 29. The costume is made of velvet and includes a basque with a vest that is attached with buttons and button-holes at one side and permanently fastened at the other. The skirt is trimmed nearly to the belt with three gathered ruffles of velvet. All sorts of pretty dress goods may be made up into such costumes. At Girl Dolls' figure

No. 2 on page 29 of this issue, another very pretty method of making the costume may be observed.

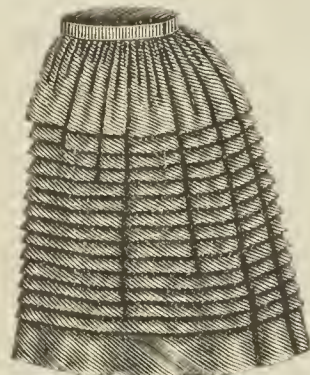
FIGURE No. 3.—CHILD'S CLOAK.

(For Illustration see Page 24.)

FIGURE No. 3.—This illustrates a pattern for a Child's cloak. The pattern, which is No. 8973 and costs 10d. or 20 cents, is in five sizes for children from two to six years of age, and is exhibited in two views, without the belt ornament, on page 26 of this magazine.

This very stylish little cloak is made of bottle green silk, with accessories of ruby-colored velvet. The body of the cloak is a short sack, closed in front with button-holes and buttons and conformed to the figure at the back by a center seam and side-back gores. The sack is lengthened by a side-plaited skirt, hemmed at the lower and front edges. Over the seams of the skirt is blind-sewed a wide, belt-like band of velvet, that conceals the seam and is ornamented at the closing with a metal clasp to complete its belt effect. The sleeves are of the close coat shape and have deep cuff-facings of ruby velvet at their wrists. A warm and dressy accessory is the deep cape, which has a deep side-plaiting for its lower portion and a smoothly fitted upper part having darts upon the shoulders. A rolling collar of ruby velvet completes the neck. Velvets, cloths, tricots, Cheviots, cashmeres, flannels, etc., are all suitable materials for such cloaks, and lace and embroidery may be added as trimmings. If light material, such as silk and cashmere, are used, a warm lining of quilted satin, striped flannel, etc., may be added to the sack or body portion.

The little poke hat is of felt, with its brim faced nearly to the edge with velvet. It is trimmed with velvet, ribbon and ostrich plumage.



8974

GIRLS' TUCKED SKIRT.

(For Description see Page 22.)

FIGURE No. 4.—CHILD'S COSTUME.

(For Illustration see Page 25.)

FIGURE No. 4.—This illustrates a pattern for a Child's costume. The pattern, which is No. 8980 and costs 1s. or 25 cents, is in five

sizes for children from two to six years of age, and is portrayed in two views, showing a different combination of materials, on page 26 of this magazine.

The costume is unquestionably pretty and stylish in appearance. The jacket is made of dark gray velvet and opens from the shoulders upon a deep, shirred vest of ruby Surah. The vest is deeply shirred at the neck and below the waist-line, and is permanently attached to the waist at the side edges and along the shirrings, the fulness below the lower shirrings falling in a deep flounce over the front of the skirt. The skirt comprises front and side gores and a gathered back-breadth, and is seamed to the lower edge of the waist, which closes at the back with buttons and button-holes and is usually of some lining fabric. The jacket has side-form seams to shape it to the figure at the back, and is cut in deep blocks all around the lower edge. It descends nearly to the bottom of the skirt and is buttoned invisibly to the vest. Two ruffles of Surah trim the skirt, and a collar of Surah, resembling the sailor shape at the back and forming wide lapels at its ends, finishes the neck of the jacket. Pointed cuff-facings of Surah trim the wrists of the coat sleeves, and a binding of Surah and a *lisse* ruff finish the neck of the waist. All sorts of dress goods may be made up into costumes of this style, and laces, embroideries, plaitings, ruffles, velvet ribbons, pipings, braids, etc., are all pretty decorations. The costume may be made of a single material throughout, if preferred to a combination.

The jaunty hat is of fine felt, with a cluster of notched ribbon ends at the right side.

#### CHILD'S COSTUME.

(For Illustrations see Page 25.)

No. 8981.—The quaint beauty of this little costume is attractively illustrated at Child's figure No. 1 on this page, where the material made up is cashmere, and the garnitures employed are bands of velvet piped with satin.

Dress goods of fine quality are represented in

the present instance, and narrow velvet ribbon and Valenciennes lace form the trimming. The foundation of the costume is a Princess-like slip of lining goods, the front of which is cut on a fold of the goods at the center, while the back has side-back gores extending to the arms'-eyes and is curved at its closing edges to assist in the process of adjustment. Fitted facings finish the closing edges, and button-holes and buttons perform the closing from the neck to a little below the waist-line, the edges being joined in a seam for the remainder of their length. All the seams of the foundation, except the shoulder seams, are closed separately from the outside; the shoulder seams being left open until after the adjustment of the outside upon the lining. The back and front of the outer portion are each cut on a fold of the goods at the center and are considerably deeper than the foundation, a subsequent arrangement making them even with it. A long slash, beginning at the neck, is made at the center of the back; and then three narrow box-plaits are folded at the right side of this slash and two at the left side, a button-stand being sewed to the left edge. The plait, which comes over the closing, is sewed in its fold as far as the end of the button-stand and the other plaits to nearly the same depth. Five similar plaits are folded and stitched in the front, and a few inches below the termi-

nation of the plaits three rows of shirring are made entirely about the outside portion. In adjusting the outside upon the foundation the corresponding shoulder edges are placed evenly together, and the shoulder seams are then closed. The shirrings are adjusted to the size of the foundation, and each row is sewed through to it, the outer portion and foundation being first arranged edge for edge at the bottom. This process throws the extra length of the outer portion into a pretty puff between the ends of the plaits and the shirrings, and gives the garment a particularly novel and attractive effect. Button-holes are made through the plait at the center of the back, and these, with buttons sewed upon the button-stand, close the outer portion. Coat-shaped sleeves are sewed into the arms'-eyes, both the outside and lining being included in the seams; and each is trimmed at the wrist with several rows of velvet ribbon and a dainty frill of lace. Three rows of velvet ribbon trim the lower edge of the costume. About the neck is a narrow band, which is sewed to both the outside and foundation in front, but only to the outside portions at the back; the foundation being left free in order to facilitate the arrangement for closing it separately. Two rows of velvet ribbon trim the bottom of the sleeve, and a row of lace, sewed inside, falls with dainty effect over the hand.

Costumes of this style will be made of all kinds of seasonable goods worn by children, soft woolsens, Surahs, etc., being particularly adapted to the construction. A charming little dress of pale-blue nun's-veiling has the skirt below the shirrings covered with ruffles of lace. Lace trims the neck and sleeves, and a long-looped bow of ribbon, made so as not to spread much, is fastened over the ends of the collar at the back. A pretty toilette for a little dancer has a foundation of pale-pink mull. Not a particle of any decoration that does not match exactly in color is added. The trimming upon the lower

edge is a tiny knife-plaiting stitched on to form its own heading, and narrow doubled ruffles of mull finish the neck and wrists. A pale-pink ribbon is tied below the puff in short loops and ends at the left side.

We have pattern No. 8981 in five sizes for children from two to six years of age. For a child of six years, it will require three yards and seven-eighths of material twenty-two inches wide, or a yard and seven-eighths forty-eight inches wide for the outside portion, together with a yard and a-fourth of lining thirty-six inches wide for the foundation. Price of pattern, 1s. or 25 cents.

#### CHILD'S COAT.

(For Illustrations see Page 25.)

No. 8976.—The pretty shape of this coat and its very becoming adjustment are features easily developed in any material. Velvet was selected for illustration in the present instance, and oxidized metal buttons are the only decorations added. The fronts are cut out in shawl shape from the tops of the shoulder seams to a little below the waist-line, and below this are turned under in wide hems.



FIGURES NOS. 1 AND 2.—CHILD'S COSTUME, AND GIRL DOLLS' BRETON COSTUME.—Figure No. 1.—Consisting of Child's Costume No. 8981 (patent applied for), price 1s. or 25 cents; Figure No. 2.—Consisting of Girl Dolls' Set No. 90, price 10d. or 20 cents.

(For Descriptions see Page 23.)



FIGURE NO. 3.—CHILD'S CLOAK.—Consisting of Child's Cloak No. 8973, price 10d. or 20 cents.

(For Description see Page 23.)

Side-back seams and a center seam fit the back with a most graceful effect, the side-back seams terminating in dart fashion a little below the waist-line and the center seam a trifle higher up at the top of an under-folded box-plait, which gives a stylish spring to the lower portion. A button is placed over the end of each side-back seam, and two others are placed a little above this one. The sleeves are in the fashionable coat shape, and each is ornamented with three buttons placed in a line upon the upper side, in front of the outside seam. A handsome shawl-collar, with a seam at the center and tapering ends, is sewed to the neck at the back, its ends extending down the cut-away edges of the fronts to the tops of the hemmed edges. Beneath the collar at the left side is sewed a vest that fills in the open space, its right side being provided with loops, which, with hooks sewed beneath the corresponding front, perfect its attachment in a neat and invisible manner. This section is oblong in shape, but, when arranged as described, appears to be triangular. It is hollowed out at the top to fit the neck, and beneath its upper edge is sewed a dainty frill of lace, which is continued entirely about the neck of the coat. Upon each side of the front rests a peculiarly shaped pocket, which is as pretty in effect as it is odd in shape. Three buttons decorate its back edge.

Plain and fancy coatings, seasonable cloths and suit goods are made up in this way, with charming results. Warm linings may be added when demanded by the texture of the fabric, and fur, braid, lace or any suitable garniture may be adopted whenever the addition of trimming is considered an improvement to the style. Simplicity is, however, much favored in the attire of children. The vest will sometimes be in decided contrast with the remainder of the coat, and sometimes it will match the pockets, as well as the cuff facings that will be added to the sleeves.

We have pattern No. 8976 in five sizes for children from two to six years of age. For a child of six years, it will require two yards and three-fourths of material twenty-two inches wide, or two yards and a-half twenty-seven inches wide. If goods forty-eight inches wide be selected, then a yard and a-fourth will suffice. Price of pattern, 10d. or 20 cents.



8981

Front View.



8981

Back View.

CHILD'S COSTUME, (PATENT APPLIED FOR).

(For Description see Page 24.)



FIGURE No. 4.—CHILD'S COSTUME.—Consisting of Child's Costume No. 8980 (patent applied for), price 1s. or 25 cents.

(For Description see Page 23.)



8976

Front View.



8976

Back View.

CHILD'S COAT.

(For Description see Page 24.)

goods, and the back is curved at its closing edges and finished with under-facings, the closing being accomplished with button-holes and flat buttons. The seams upon the shoulders and under the arms regulate the adjustment in an easy and simple manner. A narrow binding finishes the neck, and tiny hems or bias under-facings complete the arms'-eyes. Upon the front is arranged a shirred plastron of silk composed of a single oblong section, which is hollowed out to fit the neck and shirred five times at the top and five times about a third of its length from the lower edge. The fulness of the shirrings at the top is kept close to the center, and its edges are included in the neck binding and shoulder seams. Its side edges are sewed flatly upon the waist as far as the lowest shirrings, and below this point the plastron hangs free. The lower shirrings come just above the seam of the skirt, and each row in this cluster, and also in the upper cluster, is sewed through to the waist. A frill of lace is sewed in the neck, and two fine knife-plaitings of the dress goods trim the skirt. The body of the costume is a jaunty little coat, which, instead of closing in the usual manner, is cut away at each side from the top of the shoulder seam to disclose the shirred plastron upon the waist. The fronts are consequently quite narrow, and require no means of adjustment beyond the seams upon the shoulders and under the arms. There are side-back seams and a center seam at the back, and these are curved with a graceful spring to the lower edge. The sleeves are in coat shape and are stylishly, but not too closely, fitted to the arms. Each is tastefully ornamented by four buttons, placed in a line upon the upper side just in front of the outside seam. A sailor collar of silk, with a seam at the center and notches near its ends to form lapels, is sewed to the neck at the back and to the upper front edges of the fronts. Below the collar ends the front edges are under-faced, and in them are worked button-holes, the lowest of which is a little above the

lower edge. Buttons corresponding with these button-holes are sewed on the plastron upon the front of the waist a little inside of its margin, and by these means the coat is permanently attached. The bottom of the coat is cut in deep tabs in the present instance, and the edges are bound with silk. As these tabs are, however, only indicated by perforations in the pattern, any other mode of completion preferred may be adopted.

This is one of the most charming styles ever devised for either boys or girls, and is adapted to any material. A very pretty costume is made of dark blue cashmere, with velvet for the plastron ornament and collar, and also for cuff facings upon the sleeves. The lower edges of the coat are finished as in the present instance. Another is of gray cloth, and the edges are bound with braid.

We have pattern No. 8980 in five sizes for children from two to six years of age. To make the costume for a child of six years, will require four yards and a-fourth of goods twenty-two inches, or a yard and seven-eighths forty-eight inches wide. To make it as represented in the present engravings, two yards and five-eighths of goods twenty-two inches wide will be needed for the skirt and jacket, and seven-eighths of a yard of silk twenty inches wide for the plastron and collar, together with five-eighths of a yard of lin-

CHILD'S COSTUME.

(For Illustrations see Page 26.)

No. 8980.—Another view of this costume is given at Child's figure No. 4 on this page, where velvet and Surah are combined in its construction.

The beauty of the costume may be easily developed in any material, the selection made in the present instance being dress goods of a plain texture, with silk in a contrasting tint for the ornamental portions. The skirt of the costume is composed of three gores and a back-breadth, and is quite short. The gores have no fulness at their tops, but the back-breadth is gathered scantily at its upper edge, and, after the different sections are joined together, they are sewed to an underwaist of lining goods, which is long in proportion as the skirt is short. The front of the waist is cut on a fold of the

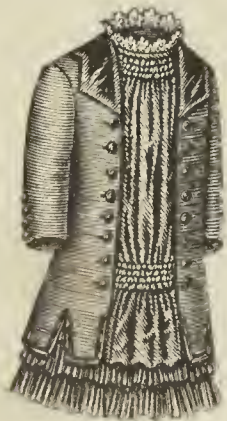
ing fabric thirty-six inches wide for the waist. Price of pattern, 1s. or 25 cents.

CHILD'S CLOAK.

(For Illustrations see this Page.)

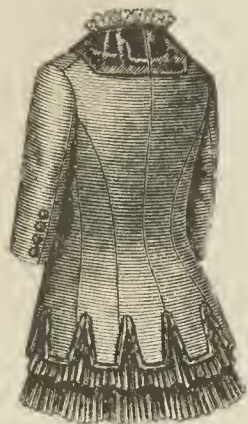
No. 8973.—Child's figure No. 3 on page 24 of this magazine, shows this cloak made of silk, with collar, cuff-facings and band of velvet, and a metal clasp for fastening the band.

Cloth of a soft seasonable quality is represented in the present instance, and machine-stitching constitutes the finish. The body of the cloak is comfortably and becomingly fitted by a seam at the center of the back and seams at the sides and upon the shoulders, together with an under-arm dart in each side of the front; and it is closed with button-holes and buttons, the right side being hemmed and the left under-faced. To the lower edge is joined an ornamental portion formed of a straight section, which is turned under in hems at its ends and lower edge and laid in side-plaits turning toward the center of the back. It is sewed to the body portion, with its ends at the extremity of the closing; and three rows of machine-stitching are made in the body portion above the joining, and a single row is visible in the hem upon the lower edge of the plaited portion. The sleeves are in coat shape and are fitted smoothly to the arms, and each is finished at the wrist with three rows of stitching made a little above the lower edge. In the same seam with the high rolling collar is sewed the shoul-



8980

Front View.



8980

Back View.

CHILD'S COSTUME, (PATENT APPLIED FOR).

(For Description see Page 25.)

der cape, which constitutes such a stylish feature of the garment. The cape proper, which is like a deep, round collar, is cut on a fold of the goods at the center and turned under for hems at its front edges. To the lower edge is sewed a plaiting similar to that on the bottom of the cloak and about two-thirds as wide, its ends and lower edge being folded under for hems and three rows of stitching made above its joining to the cape. The hem on the lower edge of the plaiting shows a row of stitching, and the collar shows two rows about its edges.

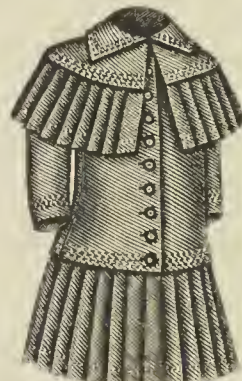
A handsome cloak of this style is made of plush and satin *merveilleux* in a rich plum shade, the thinner fabric being used for the plaitings. Another, that is very pretty, is made of cashmere in a dark shade, with cardinal silk for lining the plaitings and wadded lining for the body portion. When light-weight fabrics are made up, a warm lining is always necessary; and when a heavy texture is selected for the main portion, the plaited sections should be of a kind that will lie in folds. Extraneous garnitures are rarely added to such cloaks, as the plaitings are very ornamental. Any becoming tint may be introduced in lining the plaited portions, and in ties at the throat. Ribbons are sometimes fastened at the ends of the side seams and knotted over the closing. We have pattern No. 8973 in five sizes for children from two to six years of age. To make the garment for a child of six years, will

require four yards and three-eighths of material twenty-two inches wide, or three yards and a-half twenty-seven inches wide. If goods forty-eight inches wide be selected, then two yards and an-eighth will suffice. Price of pattern, 10d. or 20 cents.

INFANTS' DRESS.

(For Illustrations see this Page.)

No. 8971.—The material from which this dainty little dress is made of cambric, and narrow gathered ruffles of the same form its only trimming. The front and back are each cut on a fold of the goods, and each section is elaborated by three narrow box-plaits stitched in their folds from the neck to a little below the line of the waist, the fulness being allowed to fall out loosely below. The seams at the sides are curved to give the dress a very shapely effect, and those upon the shoulders are made quite short in order to give a becoming adjustment about the tiny wearer's form. A slash is made beneath the center plait of the back, and to the right edge is sewed a button-stand, the button-holes being worked through the plait. A two-inch-wide hem, for which allowance is made in the pattern, finishes the lower edge, the hemming being done by hand. The sleeves are long enough to reach to the wrists, and enough extra length is allowed to enable them to do so for some time. The seams at the inside and outside are discontinued some distance from the hand, and notches are made at their terminations, permitting the edges to be turned so as to come upon



8973

Front View.



8973

Back View.

CHILD'S CLOAK.

(For Description see this Page.)

the outside. The seams are then continued to the lower edge, and the extra length is folded back in cuff fashion upon the outside nearly to the point where the edges are turned. A narrow ruffle borders the cuff edge, with pleasing effect. There is a tiny bias binding about the neck, and in the same seam with it is sewed a ruffle similar to that at the wrist. A long, straight strip of the material forms the sash that is so tastefully knotted about the waist. Its ends are hemmed, and a box-plait is folded near its center. It is then sewed through the tackings of this plait at each side of the right under-arm seam at the waist-line, and the ends are bowed at the opposite side or at the back.

This is one of the prettiest shapes ever published for infants' dresses, and it is adapted to all varieties of goods worn by babies. Lace, embroidery, drawn-work or any decoration adapted to the purpose may be added in any admired manner. Fine nainsook made up in this way, with fine embroidery for trimming, is especially delicate and pleasing in effect. Embroidered webbing, wrought like a very deep flounce, with a scalloped edge on one side and a few inches of plain material on the other, is often selected for best dresses.

Pattern No. 8971 is in one size, and, for a dress like it, calls for two yards and a-fourth of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.



8971

Front View.



8971

Back View.

INFANTS' DRESS, (PATENT APPLIED FOR).

(For Description see this Page.)

STYLES FOR BOYS AND GENTLEMEN.

BOYS' COSTUME.

(For Illustrations see this Page.)

No. 8985.—Plaid suit goods and plain velvet are very stylishly united in the construction of this costume, which consists of a kilt skirt with an attached under-waist, and a jaunty outside jacket. The skirt is of the plaid goods and is laid in a broad box-plait at the center of the front, and back of this in side-plaits turning toward the back. The lower edge is turned under for a hem, which is invisibly sewed. The plaid goods are also used for the under-waist, which is fitted by side-front and side-back seams extending to the shoulders and curving so as to give the most perfect adjustment. The back edges are turned under in wide hems and united with button-holes and flat buttons; and, after their lower extremities are tacked together, the skirt is seamed to the waist. The neck is high, but is not visible above the jacket; and both it and the arms'-eyes are narrowly under-faced, no sleeves being added. The jacket



8985

Front View.



8985

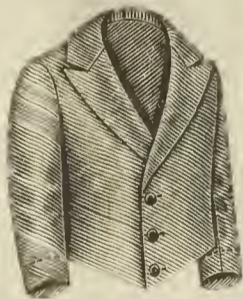
Back View.

BOYS' COSTUME, (PATENT APPLIED FOR).

(For Description see this Page.)

is of velvet, and its fronts are cut away from the throat with an increasing flare between their edges. There is an under-arm dart in each side, and the side seams which are effectively curved, are placed so far back that only a center seam is needed to perfect the adjustment of the back. No plaits or other fulness is introduced; the seams being sprung out below the waist-line to give the most becoming effect possible. The sleeves are in close coat shape, and are each ornamented with two small buttons placed upon the upper side in front of the outside seam. A round, turn-over collar completes the neck, and a hook and eye fasten the fronts at the throat, a row of buttons being placed upon each flaring edge for ornament. An oblong pocket-lap of velvet is sewed upon each side of the front below the waist-line, and a velvet belt fastened with a buckle is worn, concealing the joining of the skirt and under-waist and showing for a few inches between the flaring front edges.

Costumes of this style will be made of all kinds of suitings, cloths and fancy fabrics worn by young boys, and will usually be simply finished. One material may be used throughout in the construction if preferred; but effective combinations are much admired and easily developed. When woolen textures are being made up, the jacket edges may be bound with braid, or they may be machine-stitched. The belt may be of leather or any preferred material.



8993

Front View.

BOYS' ETON JACKET.

(For Description see this Page.)



8984

GENTLEMEN'S SINGLE-BREASTED, FLANNEL UNDER-SHIRT.

(For Description see this Page.)



8993

Back View.

BOYS' ETON JACKET.

(For Description see this Page.)

is especially popular. A new pattern for an Eton jacket is among our latest publications, and the style of the garment is accurately delineated in these engravings. Cloth of a quality adapted to school wear is illustrated in this instance, and the finish is, as becomes the style of garment, very plain. The fronts turn back in long lapels at their upper portions and below the lapels are provided with three button-holes and buttons for closing. Side-backs curving into the arms'-eyes, and a center seam that inclines more toward the waist-line than is common with most styles of boys' garments, fit the back in a shapely manner. The jacket extends but a little below the waist-line, and its lower edge is decidedly, though not deeply, pointed at the center of the back and front, the outline curving upward proportionately over the hips. A rolling collar, with a seam at the center, where it is quite narrow, meets the lapels in notches. The sleeves have the seams peculiar to the coat shape and have high curves at their tops, which lift them over the shoulders in the most comfortable manner. Enough extra length is allowed

for a hem at the lower edge of each, and a row of machine-stitching holds the hem in position.

Eton jackets may be made of any and every fabric adapted to boys' wear, but plain cloth is almost universally chosen. They are considered among the most stylish and *recherché* modes for youths. So much as a braid binding is not usually added in the way of elaboration, though, if personal taste be gratified by such an addition, there is no objection to it. The outline of the garment is, however, so attractive that the simplest finish is in best taste. Careful pressing is always necessary to a good effect.

We have pattern No. 8993 in nine sizes for boys from seven to fifteen years of age. In making the garment for a boy of eleven years, two yards of material twenty-seven inches wide will be required. Price of pattern, 10d. or 20 cents.

GENTLEMEN'S SINGLE-BREASTED, FLANNEL UNDER-SHIRT.

(For Illustration see this Page.)

No. 8984.—This pattern is adapted to all varieties of flannel and is as practical as it is simple in construction. The front and back are each cut on a fold of the goods at the center and are joined by seams upon the shoulders and under the arms, the seams under the arms terminating some distance from the lower edge, and the corners below being rounded off in slight curves. Below the termina-

We have pattern No. 8985 in five sizes for boys from three to seven years of age. For a boy of five years, it will require two yards of plain material and two yards and a-half of plaid goods twenty-two inches wide, or a yard and five-eighths of plain and two yards and an-eighth of plaid twenty-seven inches wide. If goods forty-eight inches wide be selected, seven-eighths of a yard of the one and a yard and an-eighth of the other will suffice. Price of pattern, 1s. or 25 cents.

BOYS' ETON JACKET.

(For Illustrations see this Page.)

No. 8993.—The Eton jacket is always admired, and this season it

tions of the seams the edges are narrowly hemmed. The front is slightly shorter than the back, and at the right side of the center is made a lengthwise opening that extends some distance from the neck. To the left edge of this opening is sewed an overlap, and upon the right is applied a facing that strengthens this edge for the reception of the buttons used in closing, the button-holes being worked in the overlap. The neck is under-faced quite deeply at the back and narrowly in front, and the overlap shows a row of stitching on all its edges and two rows across its lower end. Each sleeve is in one piece, the lengthwise edges of which are closed their depth in a seam that comes at the inside of the arm when the sleeve is sewed into the arm's-eye. The width of the sleeve is decreased symmetrically

toward the lower edge, and a lengthwise opening of a few inches is made at its lower part directly opposite the seam. The edges of this opening are narrowly hemmed, and the lower edge of the sleeve is sewed to a wrist-band that has its lower edge felled over the seam joining the upper edge to the sleeve, making the width of the band quite narrow when finished. A button-hole and small button close the ends. A row of stitching is made all about the wrist-band.

Flannel that is three-fourths wool and one-fourth cotton is used

for this shirt, and this proportion of cotton and wool will be found very comfortable to wear and quite durable, being less liable to shrink than are all-wool varieties. The overlap is usually of muslin.

We have pattern No. 8984 in thirteen sizes for gentlemen from twenty-eight to forty-six inches, breast measure. To make the garment for a gentleman of thirty-six inches, breast measure, will require three yards and an-eighth of material twenty-seven inches wide. Price of pattern, 1s. or 25 cents.

## PATTERNS FOR DOLLS AND TOYS.

FIGURE NO. 1.—LADY DOLLS' TOILETTE.

(For Illustration see this Page.)

FIGURE NO. 1.—This illustrates a Lady Dolls' walking skirt and yoke waist. The Set, which is No. 89 and costs 10d. or 20 cents, is in seven sizes for lady dolls from twelve to twenty-four inches tall, and is differently illustrated elsewhere on this page.

This picture shows Miss Dolly attired in a picturesque costume of velvet and silk. The skirt is of the fashionable walking style, with a front-gore between two side-gores, and a gathered back-breadth, and is made of velvet and finished without any trimming on the bottom. A deep, oval apron-drapery, softly wrinkled by plaits in its side edges, is arranged upon the front and sides of the skirt. It is of silk and is trimmed at its lower edge with a row of fringe. The waist has a smoothly fitted yoke top, to which the back and front are attached along a row of shirring, which, however, is made far enough from the edge to leave a little frilled heading. The lower edge of the waist is gathered and finished with a belt, and buttons and button-holes close the front. The coat sleeves and the yoke are of velvet, and so is the little standing collar; but the rest of the waist is of silk. A sash of ribbon is arranged about Miss Dolly's waist and tied in a large bow at the back. Miss Dolly wears a little linen choker-collar and a pretty bar-pin at her neck, making her costume look very neat.

Her gloves are of kid, with long wrists drawn up stylishly over the sleeves.

Her bonnet is of velvet, trimmed with a scarf of silk and a pretty ostrich tip, and is tied on with ribbons that are bowed prettily behind her left ear.

FIGURE NO. 2.—GIRL DOLLS' BRETON COSTUME.

(For Illustration see Page 29.)

FIGURE NO. 2.—This illustrates a Girl Dolls' walking skirt and Breton jacket. The Set, which is No. 90 and costs 10d. or 20 cents is in seven sizes for girl dolls from twelve to twenty-four inches in height, and is illustrated in different materials, with other trimmings, on page 29 of this issue.

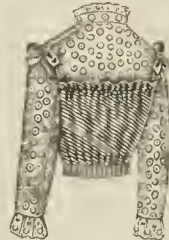
Illuminated suiting and plain velvet are combined in this stylish costume for a girl dolly. The skirt is of the four-gored shape, and is of fashionable length and width. About its lower edge is a little ruffle of the suiting set on under a row of velvet ribbon, above which two other rows of velvet ribbon are arranged at nice intervals to make a neat and effective trimming. The basque is closely fitted by bust and under-arm darts, side-back gores and a center seam, and is deep and round. It has a Breton vest of velvet inserted between its fronts, which curve away from the tops of the shoulders and button to the sides of the vest with the tiniest of buttons and button-holes, the left side of the vest being also permanently attached, thus making the buttons and button-holes simply ornaments. A frill of lace turns down in collar fashion from the neck, and frills of lace and three rows of velvet ribbon trim each sleeve.

The vest may be of any contrasting material preferred, brocaded, striped, plain and fancy goods being all appropriate. Silk, velvet, cashmere, cloth, flannel and all dress goods in vogue for little girls' dresses may be made up into stylish costumes for Dolly, and any pretty trimming preferred may be added.



FIGURE NO. 1.—LADY DOLLS' TOILETTE.—Consisting of Lady Dolls' Set No. 89, price 10d. or 20 cents.

(For Description see this Page.)



LADY DOLLS' SET NO. 89.—CONSISTING OF A WALKING SKIRT AND YOKE WAIST.

(For Descriptions see this Page.)

LADY DOLLS' SET NO. 89,  
CONSISTING OF A WALKING SKIRT AND YOKE  
WAIST.

(For Illustrations see this Page.)

SET NO. 89.—This Set is represented as made of velvet and silk, with fringe for trimming, at Lady Dolls' figure No. 1 on this page.

Of course, the prettiest fashions for ladies are also the prettiest for lady dolls, and all mothers of dolls may confidently expect to dress their lady dolls very much as their own mammas are dressed.

LADY DOLLS' WALKING SKIRT.—The skirt is prettily shaped, and little girls who read the directions for making will know just how to lay the pattern upon the material and cut out three gores for the front and sides and a full breadth for the back. When you have cut all the parts, including the pretty drapery, and joined the gores together, you will lay two little upturning plaits in each side of the drapery, according to the instructions in the label of the pattern; and then you will sew the drapery in with the side-back skirt seams; and, after gathering the back-breadth at each side of the

placket opening, you will sew on the belt. The material illustrated in this instance is suit goods very much like cashmere in appearance, and the drapery is trimmed about its lower edge with a row of lace. The skirt itself is trimmed with three narrow ruffles, the two lower ones being gathered and sewed on very close to their upper edges, while the third is gathered a little further

from the top and stitched on to form a narrow heading. Now, if you think the ruffles will be hard to make, remember that they are only straight strips joined together, and that their lower edges are hemmed as you would hem a handkerchief—only with longer stitches on the under side,—that their upper edges are simply turned underneath, and that they are gathered by fine running stitches drawn upon the thread to bring the fulness into the requisite space. In cutting the ruffles, allow one-third extra in length for fulness.

LADY DOLLS' YOKE WAIST.—Suit goods like that in the skirt was used for the lower portion of the waist and open-work for the yoke and sleeves. It is quite probable that in Mamma's scrap-bag there are pieces of embroidery left from some of the pretty dresses you had last Summer, and very small ones will answer for the yoke and sleeves of this waist. The yoke has seams upon the shoulders, and its front edges are turned under for hems. After you have sewed its seams and hemmed its front edges, the lower portions are joined to it. These portions are turned in for hems at their front edges, matching those of the yoke and have seams under the arms,

which fit them prettily at the sides. The upper edges are turned in for a finish and are gathered to form a pretty heading at each side of the front and across the back, the gatherings ending a little to the back and front of the arms'-eyes. When you are joining the body portion to the yoke, you should sew directly through the shirrings and, of course, beyond them to the arms'-eyes. Now, to draw the waist in to the size of Miss Dolly's figure, you will make a row of gathers in each side of the front at the lower edge and also at the lower edge of the back. These gatherings do not reach quite to the under-arm seams, and about half an inch above each row is another row of exactly the same length. Then the belt is added. It is a straight strip that should be stitched on with its upper edge even with the upper gatherings, its lower edge being felled upon the under side of the waist. The sleeves are in coat shape, probably just like your own; and each is finished at the wrist with a dainty little frill of lace. A little straight collar of the embroidery is sewed to the neck, and inside it is basted a frill of lace. Narrow ribbons of your favorite color are fastened beneath the edges of the body portion at the back and front of the arms'-eyes, and their ends are tied in pretty bows at the tops of the shoulders. Button-holes and small buttons close the front all the way to the belt.

It is not necessary to make the yoke and sleeves of open-work, as the suit goods may be used for the entire waist; but, as you have no doubt observed, two materials or colors are usually united in such a waist. Very bright colors may be used for the sleeves and yoke, and if you have pretty bits of satin or silk, they will be very fashionable for the purpose.

Set No. 89 is in seven sizes for lady dolls from twelve to twenty-four inches tall. To make the garments for a doll twenty-two inches tall, will require one yard and an-eighth of material twenty-two inches wide, with three-eighths of a yard of contrasting goods in the same width for the yoke, sleeves and collar. Price of Set, 10d. or 20 cents.

GIRL DOLLS' SET No. 90,  
CONSISTING OF A WALKING SKIRT AND BRETON JACKET.

(For Illustrations see this Page.)

SET No. 90.—This Set also forms the costume represented at Girl Dolls' figure No. 2 on this page, and also the toilette illustrated at figure No. 2 on page 24, where it is engraved as part of a picture exhibiting the effect of a child's costume in the Little Folks' Department.

SET No. 90.—Girl dolls all, great and small, may wear a skirt and jacket like those contained in this Set, if their little owners will only provide themselves with the patterns and the material necessary.

GIRL DOLLS' WALKING SKIRT.—Suit goods called camel's-hair are represented in this skirt, and three gores, one of which is for the front and the other two for the sides, are united in the construction, and, after they have been sewed together and a placket opening finished at the center of the breadth, the side-gores and the breadth are gathered at their tops and a belt is sewed on. Three ruffles, each about three inches wide, are cut, and their lower edges are hemmed and ornamented with two rows of very narrow velvet ribbon. The tops are turned in for a finish, and they are gathered and sewed through the gatherings upon the skirt, enough being left above the gathering in the upper one to form a pretty finish.

GIRL DOLLS' BRETON JACKET.—Perhaps you have had a Breton jacket, and, if so, you know how the vest is sewed beneath the left side-front and buttoned to the right side, button-holes being worked in each side-front and buttons sewed upon the vest to appear as if the closing were made at both sides. There is a little bust dart and also an under-arm dart in each side-front, and the vest is sewed with the seam of the bust dart as far as it extends and is joined flatly above and below it. At the back

is a curving center seam, and, when you observe how beautifully all the darts and seams incline to the figure, you will think it strange if Dolly's form is not much improved by their effect. The vest is of velvet, and the side-fronts, the neck and the lower edge of the jacket are bound with velvet ribbon. Velvet ribbons are fastened at the upper corners of the vest and tied in a pretty bow at the throat. The sleeves are in coat shape, and each is bound with velvet at the wrist and ornamented with two tiny buttons, which are faced upon the upper side in front of the outside seam.

Now if you think that the work of making this Set will be very hard, remember that only one thing need be done at once, and

than "one stitch at a time and the longest seam is sewed" applies to your ease, even if you did not think it ever would when you learned the rhyme. You may use any kind of suit goods for both skirt and jacket, or you may make the skirt of one material and the jacket of another, using still another for the vest.

Set No. 90 is in seven sizes for girl dolls from twelve to twenty-four inches tall. For a doll twenty-two inches tall, they will require seven-eighths of a yard

of material, with three-eighths of a yard of contrasting goods for the vest, each twenty-two inches wide. Price of Set, 10d. or 20 cents.



GIRL DOLLS' SET No. 90.—CONSISTING OF A WALKING SKIRT AND BRETON JACKET.

(For Descriptions see this Page.)



FIGURE No. 2.—GIRL DOLLS' BRETON COSTUME.—Consisting of Girl Dolls' Set No. 90, price 10d. or 20 cents.

(For Description see Page 28.)



8990

PATTERN FOR A BEAR.

(For Description see this Page.)

PATTERN FOR A BEAR.

(For Illustration see this Page.)

No. 8990.—Sir Bruin does not look as if he could be easily led on a fool's errand by even the wily Reynard, but there is no telling where the liking for honey will lead the soberest bear that ever talked of the dangers of honey hunting to young cubs. Just how far it led one particular bear is told in the story of "Bruin the Bear and Reynard the Fox," but I must leave this for the little people to look up for themselves while I tell them about a bear that is vouched for not to touch honey, even if offered to him. This bear is made of dark brown Canton flannel and filled with cotton, so that he appears very fat and sleek. His body and legs are composed of two sections, which are united in a seam down the center of the back and another along the under side of the body, the extensions which form the legs being seamed at their adjoining edge and a little dart taken up at the back of each hind leg, to give the proper shape. You will notice that the hind feet are further apart than the fore-feet, and this is the reason why Bruin can balance himself so nicely on his hind legs and grasp the pole so gracefully with his fore-paws. You know a bear has a long nose, and so you will not be surprised when I tell you that this bear's phiz is composed of two pieces, which are joined in a seam along the center of his face and under his nose. The back of his head is made of still another piece that is joined to the back edges of these two, and after the three pieces are joined together, the head is sewed to the body portion and closely packed with the filling material, the joining being concealed by a collar of fancy braid. Two black beads form the eyes, and long stitches in silk or worsted outline the nostrils and mouth, similar stitches showing the divisions of the toes. The tail is a rolled strip of the goods.

Any specimen of the genus bear may be duplicated by the aid of the pattern, and woolen or

cotton goods of the proper color. In stuffing a bear, it will be found best to pack the hind legs very closely and leave the fore legs more limber. I might tell you of the different kinds of bears, of those that can climb and those that cannot; and of those that enjoy life in a latitude so cold that you would find it very uncomfortable; but I will forbear to do so, leaving you to the undisturbed enjoyment of your novel pet.

We have pattern No. 8990 in three sizes for bears from eight to twelve inches in height. To shape a bear measuring ten inches in height, will require a-fourth of a yard of material twenty-seven inches wide. Price of pattern, 5d. or 10 cents.

## ILLUSTRATED MISCELLANY.

## HATS AND BONNETS.

Surely, if on a clear, sunny Winter day there be sorrow in the land, it must exist in the world of birds, and the cause of it is the number of their kindred they see decorating the *chapeaux* of woman-kind. Here a wing, there a head, in another place the friend and neighbor in entirety, and naturally any thinking bird (and if you have ever noticed how speculative a sparrow appears at times, you will be convinced that birds do think) shudders, fearing that he may be the next! Dark and light, of gorgeous or gay coloring, and large or small, are they to be seen.

Laying aside all jesting, which would, by-the-by, tend to make a very stupid world, the feathered tribe continue to be the most popular ornaments for hats and bonnets. They are liked in contrast with any material, and exquisitely colored humming-birds are considered in good taste for white lace evening bonnets.

Clusters of tips, short but full, are in more general use than they were a month ago, but their admirers do not rival

which look out of taste when over-trimmed or too elaborately made.

FIGURE NO. 2.—LADIES' ROUND HAT.—This hat is of gray felt, its much-curving brim being faced with dark brown velvet. A deep, bias band of velvet passes around the crown, and is drawn very close so that it lies as smooth as possible. On one side is a number of golden brown birds, so poised that they look as aggressive as possible. Back of them, on the same side, are one brown and three gray tips forming in their soft look a contrast to the much-ruffled birds. Wings may, if preferred, be substituted for the birds; or a cluster of tips may with propriety form the only garniture, over rather than under trimming being the thing to avoid on round hats.

FIGURE NO. 3.—LADIES' BONNET.—The real *évêque* or bishop's-purple is the color chosen for this bonnet, which is made of rich velvet plainly applied. The under-facing is a delicate



FIGURE NO. 1.—LADIES' BONNET.



FIGURE NO. 3.—LADIES' BONNET.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Hats and Bonnets," on this Page.)



FIGURE NO. 4.—LADIES' ROUND HAT.



FIGURE NO. 2.—LADIES' ROUND HAT.



FIGURE NO. 5.—LADIES' POKE BONNET.

those of the smaller birds' feathers. Contrasts are approved, but not violent ones; for when

shade of pink Surah, laid on in full folds and drawn slightly to one side. A smooth band of *évêque* ribbon passes around the crown, and on one side, poised in a most realistic manner, is a golden brown bird, whose wings are outstretched as if he were just ready for flight and had rested for a minute by the way. The ties, which are folded and extend across the back, are of the *évêque* ribbon, and sufficiently wide to necessitate some care in arranging their loops and ends. For evening wear a cluster of pink ostrich tips might usurp the place occupied by the bird.

FIGURE NO. 4.—LADIES' ROUND HAT.—Dark blue velvet smoothly covers the crown of this pretty round hat, while its stylishly rolling brim is covered with a puff of dark blue velvet, that forms a decidedly becoming framing for the face. A unique garniture of blue Ottoman ribbon, cut in "coxcorn" fashion, is arranged in a wreath all around the crown. It will be found best, in making such a trimming, to mount the ribbon on a net foundation and then to fit it to the hat. If preferred, breasts of brown, blue or gray may be substituted for this decoration, though its novelty will doubtless commend it to many.

FIGURE NO. 5.—LADIES' POKE BONNET.—A very elegant, though very simple, bonnet is here pictured. A positive poke in shape the crown is covered with velvet of very rich cardinal, while the outer

positively opposite tones are selected, they are usually in the darkest grade.

Velvet is the material oftenest seen on bonnets, cloth being next in favor; while for hats, velvet, cloth or felt may be selected, a thought being given to the costume with which the chapeau is to be worn.

FIGURE NO. 1.—LADIES' BONNET.—This is one of the small bonnets that are in good taste for all times and occasions. While positively that of the coronet, its shape, by its slightly curving outlines gives a quaint impression of the Marie Stuart. It is smoothly covered with marine blue velvet—the breasts and tails of golden brown birds forming the decoration, which, extending across the front, has a cockade-like ornament, also made of feathers, put in the center. The strings are of blue Ottoman ribbon and are folded and fastened at the sides in the simplest manner. Such a bonnet might be correctly used as a model for a cloth one to accompany some special costume, its tasteful simplicity supplying just what is needed for such bonnets,



side of the brim is hidden under a velvet brocade that shows cardinal figures on a gray satin background. The under side is faced with the cardinal velvet. The only garniture is a long-looped bow of cardinal and gray ribbon, which extends far down on each side of the front. Ties of the same ribbon are arranged across the back and are knotted in a bow low on the corsage. In black and white, gray and marine, green and cardinal, or any preferred combination, such a bonnet would be desirable, especially if it agreed with some other part of the toilette.



FIGURE NO. 6.—LADIES' VELVET TURBAN.

FIGURE NO. 6.—LADIES' VELVET TURBAN.—The always becoming turban shape, with a well-defined rolling brim, is here shown. Dark brown velvet is used for covering it, care being taken that it is without wrinkles, the base of velvet hats. Starting from the front is a long, full plume of brown, that falls over on the hair in the back; its fastening in front is hidden under the head and breast of a brown-and-gold cockatoo, who, in fulfilling this duty, does another by being a beautiful specimen of color.



FIGURE NO. 7.—LADIES' VELVET HAT.

Worn well back on the head so as to show the hair and forehead, a mask veil of brown net with gold dots or with large chenille spots upon it would certainly be a suitable and becoming adjunct to this hat.

FIGURE NO. 7.—LADIES' VELVET HAT.—Dark elaret velvet is used for this hat, such care being taken in its arrangement that it presents as smooth an effect as if it were felt. On the right side, very near the front, are placed two gray wings, that rest against the crown and point toward the front. Clustered around them are three full tips, two of the dark and one of a light elaret, apparently forming a nest from which the wings seem to spring. Developed in black and gray, in black and dark blue, or in two shades of gray, such a hat would be in good taste.

FIGURE NO. 8.—LADIES' BONNET.—A combination of gray and black, that might be worn in complimentary mourning, is shown in this bonnet. The shape, a *capote* with a rolling brim not unlike a coronet, is covered with black velvet, the edge of the brim being outlined with large steel beads. Gray breasts, that extend in *monture* fashion around the crown and have an ornamental piece just in front formed of gray feathers, are the only garniture used and are, indeed, all that is needed. The ties are of gray velvet ribbon, with a gray satin facing, and, after being laid in folds across the back, fall at the sides and are carelessly tied in long ends and loops. For deeper mourning wear, black silk could be substituted for velvet, jet for steel beads, black for gray breasts, and Ottoman strings for velvet ones.

FIGURE NO. 9.—LADIES' BONNET.—Rich green velvet, the real Lincoln green, composes this bonnet, which is a poke in shape. The inner facing is also of the velvet; and on the brim, close to the edge, are three rows of gold braid, very narrow and flat, yet making a pretty outlining. The ties, which are of broad Ottoman ribbon of the green shade, with a gold satin facing, pass around the crown and are caught at each side, and then fall, to be tied in a formal bow under the chin. On the left side are three tropical birds of various golden tones, their long tails curling round the crown and adding very much to the elaborate look of the bonnet. By its rich look and air of dignity, this *chapeau* especially commends itself to ladies of an imposing appearance or more than average height.

FIGURE NO. 10.—LADIES' BONNET.—One is convinced every now and then that the combination of black and white is still in vogue, and it is here shown in this bonnet. The oval outlines will make it becoming to people who could wear turbans effectively, and they are many. The soft, puffed crown is of black velvet, as is also the brim. Black satin ribbon, folded to look like piping, encircles the crown, and then, crossing in the back, forms the ties, which may be looped at one side or under the chin, as preferred. The only other garniture is a mass of black and white ostrich tips, placed just in front and curling back on the puffed crown. Any of the combinations in vogue would doubtless develop well in such a *chapeau*.



FIGURE NO. 8.—LADIES' BONNET.

STYLISH LINGERIE.

The garniture favored on gowns has much to do with the *lingerie* in vogue, for what else save a plain linen collar can be worn with a plainly finished, tailor-made costume? Then for evening or home wear, how little does the rigidity of linen suit the toilette with *paniers* and puffs, vest and deep cuffs? Lace *jabots*, collars and all the many ways of arranging the yielding net are then not only appreciated, but absolutely needed. However, as expensive laces are not a necessity, since deft fingers can easily imitate what quickeyes have seen, there is no reason why, even if a frugal mind be necessary, one may not have some, indeed many, of the dainties of *lingerie*. Start then with a rule of gold—keep all your bits of ribbon, mull, lace and velvet, and even the tiny ostrich tips. Keep them nice—not just thrown into a box in confusion, but folded prop-

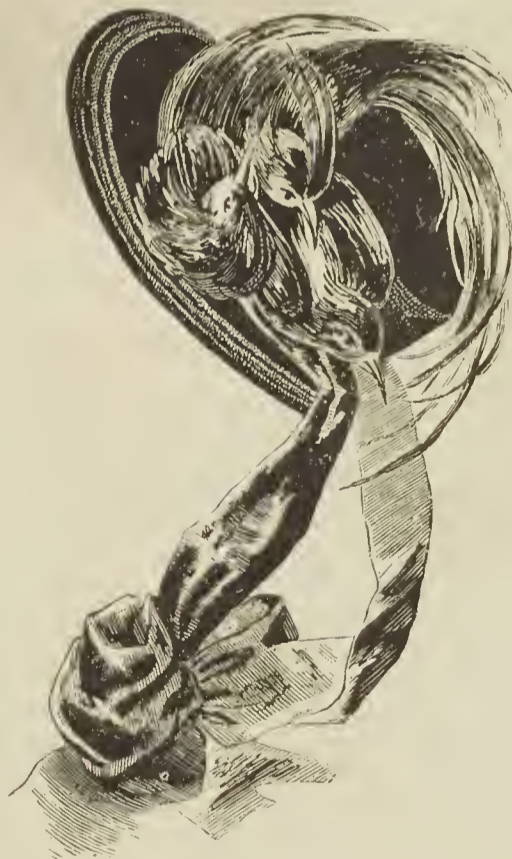


FIGURE NO. 9.—LADIES' BONNET.



FIGURE NO. 10.—LADIES' BONNET.

(For Descriptions of Figures Nos. 9 and 10, see "Hats and Bonnets," on this Page.)

erly and with a couple of perfume *sachets* in with them, so that when they are to be used, they will not only do their duty, but make it redolent with sweetness.

FIGURE No. 1.—MULL-AND-LACE *Jabot*.—A *jabot*, adapted particularly to a slender figure, is here shown. On a foundation of white net is arranged, in cascade fashion, pale blue mull edged with Valenciennes lace. This forms half of the *jabot*, while a cascade entirely of lace is placed on the other side and completes it. If desired, a ribbon rosette could be at the top of the *jabot*; but a lace pin would be sufficient finish. Any of the Oriental or other laces in vogue could be substituted for Valenciennes, but it will be found advisable to select one that does not too plainly show which is the wrong side, as that makes it undesirable for a cascade, owing to the turning necessitated.

FIGURE No. 2.—LACE-AND-MULL *Jabot*.—This graceful *jabot* is made of a strip of creamy white mull, with a frill of Oriental lace on all its edges. A long, narrow piece of white net forms the foundation, to which



FIGURE No. 1.—MULL-AND-LACE *Jabot*.



FIGURE No. 2.—LACE-AND-MULL *Jabot*.

it is caught with long stitches after it has been pinned in the position illustrated. A bow of many loops of deep blue velvet ribbon forms the finish at the top. Any of the faintly tinted mulls may be used for such a *jabot*, and in that case the bow could be of black velvet. Its color, under any circumstances, should be selected with a thought of the wearer's complexion, as, coming so close to the throat, it becomes either very improving or otherwise.

FIGURE No. 3.—CRAPE COLLAR.—Lately there has been such innovations in mourning that those who used to complain of the barrenness of its *lingerie* are forced to acknowledge that it is no longer the ease that nothing is offered but crape platings. The collar illustrated is of black crape lined with black silk, its lower edge being finished with a fall of mourning fringe, which, extending up the ends, does away with the necessity of a ribbon bow or even a bar pin, unless particularly desired. Close around the throat is the inner finish, a standing frill of white *lisse* in full, round plaits. A collar like this could easily be made at home, and there are few houses where mourning has been assumed in which the materials could not be found without any trouble.

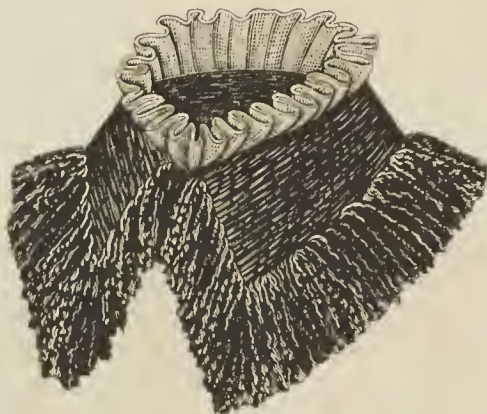


FIGURE No. 3.—CRAPE COLLAR.

FIGURE No. 4.—MULL-AND-LACE COLLAR AND *Jabot*.—A softly folded mull collar, laid on a net foundation and edged with a frill of Pompadour lace, forms the upper portion of this neck-dressing. The *jabot* is formed of one piece of lace arranged in plain and gathered sections on a strip of net, the plain portions showing prettily between the gathered ones. At the top is a loop finish of the mull. In black, such a collar might be made with net instead of mull, and Spanish or Escorial lace might be used for the *jabot* and trimming. Or, if intended for mourning wear, black *point d'esprit* would be in good taste.

FIGURE No. 5.—MOURNING HANDKERCHIEFS.—A dainty group of mourning handkerchiefs is here shown. The center one is ornamented with a deep hemstitched border having above it squares of hemstitching alternating with clusters of dark purple pansies, each corner being also ornamented with the pansies. Another has its hemstitched border decorated with a Greek pattern in black. A third has simply two black borders, one at the upper and the other at the lower edge of the deep hem. The checker-board effect in black and white is shown in different ways on the other two, each of which is pretty and in good taste. Care should be taken in washing such handkerchiefs, or the black will fade and become an ugly brown.

#### DRESSMAKING AT HOME.

Each passing month seems to emphasize the most attractive features of a season's garnitures. This season it was early known and

early noted that furs would enjoy unusual popularity. Not but they are always popular in Winter, but they are having a wider and more ornamental application than usual this season. Beaver and otter, krimmer, Russian-hare, red-fox, lynx, black-marten, Astrakan and black-fox are among the most fashionable trimming furs. These furs are applied on all varieties of suit goods, silk, wool and velvet; and they are luxurious and becoming in appearance. In this department for the current month we present six illustrations of fur garnitures. One set, consisting of a waist, sleeve and skirt decoration, have, in addition to the fur trimming, ornaments of silk cord, and the different items of this set will usually be chosen to accompany each other, though the waist and sleeve garnitures may be reproduced in connection with either of the simpler skirt-trimmings.

For one thing in particular, as well as for many things in general, may women with plain and pretty hands, with lean and plump wrists, be grateful; and that is for the continually increasing favor with which white *lingerie* for sleeves is regarded. Linen cuffs are worn with cloth and all tailor-made suits, and lace or *lisse* frills, either wide or narrow, as preferred, with dressy toilettes. Black lace is worn over white or by itself when found more becoming than all-white frills.

FIGURE No. 1.—BRAID GARNITURE FOR A WAIST.—A novel arrangement of braid is here delineated. Very wide braid is united with soutache in the disposal, which is quite simple. The wide braid is cut in strips of graduated length, which are arranged crosswise upon the waist with the shortest ones at the waist-line and their front ends at the closing, while their back ends are folded under to form points. Upon each strip soutache is arranged in a slender scroll design through the center, and turned in front of the point so that the end of the scroll droops below the wider braid. The closing is invisibly performed with spring hooks and eyes. This a very tasteful style of adornment for waists of cloth costumes.

FIGURE No. 2.—POMPADOUR ARRANGEMENT OF BRAID.—The popularity of braid as a decoration for costumes of cloth and woolen suit goods has developed some very attrac-



FIGURE No. 4.—MULL-AND-LACE COLLAR AND *Jabot*.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Stylish *Lingerie*," on this Page.)

tive methods of arrangement. The Pompadour pictured in this instance is simulated with braid about an inch wide, which is arranged in lengthwise lines from the neck to the bust, the lower end of each strip being folded in a short loop. Hooks and loops perform the closing for the depth of the Pompadour, and button-holes and braid buttons for the remainder of the length.

FIGURE No. 3.—TASTEFUL SLEEVE-GARNITURE.—A bias band, about three inches wide after it has been slip-stitched over a lining of erinoline, forms the basis of this garniture. This band is long enough to pass about the sleeve and leave considerable extra length, which passes across the upper side from the inside seam. A slash is made through the center from the end for nearly the full length of the extra length, and each of the divisions thus formed is slipped

through a jet slide and fastened upon the band proper, as pictured. In arranging the garniture upon the sleeve, it is given a slightly diagonal inclination upward from the outer to the inner side.

FIGURE NO. 4.—SLEEVE GARNITURE OF VELVET AND VELVET-RIBBON.—The lower portion of this



FIGURE NO. 5.—MOURNING HANDKERCHIEFS.  
(For Descriptions see "Stylish Lingerie," on Page 32.)

FIGURE NO. 7.—FANCY CUFF-DECORATION.—A cuff decoration of this style may be in one piece or two, the overlapping upper portions being allowed for in the width of the affair or cut in a separate section sewed to the top and turned down over its own seam. In either instance a V-shaped piece is cut from the center of the upper side and the overhanging portion is faced with plain contrasting goods, the ends of the cuff ornament being included in the outside seam of the sleeve. If the combination of two materials be more desirable than that of three, the cuff ornament may be of the sleeve fabric.

FIGURE NO. 8.—BASQUE, WITH REMOVABLE POMPADOUR PUFF.—The pattern by which basques having the puffed Pompadour pictured in this instance are cut, is No. 8950, which was published in the *DELINEATOR* for December, 1883. It is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The puff may be of the same material as the basque or of contrasting goods, as preferred. It is shirred three times at the top, and once at the lower edge, and, instead of being sewed permanently to the garment, it is adjusted upon a lining provided with hooks, which, with loops worked upon the basque, attach it invisibly to position. In this instance a ribbon is fastened beneath the center of the puff and tied in a dainty bow upon the upper side. The closing is performed with spring hooks and loops for the entire depth of the garment, and below the Pompadour a row of buttons is arranged at each side, a little back of the closing. Strips of narrow braid, which are graduated so that the shortest lengths come nearest the waist-line, are sewed beneath the buttons at one side; and to their free ends are attached loops of elastic cord, which pass over the buttons at the other side. The effect of this garniture is very attractive.

FIGURE NO. 9.—ORNAMENTAL FRONT OF SKIRT.—Any skirt may be trimmed in this way, and the method will be found particularly appropriate for handsome street toilettes. A deep, side-plaited fan is applied upon the center of the front-gore, and back of this at each side is a box-plaiting, which may be carried as a foot trimming entirely about the skirt or to the back-breadth, as desired. The outer portion slightly overlaps the top of the foot trimming, and has a long, narrow V cut from its center to expose the fan plaiting. From each edge of this opening short crosswise slashes are made at short

sion at the center are cut in one piece from velvet, and, after being lined with crinoline, the lower portion is sewed to the wrist of the sleeve and turned up over its own seam, its arrangement being planned so as to bring the strap upon the center of the upper side. The top of the lower or cuff portion is slip-stitched to position, and so are the sides of the strap for about two-thirds of its length. Five rows of narrow velvet ribbon are then passed about the sleeve, each one crossing the strap; and these are sewed to position at their upper edges. The end of the strap is cut in a point, and the length above the topmost row of ribbon is under-faced with velvet, turned downward and slipped through a fancy buckle, which is fastened securely in position.

FIGURE NO. 5.—ARRANGEMENT OF FUR BAND FOR SLEEVE TRIMMING.—The engraving shows exactly how this band is arranged; the position of the overlapping end—which is pointed—and the disposal of the cord ornament being very clearly indicated. Such an arrangement is becoming to either a stout or slender arm.

FIGURE NO. 6.—CUFF FINISH FOR A SLEEVE.—This simple and effective style of finish is adapted to the sleeves of either silk or woollen costumes. The entire cuff-facing is in one piece, which is of the same depth entirely across its under side as the narrower portion visible upon the upper side, and its ends are included in the outside seam of the sleeve. It is lined with crinoline, and its edges are neatly slip-stitched to position. Four buttons are placed in a line upon the sleeve in front of the deeper portion, and four simulated button-holes, formed of narrow silk folds, are placed opposite them upon the cuff facing. The button-holes, and even the buttons, may be omitted if not desired by the wearer.

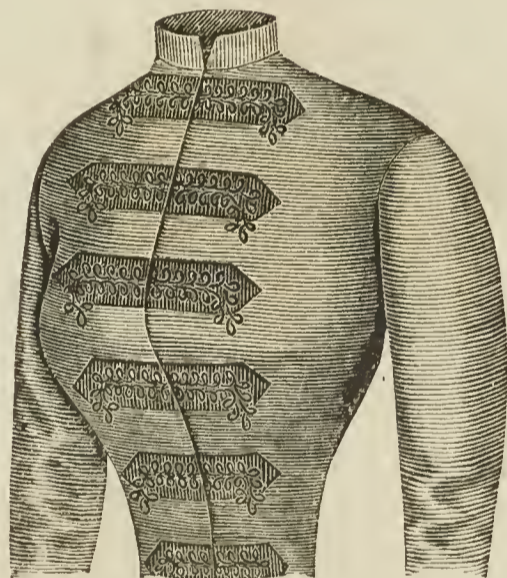


FIGURE NO. 1.—BRAID GARNITURE FOR A WAIST.

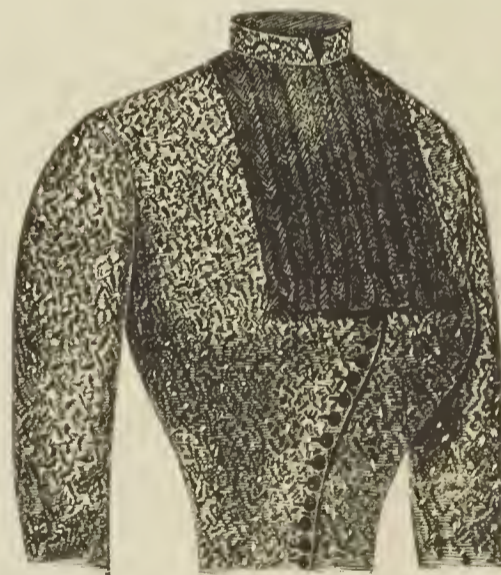


FIGURE NO. 2.—POMPADOUR ARRANGEMENT OF BRAID.

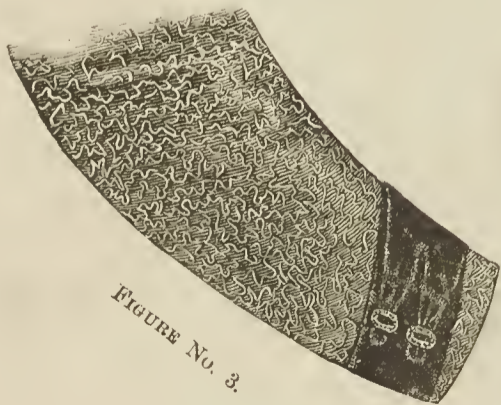


FIGURE NO. 3.

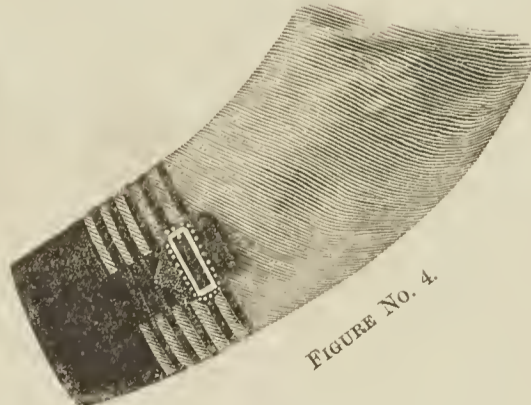


FIGURE NO. 4.

FIGURES NOS. 3 AND 4.—SLEEVE GARNITURES.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Pages 32 and 33.)

FIGURE NO. 10.—MOURNING GARNITURE OF CRAPE AND FRINGE.—A very becoming garniture of crape and tape fringe is here illustrated. Crape is arranged in a deep and narrow heart-shaped outline upon the front, and over its outer edge at each side is arranged a soft

intervals and bound with braid, and beneath the upper edge of each crosswise slash braid loops are arranged to form a sort of fringe, with the effect illustrated. The fan extends to within a short distance of the top of the skirt, and the outer portion is cut on a fold above it or is composed of two sections joined in a seam, as preferred. Two materials are usually united in this arrangement, the fan and foot plaiting being often of velvet, silk or satin, when the remainder of the skirt is of wool goods.

of crape laid in plaits at its ends. The fold conceals the heading of the fringe, which encloses the crape decorations and adds much to the general effect. A gracefully tied bow of dull grosgrain ribbon is fastened over the ends of the crape folds at the closing. Button-holes and crochet buttons close the basque below the bust trimming, but as far as the trimming extends the means of closing are not made visible.

FIGURE NO. 11.—PLASTRON, WITH JET GARNITURE.—The plastron illustrated upon this dress-body is of satin, which, from its rich luster, appears to be much lighter than the velvet of which the waist is made. It is applied plainly as illustrated, with a symmetrical curve toward the waist-line; and the jet ornaments are arranged along the

pictured is sewed into the inside seam and slip-stitched upon the upper side, and the straps are cut bias and their back ends are sewed into the outside seam, their front ends fastening upon the facing under buttons, as represented. The straps are each about an inch wide when finished, and are lined with silk and interlined with crinoline. The facing is also laid over crinoline, so as to give it more body and a firmer edge for slip-stitching.

FIGURE NO. 16.—FINISH FOR A SLEEVE.—Sufficient length for the little cuff included in this garniture may be allowed upon the sleeve, and, if so, the outside seam should be discontinued a little above the lower edge. The lower part of the sleeve is under-faced with velvet and turned back to disclose the facing, and in the wrist are sewed full frills of white lace overhung by narrower frills of black lace. If it be considered more desirable to finish the cuff separately, sew it to the sleeve and turn it up over its own seam, and the effect will be the same as in the present instance.

FIGURE NO. 17.—GATHERED RUFFLE, WITH *Jabot* HEADING.—This ruffle is about nine inches deep and is cut from silk in the present instance. A band of brocaded velvet borders the lower edge, precluding the necessity for any other finish; and two rows of narrow velvet ribbon are arranged



FIGURE NO. 5.

FIGURE NO. 6.

FIGURE NO. 7.

FIGURES NOS. 5, 6 AND 7.—NOVELTIES IN SLEEVE DECORATIONS.

(For Descriptions of Figures Nos. 5, 6 and 7, see "Dressmaking at Home," on Page 33.)

edges with their points turning inward. The closing may be invisibly performed with hooks and eyes, or with button-holes and jet buttons. Silk *passementerie*, with no jet whatever in it, may be employed, with good effect. The collar should always correspond in texture with the plastron.

FIGURE NO. 12.—FUR-AND-CORD GARNITURE FOR A DRESS-BODY.—The fur outlining the stylish plastron upon the front of this dress-body is continued in collar outline about the neck at the back, the ends being joined in a seam at the center. Care must be taken to shape the fur sections so as to have them fit perfectly, but this is easily done. The closing of the waist is accomplished with hooks and eyes, and the cord ornaments, with the exception of the lower one, are fastened permanently at one side and temporarily with hooks and eyes at the other. The lowest ornament is sewed to the overlapping side, and its short ends are tipped with fur pompons. The fur ornament may be finished separate from the waist, so as to be removed when desired.

FIGURE NO. 13.—CUFF FINISH FOR A SLEEVE.—The simple outlines of this cuff facing are easily reproduced in any material, a fabric in contrast with the texture of the sleeve being most decorative for the purpose. The cuff facing is lined with crinoline and, after being sewed to the lower edge, is turned up over its own seam and neatly slip-stitched to position at its upper edge. Four daintily tied bows of narrow ribbon are placed in the curve between the deeper portions, their inclinations being most toward the back part of the sleeve.

FIGURE NO. 14.—NOVEL SLEEVE-GARNITURE.—A more unique and pleasing sleeve-decoration than this, and withal a more simple one, could scarcely be desired. A bias band of contrasting goods, which in this instance is velvet, is slip-stitched over crinoline and passed through two lengthwise slashes made in the upper side of the sleeve, about two inches apart. The ends of the band are joined, and the seam is slipped under the space between the slashes. Upon this intervening portion thick silk cord is arranged in a graceful scroll. The cord will usually agree with the sleeve in color. In its absence three or five buttons may be arranged in a straight or diagonal line between or from corner to corner of the openings, with pretty effect.

FIGURE NO. 15.—STYLISH SLEEVE-FINISH.—Velvet, plush or any material contrasting with the texture of the sleeve itself may be employed for the decoration here illustrated. The demi-cuff facing

above the border. The top is gathered, and is surmounted by a fine knife-plaiting that is tacked back and forth in *jabot* fashion. When intended for a very dressy skirt, the heading may be of lace and the lower edge may be enriched with lace turned up flatly and caught to position at each point or scallop.

FIGURE NO. 18.—TRIMMED FRONT OF



FIGURE NO. 8.—BASQUE, WITH REMOVABLE POMPADOUR PUFF.—(Cut by pattern No. 8950; 13 sizes; 28 to 46 inches, bust measures; price, 1s. 3d. or 30 cents.)

(For Description see "Dressmaking at Home," on Page 33.)

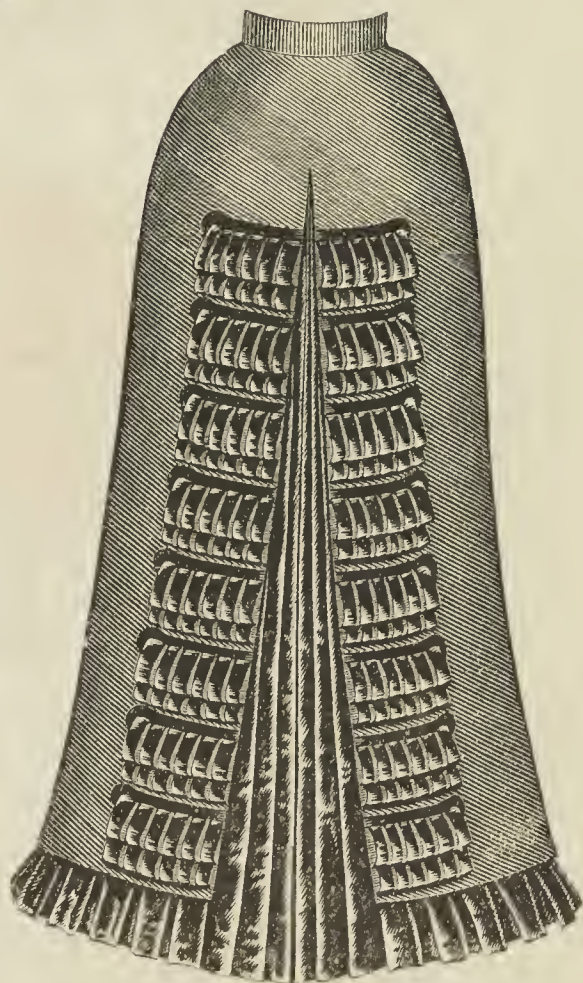


FIGURE NO. 9.—ORNAMENTAL FRONT OF SKIRT.

(For Description see "Dressmaking at Home," on Page 33.)

SKIRT.—Although very effective and apparently elaborate in arrangement, the garnitures here illustrated are quite simple in disposal. Plain and brocaded goods are united in the arrangement, and fur and cord-ornaments contribute to the beauty of the mode. The foot trimming is a narrow knife-plaiting, which is continued entirely about the skirt; and the right side-gore and adjoining half of the front-gore are overlaid by a plain drapery of brocade, which is nearly as deep as the foundation, merely disclosing the foot-plaiting. The lower and front edges of this drapery are bordered with fur about two inches and a-half wide. From beneath the front edge of the drapery pass knife-plaitings of plain goods, which cover the left half of the front-gore and left side-gore nearly to the top, the skirt above the plaitings being smoothly faced with the brocade.

Cord ornaments, which may be purchased ready for application or made up as desired, are applied at intervals across the lengthwise band of fur.

FIGURE No. 19.—BRAID-AND-FUR DECORATION FOR A SKIRT.—Fur is quite fashionably applied upon skirts trimmed with braiding, and the present engraving shows a unique and tasteful method of application. The foot trimming is a fine side-plaiting set beneath the lower edge of the skirt, the latter being turned under for a hem corresponding with the depth of the plaiting.

FIGURE No. 20.—COMBINATION PLAINTING FOR A SKIRT.—The arrangement of this plaiting is novel and *distingué*, and is easily reproduced in any material. The foot trimming consists of two rows of narrow knife-plaiting, which are arranged upon the skirt with the upper one slightly overlapping the lower. The deeper plaiting is turned in for about an inch at the top and is laid in wide box-plaits with narrow spaces between them, and at the inner folds of each plait a short slash is made. Oblong pieces of the goods, which, when folded lengthwise through their centers, are placed even with the outer folds of the plaits, give the lower portion of the decoration the effect of being laid in double, instead of single, box-plaits. The lower edge is now neatly under-faced as far as the tops of the inserted portions, and each plait is caught upward at the center of its lower edge and fastened to position as represented under a small drop-ornament. In arranging the box-plaiting upon the skirt, the lower edge is allowed to overlap the upper knife-plaiting and the garniture is tacked to the skirt beneath the folds of the plaits a little below the upper edge. In making a trimming of this style, it will be found easiest to determine the position and width of the box-plaits and also the position of the slashes by experimenting with paper, and to sew in the added pieces and face the lower edge before

plait next to it. By separating the fur into these short lengths, the weight of the trimming is but slightly increased and a comparatively small quantity is made to answer. The top of the plaiting may be overhung by the drapery, or it may be turned in and stitched to position to form a heading. Such a plaiting should be cut quite deep and requires no foot trimming. A handsomer garniture could not be selected for a skirt of cloth, velvet, etc.

FIGURE No. 22.—PLAITING, WITH *Passementerie* ORNAMENTS.—This garniture consists of a double box-plaiting, which may be from seven to twelve inches deep. The plaits are quite broad, with scarcely perceptible spaces between them; and the lower edge is finished with an inch-wide hem, or the trimming is lined throughout with tarlatan or thin crinoline, according to the texture of the material made up. The top is turned in quite deeply for a finish. Instead of being tacked in their folds at a uniform distance from the top, the plaits are tacked alternately close to the top and midway to the bottom, the location of the tackings being determined by the position of the *passementerie* ornaments shown in the engraving. This arrangement permits every second plait to flare a little more broadly than those adjoining it, and heightens the beauty and novelty of the effect. When wool goods are made up, the *passementerie* ornaments may give way to moon-shaped ornaments of cord or braid, which are easily made on circles of erinoline or purchased ready for application.

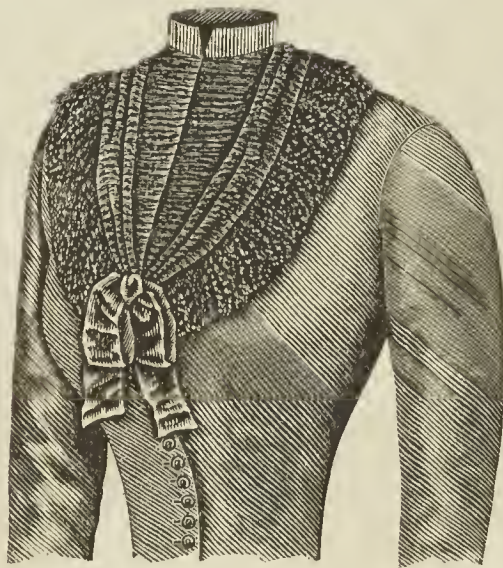


FIGURE No. 10.—MOURNING GARNITURE OF CRAPE AND FRINGE.



FIGURE No. 11.—PLASTRON, WITH JET GARNITURE.

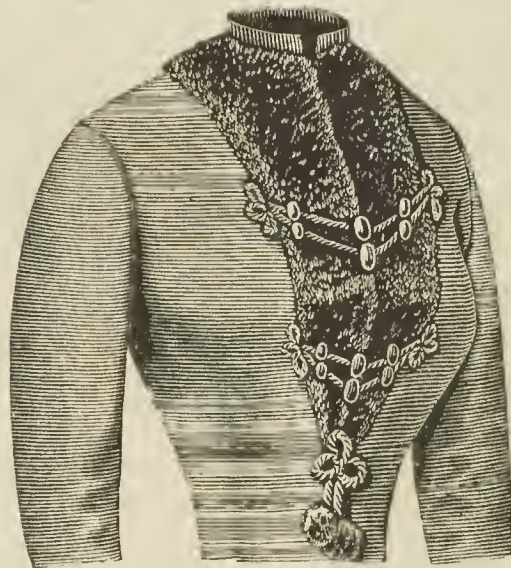


FIGURE No. 12.—FUR-AND-CORD GARNITURE FOR A DRESS-BODY.

FIGURE No. 23.—CRAPE-TRIMMED SKIRT GARNITURE FOR MOURNING COSTUMES.—Henrietta cloth, dull cashmere or silk, or any material adapted to mourning wear develops handsomely in this fashion. Each ruffle is about five inches deep and is cut straight. The top is turned in for a finish, and the lower part is bordered to the depth of two inches with straight bands of crape about two inches deep. Five



FIGURE No. 13.



FIGURE No. 14.

FIGURES NOS. 13 AND 14.—NOVELTIES IN SLEEVE TRIMMINGS.

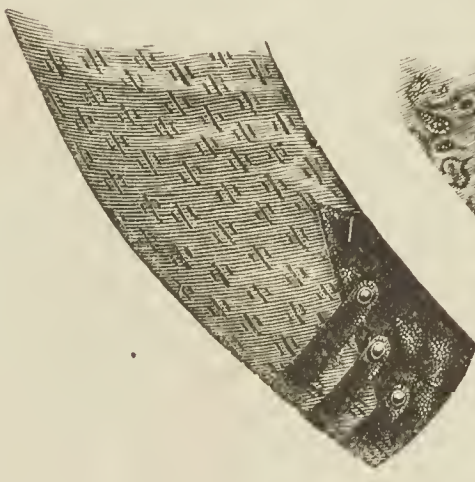


FIGURE No. 15.



FIGURE No. 16.

FIGURES NOS. 15 AND 16.—STYLISH SLEEVE-DECORATIONS.

(For Descriptions of Figures Nos. 10, 11, 12, 13, 14, 15 and 16, see "Dressmaking at Home," on Pages 33 and 34.)

laying the box-plaits. This is a superb trimming for skirts of any material and permits of the combination of contrasting materials, with fine effect. The inserted pieces may be of velvet, plush or any goods that contrast well with the remainder of the trimming or costume.

FIGURE No. 21.—FUR-BORDERED PLAINTING.—This garniture is laid in very wide side-plaits, and upon the outer fold of each plait is arranged a strip of fur, which terminates beneath the fold of the

rows of shirring are made close together, with the topmost one far enough from the top to leave a pretty frilled heading; and the ruffles are sewed upon the skirt through each row of shirring, with their adjacent edges brought close together.

FIGURE No. 24.—PLAINTED FRONT OF SKIRT.—The arrangement of the plaiting shown in this engraving is very attractive and develops well upon any skirt that is to be worn with a deep, round basque. The plaits are arranged in clusters of three, alternating with single

side-plaits that are separated from the clusters by broad spaces. The clustered plaits overlap each other at the top and flare toward the lower edge, and all the plaits are held in their folds by being tacked twice at equal distances from the top and bottom. The width necessary for the plaited section is obtained by joining together straight breadths of the goods; and, in arranging them upon

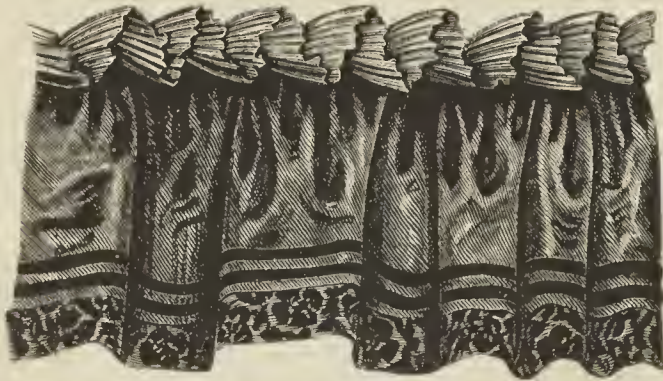


FIGURE NO. 17.—GATHERED RUFFLE, WITH *Jabot* HEADING.



FIGURE NO. 18.—TRIMMED FRONT OF SKIRT.

the lower edge to the clustered plaits, beneath the folds of which it terminates. Silk cord is arranged after the outlines of spear-heads back of the lengthwise arrangement of velvet, with a short space between each two applications. It is customary to continue the plaiting across the side-gores, and a more becoming or stylish arrangement for any variety of suit goods could not be devised.

FIGURE NO. 25.—FRINGE-AND-PLAITED TRIMMING FOR A SKIRT.—Both of the plaitings shown in this garniture are laid in plaits of the same width, and both are lined throughout with thin crinoline to avoid the necessity of hems. The lower plaiting is only about three inches deep, and its top is overhung by a row of crimped fringe in two shades. The deeper plaiting in turn overlies the fringe, and its own upper edge is turned in for a finish and stitched to position about an inch from the top. Lace of the hand-run Spanish or the Eseeurial varieties may take the place of the fringe between the two plaitings, with good effect.

FIGURE NO. 26.—PLAITED RUCHING OR HEADING.—A garniture of this style is sufficient trimming for a misses' skirt and is also effective as a heading to other garnitures upon either misses' or ladies' skirts. Straight strips, which may be from five to nine inches deep, are joined together in its formation, and the top and bottom are turned in sufficiently for a neat finish. Wide box-plaits are then folded with spaces of their own width between them, and a band of contrasting goods, which in this instance is velvet folded over crinoline, is passed over the plain spaces and through slashes made beneath the folds of the plaits. Instead of having slashes cut in the plaits, the velvet may, if desired, be cut in short strips, the ends of

the skirt, a single plait is made to come directly at the center, the lower edge of the plaiting being even with the bottom

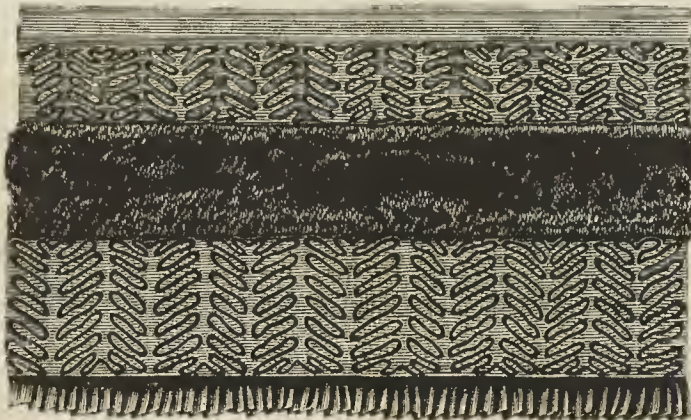


FIGURE NO. 19.—BRAID-AND-FUR DECORATION FOR A SKIRT.

(For Descriptions of Figures Nos. 17, 18 and 19, see "Dressmaking At Home," on Pages 34 and 35.)

of the skirt and the top a little below the belt. Back of the fold of each single plait is applied a bias band of velvet folded over erinoline, which is carried about

which may be neatly concealed beneath the folds of the plaits. FIGURE NO. 27.—ARRANGEMENT OF FUR FOR SKIRT TRIMMING.—The fur pictured is of the Russian-hare variety, and the engraving shows a popular and simple mode of arranging it upon a skirt, the band being set close to the tiny box-plaiting forming the foot trimming. Any other variety of fur may, of course, be applied in the same way.

#### STYLES FOR GENTLEMEN.

Winter fashions for gentlemen have been discussed *in extremis*, and there is absolutely nothing new to chronicle. Manufacturers are busy preparing the Spring goods, but will not yet give any definite information concerning them, and the public can only wait patiently and speculate upon the form novelties will take—for some are definitely promised.

In one of the best-known shapes of scarfs some new effects have been produced that are decidedly handsome and effective, and, when worn under a dark (preferably black) coat, their changeful hues give them an appearance that is very rich and stylish. Hair lines in black and white, navy-blue and white, myrtle and olive, chocolate and fawn, and polka spots in the same colors, are still the fashionable patterns in neckwear; but the small flat scarfs of plain white cambric and Marseilles are considerably in demand for dressy street wear—this, by the way, being the only case where the flat scarf is retained in favor, the small puff or the Corinthian effect being universally popular.

Silk handkerchiefs, both plain and brocaded, are much in vogue for the breast pockets of overcoats and also, to a certain extent, for evening. Cardinal, wine, myrtle, navy, lavender, fawn, *écru* and white, brocaded in self colors, and also with plain centers and deep contrasting borders hemstitched on, are the best-liked colors; but other shades and numerous combinations may be obtained, so that each can indulge his individual fancy. In linen and cambric handkerchiefs, although favor is returning to the plain white, yet fancy borders are used considerably. Some of the late designs are very pleasing, partaking more of the English and less of the opera-bouffe character.

For illustration this month, we present five different shapes in scarfs, and an embroidered silk handkerchief.

FIGURE NO. 1.—GENTLEMEN'S PUFFED SCARF.—One of the latest shapes in puffed scarfs is shown at this figure. It is more simple than many that have preceded it, but its effect, when made up in neat stripes, spots or checks, is elegant. The old, but ever good, combination of black and white is here shown, the material being *Sicilienne*.

FIGURE NO. 2.—GENTLEMEN'S DRESS TIE.—Plain white satin is the material represented in this tie, which is intended to be worn



FIGURE NO. 20.—COMBINATION PLAITING FOR A SKIRT.

(For Description see "Dressmaking at Home," on Page 35.)

especially with turn-down collars, the pin and elastic loop at the back being for the purpose of fastening and retaining it in position. Ties, to be worn with standing collars, buckle at the back and have a metal slide that slips under the collar in front, holding it in place. White lawn and black satin are also made up into dress ties of this shape, white lawn being more fashionable than the richer material.

FIGURE No. 3.—GENTLEMEN'S KNOT-SCARF.—The Club-knot, developed in cardinal Ottoman silk, with maroon figures, is here represented. The shape is similar to that hitherto worn, excepting that the ends are shorter and wider.

FIGURE No. 4.—GENTLEMEN'S CLAUDENT SCARF.—A Claudent in evening tints—salmon and rich cream—is here pictured. By the method of coloring, the effect changes with every movement of the wearer, the two shades blending and producing a charming appearance. Pink and white, salmon and pale-blue, and orange and cream, are other happy combinations.

FIGURE No. 5.—GENTLEMEN'S KNOT-SCARF.—Seal brown satin, with figures of fawn, is illustrated in this scarf. It is shaped after the "Club" pattern, and made up in a large variety of materials, plain and figured.

FIGURE No. 6.—GENTLEMEN'S SILK HANDKERCHIEF.—A plain white center, with a medium-blue border hemstitched on and a design embroidered with navy-blue silk in the corner, is shown in the handkerchief illustrated at this figure. The embroidery may be worked in any desired color, but it should always harmonize with the border. The full size of the design is shown and the working described at figure No. 1 of "Artistic Needlework," in the present issue.

THE WORK-TABLE.

To the woman of artistic taste and with a desire to make her home beautiful, the bare look of the doors has always caused a sigh of regret, none the less deep because all she could do was to sigh. Then she grew brave and dared to hang one or two little things upon it, a fancy calendar, a decorated thermometer, occasionally a photograph, each, no matter how little it seemed, being a positive protest against the bare ugliness of stained wood. Of course, when one has handsome natural woods, they are best left undecorated; but very few of us have them, and therefore anything that will add to the prettiness of room doors is worth knowing about and worth trying to attain. A woman may learn to be as deft in handling a hammer and nails as she is with needle and thread, or brush and pigment; but, if she wants to make her home look pretty, or fashion herself a screen, or do any of the things usually considered the privileges of professionals, then must she learn to hit the nail rather than her finger, and to manage the hammer rather than let it manage her; which really means, to keep on trying until success comes.

FIGURE No. 1.—DECORATED WHISK-BROOM.—This broom is so prettily decorated that it ought to satisfy the most particular of maidens who wished to make a suitable present. The handle is covered with crimson velvet, which is held down by ornaments in filagree silver and a broad silver band. Over the broom part, leaving, however, sufficient length uncovered to whisk the dust away, extends a casing of crimson velvet, elaborated by an embroidered cluster of flowers and having its lower edge scalloped and bound with pink satin ribbon. A bow of the same ribbon is placed at the top of the cover, just in the center. This broom is one in full dress, not intended to be hung, but to be found always ready for use on the dressing table of the rarely favored man who will receive it.

FIGURE No. 2.—DECORATED SCREEN.—Screens have grown to be a part of household furniture, and happy is she who not only can have

an odd one, but who can make it herself. This one is mounted on a frame of ordinary pine stained to look like ebony. The panels are covered with gray satin, stretched very tight. On the first is painted a cluster of Autumn leaves, while the fans that are so decorative in effect are real ones, carefully stretched and fastened, and selected because of their bright tones. On the second panel, the leaves are also painted, but the fans and peacock feathers are real ones applied. On the third the Mosaic effect in the corner is the result of placing there a section of crazy silk patchwork; the grapes and leaves are painted, the fan is applied, and the gay cockatoo is embroidered. An illustration and description of the way to embroider the cockatoo will be found in the "Artistic Needlework" on page 44 of this DELINEATOR. If painting is not in one's power, the leaves may be applied or embroidered and, if a preference is given to some other design, it may take the place of the cockatoo. As the decorations are varied in hue, it will be found wise to have the background a neutral tone.

FIGURE No. 3.—METHOD OF DECORATING A DOOR.—The door here shown is stained a deep brown, and the panels are covered with bright crimson satin. Upon the satin covering the two lower panels is painted a leaf design that is very decorative in effect. The covering of each upper panel has a large section of pale-blue satin set in corner-wise at the bottom, and then peacocks' feathers, especially large and full ones being chosen, are fastened firmly to the satin as represented. Bows of crimson satin ribbon are additional ornaments, while they conceal the ends of the feathers. This decoration is in reality very simple, all that is necessary being care to do the work neatly. If the worker cannot paint, the leaves on the lower panels may be applied or else may be embroidered. Ladies with a liking for frequent change may, when necessary, substitute Japanese fans for the peacocks' feathers.

FIGURE No. 4.—VELVET-AND-LACE TIDY.—Antique lace and velvet ribbon are the materials used in making this tidy. The center is formed of the antique insertion, cut and fitted to form the desired square. Around this is a border of deep crimson velvet ribbon, and then very deep antique lace finishes the square. Care is necessary in the sewing, as the hiding of the stitches is desirable. Satin or Ottoman ribbon may be used, if preferred; but velvet will be found to look most elegant and to contrast best with the lace and also to yield best to the sewing.

FIGURE No. 5.—DRAPERY FOR TABLE.—A graceful way of draping a table is here shown. Dark green velvet is the material, and

the top piece, which is firmly fastened to position is ornamented with leaves and flowers embroidered in gold floss. Four straight strips are then fastened to the sides and, being drawn up in the center, give the pointed effect considered so artistic. The cord used for all the outlines, as well as that for the loopings and the tassels, is of gold thread, which makes a rich contrast with the green. At each corner is a prettily made bow of green satin ribbon. Velvet, plush, felt or any of the materials in use for table covers could be arranged in this way, and the decoration could be as rich or as simple as individual taste may ordain. A table, covered in this fashion, has garnet felt united with gold plush, the latter being laid in a broad stripe between two triangular pieces of felt for the top and inserted in triangles in the corners of the hanging drapery.

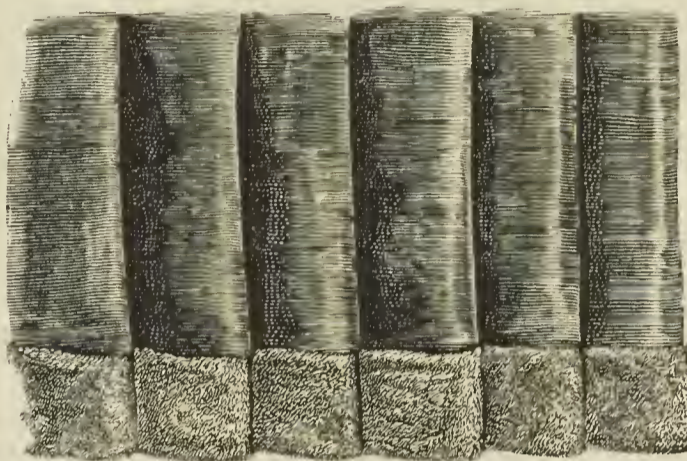


FIGURE No. 21.—FUR-BORDERED PLAINTING.



FIGURE No. 22.—PLAITING, WITH *Passementerie* ORNAMENTS.

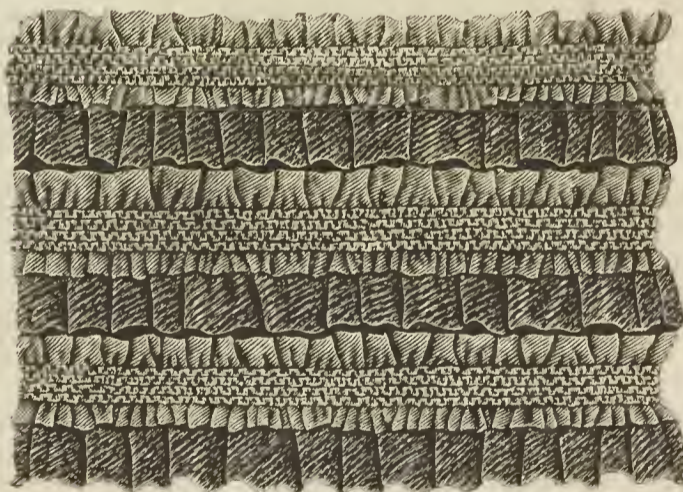


FIGURE No. 23.—CRAPE-TRIMMED SKIRT GARNITURE FOR MOURNING COSTUMES.

(For Descriptions of Figures Nos. 21, 22 and 23, see "Dressmaking at Home," on Page 35.)

## ARTISTIC NEEDLEWORK.

The furor prevailing in woman's kingdom for "crazy" effects—otherwise known as mosaic and oriental effects—in *portières*, quilts, sofa-cushion covers, etc., has brought into use every kind of stitch hitherto employed in embroidery, and has developed many pretty new stitches. The well-known darning stitch has become quite a favorite and effective embroidery stitch, and is used for decoration in all its stages, from the first simply crossed threads to the heavier and completed stage ordinarily called the "basket" stitch. Feather, herring-bone, button-hole, cross, satin, Kensington and cat stitches are all used, and a little ingenuity and artistic taste will, out of these and the excellent variety of stitches illustrated this month in this department, create the most fascinating mosaic effects that could be imagined. All sorts of shapes in scraps of velvet, silk, satin, Surah, fancy and plain ribbons, pretty brocades in silk and wool mixtures, etc., are used in mosaic patchwork. They are basted to blocks of muslin, crinoline or sheet wadding; the edges slightly turned under and then applied in any and all the fancy stitches mentioned, with flosses in a veritable rainbow of colors; and the result is brilliant in a bewildering assortment of hues, shapes and embroidery. Birds, animals, Japanese figures, flags, stars, ships, monograms, Greenaway figures, flowers, single and in sprays, fruits, vegetables, etc., are introduced in this peculiar patch-work, and the more varied the effect, the more perfect the Oriental result will be. The blocks are usually square and may be of any size preferred; and, in uniting them, care should be taken that no suggestions of their joining be apparent. A broad band of brocaded, plain or fancy velvet, silk, plush or satin is a handsome bordering for the work, and should be monochromatic in its coloring, as the solid tone affords an artistic framing for the brilliant work and heightens

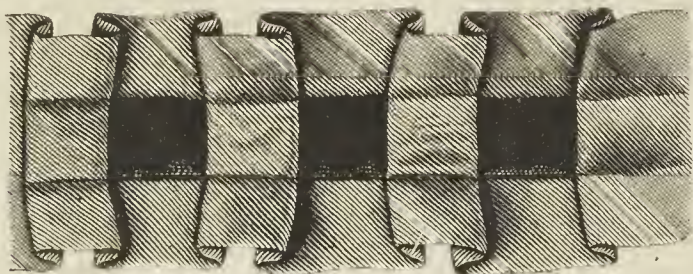


FIGURE NO. 26.—PLAITED RUCHING OR HEADING.

(For Descriptions of Figures Nos. 24, 25, 26 and 27, see "Dressmaking at Home," on Pages 35 and 36.)

the Oriental look. Black, dark garnet, deep crimson, navy-blue, ruby, violet, olive, purple, dark-green, cardinal and brown are especially effective colors for borderings, the depth of their hues softening the brilliancy of the work, yet bringing out its beauty in the same way as a suitable frame shows off a handsome painting. Neatness in application and general work is an absolute necessity,

carelessness being as certain to mar this dazzling conglomeration of stitches and colors as it would the most dainty bit of art.

FIGURE NO. 1.—DESIGN IN SOUTH-KENSINGTON STITCH.—For the corners of handkerchiefs, or for decorating tidies, mats, lambrequins, *mouchoir*-cases or any fancy article, this design is graceful and pretty. The bird may show the natural tints of its plumage, and the bough, grasses, etc., may be olive green, dark green or any desirable shade in green or brown. Silver or gray is very



FIGURE NO. 24.—PLAITED FRONT OF SKIRT.

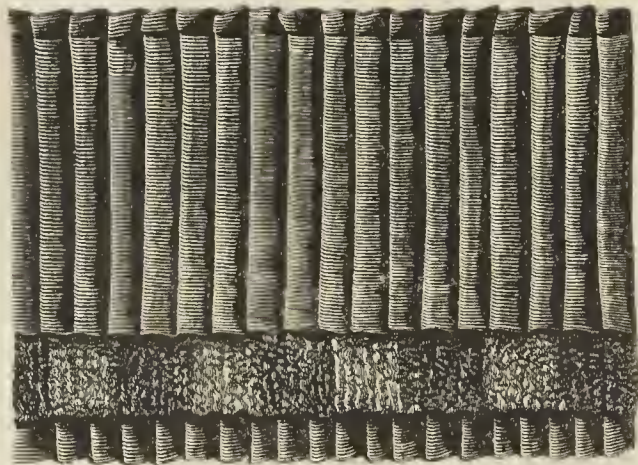


FIGURE NO. 25.—FRINGE-AND-PLAITED TRIMMING FOR A SKIRT.

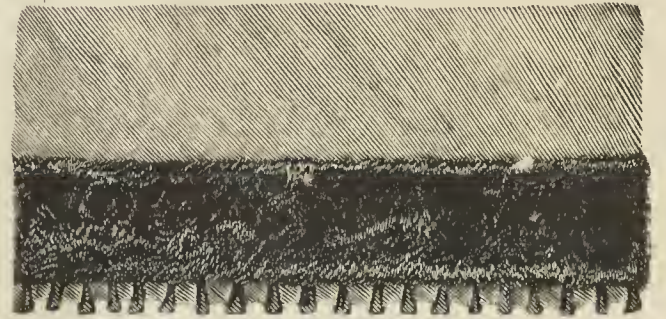


FIGURE NO. 27.—ARRANGEMENT OF FUR FOR SKIRT TRIMMING.

pretty for the bough, with green and brown for the grasses and cattails. The stitch is the well known South-Kensington stitch, and is simple and effective. This design is shown as a corner decoration on a handkerchief at figure No. 6 in the department of "Styles for Gentlemen."

FIGURE NO. 2.—CALENDAR.—This beautiful bit of artistic work is very simply made and will prove a handsome New Year's gift to either a lady or gentleman. A piece of cardboard of the size desired is covered on one side with velvet or plush embroidered with a graceful bird or other design, and the greeting, "Happy New Year." The other side is plainly covered with silk or satin, and a silk cord is sewed to the edges and coiled in a trio of loops at each corner. The pad may be purchased at almost any stationery store, and is neatly pasted in the upper right corner of the embroidered portion. Ribbons for hanging the calendar are fastened under bows to the top of the article and are regulated to be shorter at the side holding the pads, so that the calendar will hang straight. The ribbons are tied in a bow at the point of suspension. Such calendars may be of any color preferred, and hand-painting, instead of embroidery, may decorate them, with equally artistic results. An explanation and illustration

of the bird decorating the calendar in this instance are given at figure No. 3.

FIGURE NO. 3.—EMBROIDERED BIRD FOR CALENDAR.—South-Kensington and satin stitches are employed in embroidering this knowing-looking cockatoo; and, as floss in all the brilliant tints peculiar to his lordship, are artistically introduced, the effect is quite realistic. The bird is used in decorating the calendar pictured at figure No. 2. It is a pretty and effective design on table scarfs, lambrequins, *sachet* and handkerchief cases, etc.

FIGURE NO. 4.—TABLE-SCARF.—A handsome scarf, as appropriate for a mantel, piano, etc., as it is for a table, is here illustrated. It is made of felt cloth, edged at the ends with a fringe formed of heavy silk tassels alternating with large plush pendants. A little above the fringe is applied a broad band of "crazy" patch-work embroidery, formed of three blocks of patchwork separated by bands of velvet ribbon applied and decorated with a variety of fancy stitches done with many colors in silk floss. Bordering the band on each side is a row of wide velvet ribbon, blind-sewed on. The blocks of patchwork may be very different in appearance, a most effective block being shown at figure No. 5. The cloth may



be of any color desired, and the velvet ribbon may be alike or contrast in color. Any kind of fringe preferred may be substituted for that illustrated.

FIGURE NO. 5.—BLOCK IN CRAZY PATCHWORK.—This engraving shows how a block, formed of scraps of plain silk or velvet or both, may be richly elaborated with embroidery combining all the variety of stitches illustrated in this department. The scraps are in all sorts of shapes and are arranged in all sorts of conceivable ways.

FIGURE NO. 6.—EMBROIDERY IN DARNING STITCHES.—This design forms an effective decorative feature in the block shown at figure No. 5, at which it is worked on a plain piece of silk or satin. It is first outlined, and then the spaces are embroidered with the stitches described at figures Nos. 7 and 8.

FIGURE NO. 7.—DARNING STITCH.—This is the ordinary basket darning-stitch used in darning hosiery, etc. It is a well-known stitch, and a little study of the engraving will soon make it clear to any one who is not familiar with it.

FIGURE NO. 8.—EMBROIDERY STITCH.—The long threads in this design are run in like darning stitches, only farther apart, so as to form diamond shapes, and are caught down at the crossing with a simple back-stitch; the needle being drawn through at the point where the next stitch is to be made, as illustrated.

FIGURES NOS. 9 AND 10.—EMBROIDERY STITCH.—These engravings illustrate a pretty stitch formed of three long stitches and a loop, the method of making the loop being clearly pictured at figure No. 9.

FIGURE NO. 11.—EMBROIDERY STITCH.—In making this stitch, the short stitch is made first, and the needle carried through at the point locating the end of the loop to be made; the needle is then carried back under the short stitch and down to the end of the loop.

FIGURES NOS. 12 AND 13.—These illustrations show how a variety of stitches may be developed from that shown at figure No. 11. The long stitches may be made in any direction and may be of any number desired.

FIGURES NOS. 14 AND 15.—EMBROIDERY STITCH.—Figure No. 14 shows the method of making the stitch at figure No. 15. In making the last stitch in a figure, it will be observed that the needle is carried through at a point showing the length of the stem or middle stitch; the needle is then carried back to the end of the last stem or middle stitch to complete this stitch.

FIGURES NOS. 16 AND 17.—FIGURES IN EMBROIDERY.—These figures are effective on applied ribbons, bands, etc., and also as center pieces to sections in mosaic patch-work. The stitches are all run out from a common center, which is crossed by one or more shorter stitches, as preferred. Figure No. 18 illustrates the method of putting in the long stitches.

FIGURE NO. 18.—EMBROIDERY STITCH.—These stitches all radiate from a common point, and may be of equal lengths, or the center one may be the longest. Three, five or more stitches may be grouped in a pattern, and, while they may vary in length, the corresponding stitches at the sides should be alike.

FIGURE NO. 19.—EMBROIDERY STITCH.—In making this pretty stitch, the needle is carried down *over* the thread, as illustrated. The stitch is pretty and simple, the only care being to take up the stitches in a line and to make them even in length.

FIGURE NO. 20.—COMBINATION OF EMBROIDERY STITCHES.—This engraving illustrates an effective combination of the stitches explained at figures Nos. 18 and 19. The combination is very effective and may include one or two colors.

FIGURE NO. 21.—COMBINATION OF STITCHES.—The stitch explained at figure No. 18 is here combined with a knot stitch to form a very effective variety in stitches.

FIGURE NO. 22.—EMBROIDERY STITCH.—Another very effective arrangement of the stitch described at figure No. 18 is here portrayed. The stitches are made at regular intervals at each side of the edges to be appliquéed, the lower stitches being made so as to come midway between those of the upper row.

FIGURE NO. 23.—EMBROIDERY STITCH.—This stitch is commonly known as the "herring-bone" stitch, and is simple and one much used in decorating flannel under-garments, as well

as for *appliqué* work.

FIGURE NO. 24.—COMBINATION STITCHES.—This engraving illustrates a combination of the stitches explained at figures Nos. 18 and 23. The stitches may be of contrasting colors, and are particularly effective combined in this way.

FIGURE NO. 25.—EMBROIDERY STITCH.—The engraving clearly illustrates the method of making this pretty stitch. Care should be taken to make all the stitches even.

FIGURE NO. 26.—COMBINATION STITCHES.—The diamond outlines are each made with four long stitches, carrying the thread under the needle at the corners. A simple cross-stitch, made in the center of each, completes this simple but pretty combination.



FIGURE NO. 1.—GENTLEMEN'S PUFFED SCARF.



Front View.



Back View.

FIGURE NO. 2.—GENTLEMEN'S DRESS TIE.



FIGURE NO. 3.—GENTLEMEN'S KNOT-SCARF.



FIGURE NO. 4.—GENTLEMEN'S CLAUDENT SCARF.

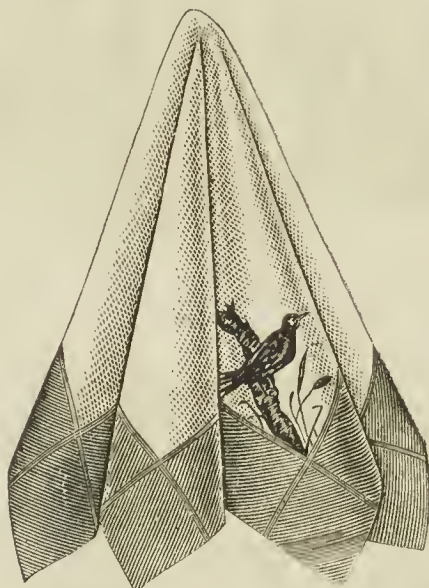


FIGURE NO. 6.—GENTLEMEN'S SILK HANDKERCHIEF.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Pages 36 and 37.)



FIGURE NO. 1.—DECORATED WHISK-BROOM. (For Description see "The Work-Table," on Page 37.)

FIGURE NO. 27.—DESIGN IN *Appliqué*.—This jolly little fellow will form an interesting bit of ornament for table, chair or other decorative scarfs or covers, and also for lambrequins, tidies, macassars, etc. The under blouse may be of kid, chamois or felt, and the outer blouse, the shoes and the pants of plush, velvet or any pretty contrasting material in some preferred shade of blue; and all are applied by button-hole or other fancy stitches. The stockings are done with herring-bone stitches; the buttons are knots of floss; the trimming on the blouse is a row of fine soutache; the bow on the blouse and the ends flying out from the hat are neatly applied sections of silk or of satin ribbon; and all the other work is, as will be observed, done with the well-known South-Kensington outline-stitch.

## DRESS MATERIALS.

By the time the new calendar, announcing the first day of the year, audaciously stares one in the face, many who have waited, as well as many who bought their gowns very early and are beginning to tire of them, feel as if with the new year there must be the new toilette. It is only another evidence, not, as taunting masculinity might say, of the love of novelty on the part of womankind, but of the sense of suitability that seems so strongly developed in them.

Everybody makes good resolutions with the birth of each year, and a standard one seems to be, not to get any more "things" (a general term that covers the entire wardrobe) than are absolutely necessary; and, while the vow is taken apparently for the pleasure of breaking it, one wonders why another resolve is not made in its place and resolutely adhered to; and this is, not to get any "things" that will not adapt themselves to those already possessed, and to make the most of even the least.

The assumption of one color may entail some sacrifice on the part of a color-loving woman, but, if she has not a great deal of money, she will find it economy. Each article bought may be in harmony with it, and, as the deepest or lightest shades may be artistically mingled, there is, after all, greater variety to be obtained with it than would at first be thought possible. This is particularly true, if the color be one that admits of its mingling with black without a startling contrast; for then, when the velvet or the silk gown is beginning to grow shabby, it may be brightened and freshened by the addition of the sombre colorings. So, to make the best of everything is a decidedly better resolve in regard to gowns—though it need not be confined to them—

than any extravagantly economical one; for the woman who deems the latter necessary will certainly break it.

But to the gown material, for one must know "what is what" to be able to choose what is right.

Midwinter fulfils the predictions of Autumn in regard to velvets, brocades and wool stuffs. Never perhaps were the first more rich in color and pile, the second more artistic in design or tones, or the third more deftly arranged to fall into graceful draperies or to achieve the requisite "perfect fit." No especial material can be cited as most in vogue, for all are worn, and each adapts itself to the time, the place and the wearer.

Velvet in all the rich tones of blue, green, seal, purple and gray is obtaining, often without other material, and oftener combined with wool goods. Velvet brocades are worn with plain velvets, with soft silks and with woolen stuffs. Much ingenuity is displayed in their arrangement; the skirt frequently being of the brocade, the drapery of the plain and brocade together, and the bodice of the plain.

Peculiar or, as it is better to call them, individual effects are deemed desirable, as they convince the on-looker that above the gown there is a busy brain, that devoted considerable thought to the achievement of success. The pretty woman who likes rich brocaded stuffs, but who finds that with increasing years comes increasing flesh, greets with joy the privilege of having her skirt of brocaded velvet, while she may also have the upper portion of her costume of a plain fabric that will not increase her apparent size.

A reception toilette has a short skirt of velvet and satin brocade of the grayish-blue shade known as "greyhound." At least, that is the

color of the satin background; but the large velvet flowers are of a very dark blue—indeed, they almost look black. The skirt is untrimmed, save for the conventional plaiting of silk around the lower edge, and this is of the dark blue shade. The drapery is of dark blue camel's-hair of a peculiarly fine quality, and the *tablier* is much-wrinkled and drawn up higher on one side than the other, its edges being finished with a hem sewed by hand. The back-drapery comes far down on the sides with a long, full curtain effect and brings out the richness of the brocaded skirt. The basque, a rather long one, is of the wool stuff, with a vest of the velvet inserted and fastened with medium-sized cut-steel buckles; and a strap of plain velvet of the color of the flowers starts from each side of the vest and is clasped in the center with large, mediæval-looking buckles of steel. The coat sleeves, somewhat full at the top, are finished with rolling cuffs of the brocade; and the rolling collar at the neck is so high that only a very narrow ruche

can be worn. The pin used for fastening the ruche is a bar of gold, set with three golden topazes. The hat is a *Henri Deux*, with its crown covered with plain velvet, its brim hidden under folds of the brocade, and a bright bit of coloring afforded by the addition of three very dark red birds. The gloves are of light tan-colored, undressed kid; and the wrap is a long one of blue velvet, trimmed with chinchilla fur. This toilette, worn by her who possessed a bright color, would never suggest the cold tints that the world at large always dislikes in the gray-blue hues. It is undoubtedly true that these tones do not suggest warmth (a union of blue and gray could never do that); but if some care is taken not only as to the proper wearer, but also as to the materials employed and their arrangement, much of the frosty effect is eliminated.

So delightful to the eye is a bit of warm coloring in these days when the sun itself seems to be the mildest of yellows, that a holly-twig or a robin-redbreast makes one feel glad of the existence of scarlet. And we are all learning how to use this brightness; we understand better



FIGURE NO. 2.—DECORATED SCREEN.

(For Description see "The Work-Table," on Page 37.)

than ever before that an injudicious use of it is worse than none at all, that the holly would not be so effective if the leaves and all were scarlet, that the gay bird chirping on your window-sill would not be so rich a personage against the snowy background if all his coat were red; and "the bit of color" that artists try to achieve has become of greater importance than ever. A costume illustrating this is worn by a bright-eyed brunette that Castile might claim for its own. The short skirt is of black Ottoman silk and wool; it is trimmed with double box-plaitings of the material lined with black Surah silk, which is partially shown, as the heading of the plaits falls a little. The *tablier*, quite a smooth one, is of scarlet satin brocade, with black velvet flowers placed so close together upon it that the bright hue is only noticed in glimpses here and there. Its edge is ornamented with a full ruche of chenille fringe. The back-drapery of the Ottoman is simply looped and plainly finished; on the left side is a long arrangement of ribbon *flots*, scarlet and black satin and velvet loops being arranged in an elaborate manner. The basque is of the Ottoman, very high over the hips and with a postilion effect in the back; instead, however, of buttons being placed where they usually are, *flots* of the two-colored ribbon take their place. The vest, which is of the brocade, is quite broad at the shoulders, narrows in at the waist and then widens, emphasizing the square effect of the basque front. It is closed with small, scarlet, crocheted buttons, and the slenderness of the wearer makes it possible for an outlining of chenille fringe to add to its already rich appearance. The sleeves have square cuffs of the brocade, a small *flot* of ribbons ornamenting each. A ruche of creamy lace is worn inside the rolling collar of brocade, loops and ends of scarlet ribbon apparently holding it. The bonnet is a small *capote*, with the crown of the brocade, the puffing of black velvet, and several very bright scarlet wings that cross each other at the left side as the only trimming. The ties are of the satin and velvet ribbon, and they are prettily knotted slightly to one side of the face.

Probably more woolen toilettes are seen on the promenade than any other kind, and, while simplicity in garniture is deemed in best taste, still many picturesque and elaborate-looking results are brought out by loopings and folds. Cloth costumes must possess that perfect simplicity known as tailor-made, but camel's-hair, vigogne, cashmere or, indeed, any soft wool material may have all the stately grace peculiar to the times of Louis XIV. and his successor. Full, half-held-in vests, Pompadour plaits, and loopings or sagging puffs are all allowable on the gown of frieze when they would not be countenanced on cloth of gold. An effective, but certainly simple, costume is of wool in plain and striped material. The color is a deep *grenat*, the stripe upon it being greyhound. The skirt of the plain *grenat* has a narrow plaiting of silk in the same shade around the lower edge, and above it is a deeper box-plaiting of the wool fabric. On the front-gore are two very full puffs of the striped material, each tucked some distance down, with the *grenat* part underneath, and then allowed to flare. The drapery, starting at each side, is of the plain material and, while much looped, is yet simple in

effect. The basque is long, smooth-fitting and very plain, its edges being finished with a piping of greyhound velvet, so narrow that it appears like a thread. A very full vest of the striped stuff, arranged like the puffs, is confined by velvet straps, and small gilt buckles ornament it. A velvet strap, ornamented with a velvet buckle, encircles the sleeve near the wrist; and below this is a flaring fan of the fancy fabric, a narrow plaiting of lace being the hand-finish. A similar plaiting, worn at the throat, is caught with a long silver pin in arrow shape. An oval hat, made of the plain *grenat* laid on in folds, and with *grenat* and greyhound feather pompons, is worn back on the head in bonnet fashion. The gloves are of gray, undressed kid, the wrap is an idealized "Mother-Hubbard" of *grenat* cloth, and the muff is of chinchilla.

Striped and figured woolen fabrics are in all instances combined with plain goods, though it is not necessary that the latter should be of the same texture; velvet, silk or satin are considered in good taste, preference being given in the order in which they are named. Greatest favor is shown to the browns, greens and blues, though there is a likelihood of *évêque* or bishop's-purple becoming a favorite and gaining more consideration than it has for some-time. In any of its shades purple cannot be advised for any, except fair women. Unlike the darker shades of blue, green or brown, it does not adapt itself to all complexions; for in the light it gives all the good or bad effects that would come from the lightest shade of lavender.

The merry-hearted girl, who enjoys life and finds much pleasure in the dance, will do well to remember what she too often forgets—that her white gowns will never tire anybody. They may be of silk—Surah, of course—cashmere or vailing; they may be plain or elaborate, but she can do much to heighten their charming appearance. And she wants her gowns to charm. They are part of herself. A nice effect is achieved on a white Surah by having a puffed sleeve, with broad bands of yellow satin between the puffs; the belt, bag and fan being likewise of satin. You see, the white was not entirely new and the yellow garniture freshened it and made it look as dainty as white should. Another means of rejuvenation for a white costume is to have a black velvet Span-

ish waist and trim the bottom of the skirt with a broad band of velvet.

The mother who has a daughter growing up lives over her own youth when she sees her enjoying, even in the selection of her gown, the festivities that are to come; and the busy steel pen, as it quickly pursues its pleasant task, has time to advise her to say to the *débutante* what long ago was written about a gown to be worn. Choose

"the white. Thus modestly attired,  
A half-blown rose stuek in thy braided hair,  
With no more diamonds than those eyes are made of,  
No deeper rubies than compose your lips,  
Nor pearls more precious than inhabit them,"

Could there be a lovelier girl?

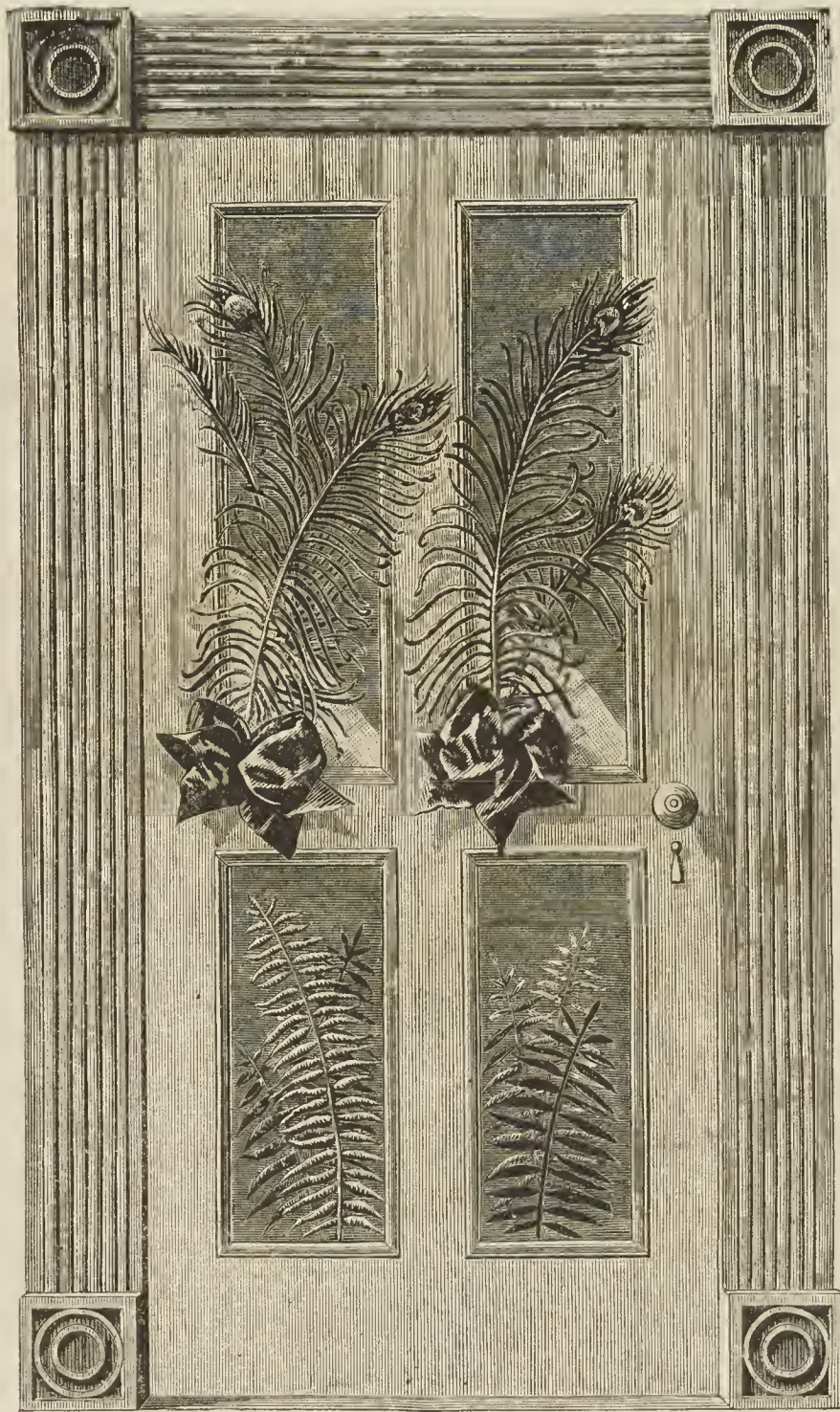


FIGURE NO. 3.—METHOD OF DECORATING A DOOR.

(For Description see "The Work-Table," on Page 37.)

## STYLISH TRIMMINGS.

It was once said that she who had trimmings in positive contrast with her gown courted attention and did not achieve an artistic effect. This may be cited as one of the untrue truths. Garniture that simply draws the eye by its opposition to its background is crude and in bad taste; but it is also true that positive contrasts in many instances serve to increase the beauty of the toilette and to result in a harmony as charming as it may be inexplicable. Who does not remember when to speak of a costume of scarlet and blue would have caused a smile; for it seemed a combination suited only to the harlequin, as he, with bells and wand, came into the circus-ring with his well-known greeting of "Here I am!" To-day, however, it is a received mingling of colors—true, the blue and oftentimes the scarlet are very dark, the effect being richer in the darker tones. It is also true that this combination, once counted so bright, is now true considered, in some of its tones, especially adapted to matronly wear. Although new to us, the mingling was known and favored long ago; the Florentines saw its beauty before the new world had been discovered, and we are, after all, only dis-interring buried wisdom. Women who love beauty in ornament and costume—and they are the thinking women—wish that all the buried wisdom in regard to these important affairs might be resurrected.

Somebody asks "how to trim?" and "with what to trim?" That depends: First, on yourself; second, on your gown; and third, on your purse. Singular as it may seem, the last is the least important. Why? Because, if you can decide upon what you need for yourself and what your gown will allow, it will not, as a rule, prove a hard task to find the decoration you want among inexpensive garnitures. The mistake lies in going into shops with no knowledge of what is wanted, and then, after seeing most delicate laces, most feathery fringes or most sparkling jets, feeling dissatisfied with everything else. Shop-keepers understand this thoroughly, and the woman who does not know what she wants, though more trouble, is certainly, in a pecuniary way, more desirable than she who has fully made up her mind regarding her purchases.

In the trimmings, choice may be made from fabric materials, fringes, braids, *passementeries*, ribbons, laces, embroideries, *appliqué*-work, buttons, buckles, furs, and everything that can produce a decorative look. To begin, not at the beginning, but at the end, fur trimmings are obtaining more and more every day; the preference seems to be given to the long-haired, black furs that look so deep and rich in tone, and to the tightly-curved Persian lamb or Astrakan. Next in order comes the brown ones, natural beaver, mink and otter; and then a number of inexpensive dyed ones. The black ones are especially liked for green, brown, dark blue or black cloth costumes, and seem not only a seasonable but a particularly suitable adornment for them. The very full black furs are a delight to slender women, but those whose weight is no longer a subject of pleasure will find the tightly curled furs the most becoming, and will also do well to have their garnitures placed lengthwise and to avoid very deep collars.

A costume, to be worn by a slender brunette, is of dark green cloth: the short skirt has a narrow kilting of Surah silk, and above it a box-plaiting of the cloth. The long coat of the cloth has an edge finish of black fox, which, when sewed on, appears about an-eighth of a yard deep. In buying, it is well to remember that fur is always wider when sewed on than in the piece. From the throat down to the lower edge is a band of fur double the width of

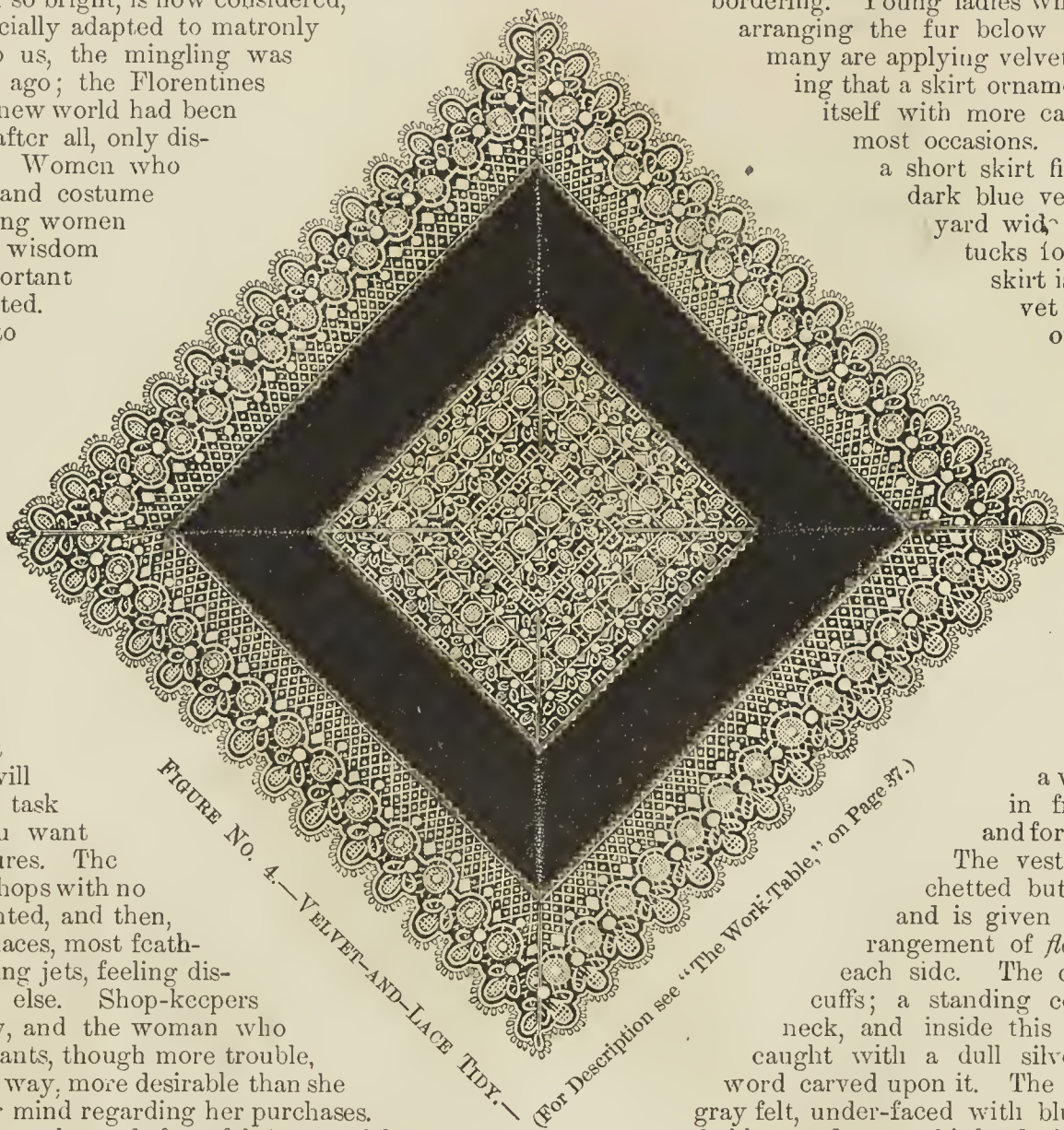
that around the skirt, deep cuffs of the fur are on the coat sleeves, and a wide collar of it is around the neck. A muff of the same is carried, and the small cloth bonnet is edged with fur and ornamented with a robin-redbreast. The gloves are of black kid, plainly stitched. On a clear, sunshiny day, the wearer of such a costume, if in good health, would doubtless be sufficiently warm with a chamois jacket worn underneath. This is, however, a matter that must be decided by individual feelings and the heights and depths of the thermometer.

On skirts to be worn with long coats of fur or of other material trimmed or lined with fur, there is a liking for a deep bordering of fur around the lower edge, in place of the conventional plaiting. It is usually much deeper than the plaiting, and one may or may not have a fabric garniture above this bordering. Young ladies who like tucked skirts are arranging the fur below the tucks; indeed, very many are applying velvet in the same way, thinking that a skirt ornamented with velvet adapts itself with more ease to many bodices and most occasions. A gray camel's-hair has a short skirt finished with a border of dark blue velvet over a quarter of a yard wide and above this are five tucks for a heading. The overskirt is of camel's-hair and velvet deftly combined. On one side is a *panier*-like arrangement of the wool goods, which crosses the front and extends over a panel of the velvet on the other side. In the back the usual full effect is produced in the gray fabric. The edges are all plainly finished. The basque, which is of the gray, with a vest of the velvet is short in front and over the hips, and forms a postilion in the back.

The vest closes with small crocheted buttons of the same color, and is given a longer look by the arrangement of *flots* of gray ribbon down each side. The coat sleeves have velvet cuffs; a standing collar of velvet is at the neck, and inside this is worn a *lisse* plaiting caught with a dull silver pin having a Greek word carved upon it. The hat is a *Henri Trois* of gray felt, under-faced with blue velvet and with several blue and gray birds decidedly toward the front.

The wrap to accompany this costume is a long one of dark blue velvet, lined with quilted Surah of a shade darker and with chenille fringe down the front. The gloves are of gray undressed kid, and the muff is of chinchilla. Crimson and gray, green and brown, blue and brown, or black and blue, would form suitable combinations of color for a costume similar to this.

In jet trimmings, the prediction that jet alone would not have the preference has been verified. In all of the jet fringes, especially those that are to be used on goods with silky surfaces, chenille or twisted silk is used in combination with the jet, serving to take away from it that hard look that really seems an objection to the glittering mass. Neither is a mere intermixture of jets thought to constitute beauty; they are made to define an artistic design or else to fill in some such design already wrought out in chenille or silk. Petticoat fronts of jet are best liked when made with a ground of interlaced chenille having jet coins depending from it, and showing a bordering formed of jet and chenille tassels. These not only wear better, but are much richer-looking, than carefully beaded designs in flower or leaf upon a net foundation. The same style is shown in glistening steel with a background of gray chenille, and in blue steel with steel-blue chenille to bring out its peculiar tints. On white silk or *moiré* evening gowns, she who finds the "magpie" commingling becoming



puts in a chenille-and-jet front-gore, and wears black silk stockings, black satin slippers and black kid gloves, carrying also the large black Portia fan.

Among the little things that are making themselves seen as decorations are thread-like pipings of velvet or plush, but only in very rare instances are the latter used. While a cord is not inserted, still an effort is made to take away from the entirely flat effect; and the result is that a thread of rich material is occasionally seen

Whether she will repent or not, remains to be seen—we can only say that these pendants are worn and are quite expensive, leaving the wearer to find out whether the end justifies the means. Swaying to and fro, the strongest silk will eventually break, and the strongest is not always used for these ornaments. Much more durable and equally desirable are the *passementerie* decorations, that may be arranged in bands or may be detached and placed as deemed most suitable. It is true that these have not such a positive flavor of novelty as have the "tags" (their original name); but with many good things in this world the bouquet of time, that subtle perfume, is a recommendation.

Braiding is received with approbation and is considered in good taste for cloth costumes, particularly for young ladies' wear. The long, smooth-fitting Jersey coats are effectively ornamented with it, and, while occasionally some startling contrast in colors is seen, the braid oftenest used is of black or else matches the cloth in color. Of course, braiding can be done at home, and very nicely; but, in doing it, you must remember that the beauty lies in the braid being perfectly flat and the stitches not too many, but certainly even and in the center. Such an error, or rather crime, as a pucker must not even be suggested.

Unless care is taken in the arrangement of a decoration, it had much better not exist at all. Ill-arranged garniture becomes as bad as that which is unsuitable. Carelessness in effect may sometimes be picturesque, but in manufacture it is a gross mistake. The "how" of everything in this world is the secret of success; for the wrong way, the wrong manner, will kill all the good intentions in the world in making a gown. When will women learn how unwise it is to undervalue the trimmings? Few can afford to wear untrimmed gowns. The garniture may be of the simplest kind, folds or frills of the material perhaps; but

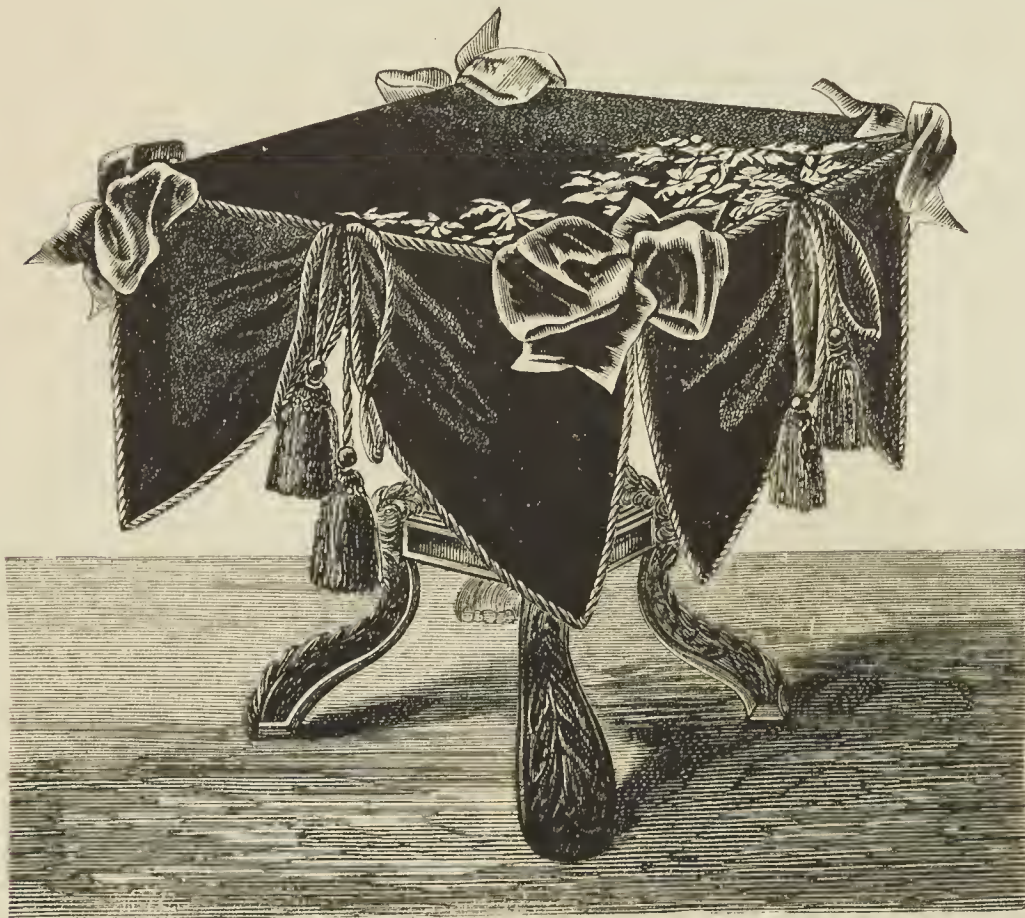


FIGURE NO. 5.—DRAPERY FOR TABLE.

(For Description see "The Work-Table," on Page 37.)

outlining a vest, a cuff or, indeed, an entire basque. On wool costumes that are not entirely "tailor-like" in their finish, these pipings are especially liked as affording a bit of color that could not be obtained in any other way. Dark blue, deep crimson, glowing scarlet, *évêque*, myrtle or deep orange are the shades generally selected; and any one of them contrasts well with the browns, blues, greens, grays or black of the rough hair cloth, the smooth vigogne, or the less smooth camel's-hair. A toilette of dark brown suiting for the street has a tucked skirt of the material, with a drapery of Surah silk in the same shade arranged in simple sash fashion across the front and in *bouffant* loops and ends at the back. The coat basque is of the wool goods, with a full vest of the silk. All the edges of the basque are piped with dark crimson velvet, and straps of it, caught by tiny gilt buckles, seem to confine the vest. The coat sleeves have deep cuffs of the silk strapped with the velvet, and the standing collar is also ornamented—indeed, confined—by a strap of velvet, which passes around it and is buckled in front, thus necessitating no other neck-dressing, save the narrow inner ruche. The bonnet is a small poke of brown velvet, under-faced with crimson and trimmed with several brown tips. The gloves, of four-button length, are in a light tan shade heavily stitched on the back in the same color. On a dark gray suit dark blue velvet is used in the same way, while another brown one displays pipings and straps of *évêque* or bishop's-purple.

Pendants of all kinds—of ribbon with tassels attached, of jet in the shape of acorns or in bunches, or of silk knotted or twisted in all conceivable shapes—continue to obtain for both street and house dresses. The possibility of putting one just where something should be fascinates the amateur or professional *modiste*, and she succumbs.



FIGURE NO. 1.—DESIGN IN SOUTH-KENSINGTON STITCH.



FIGURE NO. 2.—CALENDAR.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Page 38.)

certainly something is often needed. Hence the decoration does two things—it beautifies and conceals. That is the art of ornamentation, and she who not only makes a gown, but enjoys it, will soon discover where the decoration is needed, what lines it should describe, whether it should make full or render more slender the figure. Only by studying the special adaptability of the garniture to the figure as well as to the gown, will the best effect be obtained. Then will it do what Ovid says art does, "by its concealment, only give aid to beauty."

## FASHIONABLE MILLINERY.

The grace and dignity of a large plumed hat is undeniable; and, after seeing Miss Terry as Henrietta Maria, the unhappy wife of Charles I. one cannot wonder that the world of women should disregard the orders of *la Mode* and assume the Cavalier *chapeau*, while they cry, "Long live the King!" Miss Terry is always the personification of grace, but when she appears in the character just mentioned, with a large hat picturesquely posed upon her curls, she becomes the very ideal of womanly beauty.

It can not be denied that such hats would be becoming to many, but perhaps it would not be well for them to create a furor, as there are some faces to whom the rigid lines of the Puritan hat best adapt themselves. As yet the soft felt Charles I. has not been seen on the promenade, but it is more than likely that its assumption will be a fact of the not far distant future.

Just now *la Mode* is more than liberal and allows every woman to choose whatever may be most becoming. Velvet and felt are, however, the preferred materials, very few plushes being noticed, though cloth to match an individual costume is frequently chosen for small bonnets for street wear.

The name *capote* is made to cover a multitude of shapes, all bonnets that do not suggest pokes being given this title. All, however, have one attribute of the original—they usually fit the head closely. Simplicity governs their trimming, which may be as rich as desired, but must not be too elaborate. The milliner of today, be she professional or amateur, has discovered that when an elegant material either for trimming or covering a shape is called into use, it becomes less elegant when it is twisted and tortured into lines that are unnatural to it, or when it is cut up into little pieces that resemble patchwork in effect. In this way richly brocaded velvets, when adopted for garniture on hats and bonnets, are very properly made to form a major portion of the whole, and much is gained by their use. This is very well exemplified in *Henri Deux* hats with velvet crowns and brocade brims, or in the smaller pokes with similar combinations.

A hat, intended to be worn with a brown toilette, is a *Henri Deux* having its crown covered with brown velvet; the brim has a covering of brown and gold velvet brocade laid on smoothly, so that the gold daisies that are thick upon it are well displayed. The under-facing is of the plain velvet, a narrow gold cord outlining the edge of the brim and concealing the seam. Around the crown is a band of gold braid, about two inches wide; and on the left side, very near the front, is a bunch of seven small, full, ostrich tips of the brown tone, arranged so close together that they seem a mass of fluff.

A bonnet, a small poke that, while very different, is yet an outcome of the same idea, has its crown covered with black velvet, while the brim is of black and marine brocade. Marine Surah, laid on in full plaits drawn to one side, forms the under-facing and is a becoming shade to the blonde face that looks from under it. A very

narrow band of marine chenille encircles the crown, and on the left side are several small blue tips, all nodding forward. The ties are of black velvet ribbon, narrow and long, and are to be looped at one side or under the chin, as most becoming. In scarlet and black such a bonnet would be pretty for a brunette (who, by-the-by, ought to rejoice in her ability to wear scarlet) and would certainly be in sympathy with most of her toilettes.

Chenille as a band trimming is undoubtedly in favor; but as a foliage trimming, by which is meant a trimming to take the place formerly belonging to velvet flowers and leaves, it cannot be called a success.

The velvet leaves and flowers are usually imitations of those that are velvety in appearance, and so they are not unnatural-looking, but have an air that chenille, even in its most idealized condition, does not reach. As bonnet decorations, chenille flowers always give the impression of having been adopted to replace a shabby trimming or to meet a temporary exigency. And they are too expensive for this to be. Pompons of feathers or even silk are more artistic than cone-shaped ornaments of chenille. The latter are pretty, it is true, and it is likely they will in time find their proper place, which is on the hats of the younger generation; in the meantime, it is only right to hope that womankind will not indulge in any great extravagance for their possession. Chenille bands and *passementeries* are shown in all the dark tones in vogue and in the light ones for evening wear; they are applied on brims of hats and bonnets, or to encircle the crown when a scarf is not used. A picturesque hat of royal purple velvet has its brim, which widens toward the front, overlaid with a gray chenille *passementerie*, while three gray birds, apparently just preparing to depart, are slightly to one side. On a dark blue poke is a garniture of deep crimson *passementerie*, while hunter's green is upon one of brown.

Gold, silver and steel cords are again used very much and yet not in a way that proclaims their brightness aggressively. Entire crowns are made of them; but rather newer is the crown made of chenille in osier fashion and having strips of gold or silver running in and out among the plaits. On small bonnets with these crowns, a puff of velvet of the color of the chenille is considered sufficient finish; but with a large bonnet, the brim is covered with velvet and then either rows of the glittering cord outline it or lace matching the cord is laid on flatly. A crimson and gold crown is on a *capote* shape, a puff of crimson velvet finishing the edge. A cluster of crimson feathers is on the left side, and the ties are of narrow crimson velvet ribbon. More elaborate is the arrangement of a gray and silver crown that is fitted on a poke frame, the brim of which is covered with gray velvet on the outer side and with deep purple velvet on the inner. Silver lace is laid on the edge of the brim and turns up toward the crown, and, being cut to fit, lies smoothly. Several gray wings are crossed at the side in an intricate way, some pointing to the front and others to the back. The strings are of gray Ottoman ribbon, somewhat wider than are generally worn.

Speaking of strings, it should be remembered that one does not err in having dark strings, even if the bonnet is very light; indeed, in many instances black ones are chosen when *ceil*, pink, mandarin, lavender, Nile, white or any light tint is that of the bonnet. Undoubtedly this is because they have been found more becoming to the general complexion, not to mention the very economical reason that they will not soil so easily. For bonnets of light-blue, green, rose, lavender, etc., the very darkest shades may be selected



FIGURE NO. 3.—EMBROIDERED BIRD FOR CALENDAR.

(For Description see "Artistic Needlework," on Page 38.)

as ties; and it is usually the case that they look almost black at night, particularly the purple and blue tones. The *jabots*—that is, the lace ties, with an arranged *jabot* that fastens under the chin—are worn by ladies who find ties too warm or lace to suit them better; and in black velvet bonnets quite a number are noted.

A small *capote*, as becoming as it is simple, is made of black velvet, the crown being puffed just a little and the narrow brim, which is covered with a puff of the velvet, fitting close to the face in cap fashion. On the left side is an aigrette of black feathers, that springs out from a round nest of ostrich tips; the entire arrangement being so small that it seems like a rosette. The ties are of Brussels net, fastened on each side by a jet buckle, the overlapping one having on it the double *jabot*, that, when pinned over, gives the wearer a delightful feeling of security never found in ribbon strings, which are very likely to become undone.

Buckles continue to be greater in number than in size—indeed, it is not a rare thing for one to count from six to nine small buckles on a poke bonnet or a large hat, the smaller *chapeaux* seeming to lay no claim to them. Gold and steel, either together or alone, have the preference given them and are used without much regard of their suitability to the background, for which one cannot but feel sorry. Steel adapts itself very well to most tones and tints, but gold—in buckles, at least—is not always so sympathetic. Gold on gray, or on pale pink, yellow green or dead white, does not appear in harmony, yet the rules of harmony are outraged with such combinations every day. However, herein arises one of the many advantages accruing from making the bonnet at home. Harmonies, and all the artistic results implied thereby, may be maintained; for there is none to say to the contrary.

Every bird is having his day just now, and it seems as if he were having more of a day than usually comes to creatures of his size. He may be grotesque or sentimental—the parrot or the turtle-dove; he may be quiet in color or of gaudy hue—the chaffinch or the cockatoo; he may be of this country or a naturalized immigrant—the Baltimore oriole or the English sparrow; he may be a bird of ill omen or one of happiness—the raven or the love-bird: but, if he be

well stuffed and entirely your own, or, to say it better, your own in his entirety, then may you place him on your hat or bonnet, with due regard to his shape and his ability to look as if he were alive and merry, and be perfectly satisfied; for you have performed that which *la Mode* demands. No society for his preservation will ever convince womankind that the bird is not becoming; for he is. With a very little change in his position he may be made to look dignified or eoquettish, as best suits the wearer's face. And another thing in his favor is that he wears well—that is, if he has been properly prepared. In this respect he is more to be commended than ostrich feathers, for a sudden cold-water bath, while it might not improve him, certainly would not give the distressed—indeed, one may truthfully say, demoralized—air that comes to feathers when moisture in the air suggests the likelihood of a shower. So there is much to be thankful for in regard to birds, even in the millinery world.

Something to be thankful for in regard to bonnets, is the fact that velvet, that most becoming of fabrics, is still worn; and if you cannot get velvet for your entire bonnet, you may have the crown of cloth like your gown, and the velvet can show itself in the puffing around the edges. Then there is the fact that small bonnets, such as can be made at home, are in vogue, so that you may have one or two more than usual if you desire them. Then that no color is especially demanded, but all are considered in good taste, if they are the proper ones for you to wear. Then that on the small maiden you may put a close-fitting cap of velvet that will make her look like a tiny German woman, or a large one that, tied under the chin or worn back on the head, may suggest the court of Charles I.

Somebody says, "In choice there is at once delight and torment." But we may question this; for is it not much better and more delightful to have what the grandame calls "a-many bonnets" to choose from than to be restricted to one particular kind? Of course, you do. You would never approve of a single fashion, even if all womankind should by magic be made of one size and one coloring; for, being a woman and a

bright one, you cannot imagine a more stupid world in which all women looked alike and wore the same kind of bonnets?



FIGURE NO. 4.—TABLE-SCARF.

(For Description see "Artistic Needlework," on Page 38.)

## NOVELTIES IN MINOR ACCESSORIES.

### LOOPS, ENDS AND KNOTS OF RIBBON.

The silken string, narrow or wide, that is called a ribbon is usually deemed a thing of light import—a something about which to make a joke—or, to sum it all up, an unnecessary trifle dear to the heart of woman. And yet the man who says this would not refuse to wear some order of which a bright-colored ribbon was the sign, he would treasure a perfumed ribbon because it belonged to some one of whom he was fond, and with a charming sentimentality, of which he would yet be ashamed, he would go into a shop and buy a blue or rosé-colored ribbon to tie up a bundle of letters. Why men scorn ribbons, nobody knows; women, however, rate them at their

full value, and from the time of the French king, who only permitted women of purity and goodness to wear the gold-colored belt, they have formed an important, even if an adjunctive part, of the toilette.

To-day there are innumerable varieties of ribbons—velvet, Ottoman, satin, *moiré*, brocade and embossed, the simple lustring having been forgotten long ago. On costumes there is a preference shown for the first three mentioned, and all others are considered *passé*, though their uses may be many. Narrow velvet ribbons are especially pretty when arranged in bunch fashion—that is, three or four loops with several ends hanging down—and put at regular distances between the frills of lace that form the garniture on the pet-

ticoat front of a gown; these are particularly pretty when the garment is of black satin and the frills of white lace, as the pile of the velvet is then very well brought out. *Mignonnes* are merely innumerable loops and no ends; they are arranged in the same manner as the bunches, but are as often of satin or Ottoman ribbon as they are of velvet. *Flots* are stiff loops mounted on a narrow strip of leno and made to form a long ornament among the drapery or on the bodice, the length depending entirely on their position and the elegance of the costume. Broader ribbons are worn as belts, it being deemed in best taste to wear them plainly without any bow or rosette, the end turned over to form a point and then fastened with a silver, gold or pearl headed pin. *Moiré*, Ottoman or satin may be used for girdles, the velvet making the waist look somewhat larger than it really is. Ribbon ties for the throat are still in vogue, and, because they are becoming and suitable, one trusts they may remain so.

But about all "the restless ribboned things" in the shops. Some show some beautiful Persian effects; others, a wonderful mingling of hues that suggests a happy land where the Chinese make colorful fans; and others that depict positive pictures of the flowers that grew right in the old-time garden you remember. Then there are novelties in colors, as well as those that obtain season after season, such as the blacks, blues, browns and their kind, which always bring the same prices for they are always wanted.

For your quilt choose an eighth of a yard of this, a quarter of that, and you will find, as they are wide, that you will have what you desire—richness. To be sure, that piece of deep crimson with brown stars upon it is not what it might be; but, when you get home, take your needle-full of yellow silk floss and carefully work over each star and see how good an effect will be achieved with but little labor.

For quilts, table-covers or cushions, brocaded ribbons, embroidered in their own designs will be found decidedly pretty. And as for this lot of narrow ones, you want a cushion for your lounge. Well, buy them all. Baste them on the thin muslin, starting from one corner to another, putting your brightest colors in the center and then grading them. Every fancy stitch and every bit of floss or filosele that you have will now be useful. Join them with a small feather-stitch, and then work over each with one or many stitches and one or many colors. You want a kaleidoscopic effect. When you have it all done, draw around the edges a heavy cord, showing many colors and fasten rich, heavy tassels at each corner. If nicely made, it will put to shame many a piece of so-called professional embroidery.

Of course, you know how to use ribbon by running it in your rattan chairs; but do you know that a very ordinary chair, if not of a glaring color, looks very pretty when it has a large bow of Roman or brocade ribbon fastened slightly to one side on the back? The ribbon should be wide, and a flat effect must be produced, so

that it will not give the chair a useless look. Fasten it on securely—safety-pins are best to use—else somebody will think it the gay-colored ghost of the tidy that was always un-tidy-ly coming up.

A thoughtful hostess makes pretty *souvenirs* for her guests when she fixes her dinner cards in this way: taking a pack of small, white cards imitating parchment, she writes, the name of each guest and the date (she may, if the guest be an intimate friend, add an apt quotation); then she carefully pastes each card either in a straight or slanting position on a strip of satin ribbon, which is over an eighth of a yard long and has its ends fringed about an inch. The color, as long as it is a pretty one, does not matter, so that the expense will be very little. If she mistrusts her ability in pasting without staining the silken band, holes may be bored in the cards and some erevvels drawn through the ribbon at the top and bottom of the card, holding it in position. The knots and ends are tied on the right side and allowed to be tolerably long, giving it a pretty air.

There is one part of the world—a numerous and important part, too, even if not a large part individually—which ought to be glad that ribbons are not expensive, and they are the wee women who wear them on their hair. Who does not remember when

it was a great grief to have one's hair-ribbon looking like a shoe-string, when, because of impecuniosity caused by extravagance in taffy or sour-drops, a new one could not be had until next week? That seemed a century off and in the meantime this degradation had to be submitted to; that it was nobody else's fault, was no help. Then a new ribbon meant many pennies; now it is but a few. For tying braids for the school-girl and the small woman not yet advanced to the dignity of school, any plain-colored ribbon is allowed—the brocaded ones do not look nice.

For very wee girls, there is a sentiment about pale blue which it is right to encourage.

It is evident that even the manufacturers feel this, for pale blue, standard as it is, may be purchased for what the most economical of mothers would consider "a proper price." There is always a kindly sentiment in humanity for these darlings in their ribbons and smiles, their kisses and their joys—for the one creation that appeals alike to every person under the sky:

"Men may prate  
Of their ways intense and Italianate,—  
They may soar on their wings of sense,  
and float

To the *au delà* and the dim remote,—  
Till the last sun sinks in the last-lit West,  
'Tis the Art at the Door that will please them best;  
To the end of Time 'twill be still the same,  
For the Earth first laughed when the children came."

#### STOCKINGS.

To be "*bien chaussée*" and "*bien gantée*" there is something more needed than the absolute fit, though that is an essential. And this is not only a general accordance, in color and style with the costume worn, but also a due regard for that which obtains, as well as for that which is becoming to one's self. The clever Frenchwoman finds it as necessary for her gloves as for her gown to accord with her complexion, and her dainty hose must be in sympathy with her gloves. The gloved hand is too often brought near the face for

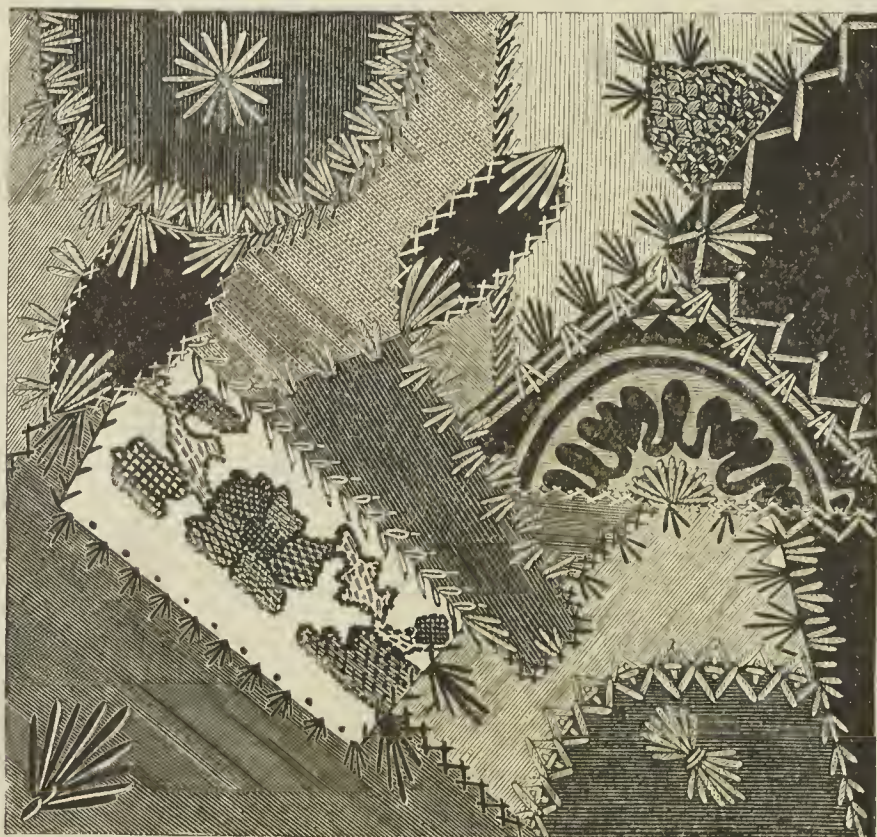


FIGURE NO. 5.—BLOCK IN CRAZY PATCHWORK.

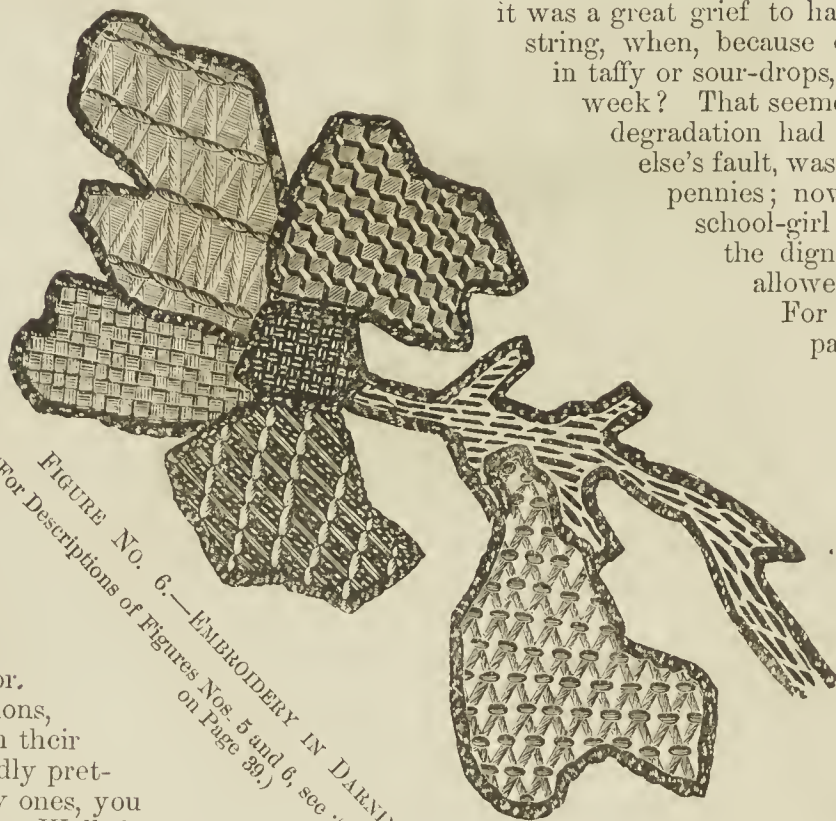


FIGURE NO. 6.—EMBROIDERY IN DARNING STITCHES.  
(For Descriptions of Figures Nos. 5 and 6, see "Artistic Needlework.")



its color to be selected from among inharmonious tints. Most people know how a light glove apparently increases the size of the hand, but only lately have they discovered that a light-hued stocking has an equally undesirable effect upon the foot, broadening and thickening its appearance in a seemingly inexplicable manner.

The favored stocking of to-day may be silk, Lisle thread or cotton; but it must be of a dark color, and it is preferred that the narrow silk clocking should be of the same shade. All the deep tones of *grenat*, Burgundy, navy-blue, brown and gray are obtaining, the latter being for house use with gray toilettes. Various mode tints,

and its willingness to aid an ungraceful arm, is again the chosen glove of the season. In black, *tourterelle*, mode, *cuir*, *havane* and the darkest terra-cotta, it is liked for the street; while for evening wear, pale and deep rose (the real *nymphe rougissante*), Nile, cream and white are liked. Black will undoubtedly be worn as it was last season, but there is certainly a reaction in favor of the so-called "opera" shades. With black gowns or very dark ones, the pale tints make the hands rather conspicuous; but, when the entire toilette is light, it seems as though the gloves should be of some dainty shade. The lengths are from eight to twenty button length—when less than an eight-button length is chosen, then it is best to select a regular buttoned glove, for it will adapt itself more satisfactorily to the hand.

The gauntlet is again making itself visible, having come in answer to the demand for novelty; but—well, the truth is, that for driving or riding, or the country maybe, the gauntlet is an appropriate shape, but the most perverted taste could scarcely claim it as the proper finish to a promenade costume. Even if it obtains, which does not seem likely, it will be not because of its suitability, but because of the desire for a change that occasionally takes possession of woman-kind and makes them apparently forget the meaning of good taste. But perhaps this is taking "trouble on interest."

The four-buttoned glove, with heavy stitching of the same shade on the back, adapts itself well to the tailor-made cloth costumes and is certain to be in vogue as the accompaniment for them.

Either *Suède* or dressed kid is allowable for evening gloves, though only the woman who knows how to put on her gloves should select the first. When will woman learn that there is an art in putting on a glove for the first time; that as she shapes it to her hand, so will it remain; that if it is distended, it is her fault; that it should not be pulled on in a great hurry, but that time should be given to the performance? If possible, some one else should persuade it to

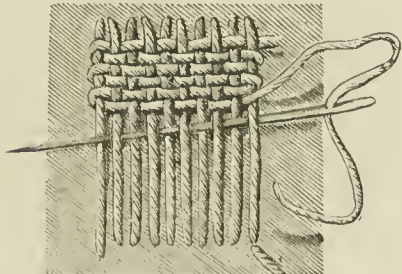


FIGURE No. 7.



FIGURE No. 8.

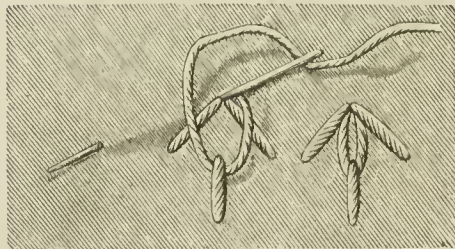


FIGURE No. 9.

beautiful in silk and Lisle thread, are certainly desirable; but, while the present fancy for dark colors exists, they will, it is feared, suffer neglect. A dark ground, having bits of many bright tints, like the illuminated effects, is pretty and decidedly new.

On dark blue, brown and *grenat*, this pattern is to be commended for wear with bright toilettes of wool.

Above all others, however, does *la Mode* approve of black stockings; it may be said of them, and with truth, that they "crock," that this dreadful fault attaches itself alike to the more expensive and the cheaper kinds; but even with this most undesirable attribute, it must be reiterated that black stockings are considered in good taste for any save a bridal costume. In silk or Lisle thread are they equally pretty, and they fulfil an important duty when they make an ill-shaped foot look better than it did and a well-shaped one exhibit all its perfections.

Pale-blue, rose, lavender, and clear and cream white silk stockings are shown, as a matter of course, for evening wear; but mademoiselle, if she is wise, generally prefers a black silk. Some of the lavender and Nile shades are exquisitely dainty and, with black satin or patent-leather slippers, are artistic-looking; and as they have never been so favored as the roses and blues, it is probable that they will now be worn more. Gray stockings with pale pink or lilac clockings, and sometimes with embroidered insteps that mark them as distinctively for the drawing-room, are approved in Paris and are slowly obtaining here.

It would seem as though the advice in regard to new hosiery would be: Have a solid color; choose a well-fitting stocking; when in doubt, select black; if fancy effects and pale tints attract you, remember that they must be reserved for the house; and try and make your laundress understand that a nice stocking should be as carefully laundered as a piece of lace. Experience—which the chief of the æsthetes says is the name men give to their mistakes—has convinced many a woman of the truth that there is economy in having house stockings. They may be pretty, fancy ones, kept only for drawing-room wear; but whatever they may be, their use is a great saving. The out-door boot gives a stocking a different shape from that produced by the dainty shoe, so that, if the hose be worn indiscriminately for street and house use, they will soon begin to show holes.

For children, the styles are the same as for larger people; dark, plain colors, brown and blue, being oftenest seen. One does rather regret the bright scarlet stocking; but then mammas seem to find pleasure in the present style, and surely they know best. Ribbed, heavy and warm are the coverings for the little legs, and Dame Fashion and good sense are not for the first time hand in hand.

GLOVES.

The long *mousquetaire*, with its romantic name, its picturesque look,



FIGURE No. 10.

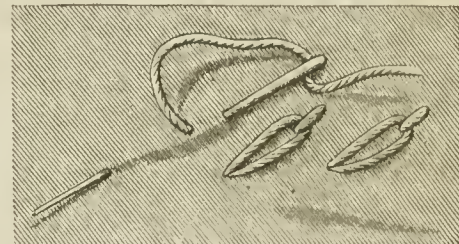


FIGURE No. 11.

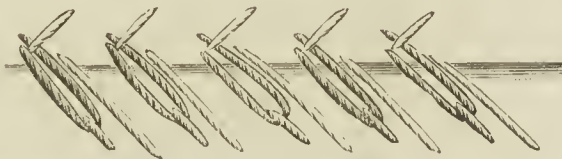


FIGURE No. 12.



FIGURE No. 13.

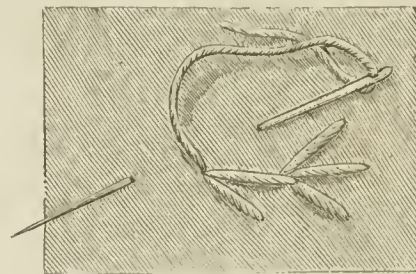


FIGURE No. 14.



FIGURE No. 15.

FIGURES NOS. 7, 8, 9, 10, 11, 12, 13, 14 AND 15.—EMBROIDERY STITCHES.

(For Explanations of Figures Nos. 7, 8, 9, 10, 11, 12, 13, 14 and 15, see "Artistic Needlework," on Page 39.)

each finger; it should be carefully powdered and then, once made the proper shape, it may grow old, but it will always be a perfect-fitting glove. Who has not seen a glove drawn to one side, the thumb not fully worked in, and the general effect of the whole, decidedly a wry? That was because the wearer put it on in a hurry the first time. It is a fact that men who have their gloves fitted on in the shops have them really more shapely than do women. And apropos of this, gloves are again worn in the evening by gentlemen, the pale grays and faint lavenders, with a fine stitching of the same shade, being preferred. How Count d'Orsay, who wore two pair a day, would have shuddered at the idea of a gentleman without gloves. Indeed, he said that men less careful than he needed to wear six pair a day if they wished to be immaculate.

All sorts of dainty touches, in the way of ribbon or flower clusters on long gloves, are to be seen; but you are sure to be *en règle* if

you have long, well-fitting *mousquetaires* with your evening gown, shorter dark ones with your promenade toilette, or short, heavily-stitched buttoned gloves, if the dress be a tailor costume. Always have plenty of your favorite perfume (being a woman of taste, you only use one) in your glove-box, and then your gloves will not only be dainty, but will, if lost, suggest to whom they belong. Surely, it was by some faint perfume that the old poet knew whose was the glove he found, when he sent it back with this verse:

“Thou more than most sweet glove,  
Unto my muse, sweet love,  
Suffer me to store with kisses  
This empty lodging that now misses  
The firm rosy hand that wore thee,  
Whiter than the kid that bore thee—  
Thou art softer, but that was softer.  
Cupid's self has kissed it oft'ner  
Than e'er he did his mother's doves;  
Supposing her the Queen of Loves,  
That was thy mistress, best of  
gloves.”

FOR THE THROAT AND WRISTS.

The “just how” is perhaps of more importance in the dressing of the neck and wrists than any other adjunct of the toilette; for an elegant costume would be ruined by *lingerie* less elegant than itself, while the cloth costume would lose its desired look of trimness if the neck-dressing were any but the most simple. “The place for everything” is just as truly one of the magic mottoes of proper dressing as it is of proper housekeeping.

Fine *lisses*, sheer lawns, tinted mulls, real laces, laces that are fine and artistic, even if they cannot be called real, bright-hued ribbons and fine feathers may all be called into service to make “ye dainty thynges.” Good taste has always decreed (but people sometimes forget) that only the very simplest *lingerie* is suited to the street; that the linen collar of becoming shape, the black lace scarf and the bright-hued silk neckerchief are allowed, but with them and the narrow *lisse* ruche the list is complete.

The curate collar, with a hand-embroidered border or an edge slightly turned over, and with links or a single stud for fastening, is undoubtedly in best taste and conforms to the ordinary walking costume. The narrow ribbon tie is still worn to a certain extent; but if a bit of color be needed, the satin scarf of any solid shade, made just like those worn by gentlemen, is generally selected.

In lace fichues, the heavy Escorial and the lighter Spanish are favored, and these are knotted closely around the throat and tied in a careless manner just in front. A lace-pin may or may not be worn, as preferred. The narrow ruche of *lisse*, with a lace edge of not more than a quarter of an inch deep, almost flatly plaited, is *de rigueur* for elaborate silk or velvet short gowns, and is fastened with a lace-pin in front; it is always best to baste a ruche in, as it is then certain to remain in place. If it is becoming, let the ruching extend as far down the front as do the buttons and button-holes. This arrangement is

only suitable, however, to the flat, lace-edged *lisse*; the very soft, frail ruching gives anything but a pretty effect, while the other has a look not unlike that seen in some of the Vandyck pictures. Lavender, mandarin, *grenat*, scarlet, leaf-brown and marine-blue neckerchiefs are made to give brightness to dark Jerseys and close-fitting jackets, by being worn inside the collar in muffler fashion, and caught with a long gold or silver pin set in crosswise.

For evening toilettes, one may let the imagination run riot; for nothing is too elaborate, unless the wearer be a “bud” of seventeen and plump as well as piquant. Stout people ought to learn that simplicity in *lingerie* is part of their belief—then maybe they would feel it their duty (a word that has an immense influence over womankind) to let it alone. They can wear flat collars, fichues and vests of real lace, so disposed that each flower and leaf displays its beauty perfectly; but *jabots* and *flots* and full frills they should shun. They can wear an evening gown with a long square neck, or with a V-shaped effect, but with the usual square outline they have their apparent width increased to an extent they never would deem possible. Let the opening be longer and narrower, and then there will be no breaking of the canons of artistic taste.

Collars, made of Irish point or in some instances of *duchesse* lace, are worn in the house with a knot of ribbon as their finish. They are rather wide and turn over, flaring in front and giving the jaunty and youthful air that seems peculiar to a sailor collar. Sailor and round collars of dark velvet are obtaining for wear with stuff costumes and do much to add to their appearance. The velvet collar is so becoming and softening even to the harshest complexion, that it becomes natural to think of the “little leaven.” In deep crimson, green or royal purple, such a set looks well with a gown of *tourterelle* nun's-veiling. Crimson and black adapt themselves to dark green, while the entire range of dark collars is suited to the white and creamy shades. Those to whom clear white is trying will find that these collars will do much to relieve it and them.

Long *jabots* of lace, both black and white in the singular and black and white in the plural, are seen, one would like to say, on people to whom they are becoming; but it is not always so. Mademoiselle Bernhardt graced them and they graced her, but the courtesy is not always so reciprocal—because a merely plump woman looks well in a long, narrow, rather scant *jabot* of black lace, it does not follow that she can endure a full one of white. But she often tries, and humanity at large is the sufferer.

Inexpensive laces may be used for *jabots*, especially if they are to be very long and full. In white, the Pompadour, Moresque and all the Oriental laces are chosen, while in black, Spanish, *guipure* and *point d'esprit* prevail. In making a black-and-white *jabot*, do not mingle the laces, but

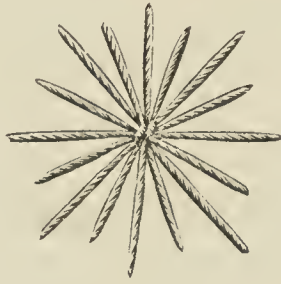


FIGURE No. 16.



FIGURE No. 17.

FIGURES NOS. 16 AND 17.—FIGURES IN EMBROIDERY.

(For Explanations of Figures Nos. 16, 17, 18 and 19, see “Artistic Needlework,” on Page 39.)

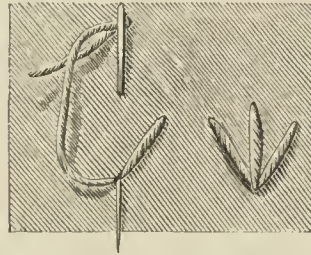


FIGURE No. 18.



FIGURE No. 19.

FIGURES NOS. 18 AND 19.—EMBROIDERY STITCHES.



FIGURE No. 20.



FIGURE No. 21.



FIGURE No. 22.

FIGURES NOS. 20, 21 AND 22.—EMBROIDERY STITCHES.

(For Explanations of Figures Nos. 20, 21 and 22, see “Artistic Needlework,” on Page 39.)



FIGURE No. 23.



FIGURE No. 24.

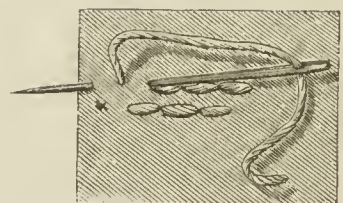


FIGURE No. 25.



FIGURE No. 26.

FIGURES NOS. 23, 24, 25 AND 26.—EMBROIDERY STITCHES.

(For Explanations of Figures Nos. 23, 24, 25 and 26, see “Artistic Needlework,” on Page 39.)

let the black frame the white on each side, and, with the fingers, after all the sewing is done, make the folds close to each other; this produces a much less harsh and positive result. The outlining of Pompadour or V-shaped bodices when no filling-in is worn, may be done with swan's-down, feather-down or a seamy frill of real lace. *Crépe lisse* is always proper and certainly becoming for this purpose, but the heat soon causes it to have a dejected appearance.

The one golden rule for *lingerie* is to have it in conformity, not only with the styles in vogue, but with the wearer, the time and the gown, and above all to have it dainty. The nursery recipe for the girl it likes includes a mixture of "sugar and spice," presumably in her disposition, but it makes the addendum of "everything nice," which latter should also apply to the pretty things for the wrists and throat.

### COSTUMES FOR FANCY-DRESS PARTIES.

There is no form of amusement more diverting than a character party. Such entertainments cultivate intelligent tastes and compel participants to read carefully in order to understand the characters they assume. Even children's fancy-dress parties are not without their most valuable uses to the minds of the masqueraders. Not that the little people need to wear masks, nor does the name given to such gatherings necessarily involve concealment of the face in any instance. Participants may be simply expected to hide their own station, age, style of talking, etc., under the dress and manner of some chosen personage of history, fiction or fame.

Of course, an individual who chooses to mask the face is indulging in masquerade, but this is not the most comprehensive significance of the word. A misunderstanding of this fact has often done much to make character parties unpopular, and yet masks are seldom worn at the most refined of such entertainments. A domino, with a cowl or hood, to be thrown aside after a few moments' pleasant amazement or a brief assumption of mystery, is preferable to the disguising of the features for any length of time, and is more conducive to refined and pleasurable intercourse. A domino having a suitable hood is easily made by pattern No. 8411, which costs 1s. 8d. or 40 cents, and is in five sizes from thirty to forty-six inches, bust measure. It may be of silk, satin, flannel or Turkish-towelling in gray or olive, or of sateen or chintz in any colors preferred. Dominoes are in fashionable favor, and they are very quaint when made of *erétonne* printed in grotesquely large figures in gay colorings. A long, close-fitting coat, with an added hood to be drawn entirely over the head, leaving, however, opportunity for breathing and seeing, is not by any means an uncommon means of concealment for a little while at a party where fanciful attire is one of the principal attractions.

The present fashion for children's masquerades, and it is a most charming one, is to select some book that has been written for the

especial entertainment of little people, dressing the youthful revellers and instructing them to personate its characters. From Mother

Goose stories all through the extended ranges of juvenile literature may be found volumes rich in suggestions that are easily carried out with charming effect. Notable among this class are the works of Miss Alcott, Trowbridge, Kate Greenaway, Walter Crane and many others numerous beyond mention, that, with the power of simplicity, depict amusing collections of characters.

The invitations to such parties include a mention of the story from which a character is to be chosen, and among the chief charms of these entertainments are the many and diversely different ideals of the same quaint characters that are sure to be found and expressed by different minds.

The proper form of invitation is expressed in this wise:

MISS GOODHEART requests the pleasure of Master (or Miss) Tiptoe at her mother's residence at three o'clock, Wednesday, December 8th.

Fancy Costumes from Miss Alcott's two books, "Little Women" and "Little Men."

A book by Miss A. G. Plympton, called "The Glad Year Round," is very suggestive in its pictures and poems of pleasing characters. The works of several of the authors mentioned, as well as of various other writers for children, are finely illustrated; and a little study of the characters portrayed, will result in filling many a memorable hour with delight for those who arrange the speaking representations, as well as for the tiny actors of the parts. In these days of inexpensive fabrics with effective colorings, there

is little need of expending much money upon fancy costumes. Ingenuity and taste, combined with a little study in the selection of costumes, are the most that is required to make a great success of a youthful masquerade.

For older children there is the romance of the world's history, which is limitless, or very nearly so. Take, for instance, New



FIGURE NO. 27.—DESIGN IN *Appliqué*.

For Description see "Artistic Needlework," on Page 39.)

England in her earlier or Colonial days, with Puritans and Churchmen, Quakers and native Indians, its primly-dressed matrons and demure-looking maidens, in whose attire is yet visible the longing for the vanities they have been taught to abjure. The picture is incomplete without cronies and witches, slaves, squires and servants, officials whose dignity sought expression in cocked hats, and in quaint and stately garments that were gold-braided and lace-frilled—all these and many more take their places in the line; and is not the picture suggestive, not merely of what has been, but in its explanation of what is? The era of Charles I., of England, and of Mary, Queen of Scots, are both instructive in their incidental history, and in all such history the costuming of the people forms interesting and not unimportant item. The exact details of historic apparel may be obtained in the prints that belong to every public library, and even young misses and masters take an interest in studying out the minutiae for themselves.

Whether the party be given for adults or for juveniles, the invitations should be issued at least a month in advance, in order to allow ample time for research and choice; and in the invitation the hostess, as already suggested, should mention a historic era, a book, a location or a period of time. With the assistance of patterns of prevailing fashions, which may easily be varied in the matter of detail, fancy-dress toilettes are readily made up at home, and an intelligent mind always derives pleasure from such occupation.

For a recent fancy-dress party, the word "Cosmopolitan" was added upon the lower corner of the invitation. This word was most suggestive. It signified that in costuming one was not limited to any quarter of the globe nor to any given period of time, but had the whole of the geography and history of the earth from which to choose. And what a repository from which to select? Between the Esquimaux and the dwellers of the Terra del Fuego, there is a wide diversity. Between the simple dress of the Hollandaise, with her metal hood that glitters in gold or silver through her immaculate lace cap, her short waist and full, brief skirts—made for utility rather than for grace—and the filmy and gaudy costume of the Sultana, lies a vast number of fashions that have a permanent historical attraction. The Highland lassie, in her plaided stockings and gay skirts, makes acquaintance with the Parisian fashionable in her *incroyable* dress; and in the throng are noticeable Normans, Bretons, Tuscans, Swiss, Finns, Russians and people of many other nations, with their characteristic fashions plainly expressed in their dress. The costumes of some of these peoples is the same as those of their ancestors a hundred years ago. We may not in this article care to ask, if such people are among those who have held the torch to light the world onward. But whatever reflections or conclusions the study brings, the task of searching and choosing must be one of pleasure. Of course, there is not much characterization possible with the aid of simply national costumes; the gentleman in his Scotch cap, and his plaid and kilt, cannot play the Scotchman on his native heath, nor even if he wears war paint, or carries a tomahawk or battle-club, can he do very much except to look his part and dance with some lady attired to suggest a residence in another zone.

Then there is the masquerade, at which one is simply bidden to appear *en masque* without the slightest limitation as to costume. The participators of such entertainments may present themselves as suns, moons or stars; as Spring, Summer, Autumn or Winter; as ice, frost, wind or fire; as sea-gods or mermaids; as night, noon and morning; as Greeks or Romans, Chinese or Circassians; as slaves or queens, peasants or princes; as vendors of newspapers, peanuts or apples; as fortune-tellers, who may be beauties or hags; or as pretty gypsy girls, with swarthy-looking faces and many finger-rings. These and many more will appear at such a gathering. In fact, there

is no occupation or profession, no official position from king to jester no venter seen on the street, no courtier mentioned in history, of whom a counterfeit presentment may not be seen at a masquerade where no restriction is placed upon a choice of costume. The sailor and soldier and officers of all ranks are sure to be attractive.

Perhaps the most beautiful assemblage can be made up of characters copied from French social or political history during the seventeenth and eighteenth centuries. Picturesque raiment was as much a fashion with gentlemen as with ladies at that time, and the manners of the man of the period, though mentioned as gallant and graceful, would be considered most amusing and fantastic in this more practical age. It is for this reason, as well as because of the richly colored attire then in fashion, that a party where the guests practice the stately courtesies and profound bows, and give and receive the hand-kissings, and indulge in the kneeling attitudes in vogue at that epoch, is sure to be an unqualified success, even if the costumes are less rich in quality than would have been considered *en regle* at that time. Such a party serves not only to acquaint one with French history, but gives us cause for rejoicing that we live in the present century, when people know how to be sensible and practical, as well as merry and fantastic.

Thackeray's "Vanity Fair," and Dickens' "Mutual Friend" and "David Copperfield," are most attractive books from which to gain ideas for the costumes and characters for an evening's masquerade. Perhaps it is to be solely a Dickens evening. There are so many characters from which to select when one is allowed the full range of Dickens' works, that it is usually considered best to limit the party to a single story. By so doing, the affair is rendered far more delightful, and something like a completed effect is possible. It does not matter if Mrs. Venecring and Amelia, the bad little father, Lizzie Hexam, and the lawyers without clients, each appear in several impersonations. Indeed, there may be a number of schoolmasters and half a dozen dolls'-dressmakers, and the variety will add greatly to the amusement of the occasion.

In Europe, successful attention has lately been given to private impersonations of Greek and Roman tragedies and the semi-comedies of the ancients. The costuming of the masqueraders has been more than charming in its effects and most conducive to classic study. Scenes from the Iliad and Odyssey have been enacted by people costumed as nearly in exact reproductions of the apparel worn by their ancient prototypes as was possible to modern art. The mythical ideals of the Hellenic era were twice produced some time ago by certain distinguished amateur actors at the private theatre at Cromwell House; one evening was devoted to speaking only in the Greek tongue, and the other to an English rendition. There were Aphrodite, Helen, Peitho, Eros, Paris, Hector, Iris, Theano, Diomedes, Priam, Cassandra, Penelope, Calypso, Andromache, Astyanax, Circe, Ulysses, Odysseus, Briseis and the Naiads, beside many others whose traditions are dear to students of classic literature.

Classic costumes require careful study, but the actual work of construction is very slight. Parties where mythology becomes reality are always charming and perhaps most so when the characters are selected solely at pleasure, where Jupiter hobnobs with Pan, and Hebe or Hero emphasize their charms by association with Medusa and Vesta. Beauty may take on the guise of ugliness, but these ancient characters, with their mythical lineage, cannot be intermingled with personages of a more modern world without ruining the entire effect of the entertainment. The severe simplicity and classic beauty of the ancient Greek and Roman dress present an undesirable contrast with the costumes of modern civilization, especially as regards the tints and textures in which the fashionable world of to-day enfolds itself.

## WINTER COSTUMES FOR MISSES, GIRLS AND LITTLE FOLKS.

Winter costumes are not necessarily those to be worn only outside the house. In warm weather all lassies who are not yet young ladies are likely to possess garments that have a holiday appearance by reason of the lightness of their hues and their frequent renovations in the laundry; consequently, misses and girls really require few or no especially devised costumes for gay occasions during Midsummer: but in the Winter time my little lady's wardrobe demands at least one *fête* dress to make it anything like complete. This dress should always be dainty in its hues and pretty in its fashioning, while the school, skating and walking attire must be warmth-giving both in color and texture. It is a mistake to suppose that color has nothing to do with the comfort of a fabric. Of course, the imagination is far from protective during a frosty walk; but few are there

who have not been somewhat warmed by the consciousness of being arrayed in a warm-looking toilette.

The flannels of this Winter were never so soft, never so carefully woven nor so serviceable, nor ever half so pretty in their tones, semi-tones and positive colorings. It is for these reasons that Fashion has heartily approved of them for wear on all occasions, their colors alone deciding whether they shall be selected for utility dresses or as decorative raiment. White flannels and white lady's-cloths—the latter being woven with a twill this season—have largely taken the places of filmy-textured goods for the Winter holiday dresses of such young ladies as fail of being quite "grown up," and this is one of the kindest and wisest arrangements that Fashion has ever made for them—which is saying much of an autoerat that is always

kind in her intentions, but not always sensible in executing them.

Cashmeres are still popular in evening tints, and especially the new rough-finished varieties of these pretty goods; but flannels and lady's-cloths, Ursulines, Thibets and other woolen fabrics that are of festal colorings and yet have textures the warmth of which is just the same as that of the materials in daily use, are just now more in demand. This arrangement of Fashion not only makes the likelihood of taking cold at children's parties far less than formerly, but the mothers of pleasure-loving girls are spared much of the anxiety that was impossible to escape when their daughters were clothed in filmy textures for Midwinter festivities. The practice of dressing young persons in the same textures at all times during a season, with changes in colors and ornaments alone to vary the raiment, gives an added value to almost all the recent costume patterns.

Another fabric of equal warmth and great popularity, that will be much worn by misses for costumes and by girls and children for outer-garments, is velveteen, the better grades of which have attained great beauty of finish and are manufactured in almost all the leading fashionable colors. With a street dress consisting of a skirt and over-dress of velveteen, and a white flannel, lady's-cloth or other light woolen polonaise to wear over the velveteen skirt for gay occasions, few growing misses will be unprepared for an agreeable Winter. A charming pattern for the velveteen suit is No. 8880, which costs 1s. 6d. or 35 cents. It is made with a plain skirt that hangs with elegance, and it requires no trimming upon either its skirt or over-dress to make it satisfactory. Of course, it may be ornamented if one likes; a tiny box or side plaiting of velvet or satin set under its lower edge, with or without slashed and under-faced edges above, is a stylish and fashionable decoration. This trimming may contrast with the color of the skirt, in which case ribbons or other ornaments of the same decorative tints should be added to the over-dress. The latter is very stylish in outline and draping, and is double-breasted. It has a standing collar and plainly completed sleeves, and is a fashion that invites the uses of ribbon whenever it suits the fancy.

If the street costume is black, a polonaise of pale-amber, rose-pink, cardinal, white, etc., may replace its over-dress for evening wear; and it may be embroidered, trimmed with lace or ribbon, or plainly completed. An attractive shape for an evening polonaise is pattern No. 8321, which costs 1s. 3d. or 30 cents. It buttons behind and may be cut with a square neck, which should be by no means very low, unless a decorative under-waist of lace, mull or satin be worn beneath the opening. It is draped high at the side of the back, and also at the center below the closing buttons; and long loops and ends of ribbon may be added whenever such ornaments are desirable. Its sleeves may be somewhat shortened and decorated, because gloves will add so much to the effect. To trim with gathered lace or with hanging balls in silk or wool, the outline of this polonaise, with its double-pointed front, is most attractive. Such an open and fanciful ornamentation against a dark skirt is most effective.

A very attractive costume for velveteens, silks, cashmeres or velvets, or indeed for any tasteful combination of fabrics, is in Princess style, with applied draperies that are novel and effective in appearance. The back-drapery is very *bouffant* and falls in two handsome points, its top being closely plaited and invisibly applied. The front-drapery is softly cross-wrinkled by plaits, and is turned over in a long *revers* below the draping plaits in the left side, where it falls in a pretty point nearly to the bottom of the dress. In wintry fabrics for the house and street, or in evening fabrics or tints of two or more varieties, the mode is exceedingly beautiful. A deep cape-collar and a standing collar are attractive accessories of the garment and will usually be like the draperies in fabric. With plain material for the dress and figured, brocaded, striped or checked goods for the draperies and accessories, or *vice versa*, the effect is handsome. On thick goods no trimmings are required; but on light-textured and light-tinted fabrics, laces, embroideries, ruffles, plaitings, etc., may be lavished, with dressy and charming effect. The pattern to the costume is No. 8967, price 1s. 6d. or 35 cents.

For a dark woolen costume, nothing can be more stylish than a plain or plaited skirt to wear with a coat and vest. If a plain skirt is preferred, pattern No. 8082, which costs 1s. or 25 cents, will be most satisfactory if its ruffle be omitted. It is a stylish mode to trim with braids in parallel lines and of equal or unequal widths. A box-plaited skirt, that is sewed to a fitted yoke, is very much admired this season, and woolens meet the requirements of such a pattern very nicely. The pattern to this skirt is No. 8418, and costs 1s. 3d. or 30 cents. If a tucked skirt is preferred—and this style is as popular as the other and even better suited to tall, thin misses—there is a recent fashion, No. 8641, which costs 1s. 3d. or 30 cents.

A graceful and becoming polonaise, to wear with either of these skirts or with a plain four-gored skirt, has a deep oval front-drapery attached to closely fitted basque fronts, the attachment being concealed by the highest of the many deep plaits with which it is draped. These plaits are clustered beneath a stylishly plaited

ampleness at the ends of its side-back seams, and cover the draping plaits in the sides of the back-drapery. The back is seamless at the center and falls in deep oval form upon the skirt. Developed in evening goods, with differently made bows at the end of the side-back seams, a vest facing upon the front and the sleeves slightly shortened and becomingly trimmed, the result is charming and exceedingly pretty. The pattern to this exquisite fashion is No. 8978, price 1s. 3d. or 30 cents.

A jaunty coat, that, if left to its own graceful outlines, will improve the appearance of an immature miss, has a pointed vest set into it at the shoulder seams and under-arm dart seams. It has hip pockets, overlaps and waist-line buttons, and also a shawl collar, its vest showing a military collar that stands about the neck. The coat fronts of the garment do not meet, and should be neatly lined. Buttons may be added to the free edges with loops to cross the vest, if preferred. The pattern to this coat is No. 8916, which costs 1s. 3d. or 30 cents. This garment is intended for both the house and street, but, if it should be too warm or too sober for evening wear at home, a gay little basque of flannel, cloth, cashmere, brocade, velvet, etc., etc., may displace it.

A most attractive pattern for such a basque buttons behind and has a little wing-like drapery arranged on each side of its closing. It is pointed in front and is longer there than upon the hips. This mode is sure to be a favorite, because it is so beautifully proportioned. Bows or rosettes may be added to its draperies, and a ruffle of lace three or four inches broad may be gathered to the inside of its standing collar to fall smoothly about the shoulders. This pattern is No. 8937, costing 1s. or 25 cents. It is a style of basque that will also be favored for the completion of costumes of a dark color, and also for white and fancy shades; but it will be an especial delight to those who like their basques to be quite different from the tints or textures of their skirts.

The out-of-door garments of the miss are as varied in their styles as are those of the lady. She has a new long and handsomely shaped coat, a half-long coat with a hood, and a short coat with vest; and each and all of them are most comfortable and seasonable if made of Winter textures and properly lined. It is a matter of individual liking or convenience how much or how little material is put into an outer-garment this season. A short coat, with an added petticoat, provides as much warmth as a long coat without the extra under garment.

A double-breasted top-coat, called a cloak, is one of the most stylish of recent patterns for the roughly finished woolens at present so fashionable. Its darts and seams are as near perfection in their curves as they well can be. This cloak has inserted side-front pockets, or, if preferred, pockets may be applied to its side-fronts. It is fashionable to finish coats without ornament, but this style may be bordered with fur, plush, chinchilla cloth or chenille galloons. Its pattern is No. 8879, which costs 1s. 3d. or 30 cents.

An equally stylish, half-long coat, double-breasted and with long hip-pockets, has cut-away fronts and a rolling collar. This garment will also be made of roughly finished goods, but velvets, plushes, *tricot*s, etc., are just as appropriate to it. It may have its collar, wrist-facings and pocket-laps of fur or contrasting material, if desired; and yet it is altogether elegant when neatly made and pressed, and left to the simple attractiveness of its own stylish outlines. Its pattern is No. 8868, price 1s. 3d. or 30 cents.

All the patterns above described for misses' use are in eight sizes for misses from eight to fifteen years of age.

#### GIRLS' GARMENTS.

The same materials and the same trimmings are fashionable for girls' and misses' out-of-door dresses, but the little girl dressed in woolens is likely to have those of a lighter texture chosen for her house dresses. This difference may be attributed to the fact that the very young person's garments are more frequently laundered, and she is more likely than the miss to be dressed and undressed when she goes out and comes in.

An attractive new fashion, that is intended both for the street and house, is a blouse costume. It has a kilt skirt sewed to an easy-fitting, sleeveless waist, the front of which may be trimmed with braid, lace or embroidery to show through the opening that is made by the long collar that borders its top and through which the head is thrust when the garment is put on. The lower edge of the blouse is gathered to the size of the waist and hangs in true sailor fashion. A white *drap d'été* costume, with blue soutache braid upon the kilt, sailor collar, wrists and vest front, makes a most beautiful dress for any occasion. In evening tints, with silk braids in any artistic contrast, the shape is equally charming; but for serviceable colors in flannels, no style of costume is likely to rival it in popularity during the present season. The pattern to this costume is No. 8924, which costs 1s. 3d. or 30 cents. This costume will be a favorite with girls from five to twelve years old.

So much are the blouse vest and other blouse effects admired upon the costume of the lady, that this especial style for girls will win for itself a natural liking that will prevail for a long time to come—in fact, the blouse vest—sometimes called a Molière vest—of the lady is reproduced upon the most attractive fashions of girls' costumes. For instance, a double box-plaited French flannel skirt has an over-dress of the same, with box-plaits arranged in it below the waist-line of its coat-like back. Its sides and fronts are in short sack shape, with an inserted vest front in blouse fashion and of another color. The vest buttons under the side-front edge of the sack and is Shirred at the throat in a most becoming manner. This especial costume was of plum color, and the vest was of pale blue Surah, a plum-colored satin ribbon under-colored with blue being knotted at the side of the throat over the top of the closing. The sleeves were plain, and ribbon was tied about them near to the hand, the bow being on the upper side of the arm. Ribbon bows were also on the back, at the tops of the coat-plaits. The pattern to this costume is No. 8941, which is in eight sizes for girls from five to twelve years old, and costs 1s. 3d. or 30 cents. White woolen, with a crimson or other bright colored blouse vest, is also a charming combination when shaped in this fashion.

Among the pretty, simple styles for girls are skirts that are tucked nearly to the waist; and these may be developed in cotton, silk and woolen dress goods of all varieties. This pretty little fashion has a deep hem at the bottom, and its top is gathered to a belt. It is especially charming for thin white goods. Its pattern is No. 8974, price 1s. or 25 cents, and is in seven sizes for girls from three to nine years of age. With a Jersey basque, it completes a costume that is extremely dainty and fashionable.

The newest pattern for a Jersey basque may have its lower edge completed plainly or shaped in deep oval scoops that may be bound, piped or lined, as preferred. It closes at the back, and has a standing collar and shapely coat sleeves. This pretty basque may be of the same goods and color as the skirt, or it may be of stockinet or other Jersey fabric. The pattern to the basque is No. 8975, price 10d. or 20 cents, and is in seven sizes for girls from three to nine years of age.

A coat of electric blue velveteen, trimmed with gray fur, is considered very attractive for a little girl. It is much more effective than most combinations of color, and is not expensive. A recent pattern for a long garment to be made of this goods, and also of serge, Lincolnshire cloth—which is rough and even shaggy—camel's-hair, etc., is No. 8872, which is in ten sizes for girls from three to twelve years of age, and costs 1s. or 25 cents. It has a shoulder cape, high-rolling collar, side pockets, and two box-plaits arranged in the back of its skirt.

A little, dolman-like wrap of white lady's-cloth or other light colored woolen goods, or of plush in a becoming color, is just coming into vogue. It is very stylish in form, with a kilting at its sides, an under box-plait laid below the end of the center seam, and mandarin sleeves. It has a wide, rolling collar, is ample in size, and suggests warmth as well as elegance. Its pattern, which is No. 8874 and costs 1s. 3d. or 30 cents, will be chosen for girls from five to twelve years old.

#### CHILDREN'S GARMENTS.

Perhaps it is the children's garments that most interest and perplex the mother who desires to dress her little ones prettily and comfortably, and yet does not wish to be too lavish in her expenditures. Fortunately, the fabrics that were once counted too old in their styles for the use of little people are now esteemed quaint, new-fashioned and charming when worn by the tiniest of men and women. Indeed, to give a baby face a surrounding that reminds one of a little grandmother, is just now the most fascinating of successes. Considered as an economy, this caprice of taste is not so very unwelcome, because the youngest of a group of children may be clothed from the outgrown garments of the eldest; but by no means are such articles to be worn without being remodelled into the latest shapes that have been provided for children. Fashion is as exacting

about shapes that shall be rejected as *passé* as she is liberal in permitting and recommending the oldest qualities and colors of goods for the youngest toddlers.

Among the many pretty devices for costumes for both boys and girls is a slip-like dress, drawn by Shirrs or gathers at the waist-line both behind and before, with pocket-laps arranged under the arms to fall in the ungathered spaces. Its lower edge may receive a hem, and braid and tucks may surround it. Its yoke may be in contrast with the dress, as in one instance where it was of cardinal cashmere while the principal part was of gray flannel. Cardinal facings were about the wrists, the pockets were of cardinal, and rows of cardinal braid trimmed the dress above its hem. A white camel's-hair dress, cut by the same pattern, had a blue velvet yoke, sleeve facings and pockets, and blue velvet ribbons were set in five, narrow, parallel lines above its deep hem. Its pattern is No. 8936, and costs 10d. or 20 cents. This is one of those devices that are as easy of construction as they are pretty when completed.

Another costume has a box-plait, that extends its entire depth in front and appears as a sort of vest between its open jacket edges. Excepting this box-plait, its skirt is a kilt; and a folded sash, that passes about the figure, is placed under the jacket front and outside of it at the back, where it is stylishly arranged in a bow knot. The kilt and jacket of this costume will often differ from each other, and the sash may be like either of the colors, according to taste. Its pattern is No. 8922, which costs 1s. or 25 cents.

A charming little cloak has a deep cape that is box-plaited at the neck. It has box-plaited pockets applied to its sides, and a box-plaiting is added to it at the back. It is suitable for cashmeres, Surahs, satins, French flannels, etc., and must be warmly lined. It is a most picturesque style of outer-garment and will give great pleasure to both children and their elders. The pattern of this cloak is No. 8943, price 10d. or 20 cents.

Still another costume for little people has five box-plaits sewed in its front and back from the neck to the waist-line. A little below the plaits are several encircling rows of Shirrings, which are permanently sewed to a fitted under-dress so as to make the portion above them droop in full blouse fashion and the lower part hang in a full, short skirt that may be trimmed with velvet or satin ribbon, lace or embroidery or finished plainly, as preferred. The under-dress extends to the lower edge of the skirt, and its lower part will usually be over-faced as far up as the staying of the Shirrings. The sleeves may be finished like the skirt. Without doubt, this is a picturesque and stylish little fashion, and it will be very popular for flannels, cashmeres, cloths, silks and all sorts of soft, pretty dress goods. The pattern is No. 8981, price 1s. or 25 cents.

All the patterns above described for children's use are in five sizes for children from two to six years of age.

For boys from three to ten years old, the most attractive garments of the season are made of Jersey cloth, the flexibility of which compels a comfortably close fit. There is a jacket, pants and cap, each provided with a pattern; and every mother, who has once discovered the gentility and durability of such garments, will be delighted with their fashioning. The cap is worn by girls as well as boys, and as the fashionable cut of the hair for both sexes under ten years of age is just the same—that is, in the Florentine cinquecento fashion—there is no reason why the caps should be unlike, especially when the prevailing shape is becoming, simple and comfortable. Boys' costumes, cut by the three patterns just described, involve but a trifle of labor. The jacket pattern is No. 8955, price 10d. or 20 cents; that of the pants is No. 8956, price 7d. or 15 cents; and that of the cap is No. 8957, price 5d. or 10 cents.

Little people wear leggings that are made as a general thing of their costume goods, whatever that may be. Here and there a set of black velvet leggings serves for all occasions. The pattern for these becoming, trim and serviceable coverings for the lower limbs should be in the possession of every mother who feels the slightest apprehension of a child's inability to endure our bleak Winters with safety. The pattern to the leggings is No. 8834, which is in eight sizes for boys from two to sixteen years old, and costs 7d. or 15 cents.

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## TOILETTES FOR NEW YEAR'S FESTIVITIES.

In almost all other American cities the custom of receiving gentlemen visitors on New Year's day is as universal as it was in New York when the number of inhabitants and the distance from house to house made it possible for gentlemen to call upon all their lady friends and for the ladies to receive them. The acquaintance of most ladies who live in the metropolis becomes so extensive that they cannot welcome all their friends, nor, for the same reason, can a gentleman pay congratulatory visits in a single day to all the ladies whom he, after a few years in society, may know. Should he attempt to draw a line between his friends and his acquaintances, he might feel unpleasantly doubtful where to place it; nor would it seem quite courteous to those who might feel friendly toward him, but who have failed to interest him very much. For these reasons the charming old-time universality of visiting on New Year's day is rapidly becoming a custom of the past in New York. Gentlemen call if they are invited, or acknowledge the invitation by sending their visiting cards. They also send cards to such other ladies as they wish to remind of their existence, and a card received on such occasions signifies congratulations and good wishes. The ladies in New York, who receive invited guests, wear dinner or evening toilettes, and so also do many who happily live where they are able to cordially welcome all who have the courtesy to call upon them on the first day of a New Year.

The elderly lady of the family, whether she be the actual hostess or not, is the first to be congratulated. If the ladies of the family are all youthful, then the presiding lady receives the first attention from her gentlemen visitors.

The elderly lady dresses in some rich fabric, which, according to preference, may, or may not, be black. A charming color, and a fashionable one, is called *fumée de bois* or wood smoke, to distinguish it from London smoke, which is dingy and unhappy looking. The *fumée de bois* has an under-tone of warmth shining through its grayish hue, and is this season much prized by ladies of all ages and complexions, and especially by matrons. It is friendly with cardinal, pale blue and all the family of yellows, not only blending with them but heightening the individual beauty of these shades.

One costume for New Year's day is of *fumée du bois* and has an embossed velvet skirt of walking length. The pattern to the skirt is so gracefully planned that it necessitates no trimming, but yet permits the addition of any tasteful garniture. It is No. 8682, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. In this instance its lower part is cut in slashes that form tabs two inches wide and seven inches deep. The slashed edges are neatly faced, and beneath the tabs is arranged a satin box-plaiting neatly hemmed at its lower edge. This plaiting is eight inches deep when completed, and the plaits are of the same width as the tabs. The plaiting is arranged so that each plait is overlapped by a tab and so that it falls half an inch below the skirt proper. The tabs are caught invisibly to the satin plaits, and the effect is full and rich. The upper part of the dress is of cashmere. There is an over-skirt that droops low in front and at the back with many graceful wrinkles, and is draped high at each side. Its edges are narrowly under-faced with a strip of bias satin. The pattern to this most fashionable over-skirt is No. 7815, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. or 25 cents. The basque is round and not too deep, and has a velvet vest inserted in Breton fashion. Its pattern is No. 8609, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. Back of the vest its lower edge is slashed to correspond with the skirt, but in smaller tabs; and beneath is set a plaiting that harmonizes the effect entirely. The collar, which turns from the neck and has square corners, is of the embossed velvet. The sleeves have no decorations, except fine steel buttons placed upon their outer seams. The fronts of the original pattern are cut away somewhat below the pointed vest, but in this instance they have straight front edges to permit of the straight slashes. The satin, cashmere and velvet match each other exactly in shade, and the glitter of the cut-steel buttons is well brought out by their soft tone. This is a superb yet simply made costume for dinner and evening wear, as well as for New Year's receptions. A cut-steel comb is sufficient ornament for the hair, and buckles of steel trim the shoes, which may be of black satin or kid, or of *fumée de bois* velvet or satin. The stockings should be black with costumes of all hues, in order to be *au fait* this season.

The dress described is for a matron, who has two grown daughters who will assist her in receiving. One of them will wear a pale pink wool suit of walking or dancing depth. The skirt has three scantily gathered flounces of Spanish lace sewed upon it, so as to fall over and conceal their own seams. This arrangement gives

the flounce a fine effect and makes a neat finish for the top. The skirt pattern is the same as the one previously mentioned, being No. 8682, price 1s. 3d. or 30 cents. The body has a short, pointed basque front, with a deep back laid in double box-plaits underneath at the ends of its center and side-back seams. The fulness thus produced and the unbroken length of the back provide what is called a waterfall drapery, the garment being also called a Russian postilion. A Molière vest of Spanish lace will be worn upon the front, the vest being included in the pattern. It is gathered at each end, and the bindings finishing the ends are arranged upon the front of the dress by hooks and tiny loops or by pins carefully concealed. In addition to the handsomely curved seams of the back already mentioned, this garment has under-arm gores and double bust darts. It is likely to be a popular style of over-dress for house and street wear, according to its texture. In this instance the fabric is albattross or crape cloth. Its long drapery is lined with cream-white Surah, and its neck and elbow sleeves are garnitured with lace. Its pattern is No. 8992, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 6d. or 35 cents.

The other daughter will wear a pale mauve costume of fine nun's-veiling. Its skirt is tucked perpendicularly to below the knees, and below the tucks the fulness is pressed into plaits and falls with a flounce effect, the lower edge being hemmed. This skirt has a fitted yoke top, and its pattern is No. 8935, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents. The waist is in "baby" fashion, with a yoke of the goods tucked and pressed. The sleeves are nearly short, being cut away just above the turn of the elbows and finished by full ruches of creamy lace and bows of cream ribbon. The neck is also ornamented with lace, and a satin bow, arranged in very long loops and ends, is fastened at the throat. A breadth of satin forms the wrinkled sash that is to be worn about the figure and tied in a big bow at the back of the waist. The top of the sash comes to the waist-line, and its lower part conceals the yoke of the skirt. The young lady who is to wear this last toilette is not yet in society, hence the girlish fashion of her dress. The waist pattern, which is very popular, is No. 8683, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. or 25 cents. The two light dresses will be worn for dancing and to operas throughout the Winter. They are not costly, and yet they are most fashionable and becoming, both in texture and shape.

A black velvet dress, with an untrimmed short skirt, will be very fashionable for New Year's receptions and also for dinners and visiting later in the season. Such a dress has several vests made to wear with it at different times. One vest is of black velvet, seeded with steel beads; another is of cardinal satin, and another of black satin; while still another is of white satin and is cut straight across its top to leave a Pompadour opening. The vest is joined to the side-fronts by buttons and button-holes, and is narrowed off to a point at its lower edge. The basque curves high over the hips and is prettily plaited at the back between two slightly draped points. It is beautifully fitted by bust darts, under-arm gores, side-backs and a center seam; and its edges may be piped, faced or lace-trimmed. The sleeves will be shortened for dress wear and lace-trimmed, and the neck will show corresponding garnitures. The pattern to this stylish basque is No. 8901, which is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and costs 1s. 3d. or 30 cents. The skirt, being plain, is of generous width and is beautifully proportioned. Its pattern is No. 8682, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 3d. or 30 cents. Its construction has been already described in the present article.

A demi-trained skirt, which forms part of another costume, is made of pale blue satin brocaded with its own color and having an outlining of gold about the figures. Upon the bottom of the skirt are three narrow overlapping ruffles of pale blue satin, cut bias and bound with pale gold satin. This skirt hangs superbly. It is cut by pattern No. 8518, which is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents. A satin basque, cut square in the neck and having no sleeves, is worn with it as an under-waist to a Watteau polonaise of cream-white gauze brocaded with delicate traceries of blue and gold. The basque pattern is No. 8218, which costs 1s. 3d. or 30 cents. The sleeves being omitted, it should be cut very high under the arms. This polonaise has no lining, and its stylish drapery falls low in the back and curves away from the end of the closing in front. A ruche of lace, overwrought or lightly run with fine flosses of blue and gold, finishes the neck. These colors may be added to the lace by its possessor, their application being interesting and yet not elaborate work. Lace,

similarly enriched, is used to border the garment. It is scantily gathered and is turned down over its own seam. A *jabot* of the same conceals the front closing. If desired, flowers, ribbons, jewelled ornaments or ostrich tips may be added on the plaits that drape the sides. The pattern to the polonaise is No. 8496, which costs 1s. 6d. or 35 cents. It is an unusually attractive shape for Surahs, cashmeres, etc., etc., and is very fashionable for house and evening over-dresses. It develops well in softly falling fabrics and also in grosgrains and heavy satins or brocades. Both the pattern for the basque and that for the polonaise are in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure.

Flowers will be worn in rather small clusters. Five roses, instead

of fifteen, as last year, will this season meet with approval as a corsage bouquet. Excesses are always in bad taste, and it surprises many ladies to remember that they ever wore exaggerated bouquets. Fans of natural flowers are among the fancies of the season, a lady sending her floral frame to be refilled whenever she desires. It is also fashionable to fasten a small bouquet to the center stick of an ordinary fan, or to wire rose-buds along the outer edges.

Gloves with mousquetaire wrists, and also those with from five to fifteen buttons, are worn in all fancy colors; but bright tan shades and black are very much favored. It is a curious freak to wear long black gloves with light evening toilettes, but Fashion permits it. Black gloves and black hose accord with almost every toilette.

## OUR PARIS LETTER.

If the belles of ancient Greece and Rome—did they have belles in those days, or were all their women as beautiful as history tries to persuade us they were?—did but live to-day, what an interminable bliss would be theirs!

It is said that the original impulse toward personal adornment had its birth in color and not in form. Certainly, very little diversity of apparel existed in Italy during the times of the Sabines and Etruscans. The maids and matrons of those days vied with each other in the rich and varying colors of their robes and in the coquettish drapery of the *palla* or stole that they wore. The Greek beauty went to bed with a soft mask of flour paste laid carefully over her face, neck and arms; and every day, after her bath of asses' milk, she spent hours in braiding, dyeing and dressing her abundant tresses. It was simply because they had not arrived at that point of civilization where the possibilities in matters of form could receive much attention, that they did not revel in a variety of shapes in their apparel. The silver mirror of the patrician maiden and the pellucid spring or brook of the less fortunate beauty reflected just as much coquettishness as do the glasses of to-day, and, oh, how bewildered with the joy of limitless brilliant hues would these women be if only their mummies could awake and dwell in Paris to-day!

There are colors radiant and colors sober, that give tone to the pallid, subdue the over-rosy, and reveal those otherwise undiscoverable beauties that lie beneath the complexions of neutral-tinted women. Of course, those who borrow these reflecting adjuncts must know just how to arrange them wisely. Helen of Troy, Aspasia of Athens, and Cleopatra of Egypt would have instinctively known the exact influence of every color and every shade of color upon themselves; and all the new and wonderful hues that have lately been introduced to the fashionable world would have delighted them beyond measure; but then their instincts would not have baffled them, as ours do us,—disturbed as they are by that modern invention we call a civilized taste.

If every woman could know which one or more of the many pigments was an enemy to her, and which a friend, there would be more pleasure in writing about the new colors; and yet it is but justice to industrial art to mention that there is in Paris at this moment a beautifying color for every woman, which she could, if she only knew what it was, so apply to her needs that all cosmetics would be instantly banished from her toilette-table.

An effort, lately made in England and not yet abandoned, stirred many women to a semi-belief and also to a semi-endeavor to find out, each for herself, what her own complimentary tints and tones were, and adopt them as her permanent belongings, or at least to wear as long as age, health and climate approved of their uses. This sensible idea has flown over to France, and the *Parisienne* has adopted it—at least, for a season. Of course, she will never give up the delight of varying the forms of her costumes; but she is quite certain to choose a single color and keep it at least until Easter! For instance, if brown contrasts best with her throat, cheeks and hands, her street dress, which is a tailor-made woolen, is of this color; her carriage dress is of brown velvet, brocade, satin or Ottoman; and for dinners and balls it is still brown, but in tissues of Spanish lace, crêpe or web-like goods of some sort. The same adherence to a single hue, whatever it be, follows all through the Winter garments of my lady of fashion. Indeed, already are such titles as *Madame la Brune* and *la Bronze*, *la Nègresse* and *la Noire*, as well as *la Grise*, etc., etc., coming into vogue. In all this loyalty to one harmonizing, beautifying and cosmetic-saving color, my dear *dame de Rigueur* permits herself an Elizabethan bodice, Austerlitz epaulets, a Louis XIV. coat, a Marie Stuart bonnet, and a Jeanne d'Are necklet of the heaviest, broadest and most hideous description. In fact, so extended are the prevailing ranges of this season's fashion,

that a woman needs to become familiar with all the histories of the world, as well as with all its geography, in order to appreciate the names of the multitudinous styles of garments at present in vogue.

All this devotion to single colors by the belles of Parisian society is a social curiosity to those who have accepted the fact that only in change is there repose for the mind of *la grande dame de Paris*. She formerly changed her outward enfoldments from black to white and from a happy rose-color to a pensive violet several times in a single day, and she made herself piquant by these sudden variations. This season she refuses to contrast herself with herself, but pits herself against her friend in the role of an intimate enemy, and with superb results to both of them. When each finds out how much she benefits her dearly hated friend, she may, perhaps, conclude to abandon her latest foe and return once more to her own old personal variations. The Parisian woman is convinced beyond persuasion that the foolishness of yesterday is the wisdom of to-day, and *vice versa*; and perhaps to her this very capacity for change is a source of great happiness.

Another curiosity in the fashionable life of this season is the absence of brilliant lights at receptions, balls and dinners. Once the clear glint and glow of a French salon was proverbial. Such a place was always mentioned as comparing with the most radiant of scenes. Indeed, it outshone mid-day whenever art or the purse made such brilliancy possible. To-day there is rose-colored stained glass in the Winter windows of my pallid beauty, and through them the daylight is compelled to enter and paint her cheeks and brow. If she be too rosy, there is an opaline medium through which the sunbeams must enter and be tinted before they are permitted to fall upon her. Where colored glass is not convenient, shades of semi-transparent Marelline silk are chosen to modify the searching glances of daylight and compel them to do the former duties of purse, powder and rouge.

Afternoon "at-homes" and receptions again this Winter take the places of the old-fashioned interminable visitings or callings, and my lady hostess receives her guests in gorgeous tea-gowns trimmed with white, black, brown, fawn, gray and other colored borderings of fur, feathers or chenille—and how luxuriant they are! Fur foot-cushions lie plentifully about the room wherever fur or Oriental rugs do not appear on the polished floors, and within them are hot-water boxes that comfort the feet while the visitor sips tea, that recently imported English beverage which was laughed at, when not abhorred, in Paris less than a decade ago. A turban fez or a jaunty cap of satin, plush or velvet, bordered with a band of fur or feathers and fastened with a pin blazing with jewels, sits jauntily upon my hostess' happy head. Sometimes her sleeves have no inside seams, and they hang open and expose, with novel effect, a lining that corresponds with the head-dress.

The Bois de Boulogne at this season is thronged with superb equipages, that glitter with gold and silver in the frosty air and are filled with magnificently costumed women. No one with a memory that goes far back but still misses the passing glory of those imperial carriages that bore the beautiful Eugenie and her magnificent suite, with postilions and out-riders in their liveries of green and gold. Even the malcontents, and those who were only waiting for a signal to ride up and destroy the life of their empress, exclaimed involuntarily, "how beautiful she is." In her absence nothing is royally distinguished, but all is glittering, prosperous and pompous. Then there was but one queen of society, but now almost every woman is struggling for supremacy in the world of fashion, and here and there one of them really believes she has attained the position. But there are few of her observers who corroborate her own approval of herself—behind her back. To be sure, Madame Grévy is nominally the supreme woman of the Republic; but there is not a duchess in all France who would not sooner go



into banishment forever than pay her that homage which it was once a pleasure to bestow upon blue-blooded leaders of the ton. Devotees to the past of France ride the ancient Cours de la Reine—avoiding the Champs Elysées always—and, majestically uncomfortable and gloomily grand, they, according to their tempers, have their noses in the air or their eyes and faces bent downward, as if there were nothing worthy of them left in their once gay country. Few, however, of these personages spend much time in Paris. They prefer their solemnly luxurious and historically superb *chateaux*, where they are able to gather about them such of their own as refuse to intermingle with new blood or to enjoy the spendors of recently gotten riches. They dress themselves in their old brocades and old laces, and sparkle grimly in their antique jewels, which they would loathe if reset in the modern fashion. Here, in the presence of the portraits of their gold-laced, beruffled and beplumed ancestry, they admire themselves and each other, and will never be convinced that one man is born with as many natural rights as another.

All this state and solemnity would be funny in the nineteenth century, if it were not too pathetic. How these nobles hate the *bourgeois*! They can more easily tolerate the peasant, who was once their deadly terror, than the rich *bourgeois*, not only because the latter has become so prosperous that he is able to purchase all the titles of France if they were on sale, but because it is also he who makes and executes the laws for *canaille* and *noblesse*. Of course, these secluded people have no longer anything to do with the ever-varying tastes of the *Parisienne*, who is quite aware that she has but one life to live and who does not mean to throw it away on account of any political sentiment, or because Madame Grévy is not a brilliant leader of gayeties.

So despicable has Paris become to families of the *ancien regime*, that they have given over their fine old city houses into the hands of traffic and modern desecrations. Before another month is over, the celebrated mansion of the Rochfoucaulds in the Rue de Lille will have disappeared, and in its historic place new structures will rise up and smite the vision of those who despise that pseudo-Italian architecture that dishonors Paris in almost every one of its broad new streets. It is not strange that those who loved the magnificent old houses of this changing city should wish to avoid it as much as

possible now that a new city, less stately and beautiful, is effacing so much that they revered in architecture and association. "The new is more practical and useful," says the progressive citizen, and very likely he is right; but it is painful to see all the poetry and picturesqueness of a people levelled to the commonplace. It is at this season of the year that she of blue blood is bluest in her contemplations, and it is now, too, when the visitor who is able to recall the faces of Legitimist and Orleanist and the leaders of the Empire, misses the crested carriages with high-stepping horses and stately retainers, that added touches of grandeur to it all. For younger eyes there is scarcely less charm in the beautifully gay life to-day than there was in those older times, when a less steady and more artificial reign of pleasure was known.

While drawing contrasts between the new and old, it is the duty of the faithful chronicler of events to mention that the dude has arrived in Paris in surprisingly large numbers. He is very much the same as in London and New York, and he could not well be inferior. Even he has chosen his color, and he wears it under the glare of the gas-jets of the Theatre Française, in the wintry sunlight, and in the rosy subdued lights of the most modern of modern arrangements for household illuminations—if the soft and delicate light that now pervades an apartment can be called by so bold and positive a name as "an illumination." Yes, he wears his own color at all times, and his walking stick, neck-tie, handkerchief and hosiery, and also, if he is rich, his sleeve-buttons, shirt-studs and finger-rings, are chosen with reference to the exact shade of his coats and trousers. If he is not rich, there is paste and gilt within his reach for toilettes of all hours of the day; and it never occurs to him that anybody can suspect so charming a young man of adorning himself with Palais-Royal ornaments. As a medium between imitations and real gems, there are those polychrome or luminated ornaments of silver and gold that provide all the tints he can possibly desire, and there are plenty of these charming devices also for the lady who has decided to represent a monotone of color. As to the dude, it is difficult at this distance from home to know just how to feel toward that far-off domestic biped. It is only possible to be certain that the dude of Paris is quite as curious and almost as alien an animal in this city as any of those that are in the Jardin d'Acclimation.

—DOROTHEA.

## TO BE BEAUTIFUL.

Women are by nature dramatic; given to illustrating their lightest chatter with gestures expressive of their feelings, with liftings of the brows, or with smiles or frowns, as the time or story may demand. With many the affairs of life intensify this tendency, while with others they seem to lessen and indeed occasionally to kill it. But no one can be quite certain as to its decease; it may slumber until occasion shall awaken it and may then prove stronger than ever a looker-on would have deemed it possible.

A woman, with wit enough to recognize quickly the effect produced, sees that if the lifted brow be not well arched, the smiling lips not rosy and the waving hand not white and soft, the defects would have been less noticeable if the one under observation had sat like a marble statue and let the world and all its history go by, heeding neither its griefs nor joys.

But what has all this to do with making one's self lovely? Just this:—the hand is used to emphasize what you wish to impress upon anyone, to wield the fan behind which you hide your smiles or blushes, to give your friend in token of kind feeling, and to appear the most desirable of earthly things when some one presses upon it a kiss of promise. Ought you not to make this hand as beautiful as you can? Far back in the world's history a master in the art of advice said: "She whose fingers are dumpy and whose nails are rough, should mark with but little gesture whatever is said." But nothing is said about how to improve them, and yet they can generally be improved.

Somebody asks "what is a beautiful hand"? A well-shaped hand is delicate in color, with the blue veins on the back showing through the skin, but not swollen; the fingers are long and tapering, with an air of flexibility and yet firm enough to suggest columns to the mind of the looker-on. The hollow of the hand, when open, is dimpled and full.

There cannot be a beautiful hand with uncared-for nails. These ought to be arched and slightly pointed, and only long enough to extend as far as the flesh terminating the fingers. They must be well polished and of a rosy hue. Because of the daily occupation, or because they have not been cared for, the nails may not be nice in shape or coloring, and you, just beginning to find that out,

want to remedy it. Go to work in the same way as the manicure does, or rather, for the first time, get some friend to undertake the duty for you. The professional has a great number of tools, but you can attain your ends if provided with a pair of sharp, curving seissors, a file, a stick of soft wood with one end cut out to make a hollow, a box of polishing powder, some cold-cream or vaseline, and a very weak solution of oxalic acid, which must, by-the-by, be used with great care.

Put the tips of your fingers in a bowl of tepid water (at the manicure's they use finger-bowls), and let them soften under its influence for about ten minutes. Then dry them by pressure—not rubbing with a towel—and give your hand to your friend. It is most likely that the skin has grown up so that it hides the half-moon at the base of the nail, and that this skin is hard to remove. Well, you will have to endure a little martyrdom in the cause of beauty. Dipping a little paint-brush in the acid, the worker will touch the objectionable skin and, when it has been pushed down, will take the curving seissors and trim it into shape wherever it has become ragged and uneven. If your skin is sensitive it will probably bleed, but the cold-cream, put on to counteract the acid, will help heal it and a little raw cotton wrapped about the fingers for a few minutes will prove soothing. Then, with the file, the nails are shaped—Fashion calls for a sharp point, but good taste chooses a semi-circle. The little wooden stick is then run under to remove any dust or particles of skin that may have collected under the nails. Next a slight dash of cold-cream is put on each nail, and then they are covered with the polishing powder. Now, the chamois rubber is employed, and each nail is rubbed separately until it burns and tingles from the heat. Time must be given to this process, else the clear, shell-like effect will not be acquired. With the powder still on the nails the hands are bathed in warm water, a delicate soap being used, and each nail being washed separately. Then the final rubbing takes place, not with brush or powder, but with the hand of the operator. There is something in the human flesh that gives a polish to the nails that powder or rubber cannot achieve, and the manicure has found this out. They are rubbed separately and together with the palm of the hand, until they feel warm and are a lovely pink shade.

Then all is done, and with proper care your nails may be kept beautiful for all time.

Manicures protest against the use of nail-brushes and knives. Certainly the last are to be avoided, and for the wooden instrument employed in cleaning, and which does not shock or bruise the nails, a match stick, with its ends hollowed out, may be used. A piece of chamois, with sufficient energy directing it may take the place of the rubber, though the latter is not expensive and is certainly very convenient.

After this revolution in your hand, it is probable that your nails will be sensitive for some days; in that case rub them well with cold-cream or vaseline at night, wearing gloves to preserve the bed linen from stain. Mothers of lovely baby girls would do well to remember that the shape of the nail in after-life depends much on the way it is cut during infancy, for most of us are born, if not altogether equal in point of fortune, certainly with properly shaped finger-nails.

The blue veins on the back of the hand, that are so exquisite a contrast to the white, become very inartistic in effect when they swell and rise apparently above the skin. When this is not due to ill-health, it is often the result of wearing tight gloves, which are as great enemies to beautiful hands as are tight shoes to well-shaped feet. When the palm of the hand is subject to perspiration, the use of powdered starch after bathing will be found to subdue it. All authorities say, do not wet the hands too much, and it is very certain that, when they are bathed, it should be done with care and rubbing with coarse towels should be avoided. The small pieces of skin called agnails, that frequently collect about the roots of the nails, are not only unpleasant to look at, but decidedly painful; and the only certain treatment is to cut them off close with sharp scissors and then let the wound heal under a tiny piece of court plaster; do not attempt to pull them off, for intense pain will result and the evil be worse than it was before.

If the nails are so dulled that the ordinary polishing powder (which may be purchased of any chemist) does not make them shine, try an equal mixture of cinnabar and pulverized emery applied with a tiny sponge; after this apply olive oil and then rub as described.

Among some barbarous nations the nails are painted black and allowed to grow very long, forcing one to wonder whether the people have entirely emancipated themselves from the monkey stage of existence, as described by Darwinian philosophers. The Chinese, though devoting great care to the nails, allow them to grow very long, but in the civilized world it is deemed bad taste to have an abnormally long set of nails. The perfect roseate hue of health—for one's physical condition has much to do with the beauty of the nails—is aided by the pale pink powder, and in helping Nature we are only doing what older nations, famed for their beautiful women, taught as one of the arts of the toilette. Cleopatra had her finger tips burnished till they looked like pearl. Oriental women, who give their lives up to being beautiful, regard with great respect the woman who has a well-cared-for hand and are always anxious to discover her method of preserving its beauties. Granted that one's life should not be devoted to mere physical loveliness, still there is time to take advantage of the knowledge that took whole lives to gain, and which may be used for a few hours of life to effect good, because beautiful, purposes.

The poet must have had a pretty fair idea of how the nails might be improved, when, in describing a grand lady at her toilette, he enumerates among the duties of her train of waiting-maids the peculiar methods employed in the Orient for their embellishment:

"Some bring leaves of henna to imbue  
The fingers' ends with a bright roseate hue—  
So bright that in the mirror's depth they seem  
Like tips of coral branches in the stream."

### UNCLE JERRY'S PHILOSOPHY.

What his manmie named him Jeremiah for, was always a mystery to everybody on the plantation. Why, who could connect anything with such a name but lamentations? And who ever heard Uncle Jerry lament? The little Madam said that even the pigs smiled in response to his good-natured look, while the roosters would crow at mid-day to show that they appreciated his kindly nature. At weddings and christenings, at picnics and cake-walks, he was alike invaluable; at meeting it had not been felt that he shone so conspicuously, because, as his grandchildren said, "Ole daddy don't groan loud enough."

This may have had something to do with it, but just how much nobody can tell; for at watch-meeting on New Year's Eve Uncle Jerry made a speech. He got up, very much excited and very much in earnest, and said: "Dear sistahs and bruddahs (bein' a Southenah, I has de gallantry to put de fair sect at de commencement o' my discourse), I is much decomposed and gen'ly upset by de remarks dat has been befo' what I has to say; and I is strongly tempted, soahly tempted, belubbed frens, to use langwidge so strong dat it might shock de weaker sect; but I refrain. And why? Because I do not, in deed and in truff, think you understan' what you is a-talkin' about. Bruddah Thompson comes from a good ole fambly, I am not denyin' of it; but it's given him mighty po' doctrine to live by. What does he git up heah and tell us we is all wums fo'? We isn't. What does he say dis heah lovely bright world am a vale of teahs fo'? It's nothin' o' de kind. And why does he say dat words o' flattery (dat's what he calls a-bein' polite) is deceptions and snares? My frens, de man what gets up and speaks of hisself as a wum has become dat crawly, creepin' thing hisself; de good God didn't make him so. De Bible, de book we all believe in, 'specially says dat man was made in de image o' de Lawd; and, when any o' dese very learned people (notice, my frens, dat, tho' I is righteously angry, I mentions no names) calls demselves wums and say dat dey have allus been so, den, just as suah as I am a-livin', dey is a-callin' o' dere Maker dat name. (Mr. Thompson need not get up to apply to my remarks, fo' dey is not intended for any cullud gemman; tho' if any o' de 'foresaid wums am heah, dey can reply to dem as dey please.)

"Am dis world a vale o' teahs? Dat's just as you make it, my deah frens; if you meets all de troubles o' life wid teahs, de chances are dat you will find nothin' else to greet you; if your good-mawnin' to your nex' do' neighbah am de sort dat sugges' weepin' an' wailin', and makes him think you is at cross-swords wid all de world, den be very suah dat you will get just dat sort o' a

greetin' in your turn, and den you will learn to sigh and look dismal, not 'cause you want to, so much as 'cause you can't help it. Don't, my frens, don't! You see, bad habits am very easy to cultivate; dey is de weeds in dis garden o' Eden; and if dere is any wums or serpents, dem is de men what reproves o' de gloomy days and de gloomy looks. (I is fauced to bequest o' de young gemman o' colah who presumes ovah de school, dat I is a-hearin' his remarks about Uncle Jerry not knowin' de meanin' o' de words he is a-usin': an' I say to him dat I scorn, wid de sincerity o' a well-brought-up African gemman, any such low crescendoes; an' I hopes he will not disremembah dat very few o' his fambly is pesonally acquainted wid de sublime arts, readin' an' 'ritin'.)

"An' to continuah: I 'spectfully, and wid de feah o' der angah befoh my eyes, asks de ladies o' de meetin' if dey don't prefer de man who says pleasant things to them to dat missable specimen who nevah does anything but see what dey may happen to lack? Not dat dey does lack anything; but if dey should. When Aunt Charley is a-feclin' de joy o' knowin' dat one o' de boys she was mammie ter is a-enterin' de Senate, or a-runnin' a hoss-race, or a-havin' his baby-boy christened an' she is to hole him, or a-doin' anythin' else dat gives instructions, wouldn't I be a wum, one o' de wust kin', if I said, 'Charley, you is a ugly, cross ole woman'; or if I even slighted her joy by lookin' grave and a-murmurin', 'no use to joy—dis world am full o' tears.' Yes, Bruddah Thompson, den I should be a out-an'-out wum; but instead I conducts myself like a man, and I takes her han'—dat han' dat has done many a kin' thing for you all—and I says, 'Charlotte, I rejoices wid you; I's glad you is happy, and I is happy too.' What good does it do?—is dat what Mister Thompson is a-askin'? Well, it makes one o' de souls dat de good God cares for brighter and mo' joyful, and when dat happens I is doin' His work.

"Den, my frens, I don' blieve in reprimandin' de young folks so much. What if a lot o' young niggahs did laugh in meetin' when Sister Graham dropped her hair while she was asleep—I ain't very young, but I laughed too; yet dey is 'cused because dey is young. As fo' Liza's Jin a-spinnin' his top undah de las' bench, I do think it would a-given greatah scandal if he had a-spinned it on top o' de bench. Dese little tings can be ovahlooked; its de meannesses, de deceits an' de falsities o' life dat want to be scorned.

"And here at watch-meetin' I says to de young an' de ole, to de rich an' de po', to de single an' de wedded, to de bruddahs an' de sistahs, dat de great trouble is we all o' us makes resolutions fo' de whole yeah on de eve of it, an' den we breaks every one of 'em. Now, as

a remedy, I propose dat we try makin' good resolves fo' one day an' den remembah dem every mawnin'. Fo' to-morra, while de bells am a-ringin' de New Yeah in, make up yoah mind dat you will see de sunshine and forgit de clouds o' life; dat you will remembah you am not a wum, unless you wants to be; dat every pleasant thing dat you can truthfully say (I is no upholder o' falsities) you will give speech to; and dat you will think it as much of a sin to keep quiet about such sweets o' life as you would about denyin' your picaninnies a lump o' sugar when you has it. An' somehow, my belubbed frens, I don't believe you will do much dat is wrong, if you try Uncle Jerry's philosophy (of de rightness o' dat word I is informed); an' I do think de watch-meetins dat only 'lows good resolves to be made for de first day o' de yeah, with a understandin' dat dey is to be renewed every night, will grow in time, when Uncle Jerry is dead and dose dat love him will only remembah his smile, to be counted as a means o' grace.

"Oh! I is certain, certain suah, dat de blessed Christ, when He was on dis earth, joyed in de happiness an' de smiles an' de laughter dat was innocent an' good. An' what is any eldah o' de meetin',

or any preachah, dat he dare to contradict His ways or try to make folks believe dat dis world am nothin' but a funeral procession. Heah, at de meetin' o' de yeah, when de big clocks is a tellin' in dere clearest tones dat de old yeah is gone, I say let us lift up our hearts in thanksgivin' for de goodness o' 'dis world an' de people in it. An' den let us sing dis hymn:

"A little while for winnin' souls to Jesus,  
An' we behold His beauty face to face;  
A little while for healin' soul diseases,  
By tellin' others of a Saviour's grace;  
A little while to spread the joyful story  
Of Him who made our guilt and curse His own;  
A little while ere we behold the glory,  
To gain fresh jewels for our heavenly crown."

And who, even among more learned folk, can deny that the advice of Uncle Jerry is not good for every-day life?

—HILARY MILLAIS.

## NEW YEAR'S GREETINGS.

To begin the new year well, is much toward keeping it bright and fair—and what better beginning can there be than the giving to those we love greetings made manifest in the shape of suitable gifts? One of the most beautiful sentiments in this world, and one that involves a suggestion of the joys of the next, is felt in the act of giving. There comes to the heart a rush of warmth—the very joy of giving; and with each beat there seems to ring out a chime that tells "I have made somebody happy"! Is not this good for *the* day of the year? Do you not believe it will bring happiness and all attendant joys in its train? Surely it will; and who does not yearn for joy three hundred and sixty-five times a year? Then begin by planting the seeds of the beautiful plant of generosity on the New Year's dawn, and see what the flower will be like and how much happiness it will bring unto you.

The gifts of the New Year are usually selected with more thought as to the sentiment, and less as to the value, than are those of any other time. People not sufficiently of the family to come in to the Christmas feast are remembered then; and those for whom the religious festival may have no meaning, should receive their *cadeaux* on the first of the year.

And what to give? Among the very pretty and quaint conceits in bronze, adapted particularly for holiday gifts, are inkstands, pen-trays, paper-cutters and candlesticks. A large lily is an inkstand of silver bronze, one of the petals forming the lid, while a long leaf holds the pen: another is an egg, with a bright-hued bird watching over it and apparently proffering the pen in his mouth. Then there are paper-cutters of brass, elaborately carved to represent scimitars; less warlike but equally pretty feathers; and exact imitations of the long leaves of the swamp-lily, with their knife-like outline. Near the bronzes—and one does not mention all the fine bits that may be obtained if the purse be well filled—are small mirrors framed in brass and resting on a brass support, so that they may always be in their places and findable. Such a reflection of the passing shadow makes a charming gift for either a gentleman or a lady, as each has a use for it. Then, as a natural suggestion, come the perfume-bottles—the long, slender-necked flasks in their basket-cases and filled with sweet odors: these are preferred to any more elaborate casing, the fineness of the scent making a warm greeting a certainty with them.

Lately, in the gems not ranked as most expensive, there has been displayed greater interest than before, and jewellers have given more care to their setting and, one wishes it might be said, to their knowledge of them. The turquoise, the garnet, the lapis-lazuli, the chrysoprase and many of the heretofore-neglected stones are mounted in dainty rings, set around thimbles or put on the heads of gold and silver pins, and, being comparatively inexpensive, are attainable for gifts and may be placed in the midst of a box of bonbons.

Nearly every woman likes to be able to wear at all times some little trinket—a ring, a necklace, or a bracelet that comes from one she loves. And this might be very well accepted as a reason for the betrothal ring and of its never-waning popularity. If one wants to get something a little more costly, then a string of gold beads, such as our Puritan grandmothers wore, are in good taste, when not selected in too large a size.

Handkerchiefs, daintily embroidered in pure white, and so fine they seem to be made of spider's web, are a gift always in

favor and always of use. Of course, when a very fine specimen is chosen, it is enough alone; but if a plainer kind be selected, then any desired number may be given. For a gentleman, a large muffler, or a half-dozen hemstitched handkerchiefs, are to be commended for New Year's; and the commendation gains added value when it is known that they always have masculine approval. Nobody wants to give a present that is counted of no use by its recipient, even if this be confessed to his only safe confidant, himself.

Eider-down pillows, covered with foulard silk, are just now deemed a very proper present to give a bachelor, and naturally suggest the possibility of his dreaming all sorts of pretty things about the giver, beside affording her an opportunity of quoting any number of clever sayings about sleep, the god of dreams, and the peace that must come when the tired head rests upon the pillow.

Innumerable satin and plush bags are shown for bonbons, but *connoisseurs* in the art of giving select instead a pretty piece of china, a basket or a vase, which, costing no more, will outlast the satin receptacle and be a memorial of the day and the sweets, after both have gone the way of all mundane joys.

A little remembrance, that even a very slight acquaintance will justify, is the photograph of some celebrated man or woman, writer, painter or actor, mounted in a dainty velvet or, better still, carved brass frame and having on the card attached some words about the original. Of course, it is much nicer if there is some association connected with the picture, either that the original has been talked of together, or—if a player—has been seen together; but this is a mere matter of sentiment.

To the housekeeper, who is also a home-maker, there is many a pretty trifle that can be given; but certainly nothing is a gentler reminder of the giver than a small clock that chimes forth the passing hours in clear, bell-like tones. In cases of glass—showing all the works in a way that would prove tempting to a small boy whose mind ran on seeing "wheels go round"—in Russia leather cases, and in beaten silver, these small time-pieces are chosen for bedrooms or boudoirs; and they are also convenient for travelling. Apropos of travelling, silver soap-cases, with the initials or monogram upon them and holding a piece of finely scented soap, are souvenirs always appreciated by gentlemen who value the niceties of life; and if it were wished, to the soap-case may be added a tooth-powder flask to match, and a hat-brush with a mounting to correspond; though if so many of the attributes were bought, it would seem as if the entire dressing-case might as well be chosen.

Motto fans—that is, plain silk or satin ones, with two or three mottoes painted upon them—are in vogue and are likely to obtain for New Year's gifts, as considerable meaning may be made to attach itself to the painted words. The mottoes are inscribed in several colors, but one shade is more noticeable than the others, and that is matched by the ribbon bow and ends on the handle. The large feather fans, such as Portia carried, are elegant and, while usually becoming, it is well to remember, in making a gift of one, that they adapt themselves better to a woman of dignity than to a very young girl. To the latter should be given a pale-tinted satin fan, upon which sport Cupid and all the Loves among half-blown flowers and rosy clouds.

Pins have always been of interest, but to the young gentleman his scarf-pin is of more than ordinary importance. To the sister or friend about to buy him such an ornament, the opinion

of an authority on the subject is of value: Do not let a scarf-pin be conspicuous; choose rather a plain but good one, and let it, if possible, be unique. A pin of platinum and gold, imitating an old Roman penny, is in good taste and is of value, because it is correct. Such a pin is more to be coveted than a diamond. Then a knot of beaten gold is a quiet pin, but in harmony with any street costume. A very dark pearl or a very dark sapphire, mounted in coronet fashion so as to stand up, is considered not merely beautiful, but especially appropriate, for a gentleman's pin. Quietness must be the first adjective that attaches itself to a gentleman's jewelry. Very pretty pins in gold or silver may be bought at reasonable prices, and sleeve-links to correspond are in fashion, and quite low enough in price not to take all one's savings.

There can surely nothing better go to a friend than a box of fine stationery; it suggests not only the letter of thanks, but also the letter of inquiry and the letter of information. There are all sorts of fancy papers, tinted and plain, marked with the day of the week or the name of the city; but there can be no error when plain, heavy embossed paper is sent. This style always obtains, especially among elegant people who do not change their letter-paper to suit the caprice of the stationer. In the box with this may be put an engagement book or tablet, the latter framed in plush and standing easel-wise on the table.

Time may have been made for slaves, but the first man is he who knows the exact time and is ahead of it. There used to be a false idea prevalent that ladies' watches were never right, but in this age of many watches and exact ones, the old taunt has been forgotten. Any lady who has not a watch wants one and rightly too; for, instead of buying a great number of trifles that would in the end absorb considerable money, the thoughtful buyer will put his money into one article, and that a nice little watch. Its case may be of silver, gold, tortoise-shell or crystal; but so that it is exact in its measurement of time, the happy recipient will not care. Of course, there is no reason why it should not be pretty, for very dainty little time-pieces may be purchased at sums that to our grandmothers would have seemed ridiculously cheap. Even to a very small boy, whose chief idea of amusement may be destruction, a watch in a platinum case may be given; and when he is made to understand that it is his *very own*, he will, it is more than likely, take good care of it, better care than you would have thought him capable of bestowing upon any inanimate thing. Children are much like older people—with the sense of responsibility imposed upon them comes the desire to be careful.

Cups and saucers are sold in pairs, and are put in satin-lined cases, so general has their recognition as gifts grown to be. But do not cast fine porcelain before unappreciative people; by sending to some friend, who does not know an every-day French china from a "bit" of "old blue" that would delight a lover of its kind: but instead, select a gracefully shaped, prettily decorated cup that, when you hear of its being broken, will not cause a thrill of horror to run through your veins because you know its match cannot be found. Although you are well up in marks and can decide as to which is which of two cups of close kin, remember that all the world is not so wise, but yet is just as happy, and will enjoy its tea out of a butterfly cup as well as it would out of a bowl-shaped one of the finest Satsuma or Kaga.

A calendar is a reminder for every day in the year, and therefore becomes a commendable New Year's card, as it will last a long time

and causes memory to "grow fat by that it feeds on." People brave enough to keep diaries ought to let it be known, so that their book may come to them with a friendly message; and as these daily records are gotten up quite luxuriously now-a-days, they make a pretty memento. Little note-books, that have a pocket for cards, are useful; and to busy men who do not care to be troubled with a card-case would doubtless prove a boon. It is well to remember that in getting purses, card-cases or note-books for gentlemen, the leather may be as fine as can be obtained, but all additional ornamentation, such as initials, etc., should be disregarded.

A never-ceasing source of pleasure to the nursery people is found in a magic lantern. By its means they can be taken to countries afar off and made well acquainted with their people and habits. If the exhibitor is not well up in foreign geography himself, then a good work is being done if he is made to study up for the benefit of the little folks. In days gone by these lanterns—the means of giving such an immense amount of pleasure—were so expensive that they were only within the reach of people with plenty of money; just now they are quite possible to even those who have to consider the pennies, and a trip to Japan, that wondrous land of fans and screens, or to Italy, where an eternal Summer lives and a magnificent past reigns, is no longer confined, even by the magic lamp, to the few, but may belong to the many.

Albums are always considered staple presents, though they are not given as much as they used to be; that "mere matter of sentiment," as we sometimes rather scornfully speak of it, is beginning to govern, even in the shops, the *bijouterie* especially commended for the gift season; and association with ancient times, whether the reminder be of fable, romance or history, will do more toward making some trifle sell than would a very great intrinsic value. The world is, after all, swinging around the circle back to the days when people did not hide a sentiment as though it disclosed an inherited tendency to do something wrong. The giving of gifts is a sentiment—one too that ought to be encouraged and not allowed to be disregarded at any time. You see it need not be much—only the little card that comes with your love as a greeting—only a little cluster of violets to breathe in their exquisite perfume the kindly feeling of the giver. Why, there is so much that may be had for so very little, it seems almost a sin to refrain from wishing each one "many happy returns of the day." And how can that be even truthfully said, unless you have done your best toward making the one day bright with the glow of friendship, so that its return may be worth the having? Do not say you can give nothing but wishes, for even good wishes are of account in this world. You know that with Him who gives us the New Year, which comes so full of joys for you and of sorrows maybe for your neighbor, every sincere wish is a prayer. So do not begrudge your good wishes—give them plentifully and with a smile such as you would want yourself. And when the morning dawns, count among your good wishes one from us—how shall it be said? It will be best to

"Wish in fine that joy and mirth  
And every high ideal  
Might come ere-while throughout the earth,  
To be the glorious real;  
Till God shall every creature bless  
With His supremest blessing,  
And hope be lost in happiness  
And wishing in possessing."

### SOME SOCIAL CURIOSITIES.

Have you ever been frozen dumb, and yet not been benumbed, before a beautiful fire of ruddy coals? Thank Heaven if you have been spared; for freezing in such a place is by no means so pleasant as thawing—whether socially or physically considered. The vanity of vanities is something that cannot be quite believed in by those who have never tested the wearisome, flavorless qualities of the existence that is generally mentioned as a fashionable one. Between a combined formality and stupidity, and the far-off extreme of commonplace gush, there is sometimes a dreary reach of very little in particular that is interesting. Within the two ultimates mentioned, where the extended space or level lies, our young country is making a valiant struggle to place something that will be better esteemed as an effort to be hospitable and entertaining. To be sure, crudeness and the jars of unsmoothed paths are sometimes discouraging; but year by year the life of our people becomes more satisfactory, in that they are better able to organize something for themselves in the way of social amusements, provided they fail to find what they desire already arranged for them.

Between formality, heaviness and sumptuous feasting, and its opposite, a coarse informality and excessive eating, the space is partially filled in with literary, dramatic and musical performances, with such frugal qualities and quantities of physical nourishment that it is sometimes impossible not to speculate whether or no the customs of the intermediates is inspired by a fine scorn of material pleasures, or by a lack of those things which good-fortune makes possible and which generosity and hospitality are likely to suggest.

To be candid, one is forced to confess that there is less enjoyment in amateur work, and less extreme delight in non-professional theatricals, not to mention the rarity of marrow in the essays of certain persons who are not literary stars, than is generally suspected by those individuals, who were happier than they knew in their unrecognized personalities. The mean social temperatures are, however, extending their more satisfactory influences in our republic, albeit they do not spread so rapidly as could be wished by many an one who is profoundly conscious of the brevity of life, and who half vaguely suspects how much he or she may be losing of

intellectual pleasures during the hurry of years that have too little of mental enjoyment in them.

When an invitation comes from an extreme of society in which formality is united with ostentatious display, it signifies, although it reads otherwise. "Come to us; come as late in the evening as you conveniently can; wear the costliest apparel you are able to procure by your purse or your credit; bear yourself with an assumption of unspeakable wisdom, with all the ostentation of recent wealth or with all the insolence of inherited fortune—in a word, exhibit the vanity of a peacock (who has spread out his magnificent plumage quite forgetful of the fact that his feet are ugly to a humiliating degree), so that my entertainment shall be one of imposing grandeur, and the glory of my family shall be greatly magnified thereby."

You accept the invitation from a desire to see how well an oppressive amount of money can make a family, and also how your name will look when it appears gazetted with the Topheavys and their guests. Mrs. Topheavy touches your hand, or, perhaps, she permits you to touch hers, as a sign that for an instant, at least, she is aware you are her guest. Her manner to you, if you be not a lion or lioness, suggests that she is profoundly preoccupied. It would probably be unkind to interrupt her silent cogitations by even one sentence of conversation. If there is something that ought to be mentioned to her, say it in as simple, direct and concise language as possible, and by all means avoid an abstract idea.

The hostess does not object to your doing just what you please without interference from any of the Topheavy family, but one of them hints to you who is who, and the like. You can be introduced to somebody, provided you select the unknown individual yourself and request a member of the family to perform the ceremony for you. Of course, you must not expect the introducing person to recall your name nor yet the name of the fellow guest whom you suspect you would like to know.

If Mrs. Topheavy happens to be one of the leading members of a crustaceous fashionable society, she exhibits the most charming indifference to your presence, after you have been accounted something less than a lion. Her freezing processes are elegant, even perfect. In mistaking coldness for dignity, she freezes without intending to congeal. She imagines that she is courtly, while in reality she is only stiff; and she is also very certain that she is hospitable, because she knows just how much the supper and wines have cost, and also the price of the brass band that clangs from some near-by but invisible locality. The ostentatious display of her banquet is the delight of herself and her caterer, and possibly of some of her guests. After she has counted her guests and remembered with keen twinges those who sent regrets, she falls to wondering whether or not her visitors have the slightest suspicion of how much she paid a dozen for her Bon Silenne and Jacqueminot roses, for her cham-

pagne, and *per capita* for the supper. If the assembly could one and all be made aware of the extent of her outlay, the joy of life's very sweetest would most assuredly be hers. In her own mind the vastness of the cost of her parties places her upon the topmost heights of social grandeur.

While Mrs. Topheavy is chilling her visitors and warming herself, Mr. Topheavy is busily and deftly calling attention to the surrounding proofs of the dignity to which he has attained, wholly through the abundance of his financial success. He poses in statuesque attitudes, and he articulates as if he had never been hurried in all his life. He suggests to his guests a man who is willing to honor his guest by bidding him to an interview with his household effects, but that, as to himself, he is resolved not to become fatigued for anybody. He enjoys a comfortable certainty that every guest is most profoundly impressed by his dignities, as exemplified by his costly cabinets of curios, his *portières* of Oriental embroideries, his superb rugs, the unsoiled (because unused) bindings of his books, his statuary and paintings, and especially the supper he has provided. Toward the banqueting room he waves his hand, as if he would say, "Pass in, and eat and drink; I can easily afford it, and but few men are equally able. It is a rare chance for you, and I do not grudge it in the slightest. I trust that you will be made aware of the moneyed value of the luxuries I have provided for you. Eat and eat, and drink and drink; devour all that you desire, and more. I am a Topheavy, and my feasts astonish the world with their sumptuousness. All I ask you is appreciation. Eat!"

When the solemnity, observance or exhibition has ended, both the hosts and their guests are truly thankful. To dress uncomfortably, to stand upon one's feet until every bone, muscle and nerve lament, to eat unusual food at an unusually late hour, to struggle vainly to compel nature to suspend her laws in order that you may dance in a space already occupied by another, comprise what is mentioned as a magnificent festivity in circles dominated by money.

The two extremes of what are recognized as the social eddies of a great city packed with a heterogeneous people, each component part of which is eager to establish social customs of its own, must, of necessity, be curiously alike in some of their habits, and as curiously unlike in others. One extreme is vulgarly ostentatious, and the other one is ostentatiously vulgar. The latter faction is not worthy of attention, but the vast area between the two parties or sets, as has been mentioned and may be repeated, has many charming intervals, many droll episodes, much that is intellectually, musically and artistically ambitious. But the spirit of it all is healthy; and out of its unconcerted discords, which are sometimes pathetic and sometimes amusing, a higher and happier social life is certain to be developed, the forms and usages of which it will no doubt be agreeable to write about by and bye. —CAMERO.

## GOOD MANNERS.

If any one doubts that there is in the United States an increasing desire for personal refinement in habits and manners, he should read the numerous letters that come to us from eager inquirers asking for information as to the best methods of conducting their social affairs. Of course, excellent reasons are constantly compelling our people to seek all possible intelligence that will elevate their individual and public ceremonies. These reasons are not far to seek. In many instances the composite elements which serve to make up the webs and woofs of current novels are our shortcomings in *les convenances*. It is not a noble material, but it serves its financial purposes. The national peculiarities of American women are placed in unpleasant contrast with the carefully selected refinements of English women. Even when an American occupies no large share of the story, some one or more of our young countrywomen are introduced into it to give a keener flavor and a not over-refined relish to commonplace events.

What the Columbian woman and her daughters do and say, wear or reject, believe and disbelieve, are matters more talked about, written about, exaggerated and criticised in novels than any other subject that has interested the *litterateur* and journalist during the last decade. Nor is it the English novelist and paragraphist alone who do this evil or this unkindness to us. Our own native writers, having discovered that such narratives possess a commercial value through an interest felt in them by an immense reading public on both sides of the sea, are even less just to us than are our British cousins. This lack of friends amongst one's own people would be difficult to endure with patience, were it not that it is one of those evils out of which good is certain to be evolved by and by, and that, too, with a rapidity that is one of the happy characteristics of our

people. Those natural rudenesses, which in an older country like England have been eliminated by careful treatment extending through several generations are cultivated out—to use a horticultural term—from the habits of the second generation in our fresher families. A little polish and a trifle of instruction so refine the exterior of even the first pupil in good manners that he is easily mistaken for a descendant of well-bred generations. A little instruction in better things is made to do extended service in minds that possess a large and quick adaptation. Self-control, with a clear knowledge of the proprieties and graces that should characterize a highly civilized people, is all that is needed to hinder novelists from discovering among American girls the models from which hereafter to paint their unpleasant pictures of our youthful womanhood.

A fruitful subject that recent writers find for their pens, is the manners and speech of the American girl in the presence of the gentlemen of her acquaintance; and even her demeanor toward the stranger is highly disapproved. That it is sometimes not quite elegant or delicate, is more the fault of her environments than of the girl herself. Her mother may be incapable of instructing her, because perhaps she herself has never been placed where she could acquire a proper amount of intelligence upon such subjects. The young girl should not be subjected to condemnation or reproof, because, when her parents emigrated to a frontier country, they did not carry along luxurious surroundings for themselves, or an Eastern civilization for their neighbors. For instance, a young girl asks if, when a young man of her own age calls at her house on a Sunday evening, and her elder sisters leave her and go to church, ought she to invite the visitor to accompany her to the place of worship or should she remain and endeavor to entertain him at home? In

the first place, it is not considered quite delicate to leave a young girl at home alone with a gentleman guest. Not that she has not sufficient character to entertain him in a dignified and lady-like manner, but it is not held to be a refined or at least an approved custom in the best society. If there be a mother, she should assist in receiving the visitor, or she might, if she approved of the young man, suggest his going to church with a party that included this younger daughter. If there be no mother in the family, the elder sister should arrange that her juniors in the household be not left alone to care for a gentleman visitor. Such desertion suggests, and even announces, to a male guest that there is no tender solicitude and watchful love felt for the younger part of the family; and if he be unprincipled, he may not be strictly chivalrous in his manners. If he possesses noble sentiments, he cannot avoid feeling a disrespect, if not a keen resentment, toward those who could thus desert a young girl. No; a very young lady cannot invite a gentleman to accompany her to church, nor should she endeavor to entertain him by herself. She should excuse herself to him, by saying that she will be glad to see him at another time, when the family are at home. This may, of course, be modified when the acquaintance is of some standing or when an intimacy exists between the families.

Another young lady asks how to receive a gentleman who, having previously invited her to go to a theatre with him, is calling to escort her there. If he has already mentioned the hour for the entertainment, and he calls some minutes previous to the proper time for departure, she will entertain him until it is needful for her to assume her street attire. If he is late in arriving, she will receive him gloved and bonneted, that there may be no delay in the departure. Should he fail to mention the time when she may expect him to call for her, it is proper for her to ask him, and then arrange her reception of him accordingly. This is one of those affairs that ordinarily settle themselves, and yet there may perhaps be peculiar circumstances attending it that make the inquiry and its answer important to especial individuals. Of course, the inquiry and its reply must appear to be exceedingly simple and unnecessary to such daughters of good fortune as have never known the embarrassments that overtake their sisters whose natures are equally sensitive, but who have been placed where the best social usages have not been in habitual constant use. In this instance, the expressed desire to be made acquainted with refined customs proves the delicacy of the young girl's character.

Another very young girl desires to know if it is proper to ask a gentleman, whom she has known not more than a year, to give her his autograph for her album. An answer to this question is almost impossible to the writer of this chapter on good manners, because it is impossible to know what such a request implies in the especial circle in which the writer of the question resides. In New York it would signify nothing at all, and the request and its compliance would be entirely proper, provided the gentleman were an approved visitor to the family, or provided the autograph were an acquisition on account of the eminence of the gentleman. In smaller towns an appeal for an autograph from a man not in any wise a public char-

acter might be construed into an expression of personal regard, and a delicate-minded girl will always shrink from having it suspected that she entertains the least desire for notice from any gentleman whatever. There are men who are conceited and egotistic, just as there are women with similar unpleasant qualities; and, doubtless, it was to guard against the slightest misunderstanding that the above question was asked, and it has therefore been answered candidly, even seriously. If there is sufficient family intimacy a young man will find opportunities for inscribing his name in the album of his host's daughters, and he should be the one to beg the honor of placing it there. No; a young lady cannot request the autograph of a man in private life who is only a mere acquaintance, but she may accept his signature in her book if he desires to place it there.

Another question is this: "When a young man escorts me home from a friend's house, and we reach the door after eleven o'clock, ought he to be offended because I do not ask him to enter?" If he is a gentleman who knows the world, he will not expect to be invited in at that hour; and even if he is ignorant of the usages of the best society, he is unworthy of a lady's respect if he is offended. A group of ladies may, if they choose, ask him to enter at that hour; but not one who is alone.

"Should a lady lay aside her sewing or other handiwork when a gentleman calls?" is another inquiry. That depends upon circumstances. If the visitor be a stranger or an elderly man, or the visit be one strictly ceremonious and, therefore, brief, work should be dropped upon the lap or into a near-by work-basket. If a gentleman acquaintance calls and his hostess folds her hands over her work or lays it aside as if she intended to resume it again as soon as his visit terminated, he should understand that the lady desires the call to be brief and strictly deferential. If she welcomes him, and is pleased at the prospect of a prolonged conversation, she continues the uses of her needle at the same time with her cheerful chat. This is a compliment to the guest. Beyond inquiries for the welfare of mutual friends, all conversation between a young gentleman and a young lady, provided they are acquaintances only, should be strictly impersonal. Pleasant topics are limitless in these days of innumerable books and journals, and the all-pervading influence of music, art, politics, science, travel, etc., etc. It is conceit and self-consciousness that influence people to talk of themselves and their own affairs. All genuine social, intellectual and moral developments must first originate and flourish in domestic life; and nowhere can a gentleman form a higher or lower ideal of womanhood than in her own house and amidst her feminine pursuits of interest. Women are called gossips, but they are no more inclined to discuss personalities than men. They may be less generous and more cruel in their criticisms, when they stoop to belittling conversations; but they are not more likely to commence and conduct gossip than a man. If young ladies will carefully establish their topics along the useful elevated currents of human interest, their gentlemen visitors will not dare to lower the quality of their conversations. No; a lady need not lay aside her work when a welcome friend visits her.

—MINERVA.

## ITEMS OF FASHIONABLE INTEREST.

### ONE OF THE SCEPTRES.

A very artistic book, lately published, has for its epigraph, "The fan of a fair woman is the sceptre of the world." The sentence will not surprise womankind, nor will it make them wonder why of the making of many fans there should be no end. Surely, the very first fan of all must have been the leaf of a water-lily; and, indeed, it makes a very graceful one. If it were the first or not, it is at least the last; for *la Mode's* latest approval is given to a fan shaped like a large leaf, made of very fine leather and exquisitely colored in the realistic fashion by the art of to-day. Grace may be displayed in the movement of this fan, and durability is one of its attributes; but it does not seem so individual as the motto fan. The latter may be of silk or satin, is in one color, and is usually a folding fan. Inscribed upon its pale-hued background is the motto of the fair bearer or, better still, of some celebrated painter, done by himself and having his sign-manual appended. Much taste may be displayed in the choice of the letters and their arrangement, a little care in their disposition making them like secrets of masonry to the outsider, but easily read by him who has the "open-sesame."

The feather fan still waves, but it is such a fragile and expensive toy, that one who has suffered from such a gift would charge others to beware of it. With the white toilettes so much in vogue this season pale yellow fans are considered proper accompaniments, and shop-keepers who have never seen Whistler's etchings, are yet sufficiently influenced by art to say that "yellow and white are praised in the pictures, madam." And can there be any better evidence of the influence of the beautiful? Three large

yellow ostrich feathers are caught in a very graceful way to an ivory handle and are held there by a bow of white satin ribbon tied in long loops and short ends. This is lovely to look upon, but for absolute use (and a woman should *use* a fan) select instead one of yellow satin, with creamy white ivory fronds. On it have inscribed your motto, wield it well, make yourself thoroughly its mistress and then it will become a sceptre. It may rule your friends, as well as hide the tell-tale mouth, the eyes full of tears, or the lips quivering with painful emotion.

If you always use it, a fan becomes a protector. She who only employs her fan on certain occasions can never make it of any great use to her as a mask. And when youth and beauty and wit are still a woman's, she needs her sceptre. In time it will be found a valued friend, both for its uses and its past associations. How often has the dainty trifle recalled sweet memories of the past:

"Roses and butterflies waved on a fan,  
All that is left of a Summer gone by;  
Flown are those days with their winged delights,  
As the odor is gone from the Summer rose;  
Yet still whenever I wave my fan,  
The soft south wind of memory blows."

### TRIFLES.

"Light as air" maybe; but who can say they are undesirable. First of all, does not the heart of the dainty little needle-woman go out to the lovely gold thimble, with its tiny band of turquoise. And it is not too

expensive for a Christmas gift. And how much better work is done if the tools are dainty—at least, by womankind.

Then for the lovers of history there is a pair of silken garters, lace-trimmed, with "*Honi soit qui mal y pense*" engraved on their buckles in real old English letters, just such letters as the beautiful Salisbury knew and read. There is an economy in these buckles, because they are heavily plated, will last a life-time and may then be bequeathed to a dear grandchild.

Then, by-the-by, if you are getting a card-case for the nicest brother in the world, choose a very small one of crocodile, alligator or seal-skin, and do not have his initials or name put upon it. Simplicity must govern it, though the latter may be as expensive as possible if you can afford to pay for it what you choose.

Do not waste your time embroidering pretty flannel skirts; instead, finish them with an insertion, then set in a band of narrow ribbon of the shade of the flannel (pale-blue, or rose or scarlet), and then your full frill of lace edging. The effect is much daintier and does not absorb so much time, and the lace is not expensive—*torchon* of a medium quality being the most suitable. From gold thimbles to flannel skirts! From cause to effect. One could not be without the other, and in these days of neat workmanship and dainty *lingerie* there is need for the distribution of ideas in regard to both.

#### FASHIONABLE RINGS.

Rings set with colored gems were probably never more in vogue than now, and the influence of the time long since gone by, when every stone had its symbol and, in this way, possessed a soul, is once more making

itself felt. The value of a ring depends much more on its rarity than it does on the weight of its diamonds or the number of them used. At least, this is what an intelligent jeweler says about the subject.

For engagement rings, admiration is given to half-hoops of gems set in very simple fashion, with the stones raised rather higher than they have been for some time. Sapphires, brilliants, rubies and fine turquoises are oftenest selected, unless there be some especial sentiment felt toward some other gem, and then, of course, preference is given to it. It is said that few lovers present their *fiancées* with either the opal or the chrysoberyl (the cat's-eye).

A ring suited for a *gage d'amitie*, is a very narrow band of gold having in front a crescent formed of fine turquoises, set out so far that they have a relief in a background of tiny diamonds, which give a glow, while they make one wonder where it comes from. Another is a sapphire in full relief on a gold band, with a milky pearl on each side of it. A fine line of coloring is shown in a band of pearls, five of them ranging from the clearest white, through cream and pink, until the peculiar gray of the black pearl is reached. A chromatic scale in blue is made of turquoises, and is graded imperceptibly from *ciel* to the greenish-blue of the sea. Plated rings of burnished gold wire are again displayed and are liked.

The third and the little fingers are the only ones on which it is considered good taste to wear rings. All other pieces of jewelry are laid aside at times, but rings may always be worn; and who can wonder that women love them? Woman idealizes everything, and in the ring that encircles the finger, and which was placed there by a loving hand, she will find the ideal love long after the real has gone; for she clings longer to Cupid than does Cupid to her. Ah! well-a-day, he caught her with a ring and she does not tie him even with a ribbon.

### TO OUR PATRONS, AND THE PUBLIC GENERALLY.

You have doubtless noticed that during the past few months we have patented many of our patterns. Our attention had been called to the fact that in various parts of the United States persons were cutting duplicates from our patterns and selling these duplicates: thereby doing us the injustice of preventing the sale of our patterns, and depriving us of the benefit we ought to receive therefrom; and further doing injustice to the public by giving them imperfectly cut duplicates, from which the purchasers received little satisfaction, and we received a great deal

of blame; the buyer in each instance supposing that the duplicate was like the original.

In view of the facts above stated, we are patenting many of our patterns, and hereby beg to announce that we will pay TEN DOLLARS to any party furnishing us evidence which shall lead to the conviction of any one cutting and selling duplicates of our patented patterns. We will add that it is our positive determination to look after this matter with as much vigor as may be required to protect the public and our interests.

THE BUTTERICK PUBLISHING CO. [Limited].

### BRIC-A-BRAC.

#### HISTORICAL DOTS.

Many a clever man will be interested in hearing about the gown or pretty nothings of a woman's toilette, if she can only learn something to say about them or can inform herself as to any history attached to them. Not that one enjoys meeting or talking to a woman who gives you her knowledge as a physician does his prescription, on the presumption that you must take the doses because you need them—such a person is not a woman of culture or even a clever woman. She should make you feel that you once knew but had forgotten her little tidbit of knowledge, and that, after all, it is only a sugar-plum which you could not but accept graciously.

In this way she will tell you about that pretty gown of dark blue, which has upon it raised sparks of bright scarlet that look like knots of worsted. With your eyes you admire its perfection of fit; with your lips you say something about the pretty effect of the dots, and then comes her sugar-plum of knowledge.

"Dots? Oh! dear no. They are of very ancient times and have a much more dignified name; they are the modern illustration of the ancient *chrysoclarus*, or, as it was called, golden nail-head. In the early days of Christianity it decorated only ecclesiastical garments, but in time the Roman patricians claimed and wore it, enlarged and done in purple, on their outer-garments, considering it a great mark of dignity. In the rich silk goods of the famous Tyrian dye it was embroidered in gold and could only be worn by the noblest families, so even when its churchly distinction

was taken from it, there still remained a feeling that it ought to belong to the best of humanity. To-day even those who think it worth while to know about these things are in such a hurry that they do not use the rich, full name, but speak of stuff covered with *clair*. I wonder if we would have the patience to embroider whole gowns of it, as did those patrician Roman women?"

Then the bright woman knows she has talked enough about gowns and wanders off to something else, but, when she moves around the room and the philosopher looks after her, do you not suppose that he thinks she who understands "things," as she puts it in her womanly way, is rather more interesting than she who can only "chronicle small beer?"

#### HARMONIES IN COLOR.

We of this age are too prone to turn into ridicule that which we do not understand, and so from sheer ignorance leave uncomprehended many of the most beautiful of the things of earth. When anybody talks about "a symphony in gray" everybody else feels a desire to smile, quietly but derisively; and yet if the word be a little exaggerated, there is just as certainly a musical result to be obtained from colors as there is from the violin; and as many of the finest musicians have come from the poorer classes in society, so oftentimes a mingling of color is achieved by the peasant girl, which the marquise would be wholly unlikely to discover. To women these color harmonies mean a great deal, for a woman of any

artistic taste almost unwittingly adapts her colors to the state of her feelings until they become a sentiment with her. Women in whom ideality is largely developed are most affected by these color emotions; and, in general, climate and religion aid in developing or decreasing the feeling.

Mourning in most countries is symbolized by black, but in tropical lands, where the women are very dark, the employment of this color would in most instances produce an unpleasing effect.

A poet calls yellow the very oldest daughter of light; its flaming gorgeousness is as impressive as its quieter tones are delicious. Its extremes are as the sun of Midsummer and that of the warm days of Autumn—one overpowers, the other delights. It seems only natural that the Chinese, a nation of color-lovers, should, above all others, revere the golden shade. To the leaders of the pre-Raphaelite movement its assumption within the last ten years is due, and Mr. Whistler, with his clever "Arrangements in Yellow and White," as he simply calls them, has added his influence. The commingling of black and yellow is at once startling and violent; it suggests the possibilities of the theory of transmigration and makes one wonder if the wearer were not a beautiful tiger in some previous existence. Nations like the Spanish and the Arabians, people of violent emotions, joy in this commingling.

Imagination, purity and religion are expressed in blue; earthly feelings are dominated by the heavenly, and the feeling usually produced by its appearance is one of tranquil pleasure. Painters understood this when they choose it to drape the saint whose attribute was perfect peace.

The spring-time is green, so it can bring but one thought, and that is—hope. No nation in the world adores green as do the Mahometans, but with them it is a feeling of association—it was the favorite color of the prophet whom they worship. We, who are people of colder, calmer senses, employ in our devotions the clear white of purity and the pale blue of piety, and embody the two in the *fleur de luce*, in whose white and blue we see the fittest emblem of religious fervor:

"Fair among the fairest  
Who, armed with golden rod  
And winged with celestial ardor, bearest  
The message of some God."

#### WORDS ABOUT WATTEAU.

To-day, when the flowered and fancifully made gowns liked by Watteau are again in vogue, it is right that each pretty wearer of a Watteau gown should know something of the artist from whom it takes its name. Jean Antoine Watteau was born in Valenciennes, the ninth day of October, 1684. His parents were very poor and unable to assist him in developing the talent for painting which he displayed very early in life. He studied for some time, however, under an obscure artist and then, bidding his kindred farewell, started with little money and no friends for the gay capital, Paris. There he became acquainted with a scene-painter, worked with him, and displayed so much genius that he was permitted to help in decorating the Grand Opera House. After this was finished, he was without work and wandered around seeking employment, his pride hiding from the few people he knew that he was in a state of utter destitution.

During this time he became acquainted with Gillot, a well-known artist of the grotesque, who illustrated the fables of the day, then the fashionable literature. He received the young man into his own house and taught him his art, but in a very little while the pupil far surpassed his teacher—a truth acknowledged by the generous Gillot.

But Watteau was not satisfied with this work, and determined to achieve something better. He had a great admiration for the pictures of Rubens, and from his study of them he is said to have acquired his splendid coloring, which has never been surpassed. Like most young artists, his ambition was to become a historical painter, and he did receive a prize for such a picture from the Academy; but, fortunately for us, he discovered that historical painting was not his forte. He began to paint balls, masquerades, etc., pastoral scenes with nymphs and shepherds in court dresses being his most admired work. His fresh and splendid coloring is essentially French, and it is said that not only his shepherdesses, but even his sheep, are coquettes.

Notwithstanding his employment of many colors, his tints are not glaring or in bad taste, the general effect being like that of a gorgeous flower-garden. He etched a set of twelve plates, "*Habits à la Mode*," and did not disdain to design a gown or a *coiffure*. An industrious worker, he left over five hundred and fifty pictures, most of them being in France. He died in Paris, July the eighteenth, 1721.

Great injury has been done him in the imitations of his work, which can scarcely be numbered. Few galleries are there that do not possess a Watteau, painted oftentimes by somebody who never saw an original and yet does not hesitate to sign the great artist's name to a copy of a copy.

Watteau, though he painted pastorals, might be called the painter of the drawing-room, for the Court delighted in his pictures and every fair dame longed to be immortalized by him, who believed that

"Hard features every bungler can command;  
To draw true beauty shows a master's hand."

#### A SMALL SERMON ABOUT MOTHERS.

Somebody once said to her mother that she "supposed she'd forgotten she'd ever been a girl." Now many young ladies would not say this, being too well-bred; but they might think it: and even this must not

be done. With a fine nature, sinning in thought is almost as bad as sinning in deed.

Mothers seldom forget their childhood, and it is because they remember it that they try to arrange the lives of their girls so that to them may come as much as possible of the joy of life and as little as may be of the pain. Think of your mother's words about the so-called "fetching girl"—she who is familiar with dogs and horses, never wears any gown save a tailor-made one, and wears a broad leather belt of conspicuous tightness and appearance. That loving mother of yours is wise when she says that while she may be, to use the *argot* of the clubs, "a fetching girl," she certainly is not a woman of whom one will never weary. And that is what you desire to be; not just the woman who does not weary the visitor in the drawing-room, but she who does not weary the home people nor herself. Weariness of one's-self is an illness to be dreaded, and for which, when once contracted, there seems no certain cure.

Nobody in this world will ever give you such unselfish advice as your mother. It is old-fashioned preaching this, about honoring your mother; but it is a loving and gracious act. And just now the mother-heart is nearer to you than ever, because of the Christmas-tide, that joyful time when came the very acme of blessedness for a mother—for her who held "in her arms a Son divine."

#### A LEARNED LADY.

At least that is her reputation. She could speak and write Hebrew, Arabic, Chaldaic, Syrian and nearly all the other tongues that were the result of Babel; for there still exist specimens of her poetry in twenty-two different languages. And yet one may well doubt her wisdom. Why? Because she wrote an "Apology for the Female Sex." As if they needed one, forsooth.

The name of this woman was Anna Schurman, and she is a sort of Sappho with the Hollandaise. Imagine her reading at three years of age, and speaking Latin at seven? What an extremely unpleasant child she must have been, for extremely precocious children are seldom agreeable companions. As a theologian she was thought to have great ability, regularly taking part in the discussions at the University of Utrecht.

This prodigy of learning counted among her lighter accomplishments paper-cutting and embroidery that were considered marvels; she was skilled in carving in ivory and wood, and was extremely fond of modelling in wax. She engraved well; her skill as a musician was conceded wonderful, as she played on every instrument then known; and her paintings were numerous and varied in subject. This completes a list of light and solid accomplishments such as no other woman has ever possessed, says her biographer; and one is tempted to hope that no other woman ever will.

Nothing is told of her life as a woman—she seems to have been recorded in history as a sort of encyclopædia of knowledge; but whether any honest Dutch burgher ever won her heart, no one says. Perhaps she was too learned to possess such an ordinary attribute as affection.

Late in life she abandoned all her other studies for theology, and William Penn, who met her in 1677, records that she was pious and sincere in her convictions. How can anybody help thinking that William Penn would have said more, if she had been less of a learned prodigy and more of a loving nature. Learning is indeed a good thing, but much of it has made sad havoc, and, after all, it is perhaps as well not to be able to talk in too many languages—if one is a woman.

#### THE LONG, WEARY DAYS.

In this world there can be no doubt there is always something for which to be thankful; and singular as it might be considered by the inhabitants of Constantinople, one is glad not to be a Mahometan. For unto them comes a time beside which Lent is as nothing. This is called Ramazan, or the fast of Islam, and lasts for one month, which must seem like a year at the very least. During that time, from the dawn of day until the sun has set, not a morsel of food or a drop of water touches the lips of man, woman or child. Perfumes are even forbidden, and the odor of some one else's feast would be accounted a sin. Mahomet himself exempted from this fast very young children and sick people, but even these make a desperate effort to keep the fast, and so devoted are mothers in their observance that in many instances milk is denied the tiny little babies.

This year the fast came in the Summer time, and it is said that the sufferings of the poor were intense, and that when the great gun announcing the beginning of the feast and the end of the fast was heard resounding again and again, it brought happiness to ninety millions of human beings, for that great number are said to observe the fast rigidly.

At the beginning of the feast every child is given a bag of sweetmeats, and presents are exchanged all around, no Moslem being so poor that he cannot afford those whom he loves something on the great day of joy. At midnight every mosque and every house, down to the meanest hut, is illuminated, and then there surely exists the "land of the East" as we know it in poesy. It is again permitted to have perfumes, to love sweet roses, and to whisper words about the delights of life, and youth and feasting. And, indeed, it must be a wonderful land where, from a feeling of duty, hunger and thirst are made enjoyable; for it is not as if the people were those who did not delight in all the beauties of life; they are giving up that which is dearest to them and in place of it have what to them is a bare, colorless existence—a month of dreary privation.



## ANSWERS TO CORRESPONDENTS.

**SUBSCRIBER:**—Belts are worn by those to whom they are becoming. They are medium-wide, and, when worn with tailor-made costumes, may be of the goods, bound at the upper and lower edges.

**COMRADE:**—A stylish blouse for the little boy of five may be cut by pattern No. 8867, illustrated in the November *DELINEATOR* and costing 1s. or 25 cents. Olive, bottle-green and seal-brown are fashionable Winter colors in cloths, and braid-bound or machine-stitched edges are stylish finishings.

**W. W.:**—For your evening bonnet, choose pale pink crape and trim it with garnet and pink pompons. The ties may be of the two colors or of pale pink tulle, as desired.

**TILLIE:**—Pattern No. 8797, costing 1s. 8d. or 40 cents, and illustrated in the September *DELINEATOR*, is a beautiful fashion for your long evening cloak. Make it of pale *écru* camel's-hair and satin brocade, using the latter for the center fronts. Line it with cardinal satin, and decorate the edges with feather trimming.

**IGNORANCE:**—Gentlemen do wear gloves on the street, and there is an increase in the number who wear them of an evening. White lawn ties are considered in better taste than satin ones; those with the straight or "banged" ends are preferred.

**WINNEPEG:**—Warm and pretty leggings are made of velvet, cloth or material the same as is used for the coat, cloak or other outer-garment worn by the small boy. A good pattern for shaping them is No. 8834, costing 7d. or 15 cents, and illustrated in the October *DELINEATOR*. A lining of flannel, Canton flannel or some similar fabric may be used, and the edges may be plainly finished or neatly bound.

**CANDOR:**—Surely your "little frier" would be much pleased to find among his birthday gifts a natural-looking camel made by your own hands. The pattern for this camel is not at all difficult for an amateur to handle. It is No. 8954, price 7d. or 15 cents, and is published in the December *DELINEATOR*.

**YOUNG MOTHER:**—A dressy cloak for "the little heir" may be made of pale blue Surah, with Ottoman ties and Oriental lace for trimming. Pattern No. 8914, illustrated in the November *DELINEATOR* and costing 1s. or 25 cents, is a very stylish shape for it.

**H. M.**—The child's bonnet may be made of velvet, plush or satin. As the little wearer is a brunette, choose garnet-colored plush, with chenille acorns or cones and garnet satin ribbon for the outside decoration, and a double box-plaited frill of creamy Moresque lace for the face trimming. A suitable pattern is No. 8888, price 5d. or 10 cents. It is illustrated in the November *DELINEATOR*.

**MAMMA:**—Navy-blue cashmere, cloth or camel's-hair would make a pretty house or school dress for your little girl. Make the skirt by pattern No. 8974, price 1s. or 25 cents, and the basque by pattern No. 8975, price 10d. or 20 cents. Both patterns are illustrated in this *DELINEATOR*. The lower part of the basque may be cut in tabs or points, and bound or under-faced; or all the edges may be decorated with soutache braid.

**MOLLIE:**—A pretty opera wrap may be fashioned by pattern No. 8864, price 1s. 3d. or 30 cents. Make it of cream white-Ottoman brocade, and line it throughout with canary-colored quilted satin. Trim the edge with swan's-down, and have long, Ottoman ties at the throat. The pattern is represented in the *DELINEATOR* for November.

**AMARANTH:**—Select all-silk Escorial lace about seven inches deep for your short front-drapery on the black silk costume. Tight-fitting coats for general wear and long wraps for dressy uses are oftenest chosen. Pattern No. 8934, issued in the December *DELINEATOR* and costing 1s. 8d. or 40 cents, is very stylish and would certainly prove becoming to the figure described.

**DOUBTFUL:**—Make your cloth costume by pattern No. 8979, which costs 1s. 8d. or 40 cents, and is illustrated in this *DELINEATOR*. Trim your skirt with one or two tiny knife, side or box plaitings, and your polonaise with fur of any becoming variety or braid *passementerie* matching the cloth in color. Your bonnet may be of the cloth or velvet of the same shade and decorated with a bird, breast or wings, as preferred.

**GERTRUDE:**—A pretty scarf for your table could be made of garnet, olive or dark blue felt or cloth, with a deep band of plush, velvet or Oriental patchwork a short distance from each end. A row of handsome fringe, plush balls, or crescents of plush or gilt would be a pretty decoration for the ends, if the band be not considered sufficient garniture.

**LUCIA, TEXAS:**—As you are an adept in making rick-rack, why not make the centers of your pillow-shams of rick-rack and edge them all around with deep Irish point embroidery? You may line them with silk or Silesia of any color you like. The spread should be like the pillow-shams. Very handsome sets are also made of tatting, edged with the same; or of a square of lace or embroidered net, bordered with frills of lace or embroidery to correspond. Either kind is dainty and beautiful.

**LENA R.**—Long wraps of brocaded velvet, lined with fur, quilted silk or some handsome material, are very fashionable. Some are trimmed elaborately with fur, while others have only collars and sleeve trimmings of fur. An exceedingly handsome wrap is No. 8797, costing 1s. 8d. or 40 cents, and illustrated in the September *DELINEATOR*. It is much more stylish for the brocaded velvet than the short one you suggested.

**A. V. R.:**—Combine black brocaded or plain velvet with your black silk, and make up by pattern No. 8781, which costs 1s. 8d. or 40 cents, and is illustrated in the September *DELINEATOR*. Use the velvet for the front-gore and for vest, collar and cuff facings. Trim the skirt, back of the front-gore, with one or two double box-plaitings of the silk, and fasten bows of ribbon or fancy ornaments at regular intervals down each side of the front-gore.

**S. B. J.:**—Make your moss-green flannel by costume No. 8932, illustrated in the December *DELINEATOR* and costing 1s. 8d. or 40 cents.

**LIT:**—Wedding presents are sent with the card of the giver attached to them. It would be in very bad taste to take one to the reception and then give it.

**Mrs. M.:**—As musk is very offensive to many persons, it is not considered a refined perfume.

**PORTIA:**—The nap on velvet or plush, like that of seal-skin, should run toward the top of the garment.

**SUBSCRIBER:**—Chinchilla or Russian-hare would be in good taste on the plush jacket for the young lady.

**PANOLA:**—White rose, violet or any of the sachet powders sold in the drug shops will perfume a sachet properly.

**C. J.:**—It is decidedly improper for a gentleman to walk with his arm around a lady on the street, no matter what their relationship may be. There would be no impropriety in asking a gentleman to call if you were acquainted with or know something of his people; but, as you have only met him once, it would be in better taste to have your mother or brother tender the invitation.

**Mrs. R. F. J.:**—The blue coat would look well trimmed with gray fur, and a turban, with a band of the same, would doubtless be picturesque and becoming. Garnet brocaded velvet would look well with your garnet satin costume. Pattern No. 8899, illustrated in the November *DELINEATOR* and costing 1s. 8d. or 40 cents, would adapt itself to such a combination.

**LOYALTY:**—The decision in the matter is perhaps best governed by your own conscience. "He laughs best, who laughs last."

**R. S. V. P.:**—Alum water is said to set the color in black stockings. It is permissible to wear the hair either high or low on the head in the evening, the most becoming way being the best to choose. Chenille fringe or Irish point makes a pretty finish when lace is not liked for the short sleeves of an evening toilette. Yolande is pronounced by Mr. Black as this rhyme gives it:

"They say the author's spelling was planned  
To make the people pronounce Yolande;  
And who could think 'twould be found handy  
To use the cumbersome form Yolandé.  
Though, those who wished a rhyme for Holland  
Were, doubtless, welcome quite to Yolande:  
But now upon us it has dawned  
'Twere better far to say Yolande."

**MILLY:**—We would suggest a basque of brocaded satin or velvet to wear with the silk skirt, either being in good taste. Make it by pattern No. 8905, price 1s. 3d. or 30 cents. A wrap, that could be worn with any toilette, would be one made of the soft woolen stuff wrought in *cache-mire* colors and trimmed with fringe to match, or else a black brocade trimmed with chenille fringe or lace. A suitable pattern would be No. 8863, price 1s. 6d. or 35 cents. Both the patterns mentioned are illustrated in the November *DELINEATOR*.

**L. D. C.:**—A pretty skirt to wear with your blue Jersey would be one of dark blue cloth made by pattern No. 8935, costing 1s. 6d. or 35 cents, and illustrated in the December *DELINEATOR*. The lengthwise tucks will tend to make you look taller.

**ECONOMY:**—The black velvet ribbon may be effectively used on the gray flannel costume, and the easiest method of arrangement will be to follow the outlines of the drapery with straight rows of the velvet.

**Mrs. M. L. B.** very kindly writes: "I should like to thank you for the help I get from your cuts and descriptions, and also for the pleasant articles in each number of your book. So much do I like the latter that I wish you would tell me who writes them." We thank her for these kind words, appreciate them fully, and only regret that we cannot give her the information she desires, which she will readily understand would not be feasible.

**G. L.:**—As the combination of light and dark blue is not new, we should prefer plumes to match on the dark blue bonnet.

**Mrs. S. E.:**—Dark green velvet would combine well with the bright plaid silk to be made up for the young girl of thirteen.

**OLD SUBSCRIBER OF D.:**—Dark blue velvet might be combined with the black-and-white checked silk for the young lady, that being a commingling much favored just now.

**A SUBSCRIBER:**—Scrim draperies with broad hems would make pretty and inexpensive curtains; just now one curtain is drawn across a window, and if there is any looping—a mere matter of taste—it is drawn a little to one side. Poke bonnets are still worn: the jockey caps are only suitable for very young persons, and not for married ladies.

**L. L. E. AND OTHERS:**—There is no *most* fashionable color. Both garnet and myrtle-green are in vogue, and each is most fashionable on her to whom it is most becoming.

**MRS. J. W. P.:**—Your Paisley shawl might be draped into a wrap by using pattern No. 8295, costing 1s. 8d. or 40 cents.

**SUBSCRIBER:**—We regret our inability to tell of any infallible cure for moles or brown spots on the face.

**LADY IN MOURNING:**—A wrap of black cloth, trimmed with Astrakan or Persian lamb, may be worn in the deepest mourning.

**GYPSIE:**—There is no impropriety in inviting a gentleman, whom you know well, to pay another visit—indeed, it is a delicate bit of flattery, as it suggests that his company has afforded you a pleasant evening.

**IGNORANCE:**—The embroidered or painted hat-bands are usually laid across the lining of the crown, as in that position they are least liable to soil.

**MYRA:**—Braiding is popular on street costumes, but has not been adopted on evening toilettes.

**MINNIE W.:**—Trim your navy-blue suiting with black *passementerie* or soutache braid, as preferred.

**ANNIE:**—A garnet brocade basque could be worn with a black velvet skirt. By-the-bye, in altering the latter, satin Surah will be found to hide its imperfections if any additional material be needed.

**Z. LODI:**—Make your brown *mélange* by costume No. 8835, costing 1s. 8d. or 40 cents, and illustrated in the October DELINEATOR. Trim it with brown velvet. A small wrap of the same material might be made after pattern No. 8928, costing 1s. or 25 cents, and illustrated in the December DELINEATOR. It could be trimmed with chenille fringe of the color of the velvet on the gown. Tan-colored gloves would be in good taste with such a toilette.

**W.:**—In going up stairs, custom has given the precedence to the guest, but in a strange house it would certainly be necessary for the hostess to go first to show the way.

**DISPUTANTS:**—Friends of the bride usually have their presents marked with her maiden name, while all others bear the initials of the groom's family name.

**CARRIE M.:**—The only way to be certain of furs is to purchase them from a strictly reliable house. Either black silk or velvet makes a handsome costume and one that adapts itself to all times and most quiet festivities.

**L. M.:**—*Guipure* lace is again worn, so that it will form an especially suitable garniture for your black silk. Stylish patterns by which to make it would be skirt No. 8865, price 1s. 6d. or 35 cents, combined with basque No. 8895, price 1s. 3d. or 30 cents. Both are illustrated in the November DELINEATOR.

**MRS. H. G.:**—A black satin skirt would be in good taste to wear with your velvet bodice, and then, as you like that material, why not have a wrap made of it and trimmed with Russian hare? For this, use pattern No. 8938, costing 1s. 6d. or 35 cents, and illustrated in the December DELINEATOR.

**AN OLD SUBSCRIBER:**—It is said that rubbing the nails each night with sweet-oil will remove the white spots that occasionally appear on them.

**SUE:**—Make the black cashmere by costume No. 8930, illustrated in the December DELINEATOR and costing 1s. 8d. or 40 cents. Combine black Surah satin or velvet with it. Wraps inclining to the dolman shape are in vogue.

**MAMMA:**—Your fringe is crimped tape, which is the mourning fringe.

**HATTIE:**—If you do not care for black fur trimming on your black wrap, why not have chinchilla or natural beaver? We could not advise white, as that is in use only for evening wraps.

**MISS E. E. G.:**—A pretty bonnet for a young married lady would be a small *capote* of brown velvet, with several golden-brown birds placed near the front. The ties could be of narrow velvet ribbon, caught under the chin in long loops and ends.

**BELLE:**—White nun's-vailing would make a pretty and inexpensive wedding dress. It could be trimmed with Pompadour lace and might be made by skirt No. 8939, price 1s. 6d. or 35 cents, combined with basque No. 8940, price 1s. 3d. or 30 cents. Both are illustrated in the December DELINEATOR.

**RURALIST:**—Trim your olive green cashmere with velvet of the same shade, and make the dress by costume No. 8915, illustrated in the December DELINEATOR and costing 1s. 8d. or 40 cents. Save a small piece of the velvet for a *capote*, which may be ornamented with tips of the same shade and ties of Ottoman ribbon.

**TEXAS:**—Lace or *lisse* is usually worn as a finish in sleeves. It is not necessary to wear both black and white—that is a mere matter of taste. Most of the knife-plaiting worn is done by machinery, as that does it with so much more regularity than can be attained by hand. Both Spanish and *guipure* laces are used on silk costumes, one being as fashionable as the other.

**MRS. E. W. B.:**—A wrap of Henrietta cloth, trimmed with black crape, would be suitable for a widow in deep mourning. A pattern that would be desirable for such a wrap is No. 8869, illustrated in the November DELINEATOR and costing 1s. 8d. or 40 cents.

**GERTIE W.:**—Velvet skirts are worn by misses, but we would suggest a cashmere or camel's-hair polonaise, rather than a silk one, as the upper portion of the costume.

**YOUNG HOUSEKEEPER:**—Pure white china is always in good taste and, as it is so easily matched, seems most desirable for those who have to consider economy. Some inexpensive colored pieces, fruit bowls, cake platters, etc., might be bought and would form pretty bits of color on your table. Accept our thanks for your complimentary words.

**RUSTIC AMATEUR:**—A claret velvet basque would be in good taste for a brunette to wear with a black skirt. A pattern suitable for this would be No. 8882, illustrated in the November DELINEATOR and costing 1s. 3d. or 30 cents.

**RUTH E.:**—The simplest form of wedding cards would be a large one having engraved upon it, MR. AND MRS. JAMES NELSON; while on the smaller would be, MISS RUTH MILLS. If you have a reception day, mention of it and your address should be in the lower left-hand corner of the larger card.

**BALTIMORE GIRL:**—As you do not care for black wraps and do like long ones, why not have a seal-brown plush one? It could be trimmed with chinchilla or natural beaver, and would be becoming and elegant.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

R. L. Y.:—If your neck is short and plump, simple dressing will be in best taste. For ordinary street wear, a plain linen collar, fastened with a simple gold button, would doubtless be most becoming; while a narrow ruche of *lisse*, plaited flatly and caught with a lace pin, will do for other and more elaborate toilettes. Undressed tan-colored kid gloves of a lighter shade than that recently favored are considered in unison with any of the tones in vogue for street or evening wear.

MOLLIE:—The quotation,

"Kind hearts are more than coronets,  
And simple faith than Norman blood,"

is found in a poem called "Lady Clara Vere de Vere," written by Alfred Tennyson.

S. E. K.:—Myrtle green is a favorite color for velvet suits, and jasper, the blue green shade of the jasper stone, is another stylish color. Pattern No. 8884, illustrated in the DELINEATOR for November and costing 1s. 8d. or 40 cents, is a handsome shape for its making.

OLD-FASHIONED:—Your ideas are very good, and as our grandmothers say, "Keep a thing for seven years and 'twill surely come in use." The goods formerly called poplins are now known as *velours* and Ottoman cloths, and are quite the rage. Handsome fabrics for combination with them show chenille cones on Ottoman grounds.

THE MARVELLOUS SINGING DOLL:—This charming novelty is advertised in this issue, and certainly nothing will appeal more quickly to the children than a doll that will sing a song. The price is very reasonable, the doll is a beautiful affair, and the ingenious singing attachment will delight the young and amuse the old. The little girl who finds a Webber Doll "in her stocking" at Christmas time will be the envy of all.

AMATEUR DRESSMAKER.—After cutting and basting a dress-body exactly according to the instructions accompanying the pattern, try it on and, in making alterations, which, if your pattern is selected according to proper measurements, will be very slight, bear in mind that the waist-line of the garment should not be drawn below the waist-line of the wearer's figure. Wrinkles and a general misfit will follow if the garment is drawn below its natural position. Be sure that the waist-line is in proper position, and then, if there be too much length between the waist-line and the shoulders, take it up at the shoulder seams.

M. E. M.:—Astrakan fur and Astrakan cloth are both in vogue, Astrakan cloth being of course the least expensive. The tightly curled appearance of the real fur is produced by sewing the young animal in leather soon after it is born.

IRENE:—As you are "tall and slender" we advise the selection of a shoulder cape cut by pattern No. 8738. Such capes are among the most fashionable small wraps and are made of all kinds of fabrics. The pattern just mentioned is illustrated in the August DELINEATOR, and costs 10d. or 20 cents.

UNOBSERVING:—Your friend is in the wrong. It is considered the height of rudeness to stare at strangers, and no more than a single casual glance is in good taste. Half-a-dozen handkerchiefs, with the initial or monogram embroidered in a corner of each, would make a very useful and pretty gift.

RETICENCE.—Very fortunate is it that we are not all gifted alike. You naturally admire the good qualities of your friend, but, in endeavoring to acquire them, do not forget that simple, natural manners are far above studied and artful ways.

M. E. U.:—Double-faced Canton flannel is sometimes called cotton-plush. It is a good lining fabric for little people's wraps if chosen in a fast color, as for instance, drab, gold or slate. Garnet and blue are apt to be fugitive in such a loose nap as this material possesses.

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ANSWERS TO CORRESPONDENTS.

(Concluded.)

M. L. R.:—A pretty wedding costume would be one of dark blue velvet combined with satin brocade; make it by skirt No. 8939, price 1s. 6d. or 35 cents, combined with basque No. 8940, price 1s. 3d. or 30 cents. Both are illustrated in the December DELINEATOR. Wear light tan undressed kid gloves, and a ruching of *crêpe lisse* at the throat and wrists.

R. M. S.:—A stylish long coat would be one made of dark green cloth and trimmed with Astrakan fur, the cape being entirely of the fur; the muff could be of it also, while the *capote* of cloth could be trimmed with a narrow band of fur. Such a coat is cut by pattern No. 8934, costing 1s. 8d. or 40 cents, and illustrated in the December DELINEATOR.

BRUNETTE:—Any of the dark green or brown tones now in vogue could be worn by a brunette, though the dark blue would probably be trying, unless it were brightened by scarlet bits of color.

L. S.:—Scrim aprons, trimmed with antique lace and having ribbons for strings, will be pretty to wear at the bazaar and might afterwards be utilized for tea aprons.

MOTHER:—Trim the dark blue flannel costume for the little maiden with rows of black braid. Let her wear deep linen collars, caught in front with a knot of scarlet ribbon.

CLARA:—Have a muff of blue velvet to match your skirt; trim it with Escorial lace and make it by pattern No. 8953, illustrated in the December DELINEATOR and costing 7d. or 15 cents.

ALLIE:—If your hands are so sensitive, it will be best to wear an old pair of kid gloves under your crocheted mittens: this will keep them from chapping and yet will insure their warmth.

DÉBUTANTE:—Polite stationary includes white, cream, silver-gray, azure, sea-shell, opaline, drab, lavender and also more pronounced tones, such as buff, terra-cotta, mazarine, etc. White, cream and delicate tints are considered most refined. Card etiquette does not involve leaving cards for the members of a family who are at home when the call is made. Indeed, it discountenances it, and pronounces it a vulgarity. The visiting card of a young lady is a little smaller than that of a matron.

J. C. K.:—Get brown brocaded velvet to combine with your cloth. Use skirt pattern No. 8964, price 1s. 6d. or 35 cents, and basque No. 8963, price 1s. 3d. or 30 cents. Make the panel on the skirt of the brocaded velvet, and face the front of the basque in vest fashion, and simulate deep cuffs on the sleeves, with the velvet. Finish all the draperies plainly, and trim the foot of the skirt with three box-plaitings of the cloth. Use some of the cloth to cover the crown of a becoming bonnet frame and some of the velvet to cover the brim, and trim the bonnet with a large, gay bird and a scarf of the velvet. Use plain velvet ribbon ties. The patterns mentioned are illustrated in this DELINEATOR.

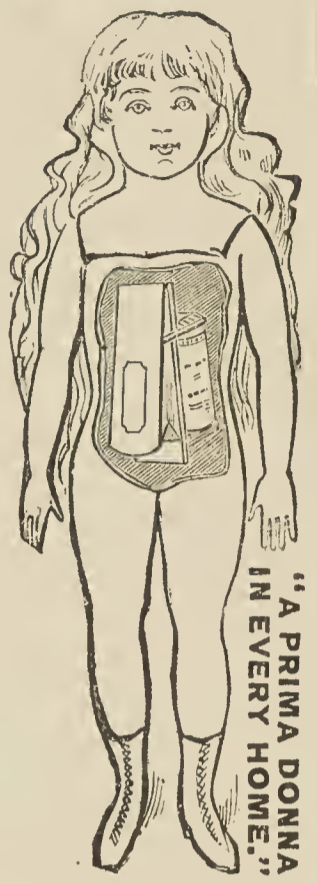
SUSIE H.:—Use pale pink pompons for the decoration of your black velvet paper basket. They will provide a very pretty border about its edges, and at the center of the front place a bunch of artificial roses or dried grasses. The lining should be of pink satin of the color of the pompons.

SUSIE, Pa.:—Very beautiful crocheted Afghans have solid stripes, alternating with harlequin or rainbow stripes of zephyr or other wools. The solid stripes are crocheted in the well-known Afghan stitch, and the harlequin stripe in the star plain crocheted, crazy or any fancy stitch preferred. All colors are introduced, with a bewildering and gorgeous effect, in the harlequin stripe; but the solid stripe is usually of garnet, dark blue, brown, olive, green, black, etc. A border of shells, crocheted in alternate rows with the dark and mixed wools, is very effective.

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**A MECHANICAL WONDER.**—Last year we first introduced this CHARMING NOVELTY to the children of America, and it is safe to assert that no Toy ever devised attained such immediate popularity. Fully aware of its merit, we had thousands of Dolls ready for the Holiday Trade, notwithstanding which the supply was exhausted early in December, and hundreds of children who came to our store were disappointed. We have been accumulating stock for the past nine months, and shall endeavor this year to fill all orders the day of receipt. **The Doll has been improved in every way since last year.** Instead of the stiff German body, as in all imported Dolls, our Doll has an **AMERICAN MADE BODY** with limber joints, so that it will sit easily and gracefully in any position. The arm is of **Finest Kid**, with separate fingers. These are positively the finest bodies ever put in a Doll. They are of graceful and natural shape, and much better and more expensively made than the best imported bodies, which they will outwear many times. **The Waxed Heads** with long hair are of the best French and German make, made especially for this Doll, and they are as beautiful as life, long hair, beautiful eyes, and delicately tinted cheeks. We consider them the finest Dolls' Heads ever imported into this country, and that without the **Wonderful Singing Attachment** THE DOLL ALONE IS WELL WORTH THE ENTIRE PRICE. THE SINGING ATTACHMENT is concealed within the body. It is one of the most ingenious inventions of the age. Its shape and location are shown in the right hand engraving. It is a **Perfect Musical Instrument**, finely made, not liable to get out of order, and so arranged that a slight pressure causes the Doll to sing one of the following airs: "Home, Sweet Home," "Greenville," "I Want to be an Angel," "There is a Happy Land," "Sweet Bye and Bye," "Bonnie Doon," "How can I Leave Thee," "A, B, C Song," "America," "Thou, Thou Reign'st" (German), "Frohe Botschaft" (German), "Tell Aunt Rhoda," "Buy a Broom," "Yankee Doodle," "Coming Thro' the Rye," "God Bless the Prince of Wales," "Grandfather's Clock," "Child's Song," "Last Rose of Summer," "Joyful Message" (German), "Old Folks at Home," "Pop Goes the



"A PRIMA DONNA IN EVERY HOME."

Weasel," "So many Stars" (German), "Sleep my Child" (German), "When I a Little Bird," "Cradle's Empty," "God Save the Queen." Walking and talking Dolls have long been made, but they are expensive, soon out of order, and do not afford the little ones half the pleasure and entertainment that our **Wonderful Singing Doll** does, which is the **Greatest Novelty** in CHILDREN'S TOYS EVER PRODUCED, and is the most BEAUTIFUL and APPROPRIATE present that can be made to a child. We can furnish three sizes. **No. 1**, 22 inches high, price, **\$2.75**. **No. 2**, 24 inches high, larger head, price, **\$3.25**. **No. 3**, 26 inches high, OUR BEST DOLL, price, **\$4.00**. **These Prices include Boxing.** All three sizes are equally perfect and complete, but the larger the Doll the larger the singing attachment, and the better the head. Sent to any address on receipt of price. **Fine Embroidered Chemise, 25c. extra.** THE TRADE SUPPLIED. Address all orders to **THE MASSACHUSETTS ORGAN CO., No. 57 Washington Street, Boston, Mass., U. S. A.**

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Every Christmas we make the little folks a Christmas Present. This year we have something nice and pretty. To introduce our goods in every home, we will send to any boy or girl **free of charge**, if you will send 20 cents for postage, etc., **two pretty Dolls**, eight inches tall, with beautiful life-like features, pretty curls and blue eyes, or bangs and dark eyes; a dress with each doll, one **Elegant Gilt-Bound Floral Autograph Album** illustrated with birds, ferns, scrolls, etc., **five lovely Christmas Cards**, one pretty **Birthday Card** and a **50 page Holiday Book**.

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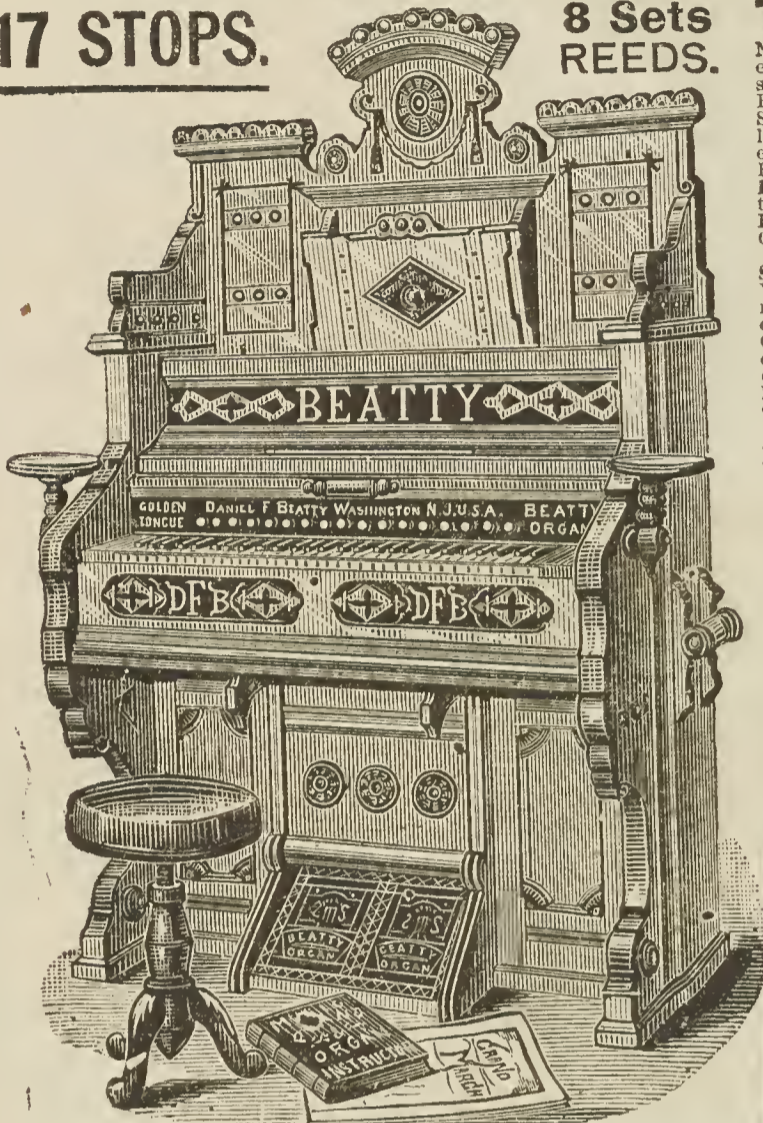
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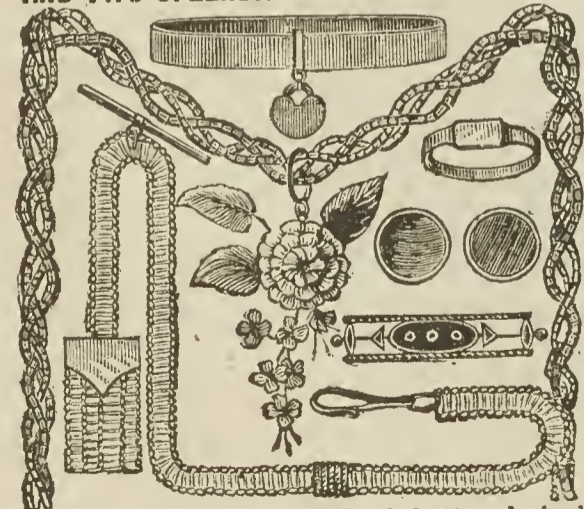
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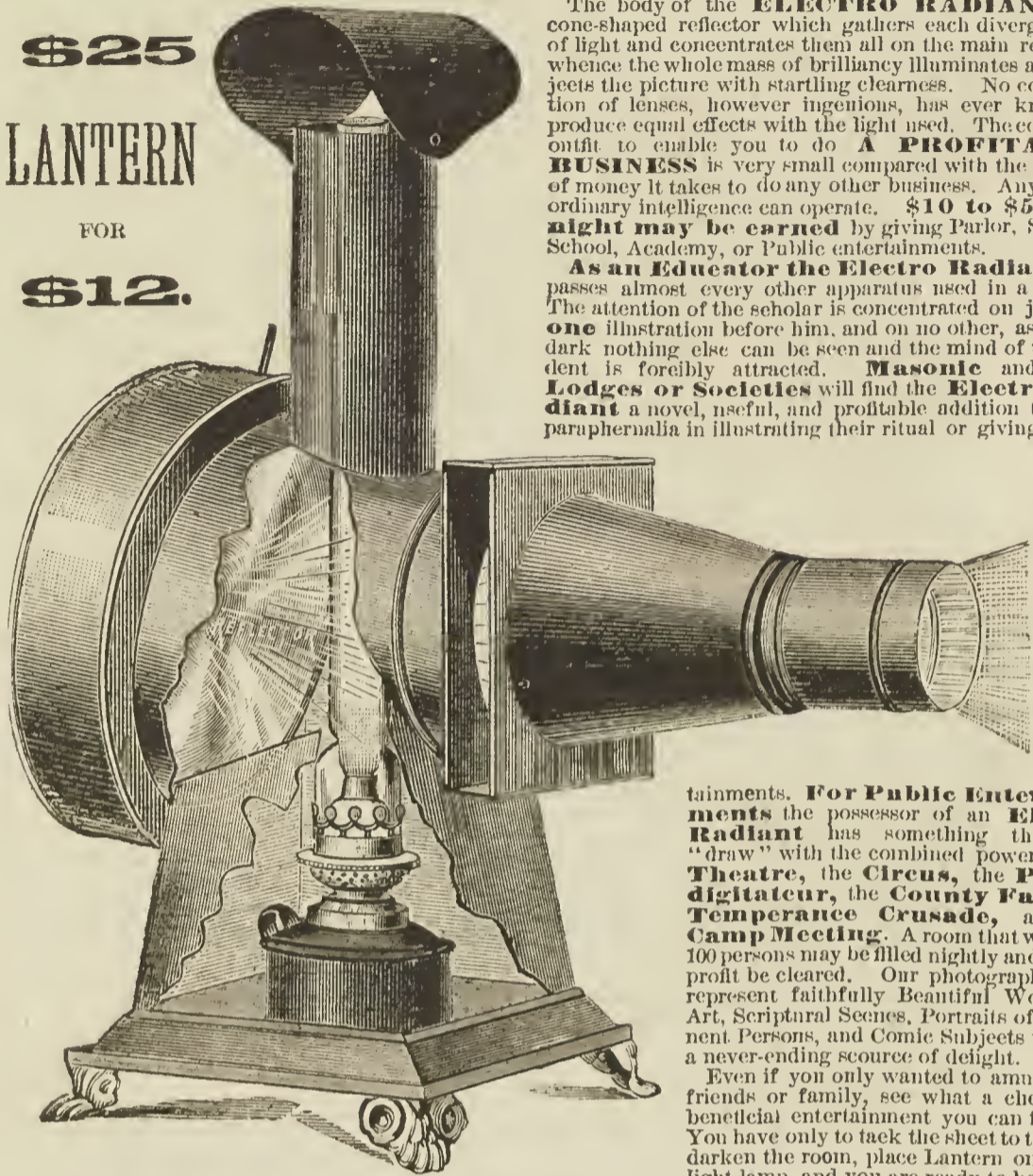
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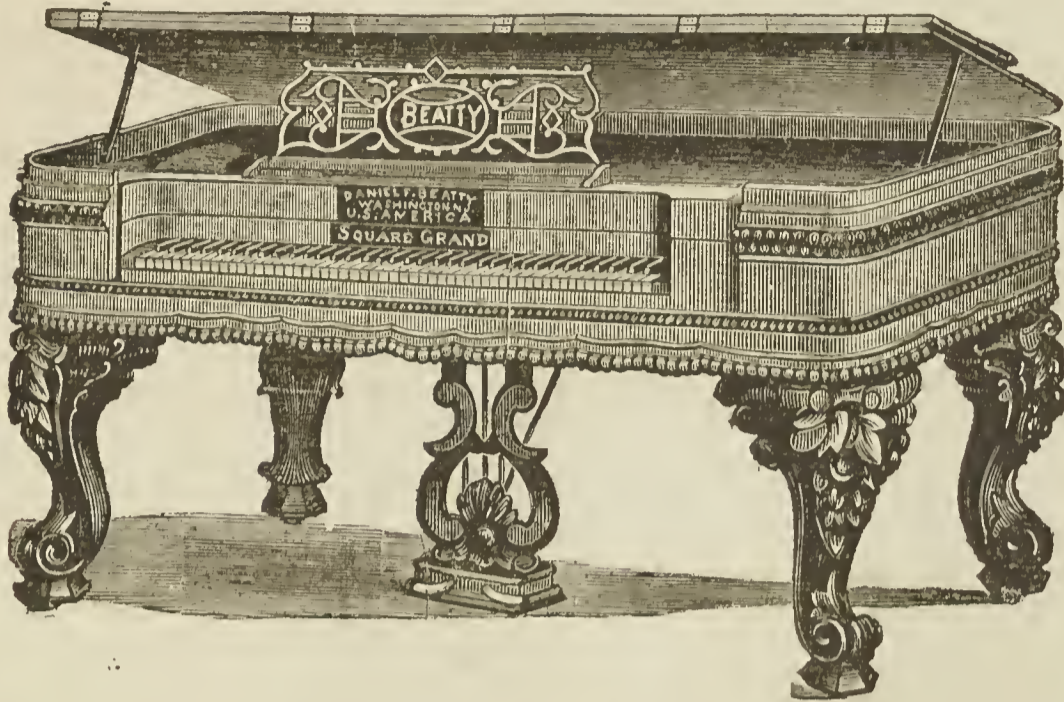
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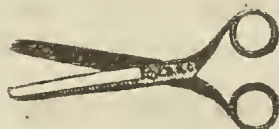
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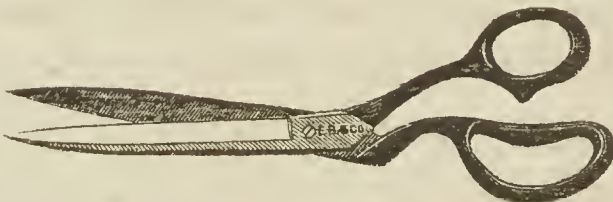


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VOL. XXIII.

No. 2.

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# DELINEATOR

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FEBRUARY,

1884.

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# THE DELINEATOR:

A MONTHLY MAGAZINE,

ILLUSTRATING

## METROPOLITAN FASHIONS.

VOL. XXIII., No. 2.]

FEBRUARY, 1884.

[PRICE, 15 CENTS, OR 8½ PENCE.  
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### SEASONABLE STYLES.

#### PREVAILING AND INCOMING FASHIONS.

For the month of February only a few novelties of attire are published, but the few that appear are sure to be of positive value. Not only are they likely to become permanent favorites, but they usually bring with them a pleasant prophecy of the styles that are to follow. Street costumes, with wraps and other outer-garments, are displayed in shapes that will remain in favor until the warm weather compels other changes.

Not only may the February patterns be chosen with full assurance of their continued popularity, but the selection of fabrics for their development may be made with equal confidence, for at this time in the season the results of the weavers' labor have crystallized, so that their exact uses and values can easily be determined.

#### FASHIONS FOR LADIES.

There is a charming simplicity in the form and finish of many of this month's styles, and there is a novelty in the elaboration of others; and in both instances the result is sure to win admiration, for both effects have their special fitness.

**LADIES' COSTUME.**—A stylishly over-draped skirt of walking length and a handsomely fitted coat-like basque constitute one of the handsomest of the season's costumes. The skirt foundation has front and side gores, with darts in their tops to adjust them perfectly over the hips, and a back-breadth that is gathered at the top and may be tied back by under-tapes, if desired. Its lower edge is deeply cut in ornamental tabs, beneath which is set a side-plaiting that falls a little below them. If the skirt is of brocaded silk or woolen goods, the side-plaiting may be of plain silk, satin, velvet, etc. A deep, pointed apron-drapery is fitted over the hips by darts and is plaited into the side-back seams of the skirt, the folds of the plaits drooping gracefully toward the center. The back-drapery is arranged to fall a little lower at the left side than at the right, and, in addition to the plaits at the sides, has drapings at the center. The edges of the skirt and over-drapery may be piped, bound, or under-faced and pressed. The stylish basque has a Breton vest, and consequently the closing is made at one side of the center. The opposite edge of the vest is, however, permanently sewed to position; but buttons and button-holes are arranged at this side to give the basque the appearance of being closed at both sides and make it an easy process if it be desirable to change the vest at times. If the dress be of handsome goods, one vest may be cut square across to leave a Pompadour opening and thus transform a visiting or street dress into a dinner toilette. The basque is adjusted stylishly and perfectly by single bust and under-arm darts, side-form seams and a center seam, all of which are gracefully curved and placed. The center seam terminates at the tops of narrow laps or extensions below the waist-line, and the top of the extension on the left edge is lapped over the right back and tacked to position. There is a rolling collar about the neck and curved pocket-openings in the sides, and the wrists are finished to accord with the general completion. Tailor-made costumes—which means, woolen garments that are carefully

finished after the manner of a gentleman's coat—will very often be made up in this fashion. To accomplish a tailor finish, the edges may be piped or bound with braid, under-faced, machine-stitched, or completed so that not a stitch will show. The tailor finish does not interfere with the addition of any style of foot trimming admired, provided it be not too elaborate. If a slightly dressy effect be desired, the vest and the rolling collar may be of velvet, Ottoman brocade or other fancy goods, and the sleeves may have cuff facings to correspond. Sometimes the vest will be embroidered or almost covered with parallel lines of braid.

**LADIES' DRESS.**—A stylish Princess dress of walking length, which may be made as elaborate or as simple as its intended uses or the taste of its wearer may desire, is among the most attractive and welcome of the new fashions. It is the embodiment of a happy thought, for it is adapted to all seasons of the year, and to all textures and colors that are seen in dress goods. Single bust darts, a curving center seam terminating below the waist-line at the top of an under-folded double box-plait, and side-gores containing under-arm darts, are introduced in the adjustment, the closing edges being curved from the neck to below the waist-line to perfect the process. The closing may be invisibly performed by hooks and eyes, under bows fastened upon the outside. Gathered ruffles enriched with braid or ribbon velvet, plaiting in any style, or any admired disposal of extraneous garniture may trim the bottom of the skirt; and the sleeves and neck may be completed to harmonize with the general effect. The dress clings closely to the figure, and its process of adjustment is particularly improving to the form. It is also very practical in its possibilities, being adapted to both wide and narrow goods. India cashmeres will often be made up in this way for luxurious house dresses.

**LADIES' RUSSIAN CIRCULAR.**—A graceful, closely-hanging cloak is the Russian Circular. It has a finely curved center seam that terminates at the top of an under-folded fulness below the waist-line, and side-back seams that extend from the shoulder seams to the lower edge of the garment. The side portions are each fitted at the neck by three darts, and their front edges overlap the center-front portions and are sewed flatly over them, openings being left at suitable places for the hands to pass through. A fashionable ornament may be arranged below the waist-line between the side-back seams, and a fancy clasp may close the fronts at the neck, hooks and eyes being added below for any desired depth. The center-fronts may be in contrast with the remainder of the wrap, or the same material may be used throughout, as preferred. The collar may be of fur, if the latter be added upon the edges of the garment; and even if it be not, a fur collar is always in good taste. Such a cloak may be of velvet, silk, satin or cloth, and the lining may be of any warm fabric pleasing to the taste.

**LADIES' PELISSE.**—The pelisse is a modified and improved revival of a wrap very fashionable in our grandmothers' times. It is usually made of soft woolen or silk goods, and warmly lined. It is shaped not unlike a sack, with seams upon the shoulders and at the sides, and an under-arm dart in each side of the front; being ornamented, as

well as further adjusted, by a cluster of shirrings at the waist-line and another at the neck of both the back and front. Ribbon ties are fastened at the ends of the waist-line shirrings in the back and tied in front or at one side in a handsome bow. The shirrings are stayed by being sewed through to pieces of lining goods, and the neck is completed with a jaunty collar having turn-down ends. The sleeves are in coat shape. Such garments are often made of ordinary dress goods for house wear to be used as tea gowns, etc., and may be fancifully ornamented in any admired manner. As dainty or as picturesque goods as desired may be chosen for this purpose, and the standing collar may be displaced by a ruche of silk, a band of feathers or a ruffle of lace, and the sleeves may be finished to correspond.

#### LADIES' MOTHER-HUBBARD CLOAK.—

This style of wrap in its altered and improved form will still be a favorite in soft materials and in neutral colors either mixed or plain. It will be lined to suit the needs of its wearer, and will be accounted a valuable travelling wrap for the coming season. It has three shaping seams behind, and its shirred sleeves are sewed into slashes cut in the fronts for the purpose. Its top is deeply shirred upon a fitted yoke-lining, and a standing collar completes the neck. A ruche of the goods, bound with satin or narrowly pinked, may conceal the collar, and the frilled edges of the sleeves may be lined with any becoming color. A narrow kilted flounce about the lower edge is a fashionable completion. For cloths, soft silks or any seasonable goods, this pattern is much admired.

**LADIES' COAT.**—The close-fitting style of coat is always in fashion, and the new pattern is especially stylish and jaunty. Its front edges are curved to shape it handsomely over the bust, and are cut away below the closing. The fitting is made with single bust and under-arm darts, side-back seams and a center seam, in addition to

the customary seams upon the shoulders and under the arms. Into the side seams below the waist-line are sewed fancy-shaped laps, in each point of which a button may be placed. The sleeves are shapely and in coat style, and a high rolling collar completes the neck. For cloths, velvets, plushes and suit goods, this attractive pattern will be much in favor with ladies of good taste.

**LADIES' ZOUAVE JACKET.**—This garment is also an improvement

upon an old favorite. It has a slightly pointed vest, that is fitted by double bust darts and sewed in with the shoulder and under-arm seams. The coat is of moderate depth and curves upward a trifle over the hips toward the back. Single bust darts, under-arm gores, side-backs and a center seam fit the coat proper, and the coat fronts meet at the throat and slant off in regular zouave fashion toward the lower edges, being much deeper than the vest. The center seam terminates a little below the waist-line, at the top of an under-

folded double box-plait. There is a high rolling collar about the neck, and the close coat sleeves have the epaulet fullness over the shoulders. Buttons are usually placed on the right coat front, and button-holes are worked in the left. This jacket is sure to be popular with ladies of refined and fashionable tastes and it is very practical in its possibilities, being adapted to both rich and inexpensive goods.

#### LADIES' BASQUES.—

There are two novelties in these permanently fashionable dress-bodies, and both of them are stylish and seasonable. One pattern is long and round, and fits the figure with elegant exactness. It closes its depth with button-holes and buttons, small or large, flat or round, as preferred; and it has a standing collar and a turn-over collar, the latter forming notched lapels upon the front. The lapel collar and the wrist facings may contrast with the basque, if desired; and the triangular laps set into the lower parts of the side-back seams may also be of contrasting goods. The garment is fitted by double bust darts, single under-arm darts, a center seam, and the side-back seams just mentioned. The center seam extends only a little below the waist-line, and below its termination the fulness is folded underneath in a double box-plait that gives a pretty spring to the lower portion. The edges are, as a rule, plainly finished. This pattern will be selected for dress-bodies to com-



FIGURE NO. 1.—LADIES' COSTUME.—Illustrating Pattern No. 9021 (patent applied for), price 1s. 8d. or 40 cents.

(For Description see Page 78.)

plete suits and also for those that are to be worn with skirts of contrasting material. Fancy-colored brocades are very popular both in silk and woolen goods for basques to wear with dark skirts.

The other basque pattern has a short, double-pointed front and a deeper postilion back. The center and side-back seams terminate a little below the waist-line, and the fulness at their extremities is underfolded to form two box-plaits upon the outside. Under-arm gores



separate the backs from the fronts, and double bust darts fit the latter portions beautifully. The closing is made with button-holes and buttons, and the neck is completed with a standing collar, while the sleeves are finished close to the wrists. All the edges may be faced or bound, or they may be ornamentally stitched. This style of basque is sure to be much in vogue for dressy wear during the present and coming seasons.

**LADIES' CORSET-COVER.**—A shapely corset-cover, fitted by a single bust dart and under-arm dart in each side of the front and having side-back darts in the back, is among the most satisfactory shapes ever issued. Its arms'-eyes and low neck may be decorated to please the fancy, or they may be plainly completed. The pattern will be used for drillings, sateens, cambries, muslins and linens; and laces, embroideries and all kinds of needlework will be applied as trimming.

**LADIES' WALKING SKIRT.**—The foundation of this stylish skirt comprises the customary dart-fitted gores and gathered back-breadth, and may be trimmed about its lower edge with any admired style of garniture. It has a very long front-drapery, that is fitted to the hips by darts and cross-draped by three clusters of plaits. Its lower edge is slashed to form tabs, that may be bound or prettily faced. The back-drapery is also ample and is gathered to the belt. It is draped by plaits at its outer seams, and is also caught up in a *bouffant* manner to an under-tape at the center. This pattern will be selected for plain, mixed, plaided, checked or brocaded woolens, and also for silks in all varieties. It is sure to be popular as the season advances.

**LADIES' OVER-SKIRT.**—The front of this over-skirt is fitted to the hips by darts, and is shaped in a point at the right side and in a wide curve at the left. It is cross-wrinkled by plaits laid in its back edges and at the top of the curve, ribbons or a fancy ornament being fastened at the latter point. Its back is long and oval, draped high at the sides by plaits and gathered to the belt at the top. With a plain or trimmed skirt, this over-skirt is sure to be appreciated. Its edge may be lace-trimmed for evening wear, or plainly finished for general service.

FASHIONS FOR MISSES.

*Demaiselles* who are still increasing in stature are constantly requiring supplementary garments, even though they have been properly costumed at the commencement of the season, and therefore February seems very generous to them. Not altogether in numbers lies the value of the supply, the shapes being as well worthy of admiration as the modes intended for ladies.

**MISSES' COSTUME.**—A new and attractive pattern for a misses' street or house costume has a polonaise over-dress, that suggests the redingote, but is easier to make and requires less material. The skirt hangs with elegance, having a gathered back-breadth, and front and side gores; the gores having hip darts in them. Its lower edge may be narrowly trimmed or plainly finished. The body portion of the over-dress is not unlike a basque that is slightly pointed at the back and front and beautifully shaped by single bust darts, under-arm gores, side-back seams and a center seam. To the lower edges

of this basque portion are sewed deep skirt or drapery sections, the edges of which flare prettily at the center of the back and front. A handsome sash-bow is placed over the end of the center seam. A standing collar completes the neck and braid, velvet ribbon or any simple garniture may trim the wrists of the sleeves and the fronts of the over-dress. For woolens and velvets combined, this pattern will be as great a favorite as for woolens alone.

**MISSES' PELISSE.**—This revival of a charming old fashion for an outer-garment will be as warmly welcomed by misses as by their mammas. The mode is not altogether relegated to street wear, being often developed in dress fabrics for the house, the finish being decided by the uses of the garment. Its parts are shaped not unlike those of a long saek, with an under-arm dart in each side of the front and seams upon the shoulders and under the arms. Sufficient extra width is allowed to permit of making clusters of shirring at the waist-line and neck of both the back and front, and these shirrings are stayed by fitted pieces of lining sewed underneath. Ribbons are sewed to the edges of the waist-line shirrings at the back, to tie at the front or side in a pretty bow. The sleeves are a trifle full at the top, in order that the epaulet curve may be produced in sewing them in. A standing collar turns back in short corners at the neck, and altogether the effect is pretty and stylish. Plain, plaided, striped and brocaded woolens and soft silks are chosen for pelisses to wear in the street, and their edges may be stitched, piped or under-faced. For the house, any fanciful decorations in keeping with the youth of the wearer may be added. Flowered silks and fancy cashmeres are adapted to house wear.

**MISSES' JACKET.**—A jacket, having loose fronts with an under-arm dart in each side and a shapely back with a seam at the center, has a new pattern. The fronts lap almost enough to be called double-breasted, but close in single-breasted style, the corners being rounded off below the closing. Short laps are allowed upon the front edges of the backs, and longer ones upon the center-back edges below the center seam, those upon the front edges lapping under the fronts and those upon the left back lapping over the right back. Buttons may be placed above the side laps, and all the edges may be stitched or bound. The fronts turn back in tiny lapels at the throat, and the neck is completed with a rolling collar.

**MISSES' SHOULDER-CAPE.**—A graceful little cape, adapted to plush velvet or suit goods, is one of February's novelties for the miss. It reaches nearly to the belt-line, and is slightly gathered

to give the fashionable epaulet curve at the shoulders. The gathered portions are simply extensions of the back, and the seams joining them to the fronts terminate in dart fashion back of the shoulder seams. A standing collar completes the neck, and ribbon ties or a elasp fasten the fronts at the throat. The lining may be as pretty as can be procured.

**MISSES' CHEMISE AND DRAWERS, COMBINED.**—A new pattern, that will shape both high and low necked under-garments, uniting the features of both the chemise and drawers, is most seasonable. It buttons at the back, the extra length of its waist portion being



FIGURE NO. 2.—LADIES' COSTUME.—Consisting of Ladies' Over-Skirt No. 9011 (patent applied for), price 1s. 3d. or 30 cents; Basque No. 9012, price 1s. 3d. or 30 cents; and Skirt No. 8296, price 1s. 6d. or 35 cents.

(For Description see Page 78.)

overlapped by the top of the drawers portion, which is gathered and sewed to a band. The front of the garment has a center seam and is in one length. There are also seams at the insides of the drawers legs and at the center of the back. The pattern is cut with a high neck and has long sleeves, but is perforated to show the outlines of a low neck and short sleeves. It is adapted to flannels, cottons and wash silks, and its completion may be as decorative or as plain as may be desired. The sleeves may be omitted entirely, if not required.

All the patterns above described for misses' wear are, with the exception of that for the shoulder-cape, in eight sizes for misses from eight to fifteen years of age. The cape pattern is in six sizes for misses from ten to fifteen years of age.

#### FASHIONS FOR GIRLS.

What was said of the new styles for misses' raiment, applies with equal truth to the new patterns for girls. Simplicity is a prominent feature of the house and street garments of young people, and simplicity is always in keeping with youth. Of course, there is no time in the year when the little girl is not likely to require new clothing, and it is much more agreeable to cut her attire by novel designs than by patterns that have become familiar.

**GIRLS' COSTUME.**—A novel costume pattern for the girl appears at first glance to be elaborate in its elegance, but it is quite the contrary. It is very simple in shape and construction. It has an easy-fitting, sleeveless waist, with under-arm and shoulder seams. Buttons and button-holes close the back, and to the lower edge is sewed a prettily hanging skirt that has front and side gores and a gathered back-breadth. This skirt may be plainly completed or may be ornamented by braids, ruffles or plaitings at its lower edge; and, if desired, tucks may be taken in it, provided extra material be allowed for them in cutting it out. The over-dress is in polonaise fashion, and is shaped to the figure by an under-arm dart in each side of the front and a curving center-back seam. It is cut away from the tops of the shoulder seams to below the waist-line, and to the open

edges are sewed the long, tapering ends of an ornamental collar that deepens into the sailor shape at the back. Below the ends of the collar the over-dress is closed by a single button and button-hole. The lower portions of the fronts are cut away below the point of closing, and their back edges are draped into the side-back seams by upward-turning plaits. The center seam terminates at the top of an under-folded box-plait, and a slash, extending some distance from the lower edge, is made through the center; and upward-turning plaits are arranged above this slash, the side edges being caught backward to show their lining. This process is very effective in its results. A standing collar completes the neck, and the wrists are

over-faced with fabric harmonizing with that of the ornamental collar. The front of the waist will sometimes be faced with pretty goods between the edges of the over-dress, to suggest a vest. There are no goods that little girls ordinarily wear, that are unsuited to this pretty fashion. This pattern is graded in eight sizes for girls from five to twelve years of age.

**GIRLS' CLOAK.**—An attractive cloak pattern, to use for suitings, flannels or any other seasonable goods, has a long, double-breasted sack front, that is slightly narrowed to the figure by an under-arm dart in each side. A facing may be added upon the overlapping side to simulate a long vest, and pockets may be inserted beneath the pretty laps upon the sides. The back is basque-like, with a shirred skirt-portion sewed to its lower edge, enough material being allowed above the top-most shirring to form a pretty heading. A standing collar is about the neck, and below it falls a comfortable little shoulder-cape, the front edges of which are faced and turned back in *revers* fashion, while the lower edge is curved upward at the center of the back. The pattern is to be had in eight sizes for girls from five to twelve years of age.

**GIRLS' SPENCER WAIST.**—This style of waist is fully restored to favor, and the new and improved pattern issued for it will be used for waists of white or gay colors, either figured or plain, to wear with skirts of the same or of another hue or texture. It buttons at the back, and has a standing collar that may be concealed by a ruche or by a wide falling ruffle of lace or embroidery. It is plain upon the shoulders, and its lower edge is gathered and overlaid by a belt. The sleeves are in plain coat shape and are trim and easy. They will be simply finished or slightly trimmed about the wrists, according to fancy. Such waists will be especially fashionable in plain, washable cashmere and other thin woollens. The pattern is graded in seven sizes for girls from three to nine years of age.

**GIRLS' SHOULDER-CAPE.**—A tiny cape, having epaulet-like extensions allowed upon the back and closing at its straight hemmed front edges, is a reproduction of a prevailing style for ladies, and is very becoming to girls.

There is a close standing collar about the neck, and the closing is made with ribbon ties at the throat. Such a cape should be prettily lined. Velvet, plush, cloth or suit goods may be used for shoulder-capes. The pattern is to be had in seven sizes for girls from three to nine years of age.

**GIRLS' APRON.**—A dress apron, to be made of mull, muslin, Surah, silk or cashmere, is among February's prettiest publications for girls. It is cut in a single piece, and is deeply shirred across the bust and again at the waist-line. Bretelle-like extensions pass over the shoulders, and long, shirred ties are attached to the sides of the apron and knotted at the back in a pretty bow. All the edges are bor-



FIGURE NO. 3.—LADIES' OUTDOOR TOILETTE.—Illustrating Ladies' Pelisse No. 9006, price 1s. 8d. or 40 cents.

(For Description see Page 79.)

dered with lace, embroidery or any tasteful garniture. This is a fanciful and pretty apron for everyday and holiday occasions. It will brighten the soberest of costumes and give a festive air to a much-used toilette. Its pattern is graded in eight sizes for girls from five to twelve years of age.

#### FASHIONS FOR LITTLE FOLKS.

Little boys and girls are still attired in similar styles, and this plan is becoming more and more approved by mothers of intelligence and good taste.

**CHILD'S COSTUME.**—For little men and women there is a new costume pattern that is sure to give pleasure. The body portion is in jacket style, and its fronts are cut away from the tops of the shoulder seams in heart shape, their edges closing below the opening with button-holes and buttons and then flaring again diagonally. There is an under-arm dart in each side of the front, and at the back are side-back seams and a center seam, the latter being discontinued some distance above the lower edge and a double box-plait folded underneath below its termination. The sleeves are in coat shape, and upon the sides are applied pretty pocket-laps. Beneath the left side of the front, above the closing, is sewed a bosom piece, which is fastened invisibly beneath the opposite side with hooks and loops. This added piece fills in the open space, and a little standing collar completes the neck. The skirt of the costume is a side-plaited kilt, which is finished with a hem at its lower edge and sewed to a belt that is tacked firmly to the under side of the jacket a little below the waist-line. This is a charming fashion for flannels, serges, cashmires, velvets or velveteens, and permits of the addition of a dainty trimming or a plain finish.

**CHILD'S DRESS.**—A charming little sack dress, which buttons at the back, is sure to be welcome to those who provide raiment for little people. Its closing edges are finely curved to assist in shaping it, and the remainder of the adjustment is performed by side-form seams that terminate in dart fashion a little above the lower edge and the usual seams upon the shoulders and under the arms. A shallow gathered flounce constitutes the skirt, and very often this portion will be of lace or embroidery. Bias bands of the material or rows of braid or of velvet ribbon, sewed above the flounce and above the frills finishing the wrists, add attractively to the effect. A standing and a falling frill of lace or embroidery, separated by a tiny band, constitutes a pretty finish for the neck. The shape is adapted to all materials that children are likely to wear, and the finish may be as simple or as elaborate as desired. When very thin goods are selected, a tinted slip of plain Silesia or silk may be worn underneath.

**CHILD'S COAT.**—A prettily shaped, yet comfortably outlined coat for little girls and boys, is just published. It has a loose front, that closes its entire depth with button-holes and buttons. Side-back seams and a center seam fit the back. The side-back portions fall in tab fashion below the waist-line, over plaited extensions allowed upon the front edges of the back. The lower edges of the tab portions may be trimmed with buttons and simulated button-holes or with braid, narrow velvet ribbon, etc.; and the wrists of the sleeves may be correspondingly finished. The high rolling collar may be plain in its completion, or it may be ornamented to accord with the remainder of the garment, as preferred. All kinds of seasonable cloakings and suit goods will be made up in this way. Velvet and velveteens are much admired for such garments.

The three patterns just described are each in five sizes for children from two to six years of age.

**CHILD'S HOUSE SACK.**—Two or more little sacks shaped by this pattern are pretty and comfortable additions to a little one's wardrobe, and the work of making them is so slight and the quantity of material so small that their preparation is indeed a pleasure. The fronts close at the throat and flare in rounding curves below, and the back has a seam at the center. The sleeves are in coat shape and cover the little wearer's arms. Flannel, cashmere or any similar texture may be chosen for such sacks, and the edges may be pinked, bound or lace-edged. The pattern is in four sizes for children from six months to three years of age.

**CHILD'S APRON.**—A dressy little apron, with square neck and without sleeves, is shirred at the top of the front and back between the bretelle-like extensions that pass over the shoulders. These extensions are joined in short shoulder seams at their corresponding ends and there are also seams under the arms. The back is closed with button-holes and buttons, and the lower edge is simply hemmed or bordered with lace, embroidery, etc. Tucks are often made above the hem. All kinds of washable goods are adapted to this apron pattern. Sometimes the mode will be developed in pongees, Surahs, cashmires or other woolens and worn as a dress. The pattern is in five sizes for children from two to six years of age.

**INFANTS' DRESS.**—There is a new style of long dress for infants, that requires but little trimming, so prettily is it shaped. It has a yoke top, that is straight at the back and slightly pointed in front; and to this the body portion is shirred, shirrings being also made at the waist-line of the front. Over these shirrings is stitched a strip of the material or of insertion, beneath the ends of which are fastened long sash-ties that are knotted at the back. There is a little turnover collar about the neck, and this and the wrists of the sleeves, as well as the extremities of the sash ties, may be bordered with lace, embroidery, narrow ruffling, etc. The pattern is adapted to



FIGURE NO. 4.—LADIES' DRESS.—Illustrating Pattern No. 8994, price 1s. 6d. or 35 cents.

(For Description see Page 79.)

muslin, cambric or finer goods, and is both comfortable and pretty in shape.

**Boys' Costume.**—This is one of the few new shapes that are intended only for small boys from two to six years old, and it is very attractive. It has a long, sack-like body, with its side seams placed well to the back and long separate pieces joined to the backs and left front, each of which forms a box-plait that extends the full depth of the garment and joins the box-plaited skirt-sections that are added to the sides to equalize the depth all around. Pocket-laps are added to the sides and a round turn-over collar is sewed to the neck. The sleeves are in coat shape, and the closing is made through one side of the center box-plait with button-holes and buttons. Wide braid is a favorite garniture for costumes of this style. For woolen goods that are plain, plaided or mottled, and also for lined suit goods, flannels and lady's-cloths, as well as for velvets and plushes, this is a most attractive fashion. The pattern is sure to be popular for a long time.

#### MANTELL LAMBREQUIN.

A novel and attractive drapery for a mantel is shaped by a new pattern. The portion covering the board is artistically draped to fall over a plain portion sewed flatly beneath it. The plain portion may be embroidered or ornamented in any pretty manner, and the gatherings in the draped sections may be concealed by gracefully tied cords tipped with tassels, the long ends being bordered with fringe or cut in fancy points. This lambrequin can be arranged entirely without an upholsterer, if a lady choose to exert her own taste and intelligence. A board of proper length and width is essential to the perfection of its arrangement. The pattern is graded in five sizes for lambrequins from three to seven feet in width.

#### FIGURE No. 1.—LADIES' COSTUME.

(For Illustration see Page 74.)

**FIGURE No. 1.**—This illustrates a Ladies' costume. The pattern, which is No. 9021 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is portrayed in two views, showing a slightly different completion, on page 79 of the present issue of this magazine.

The costume is unquestionably neat and stylish, and is made of French lady's-cloth. The skirt is of the round four-gored style, and is cut in deep tabs, each tab being straight at one side and handsomely curved at the other. The tabs are underlaid with a deep kilt-plaiting, which extends sufficiently below them to make the skirt of the proper depth. The front-drapery is an oval apron, short and much-wrinkled by plaits laid in the side edges. The back-drapery is deep and very *bouffant*, and is differently draped at opposite sides.

The basque is deep and round and has a narrow Breton vest fast-

ened with buttons and button-holes to each front, the left side being also sewed invisibly to position. The fitting is elegant in its perfect smoothness, and is the result of bust and under-arm darts in each front, low side-back gores and a center seam, the seam terminating in narrow laps several inches above the lower edge to give a jaunty and becoming spring over the top of the drapery. A curved opening to an inserted pocket is in the lower part of each front, and its ends are stayed with neatly worked arrow-heads of silk floss. A rolling collar is about the neck and three buttons, located upon corresponding simulated button-holes, decorate the upper side of the wrist of the coat sleeve. A perfectly plain finish is given all the edges, neatly applied under-facings and good pressing being all that is required to produce the tailor-like effect presented.

The skirt may be trimmed in any way preferred, as it is finished with a plain edge in the pattern, which simply includes a sample shape of the tabs, thus making its possibilities in the way of decoration quite varied.

All sorts of dress goods are available for the construction of such a costume, and a rich effect may be obtained by making the vest and collar of velvet, brocade or some handsome contrasting fabric and simulating cuffs with goods of the same texture.

The hat is of fine felt, elaborately trimmed with plumage.



**FIGURE No. 5.—LADIES' TOILETTE.**—Consisting of Ladies' Skirt No. 8999 (patent applied for), price 1s. 6d. or 35 cents; and Basque No. 9000, price 1s. 3d. or 30 cents.

(For Description see Page 80.)

The costume is unmistakably stylish in effect, and is made of illuminated cloth enriched by effectively applied garnitures of velvet and velvet ribbon. The kilt has a smoothly fitting yoke for its upper part; and its plaits are not very broad, but are securely stayed underneath by tapes. A band of velvet about nine inches deep is applied to the lower part of the skirt before the plaits are laid, and the result is very pretty.

The over-skirt has a very full, deep, oval back-drapery that is simple in its draping, which is accomplished by few but studiously arranged plaits in its side edges. The front-drapery falls with a short, apron-like effect at the center of the front and at the left

#### FIGURE No. 2.—LADIES' COSTUME.

(For Illustration see Page 75.)

**FIGURE No. 2.**—This illustrates a Ladies' basque, over-skirt and kilt skirt. The pattern to the basque, which is No. 9012 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 85 of this issue. The pattern to the over-skirt, which is No. 9011 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen with a different style of decoration on page 86. The pattern to the skirt, which is No. 8296 and costs 1s. 6d. or 35 cents, is also in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently shown in the picture accompanying its label.

side, and in a sharp point quite low down at the right side. The lower corners of the shorter portion are rounded off gracefully, and plaits, laid in the side edges and just above where the point flares from the wider portion, drape the front-drapery beautifully. A row of velvet ribbon borders the edges of both the front and back draperies, and a large rosette, formed of loops of velvet ribbon, is fastened over the plait near the center of the front-drapery.

The basque is also bordered about the lower edges with a row of velvet ribbon, and the close sleeves are each encircled a little above the wrist edge with a band of the ribbon decorated near the outside seam with a small rosette. Velvet ribbon is clustered in loops in *jabot* fashion at the throat, and buttons and button-holes make the closing. An officer's collar completes the neck, and a full *lisse* ruche is worn with dressy effect. The basque fits the figure smoothly and closely, its fitting being the result of well-graded bust darts, under-arm gores, and center and side-back seams that terminate in under-folded plaits below the waist-line. The basque is deeply notched below the closing, arches high over the hips, and falls in square postilion outline at the back, the plaits at the ends of the seams producing a handsome box-plaited effect.

Such costumes may be constructed of any preferred variety of dress goods, and the garniture may be simple or elaborate, as preferred. Combinations of two or more fabrics result very effectively in costumes of this style.

FIGURE NO. 3.—LADIES' OUTDOOR TOILETTE.

(For Illustration see Page 76.)

FIGURE No. 3.—This illustrates a Ladies' pelisse. The pattern, which is No. 9006 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is portrayed as used for other material, with an equally simple finish, on page 81 of this magazine.

The Newmarket coat and the Ulster have a handsome rival in the pelisse, which is an admirable wrap for travelling, promenading, etc. The pelisse is here represented as developed in fancy cloth, which may be classed among illuminated cloths, so beautifully are the many colors interwoven. It is lined all through with quilted Surah of a deep scarlet hue, and its ties are of the predominating color of the cloth. The entire completion of the garment is severely plain, and is charmingly suited to its general style. The front and back have deep clusters of shirrings at the neck and waist-line, and the clusters are neatly confined by fitted stays. A graceful adjustment is made over the hips by a long dart under each arm, and side seams made quite far back; and the perfectly fitting coat sleeves are slightly gathered at the top to stand high at the shoulders. Buttons and button-holes close the front below the clusters of shirrings, and hooks and loops are used along the latter with neat effect. The ties are attached at each side of the lower cluster of shirrings in the back, and are brought forward and tied negligently but artistically at the left side of the closing. A standing collar, with its ends reversed in Piccadilly fashion, is the approved completion for the neck.

Cloths of all varieties not too thick to be shirred are suitable for such wraps, and plain or quilted linings may be added, as preferred. Handsome brocades are frequently made up into pelisses, and so are

Ottomans, velvets and satin-finished, heavy silks, and these always have a lining of plush or quilted Surah or satin. A costume of any preferred style and material may be worn under the pelisse, and plaitings, ruffles or other garnitures may be added to the skirt.

The gloves have loose wrists, drawn up under the sleeves.

The bonnet is of velvet, trimmed with velvet and plumage; and its ties are of wide ribbon arranged in a stiff bow under the chin.

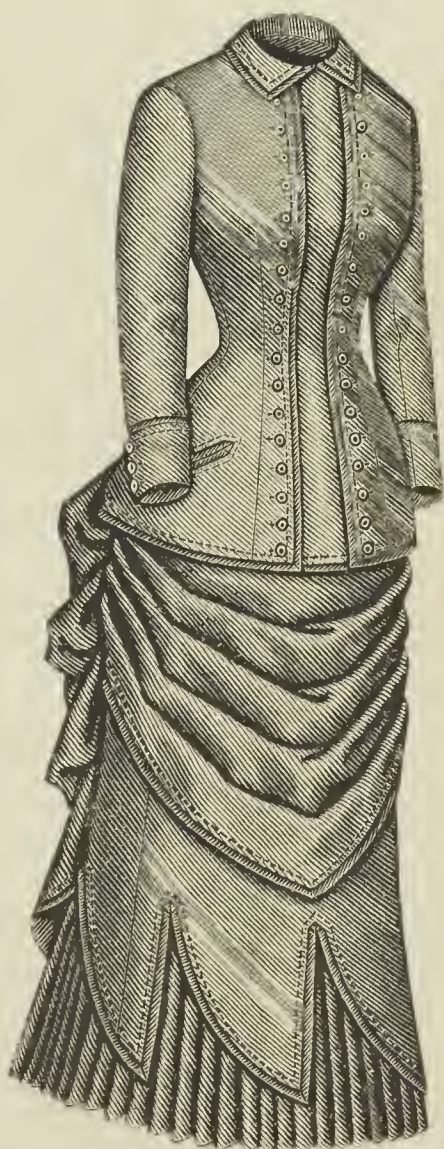
FIGURE NO. 4.—LADIES' DRESS.

(For Illustration see Page 77.)

FIGURE No. 4.—This illustrates a Ladies' dress. The pattern, which is No. 8994 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may again be viewed on page 80, where it illustrates another fabric, with an entirely different mode of garniture.

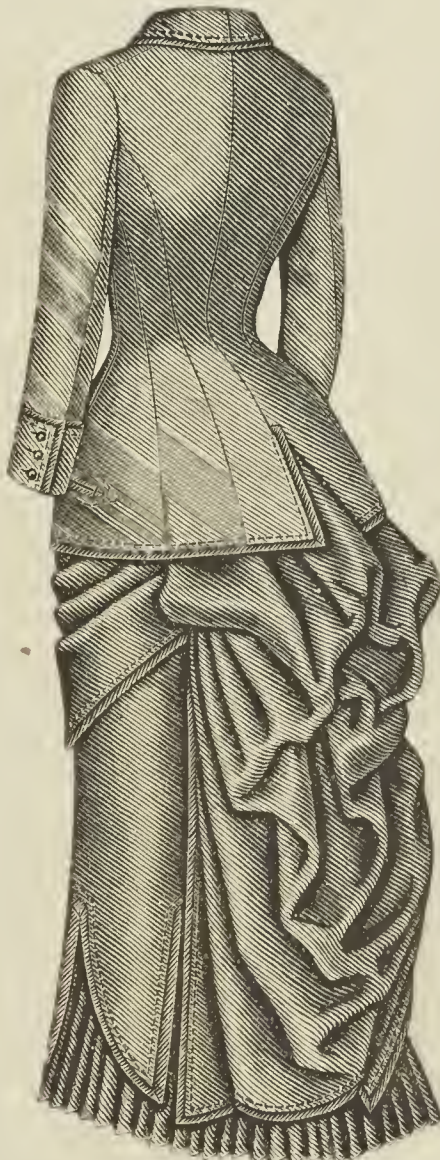
The dress is a simple and becoming fashion for home wear, and

will be especially admired by ladies who do not like *négligé* robes, as well as by those who appear best in close-fitting garments. It is here made of salmon-pink brocaded goods, and a pleasing contrast is developed by bands of ruby-colored silk applied as decoration. The fitting is charmingly accomplished by a center seam that terminates below the waist-line in an under-folded double box-plait, side-gores that have each a long dart taken up under the arm, and a bust dart in each front. Buttons and button-holes close the fronts to a suitable distance below the waist-line, and below the closing the front skirt is all in one piece. The double box-plait at the end of the center seam amplifies the skirt handsomely. About the bottom of the dress is a deep flounce, gathered near the top to form a deep, frilled heading, and decorated at the bottom with a tiny knife-plaiting headed by a broad band of ruby-colored silk. An officer's collar encircles the neck, and be-



9021

Right Side-Front View.



9021

Left Side-Back View.

LADIES' COSTUME, (PATENT APPLIED FOR).

(For Description see Page 80.)

low it is a broad band of the silk, which is carried nearly to the closing and then turned and continued down each side to a little below the closing, where its ends are terminated in deep points. A bar pin and a ruche of lace complete the neck. A band of the silk, edged at the top and bottom with full frills of lace, decorates the close-fitting sleeve. A handy pocket is inserted in the right side-front seam, and in front of the opening is a band of the silk pointed at the top and bottom.

The result of the combination of material and decoration is strikingly pretty. Any suit material, also cashmeres, camel's-hairs, flannels, etc., may be attractively made up in this way, and may be fancy, plain, figured or striped, as preferred. Lace and embroidery may be lavished upon the dress to any extent, or a very simple completion may be adopted. As a slip to be made of silk, Silesia, satin, etc., to wear under thin *crêpe*, mull or tissue dresses, it is unexcelled. When intended for such uses, only a tiny foot-decoration is added. The mode will be a favorite for white and figured wash goods during the coming Summer, and ribbons, laces, embroideries, ruffles, plaitings, etc., will adorn these textures.

FIGURE NO. 5.—LADIES' TOILETTE.

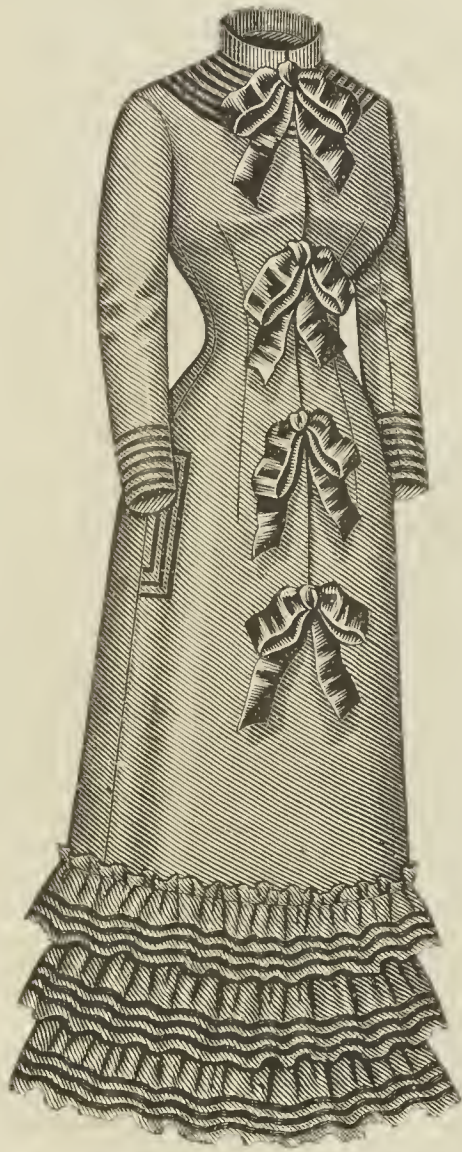
(For Illustration see Page 78.)

FIGURE NO. 5.—This illustrates a Ladies' basque and skirt. The pattern to the basque, which is No. 9000 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is portrayed in other material on page 84 of this issue. The skirt pattern, which is No. 8999 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown in different material, with a different mode of completion, on page 86.

Plain camel's-hair suiting and an invisibly brocaded suiting of the same texture are combined in this stylish toilette. The skirt is short and round, and is made of the plain material. A deep, gathered flounce of the material, bordered near the lower edge with three straight rows of velvet ribbon, trims the bottom of the skirt. The draperies are deep and full, reaching nearly to the foot of the skirt; and the front-drapery is cut in battlements at the bottom, each tab being trimmed with five upright strips of velvet ribbon, the middle

strip being the longest and the corresponding strips at each side of it of equal length. Three clusters of shallow plaits, caught up at the center and in the side edges, drape the front-drapery beautifully, and darts fit it at the belt. The *bouffant* back-drapery is softly draped by plaits in its side edges and an under-tape at the center. The skirt may be trimmed at the foot with any garniture preferred, and the front-drapery may be bordered with fur, broad contrasting bands, straight lines of ribbon, or finished plainly, as preferred.

The basque fits the figure closely, double bust darts, single under-arm darts, low side-form seams and a center seam making the adjustment. It is deep and round, with an under-folded double box-plait at the end of its center seam and three-cornered *revers* turning backward from the lower part of the side-back seams. In front of the *revers* are upright rows of velvet ribbon, disposed to correspond with



8994

Front View.

LADIES' DRESS.

(For Description see Page 81.)

the arrangement upon the tabs of the front-drapery. The sleeves are trimmed to correspond with five strips of velvet ribbon arranged upon the upper side to extend forward from the outside seam, and buttons and button-holes close the front. An officer's collar encircles the neck, and below it is attached a deep collar that extends upon the bust in notched lapels, its ends meeting at the closing. The larger collar and its lapels are overlaid with rows of velvet ribbon, and the result is both novel and charming. Linen cuffs and collar and a pretty lace-pin afford a neat completion to the costume.

All varieties of dress goods, including velvets, silks, brocades, Ottomans, etc., make up beautifully into costumes of this style, and decoration may be applied to please the fancy. The neck may be turned under between the lapels, when a dressy neck finish is desired; and lace or *lisse* ruffs may be worn at the neck and wrists.

## LADIES' COSTUME.

(For Illustrations see Page 79.)

No. 9021.—At Ladies' figure No. 1 on page 74 of this magazine.

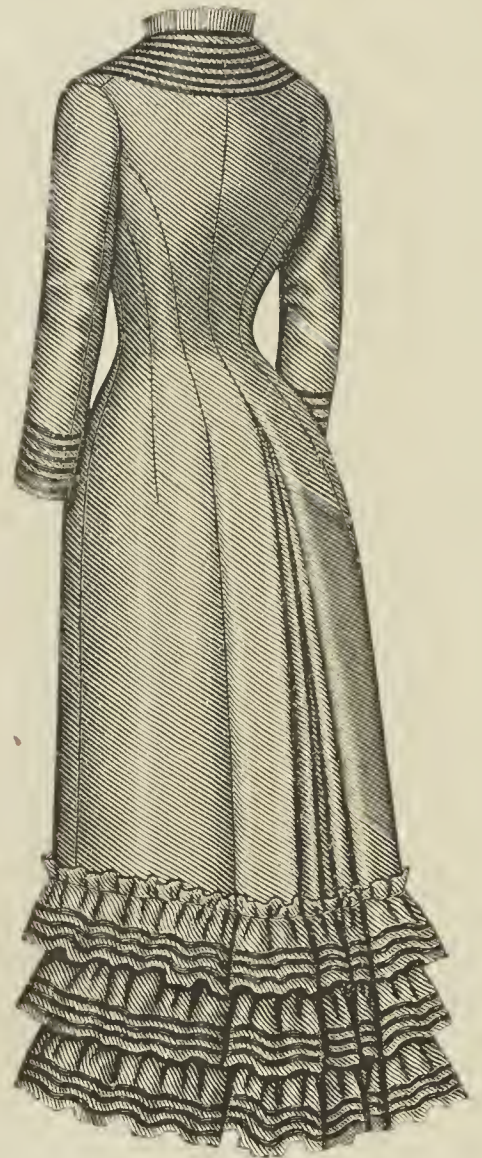
another view of this costume is given, showing it developed in French lady's-cloth, a fabric that is much in vogue this season.

Suiting of a soft, cloth-like finish is illustrated in the present instance, and a plaiting of the same, braid-binding, machine-stitching and bone buttons form the decorations. The skirt is fashioned in the approved walking shape, with three gores for the front and sides and a full breadth for the back. The gores are fitted smoothly by darts, and the breadth is gathered across the top. Upon the gores is arranged a pointed apron-drapery, which is conformed to their shape at the top by darts and laid up in a cluster of four overlapping plaits at each side, the topmost plait being much deeper than the others. This drapery is adjusted with its side edges even with the back edges of the side-gores, and is sewed with them to the back-breadth. The back-drapery is a full breadth, which is arranged to fall a little lower at the left side than at the right. It is gathered across the top, and in its right side are folded three deep, downward-turning plaits, while in the left are three shallower plaits overlapping each other edge for edge, but entirely concealed by a much deeper plait that is folded over them. The right side edge is

sewed for its full depth into the corresponding side-back seam of the skirt, and the left side is sewed into the left side-back seam from the termination of its placket opening nearly to the lower edge of the front-drapery. Both skirt and drapery are sewed to the same belt, and tapes are fastened beneath the side-back seams and tied together to hold the fulness in position. The lower edges of the drapery show a line of machine-stitching above a binding of braid, the application of which imparts a stylish tailor finish. The bottom of the skirt is cut in deep, wide tabs, each of which is straight at one side and curved at the other; and these tabs show the same arrangement of braid and stitching. From beneath the tabs extends a side-plaiting of the material, which falls far enough below to make up for the length cut from the skirt in shaping the tabs.

The body of the costume is a deep basque having a Breton vest, which

is quite broadly overlapped by the side-fronts, being sewed permanently beneath the left side-front, and its seam made with the seam of the bust dart as far as it extends and flatly between its termination and the shoulder seam. The vest is skilfully curved to assist in the adjustment, and the overlapping edges of the side-fronts are finished with under-facings. In addition to the bust dart, there is also an under-arm dart in each side-front, and at the back are side-back seams and a center seam. The center seam is discontinued a few inches from the lower edge, and below its termination very narrow extra widths are allowed upon the edges, that upon the left back overlapping the right back. The laps, the lower edge of the basque, the vest, and the front edges of the side-fronts, are stitched and bound to accord with the skirt; and in each side of the front, below the under-arm dart, is made a curved pocket-opening which is bound with braid and stitched all around. Buttons and button-holes close the basque at the right side-front, and are also arranged upon the left side, to make the effect uniform. The sleeves are in the favorite coat shape and fit the arms closely. A row of braid, doubled and stitched through both edges, is applied in the outline of a deep round cuff upon each sleeve and carried down the upper side



8994

Back View.

LADIES' DRESS.

(For Description see Page 81.)

in front of the outside seam. A row of stitching follows the same outline, and in front of the perpendicular portion of the stitching are arranged three buttons and simulated button-holes. The collar is in the high rolling shape, with a seam at the center; its edges being bound and stitched. In sewing it to the neck, its ends are left free beyond the side-front edges, and their upper corners meet at the throat, where they are closed with a hook and loop.

All kinds of plain and fancy suitings make up nicely in this way, and the mode of completion is usually as simple as in the present instance, though it may be varied to suit the fancy. The outline of the tabs is indicated by a sample that is included in the pattern, but the skirt may be finished in any other way preferred, the foot trimming being applied on the outside, if desired. The braid may be applied as a piping, instead of a binding; or all the edges may be under-faced so as not to show a stitch, and the finish will still be tailor-like.

We have pattern No. 9021 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In making the costume for a lady of medium size, thirteen yards and an-eighth of goods twenty-two inches wide, or six yards and a-half forty-eight inches wide, will be required. Price of pattern, 1s. 8d. or 40 cents.



9006

Front View.

LADIES' PELISSE.

(For Description see this Page.)

LADIES' DRESS.

(For Illustrations see Page 80.)

No. 8994.—This dress is prettily illustrated in brocaded suit goods, with a plaiting and deep flounce of the same, bands of plain silk and frills of lace for trimming, at Ladies' figure No. 4 on page 77 of this magazine.

Such a dress may be made as simple as the most interested housekeeper who takes an active part in her domestic arrangements can desire, or as elaborate as the taste of a lady of leisure can suggest. Dress goods of a plain texture are represented in the present instance, and braid and ribbon bows form the trimming. The dress is in Princess style and is of trim walking length all around. The front is shaped with skilful curves at the closing from the throat to below the

waist-line, and for the remainder of the length its center is cut on a fold of the goods. Bias under-facings finish the closing edges, and hooks and eyes perform the closing. There is a single bust dart in each side of the front, and at the back are side-back seams and a curving center seam. The latter is discontinued a little below the waist-line, and at its termination extra fulness allowed for the purpose is under-folded in a double box-plait. The side-back seams extend from the arms'-eyes to the lower edge of the garment, and in each side-gore is an under-arm dart, which assists materially in producing the superb adjustment characterizing the garment. In the right side-front seam an opening for a pocket may be made, its position being indicated by three rows of braid arranged as illustrated in the engraving. About the lower part of the skirt are three gathered ruffles of the material, the topmost one being gathered far enough from the top to form its own heading. Each ruffle is garnitured with three rows of braid. The sleeves are in the favorite coat shape, and each is trimmed with braid applied about the wrist in many encircling rows. The collar is in the narrow standing shape and is cut bias. Below it the neck is trimmed with seven rows of braid, that terminate at the closing of the dress. Over the

closing at intervals are fastened daintily tied bows of ribbon, which complete the garnitures.

A very handsome dress of this style is made of cream-white cashmere trimmed with cardinal satin, which is applied in a plastron upon the front and in a gathered ruffle about the lower edge, the bottom of the dress proper being cut in leaf points and falling over the ruffle. The sleeves are cut in similar points and underlaid with ruffles of satin, and the collar is of satin. Another dress is pale blue Surah, with Pompadour lace and pale pink and blue ribbons for trimming. Another, for a neat young housekeeper, is of plaid gingham in dainty colors, with a wide ruffle of the same for its skirt trimming and white braid at the wrists and neck. White lawn and thin piqué are more favored by many ladies than printed goods for a dress of this kind, as they launder more satisfactorily.

We have pattern No. 8994 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require seven yards and seven-eighths of material twenty-two inches wide, or five yards thirty-six inches wide. If goods forty-eight inches wide be selected, then four yards and five-eighths will suffice. Price of pattern, 1s. 6d. or 35 cents.

LADIES' PELISSE.

(For Illustrations see this Page.)

No. 9006.—The effect of this pelisse when adjusted upon the figure may be observed at Ladies' figure No. 3 on page 76 of this DELINEATOR, the material there pictured being fancy cloth, while the ties are of ribbon.

The pelisse style of wrap is one of the leading favorites of the season, and is developed in all varieties of soft cloakings. Tweed of a medium texture is illustrated in the present instance, and the finish is, as usual, of the simplest order. The fronts are folded under in straight hems at their closing edges, and in each side are two clusters of shirring, which assist in the adjustment and also contribute to the ornamental effect. One of the clusters is at the neck and the other at the waist-line, and there are six rows



9006

Back View.

LADIES' PELISSE.

(For Description see this Page.)

in each upper cluster and five rows in each lower cluster, the width between every two rows being about half an inch. Each row begins at the closing edge and extends but a short distance back of it, being sewed through to a fitted stay arranged underneath. There is an under-arm dart in each side, which gives a superb smoothness over the hip; and the seams upon the shoulders and under the arms are skilfully planned to aid in producing the clinging effect, so gracefully simulated despite the introduction of shirring. The back is cut on a fold of the goods at the center, and at the neck and waist-line are clusters of shirrings corresponding with those in the fronts, but, of course, longer. These shirrings are likewise sewed through to stays, and the lengths of those at the waist-line are regulated to follow the curves of the figure. The wrap is of the fashionable full length, and its lower edge is under-faced or hemmed and two rows of stitching are made a little above the margin. Hooks and loops perform the closing, and long ribbon ties are sewed at the ends of the waist-line shirrings in the back and tied in a handsome bow at the left side of the front. The sleeves are in the prevailing coat shape and are fitted close to the arms, with a little fulness at the top of each, which is held in the fashionable epaulet shape over

the shoulder by being scantily gathered before the sleeve is sewed in. Two rows of stitching are made a short distance from the wrist. A high standing collar, with its ends turned over, encircles the neck.

Pelisses of this style will be made of Cheviots, *tricot*s and other seasonable cloths, for slopping, travelling, etc.; and of velvet, silk, satin, *merveilleux*, Rhadames and other rich textures, for dressy wear. The finish will be simple in most instances, as the style of the garment is sufficiently dressy in itself to preclude the necessity for elaborate garnitures.

We have pattern No. 9006 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require seven yards and a-fourth of goods twenty-two inches wide, or three yards and an-eighth of material either forty-eight or fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

#### LADIES' RUSSIAN CIRCULAR.

(For Illustrations see this Page.)

No. 9010.—The style of wrap known as the "Russian circular" is one of the most elegant and popular modes of the season. It is here illustrated as made of Ottoman silk, with fur and handsome *passementerie* ornaments for its garnitures; and the construction is accomplished in the following manner: The back has a curving center seam and side-back seams, the latter extending to the shoulders, while the center seam terminates at the top of an under-folded box-plait a little below the waist-line. Extensions are allowed upon the back edges of the side-fronts and also upon the front edges of the back in a line with the end of the center seam, and these are folded in a plait turning backward underneath at each side. These plaits give a stylish spring below the waist-line, and the arrangement of the seams permits of a close and becoming adjustment about the waist. Each side-front is fitted at the neck and shoulder by three skilfully shaped darts, and their front

edges are turned under for wide hems and lapped over narrow center-front sections, which are also under-folded in hems at their closing edges. The center-fronts increase symmetrically in width toward their lower edges, and the flat seams joining them to the side-fronts are discontinued for a few inches at each side far enough from the top and bottom to allow the arms to pass through. The center-fronts are closed to any depth desired by hooks and loops, and a *passementerie* frog-ornament is placed at the throat. A round fur collar of medium depth is sewed to the neck, and bands of fur border the front edges of the side-fronts. *Passementerie* ornaments, with cord suspended between them, are fastened over the plaits in the side-back seams, completing the decoration of the garment in a very fashionable manner.

Wraps of this style will often have their center-front portions of material contrasting with the remainder of the garment. A circular of Antwerp silk has the center-fronts of brocaded velvet, and one of fine diagonal cloth has these portions of heavy grosgrain. Plush, Astrakan cloth, fur of all varieties, braid and *passementerie* are employed in trimming such garments; but decoration of any kind is not essential to their perfection of style, ladies of quiet tastes often preferring entire plainness. When the collar is of fur, it will be

finished separately and then sewed flatly to the garment, with the neck edges even; but when it is of cloth, the seam joining it to the neck will be finished with a narrow bias facing, which is sewed in with it and then felled over the raw edges.

We have pattern No. 9010 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require seven yards and a-fourth of material twenty-two inches wide, or three yards and an-eighth forty-eight inches wide. If goods fifty-four inches wide be selected, then three yards will suffice. Price of pattern, 1s. 8d. or 40 cents.

#### LADIES' MOTHER-HUBBARD CLOAK.

(For Illustrations see Page 83.)

No. 9009.—Although cloaks of this style have long been known by the name above given, the present exponent of the mode differs in many respects from any of its predecessors. Cloth of a soft quality that falls with a clinging grace is here employed for the garment, and a plaiting of the same, ribbon bows and silk facings contribute to the ornamentation. The cloak is long and ample, and is shaped by side-back seams, assisted by a center seam extending to the neck and curving with a pretty effect toward the waist-line. The front edges are folded under in wide hems, and in each side, at a point convenient for the hand to pass through, a lengthwise opening of several inches is made. A shallow sleeve, formed of a single section of material joined together at its ends and rendered quite ornamental by five rows of shirrings arranged at intervals of half an inch and beginning at the inner edge, is sewed into this opening, the frilled edge being neatly lined with silk. Shirrings, separated by similar distances, are made in deep collar outline about the neck back of the closing hems; and each shirring is stayed by being sewed through to a fitted lining having a seam at its center. A narrow bias collar finishes the neck, and

a long-looped bow of ribbon is fastened at the throat, another being attached to the back at the top of the center seam. The closing is made with hooks and eyes, which are, of course, invisible. A side-plaiting of the goods about five inches deep is stitched upon the bottom of the cloak, far enough from its own upper edge to leave a pretty heading. Ribbon bows may be arranged as ties at the sides of the front, and their ends may be knotted together when the wrap is adjusted. Such an arrangement is practical as well as ornamental, as it gives additional security to the closing.

Such cloaks are made of flannel, silk, velvet and all kinds of plain and fancy cloakings soft enough to shirr nicely. The lining may be of any color or quality preferred, it being possible to show as much taste and expend as much money in the selection of this portion of the garment as in choosing the outside. Wadded silk or satin, quilted only in diagonal rows running one way so as to leave it pliable, is probably as much admired as any other lining goods.

We have pattern No. 9009 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require six yards and a-fourth of material twenty-two inches wide, or three yards either forty-eight or fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



9010

Front View.



9010

Back View.

LADIES' RUSSIAN CIRCULAR.

(For Description see this Page.)



LADIES' COAT.

(For Illustrations see Page 84.)

No. 9020.—This coat is constructed in a style that will be much admired for early Spring wear, and will also be in good taste for any occasion during the Summer when an extra wrap is needed. Fancy cloth is illustrated in the present instance, and machine-stitching forms the finish, buttons being sparingly added as a garniture. The fronts are handsomely curved at their closing edges and finished with under-facings from the throat to a little below the waist-line, and below this they are cut away, leaving quite a broad space between their edges. There are a single bust dart and an under-arm dart in each side of the front, and at the back are side-back seams and a center seam, all three of which extend in unbroken curves to the lower edge. In the side seams below the waist-line are sewed triple-pointed, ornamental laps, which turn backward and are fastened to position upon the side-backs, a button being placed in each point, and the edges finished by a row of machine-stitching made close to the margin. A single line of stitching also finishes the lower and cut-away front edges of the garment. The sleeves are finely fitted to the arms in the prevailing coat shape, and each is ornamented with two rows of stitching made far enough from the hand to simulate a deep, round cuff, three buttons being placed on the upper side in front of the outside seam. The collar is in the high rolling shape, with a seam at the center; and its edges display a line of stitching.

Light weight cloths will usually be preferred for coats of this style, though suit goods and more fancy fabrics may be selected, if preferred. The sleeves may have cuff facings of decorative fabric, and the collar and ornamental laps may correspond, though a braid or machine-stitched finish is equally fashionable.

We have pattern No. 9020 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it will require three yards and three-fourths of material twenty-two inches wide, or a yard and three-fourths forty-eight inches wide. If goods fifty-four inches wide be selected, then a yard and five-eighths will suffice. Price of pattern, 1s. 6d. or 35 cents.



9009

Front View.



9009

Back View.

LADIES' MOTHER-HUBBARD CLOAK.

(For Description see Page 82.)

LADIES' BASQUE.

(For Illustrations see Page 84.)

No. 9000.—The effect of this basque in combination with a handsomely draped walking-skirt may be seen at Ladies' figure No. 5 on page 78 of this publication, where it is illustrated as made of invisibly brocaded suiting, with velvet ribbon for trimming.

Basques of this style will very often be combined with skirts cut by pattern No. 8999, which is illustrated on page 86 of this magazine, and costs 1s. 6d. or 35 cents. Such a basque may, however, be as appropriately united with any other style of skirt in the formation of a costume. Dress goods of a fashionable dove-gray shade are pictured in the present instance, and velvet facings and buttons constitute the finishings. The garment is Jersey-like in its deep, round outlines and also in its superb fitting. It has two bust darts and an under-arm dart in each side of the front, and side-back seams and a curving center

seam at the back; and each dart and seam are regulated with a view to the most symmetrical and becoming effect. The center seam terminates a little below the waist-line, and below its termination is allowed considerable extra fullness, which is under-folded in a double box-plait. This plait gives all the necessary spring over the *tournure* and is quite ornamental in effect. In the side-back seams are inserted narrow *revers*-like ornaments of velvet, which are turned backward over the center portions, their lower edges being included in the finishing of the basque. The sleeves are beautifully fitted to the arms in the favorite coat shape, and are simply but stylishly completed at the wrists with cuff facings of velvet. There is a high standing collar about the neck, and below this at the back is a flat, turn-over collar, which has a seam at the center, is notched in front of the shoulder seams and extended upon the bust in lapels. The deep collar is of velvet, and its arrangement adds much to the dressiness of the garment. Buttons and button-holes close the front, the right side being hemmed and the left under-faced.

The quiet elegance of the mode will be very popular for dress bodies of cashmere, silk, velvet and other rich goods, which it may be desirable to wear more than one or two seasons without remodelling. It is also adapted to less expensive textures and permits of any variations in its style of finishing, in the shape of its neck or in the length of its sleeves, which the taste of the wearer may desire.

We have pattern No. 9000 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require three yards and a-half of material twenty-two inches wide, or a yard and five-eighths forty-eight inches wide, together with three-fourths of a yard of velvet twenty inches wide for facings. Price of pattern, 1s. 3d. or 30 cents.

LADIES' ZOUAVE JACKET.

(For Illustrations see Page 84.)

No. 9019.—The "zouave" is a very popular style of jacket in London, Paris and New York, and bids fair to be a leading favorite for a long time. Plain and brocaded goods are combined in the present construction of the garment, and cut steel buttons are the only garnitures added. The vest or under front is of brocaded goods and is closed its depth with button-holes and buttons, the right side being hemmed and the left under-faced. There are two bust darts in each side of this portion, and the lower edges are stylishly deepened to form a point at the end of the closing. The outer or jacket portions are considerably deeper than the vest and are cut away from the throat to their lower edges, to produce a constantly increasing flare between them. There is a single bust dart in each side, and, in joining the fronts to the adjoining portions of the garment, the vest and outer fronts are placed evenly together at their shoulder and under-arm edges and sewed in the same seams. Under-arm gores, side-back seams and a center seam perform the remainder of the adjustment, and the center seam terminates a little below the waist-line at the top of an under-folded double box-plait, which gives a stylish spring to the back. The front edges of the jacket fronts are finished with under-facings, and the right side is ornamented with buttons, while the left has button-holes worked in it. About the neck is a high rolling collar, which is not, however, sewed to the vest portions, the latter being separately finished at their neck edges,

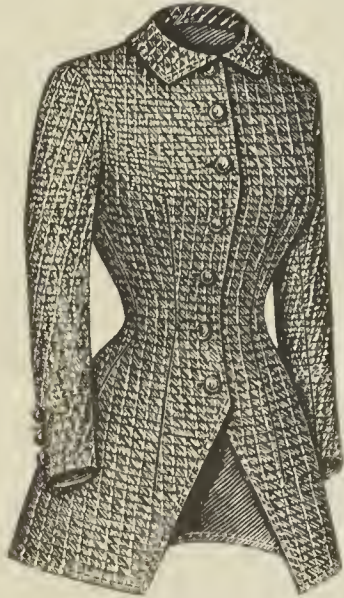
and the ends of the collar closed with a hook and loop. The sleeves are in coat shape and fit the arms superbly. They are gathered to stand high at the shoulders, and each is ornamented upon the upper side, in front of the outside seam, with three buttons and simulated button-holes.

Suit goods and light-weight cloths are equally popular for jackets of this style, the former class of fabrics being, of course, most frequently chosen when a completion for a particular costume is desired. When cloth is selected, chamois-leather, plush, velvet and other decorative fabrics are chosen for the vest; but elaborate garnitures are not in good taste. The most tailor-like severity in the matter of finish is always in good taste and will very often be preferred to the slightest attempt at decoration. Braid, applied as a binding or piping between the edges, forms a neat completion.

We have pattern No. 9019 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, will require three yards and a-half of material and a yard and three-eighths of contrasting goods twenty-two inches wide, or a yard and five-eighths of the one and three-fourths of a yard of the other forty-eight inches

fulness at their extremities is under-folded so as to form two box-plaits upon the outside. The center-back portion falls in a postilion of medium depth, and from a little in front of the box-plaits the edges curve with a gradually decreasing depth toward the back edge of the under-arm gore at each side. From this point the lower edge curves upward over the hip and then deepens again into a short but decided point a little below the closing. The diversity of outline thus produced is very attractive, its charm being heightened by the severity of the tailor finish, which in this instance introduces two rows of machine-stitching about a quarter of an inch apart and the same distance from the margin. The sleeves are in coat shape, and fit the arms closely and fashionably. Two rows of stitching are made in each, far enough from the hand to outline a deep, round cuff; and four buttons are placed in a line upon the upper side, just in front of the outside seam. The collar is in the close standing shape and has a single row of stitching about its edges.

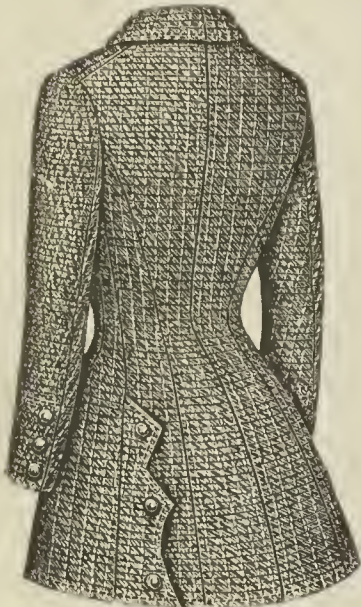
Basques of this style will be particularly admired as completions to tailor-made costumes of plain and fancy cloths, and, when developed in such textures, their finish will always be simple, braid, *passementerie*, Brandenburg ornaments or similar gar-



9020  
Front View.



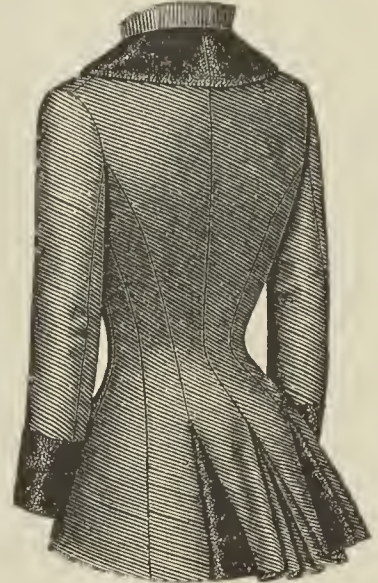
9000  
Front View.



9020  
Back View.

LADIES' COAT.

(For Description see Page 83.)



9000  
Back View.

LADIES' BASQUE.

(For Description see Page 83.)

wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

(For Illustrations see Page 85.)

No. 9012.—Another view of this basque is given at Ladies' figure No. 2 on page 75 of this magazine, the material illustrated in the latter instance being illuminated cloth, and the garniture velvet ribbon.

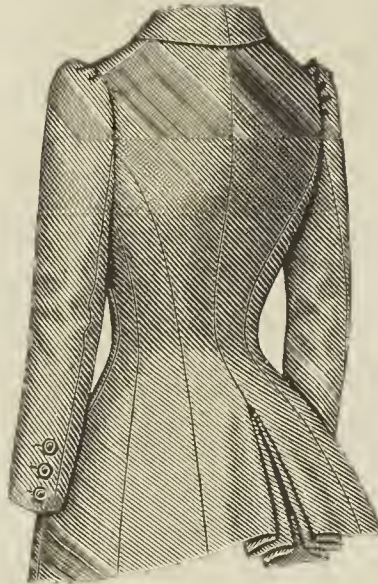
A style of dress-body that will remain in favor long beyond the present season is here illustrated as made of plain dress goods, with a tailor finish. The fronts close their depth with button-holes and buttons, the right side being hemmed and the left under-faced. In each side are two bust darts, and at the back are side-back seams and a center seam, while between the front and back are under-arm gores that contribute alike to the adjustment of both. The center and side-back seams terminate a little below the waist-line, and the



9019  
Front View.

LADIES' ZOUAVE JACKET, (PATENT APPLIED FOR).

(For Description see Page 83.)



9019  
Back View.

ty-eight inches wide, will be required. Price of pattern, 1s. 3d. or 30 cents.

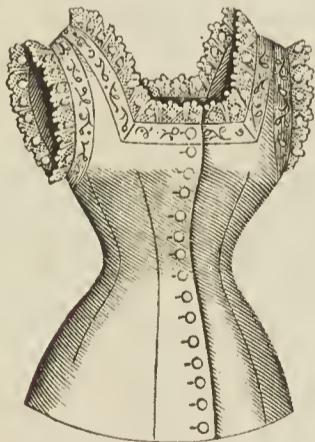
MANTELL LAMBREQUIN.

(For Illustration see Page 85.)

No. 9022.—Plush in two shades is used for this artistically draped

lambrequin, and heavy fringe, cord, tassels and embroidery are associated in its garnitures. The portion that covers the mantel-board and forms the beautiful drapery is of the lighter plush, and the darker portion, which falls plainly, is sewed flatly beneath it along the front edge of the board, being turned at the corners and carried along the ends to the back of the board. The extra length of the upper section is drawn into graceful festoons by a short shirring made through it in front of each corner of the mantel and another through the center, and the extra width beyond the shirring at each corner falls in long, graceful folds. Cords, with tassels attached to their ends, are tied over the shirrings to appear as if they alone held the drapery in its graceful position, and the lower edges of the long ends are bordered with fringe. The plain under-section falling from beneath the festooned portion is enriched by embroidery representing peacocks' feathers in their natural colors, the stems of two feathers crossing at the center and the stems of two others pointing toward the ends of the lambrequin.

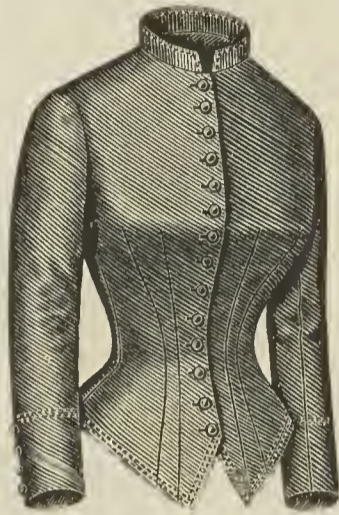
In the "Artistic Needlework" department of this magazine for the present month, instructions are given for embroidering the peacocks' feathers and also for making the tassels. Any colors harmonizing with the other draperies in a room may be united in a lambrequin of this style, and any materials in vogue for the purpose may be adopted. Plush is, however, the most pliable of heavy fabrics and is consequently more graceful in its draping. Appliquéd embroidery may take the place of the wrought work, with very good effect.



9005  
Front View.

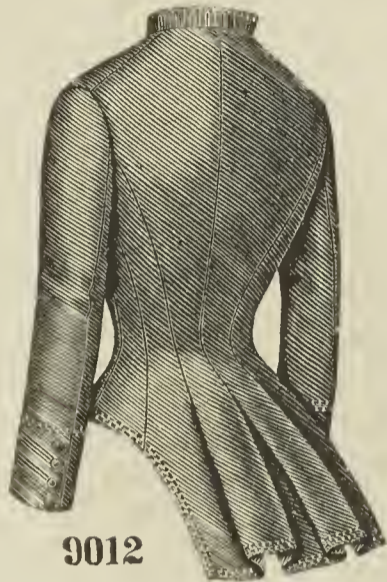
LADIES' CORSET-COVER.  
(For Description see this Page.)

seven feet in width. To make the lambrequin for a mantel measuring six feet in width, will require five yards and a-fourth of light material and two yards and an-eighth of dark goods twenty-two inches wide, or two yards and five-eighths of light and two yards and an-eighth of dark twenty-seven inches wide, or two yards and five-eighths of light and two yards and an-eighth of dark fifty-four inches wide. Price of pattern, 10d. or 20 cents.



9012

Front View.



9012

Back View.

LADIES' BASQUE.

(For Description see Page 84.)



9022

MANTEL LAMBREQUIN, (PATENT APPLIED FOR).

(For Description see Page 84.)

Sometimes the undraped portion will be of felt when the draped portion is of sateen, satin, etc. Hand-painting and many other methods of embellishment are adapted to such articles, and individual taste may be suited in their construction. A lambrequin for a lady's sleeping-room furnished with rattan furniture has the board covered with cardinal satin or Silesia; the draped portions are of *écru* cottage drapery and the plain portions of cardinal satin. Cardinal ribbons, tipped with crescents, take the place of cord and tassels.

We have pattern No. 9022 in five sizes for mantels measuring from three to

measure. For a lady of medium size, it needs a yard and an-eighth of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.

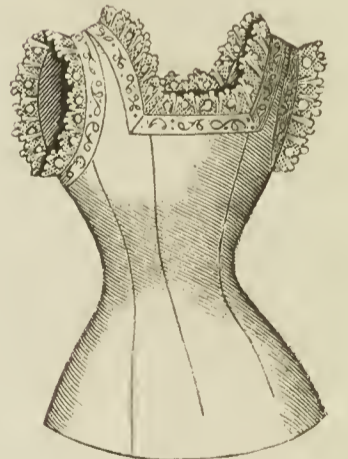
LADIES' OVER-SKIRT.

(For Illustrations see Page 86.)

No. 9011.—By referring to Ladies' figure No. 2 on page 75 of this magazine, another view of this over-skirt, developed in illuminated cloth suiting, with velvet ribbon for trimming, may be seen.

This over-skirt constitutes a stylish drapery to wear with a plain or trimmed walking-skirt, and is adapted to all kinds of suit goods.

Plain dress goods are represented in the present instance, and narrow velvet ribbon forms the trimming. But two sections are united in the construction, though, owing to the graceful outlines produced, there appear to be three. The section forming the front and sides is fitted smoothly over the hips by darts, and in each side are laid three upturning plaits, with just enough of a diagonal inclination to produce very graceful folds across the front. A little



9005  
Back View.

LADIES' CORSET-COVER.  
(For Description see this Page.)

LADIES' CORSET-COVER.

(For Illustrations see this Page.)

No. 9005.—This corset-cover is as carefully planned as if it were a full-dress basque, and very much the same means are employed in perfecting its superb adjustment as would be introduced in an outer-garment. The fronts are skilfully curved and under-faced at their closing edges, and in each side are a bust dart and an under-arm dart, both of which are beautifully arched. Side-back darts, extending to the upper edge, proportion the back symmetrically, and so effectively that no center seam is introduced. The garment extends in a uniform outline about to basque depth below the waist-line, and its lower edge is finished with a narrow hem or binding. The neck is cut out in Pompadour shape both back and front, leaving narrow, strap-like sections to pass over the shoulders. Bleached muslin is the material made up, and *torchon* lace and insertion border the neck edges and also the arms'-eyes, which are shaped to sit close to the arms, no sleeves being added to the garment. Button-holes and small flat pearl buttons are used in closing the fronts.

Cambric, linen or any preferred material makes up satisfactorily in this way, and embroidery, rick-rack, tating or any pretty garniture may be applied as a finish. Drawn work is now a much admired trimming for underwear, and is certainly very pretty, as well as very durable.

We have pattern No. 9005 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust

to the right side of the center two upward-turning plaits are folded a trifle lower down than those in the sides, and that portion of the drapery back of these plaits is cut to fall in a long, sharply pointed outline, that is quite in contrast with the broader portion of the drapery, which presents a graceful oval contour. The back is quite deep and full, and is also oval in appearance; it is opened at the center for a few inches from the top for a placket, and is gathered at each side of the opening. Two, deep, downward-turning plaits are folded in each side, and it is joined to the front to a little below these plaits. Tapes, fastened beneath the upper plaits in the back and tied together, regulate the adjustment, and a belt is sewed to the top. Three rows of velvet ribbon border all the edges of the garment, and a full cluster of loops is fastened over the tacking of the plaits in the side of the front.

The outlines of this over-skirt are conducive to the effective display of any garniture and are also attractive in themselves when all trimming is omitted. Braid in wide or narrow varieties is much admired upon suit goods of all kinds, and lace in Escorial and hand-run Spanish makes, is a rich adjunct to silken and velvet textures. The popularity of the mode will long outlive the present season.

We have pattern No. 9011 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, it will require four yards and an-eighth of goods twenty-two inches wide, or two yards and three-eighths forty-eight inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' WALKING SKIRT.

(For Illustrations see this Page.)

No. 8999.—At Ladies' figure No. 5 on page 78 of this DELINEATOR, this skirt is illustrated in a combination of plain suiting and invisible brocade, with a gathered flounce of plain goods and velvet ribbon for trimming.

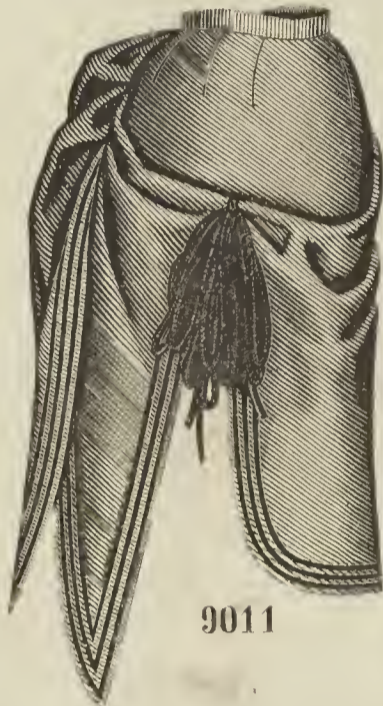
The formation of the skirt expresses the most artistic taste, and is adapted to all varieties of dress goods. Fancy suit goods are represented in the present instance, and the only decoration added is a single box-plaiting of the same. The skirt proper is composed of three gores and a full breadth. The gores are fitted over the

hips by darts, and the breadth is gathered across the top, the placket opening being finished at the left side. Upon the gores is arranged a wide *tablier*-drapery, which is also fitted by darts at the top and is drawn into numerous cross-folds by means of shallow plaits arranged in clusters and pairs at the sides and center. There are two clusters of three plaits each in each side of the *tablier*, and lower down in each side is a single pair. These plaits are all carried in their folds to the center of the drapery, where they are tacked; and the effect is especially stylish and pretty. The back-drapery is of even depth with the *tablier*, and is raised at each side by two deep, downward-turning plaits. It is gathered across the top and is sewed

with the *tablier* into the side-back seams of the skirt. A strap is sewed to the top of the back-drapery at the center, and is also tacked to it lower down to perfect the *bouffant* arrangement. Both draperies are sewed with the skirt to the belt, and both are quite deep. The back-drapery is plainly finished at its lower edge, and the front-drapery is cut in deep blocks or tabs, and under-faced in the neatest manner possible. Tapes or elastic straps, sewed beneath the side-back seams, hold the drapery as closely to the figure as may be desired. The bottom of the skirt is trimmed with the box-plaiting mentioned, which is about seven inches deep and is sewed on to form its own heading.

A stylish exposition of this mode is developed in seal-brown cloth and Surah. The skirt trimming is of Surah, and the skirt is faced with this fabric so that it appears to be made of it throughout, though in reality the facing extends only a little above the trimming. The drapery is of the wool goods, and the tabs are lined with Surah. Another skirt is of plain and plaid goods, and the plaid forms the entire drapery. The skirt is of plain goods, with a deep side-plaiting of the same, bordered with plaid, about the bottom.

We have pattern No. 8999 in nine sizes for ladies from twenty to thirty-six inches, waist measure. In making the skirt for a lady of medium size, ten yards and an-eighth of goods twenty-two inches wide, or five yards and an-eighth forty-eight inches wide, will be required. Price of pattern, 1s. 6d. or 35 cents.



9011

Right Side-Front View.



9011

Left Side-Back View.

LADIES' OVER-SKIRT, (PATENT APPLIED FOR).

(For Description see Page 85.)



8999

Side-Front View.



8999

Side-Back View.

LADIES' WALKING SKIRT, (PATENT APPLIED FOR).

(For Description see this Page.)

To insure the filling of orders for DELINEATORS for any specific Edition, we should receive them by or before the tenth of the Month preceding the date of issue. For instance: parties wishing THE DELINEATOR for March may be certain to secure copies of

that Edition by sending in their orders by the tenth of February. We shall, of course, as far as possible, fill all orders received at a later date, but we cannot always do so. This rule will continue in operation until further notice.—THE BUTTERICK PUBLISHING CO. [LIMITED].

STYLES FOR MISSES AND GIRLS.

FIGURE No. 1.—MISSES' COSTUME.  
(For Illustration see this Page.)

FIGURE No. 1.—This illustrates a Misses' costume. The pattern, which is No. 8995 and costs 1s. 6d. or 35 cents, is in eight sizes for misses from eight to fifteen years of age, and is illustrated, with a

velvet and closed with buttons and button-holes. A row of buttons, upon corresponding button-holes simulated with gold braid, is arranged down each back edge of the vest facing; and larger buttons, arranged upon larger button-holes outlined with braid, ornament the back edges of the panel facings from the bottom to a little more than half-way to the top. A large bow of wide Ottoman ribbon is



FIGURE No. 1.—MISSES' COSTUME.—Illustrating Pattern No. 8995 (patent applied for), price 1s. 6d. or 35 cents.  
(For Description see this Page.)

FIGURE No. 2.—MISSES' OUTDOOR TOILETTE.—Illustrating Misses' Pelisse No. 9003, price 1s. 3d. or 30 cents.  
(For Description see Page 88.)

stylish decoration of braid on the over-dress, on page 88 of this DELINEATOR.

The costume is very stylish, yet very simple in its fashioning, and is here made of dark green lady's-cloth, with an effective application of velvet to enrich it. The skirt is of the prevailing four-gored shape, with a double box-plaited flounce for its edge decoration.

The over-dress has a closely fitted basque body, which is pointed at the front and back and arched slightly high at the sides. Its draperies are in coat skirt style, extending quite low upon the skirt and flaring handsomely at the centers of the front and back, and are seamed to the body in prettily arched seams at the sides. They are over-faced in panel fashion with velvet at their front edges, and the front of the body is also over-faced in vest style, with the

fastened over the end of the middle seam of the body, this seam, together with under-arm and side-back gores and single bust darts, completing the fitting of the body in a graceful manner. An officer's collar of velvet is about the neck, and inside it is worn the admired choker-collar of snowy linen. Cuffs of fine linen are worn in the sleeves, which are prettily trimmed with velvet to resemble deep cuffs that extend from the inside seam across the under side of the wrist nearly to the same seam on the upper side, where each terminates under a row of buttons and simulated button-holes.

Combinations of two or more fabrics are very effective in costumes of this description, the skirt often contrasting with the over-dress, and the latter combining either the skirt fabric or another differing material in its decoration. The pattern is so arranged that the vest

and panel effects may easily be produced, guides in the form of perforations showing the outlines to be followed being given in the pattern. The skirt may be decorated at the foot with any preferred garniture, and, if an elaborate effect be desired, may be trimmed up the exposed portions of the front and back. Braids, feather and fur bands, velvet ribbons, etc., provide a stylish garniture for the overdress. Cloths and other firmly woven textures will often be garnitured with ruffles or plaitings having pinked edges.

FIGURE No. 2.—MISSES' OUT-DOOR TOILETTE.

(For Illustration see Page 87.)

FIGURE No. 2.—This illustrates a Misses' pelisse. The pattern, which is 9003 and costs 1s. 3d. or 30 cents, is in eight sizes for misses from eight to fifteen years of age, and may be seen in two views on page 89 of this issue.

The pelisse is one of the most charming of stylish travelling, promenading and school wraps, and is made of all kinds of cloakings and coatings, from costly brocaded and plain velvets, silks and Ottomans, to the more practical and useful Cheviots, tricots, cloths, etc. For Spring and Summer uses in pongees, mohairs, etc., it will be unexcelled as a stylish and comfortable travelling over-garment. It is here made of fancy cloth of light weight, lined with striped opera flannel. The back is shirred at the neck and waist-line, and so is each front, the shirring being stayed to fitted sections and amplifying

lower edge of the costume, and is very stylish in appearance. Although the garment is designed as an outdoor wrap, it will often be made up in fancy fabrics for house wear; figured satteens, China silks, etc., being especially suited to its fashioning. When intended for the latter purpose, the fronts may be slightly turned away to show a fancy petticoat, or they may be closed their depth.

The felt hat is trimmed with a *monture* of loops and notched ends of ribbon, and a binding of ribbon is on the edge.



FIGURE No. 3.—GIRLS' CLOAK.

(For Illustration see this Page.)

FIGURE No. 3.—This illustrates a Girls' cloak. The pattern, which is No. 8997 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is illustrated, with a *plastron* facing on the front, on page 90 of the present DELINEATOR.

This handsome little cloak for a girl is made of illuminated cloaking, and its deep shoulder-cape is turned over in prettily shaped *revers* at the front edges, the *revers* being faced with velvet. The fronts are double-breasted, closing all the way with buttons and button-holes in a fly, the overlapping portion being decorated with frog ornaments of eord that are looped over buttons along the edge of the front, knotted at the center and fancifully coiled back of corresponding buttons arranged farther back. The cloak is nicely curved to the figure by center and side seams, and its skirt is a deep,



8995

Front View.

MISSES' COSTUME, (PATENT APPLIED FOR).

(For Description see Page 89.)

all plainly finished, but may be bordered by fur or other bands, rows of braid or machine-stitching, or finished in any simple manner. An officer's collar is about the neck, and linen cuffs and a linen choker-collared form neat accessories.

Any preferred style of costume may be worn under a wrap of this shape, and may have little plaitings, box, side or knife plaited *frounces*, etc., for foot decoration. The pelisse extends almost to the

the skirt suitably. The garment fits smoothly at the sides, under-arm darts and the side seams producing a charming clinging effect. Buttons and button-holes close the fronts, which are single-breasted; and wide ties of satin ribbon, attached to the ends of the lower shirrings in the back, are carried forward and bowed prettily at the left side of the front. The sleeves are gathered to stand high at the shoulders, and fit the arms closely. Three buttons, arranged in a line near the outside seam, trim each one neatly. The edges are

shirred, full breadth, that is sewed to it through its shirring, and has a little frilled heading. The cape is smoothly fitted by darts, and its lower edge is curved away from a short notch in the center of the back. It is attached by the same seam as joins the little officer's collar at the neck, and its pretty fashioning makes it quite a pleasing accessory. The sleeves are trimmed with velvet in simulation of deep, round cuffs, and pocket-laps of velvet are added to the sides of the front. If desired, the cape may be entirely of velvet, and lined with

some handsome texture that will be displayed by the *revers*.

All kinds of cloaking fabrics, also cloths, velvets, brocades, plushes, etc., may be fashioned in this way, and will form handsome and comfortable wraps. Astrakan or other fur may be applied as a garniture, and a lining of any texture may be added if the cloaking fabric be light in weight.

The little velvet hat is prettily trimmed with plumage.



8995

Back View.

MISSES' COSTUME, (PATENT APPLIED FOR).

(For Description see Page 89.)

FIGURE NO. 4.—GIRLS' HOUSE COSTUME.

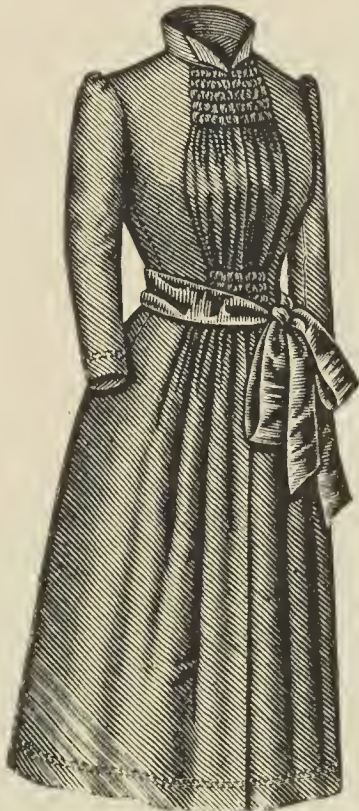
(For Illustration see this Page.)

FIGURE NO. 4.—This illustrates a Girls' apron and Gabrielle dress. The pattern to the apron, which is No. 8996 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is prettily exhibited in two views on page 92 of this DELINEATOR.

The pattern to the dress, which is No. 7651 and costs 10d. or 20 cents, is in seven sizes for girls from three to nine years of age, and is shown, with a pretty decoration, on its accompanying label.

This simple yet dressy little costume is charming for either school or house wear. The dress is made of pressed flannel and is finished without any decoration, save the little ruffs of sheer lawn worn in the neck and sleeves. It buttons down the back, and is made to cling gracefully to the figure by a bust dart in each side of the front and a side-back

dressy little garments of this style. If preferred, the shirrings may be formed upon thin cords; but they are so few, that even if left unloosened, they will give but little trouble in the laundry. Lace, embroidery, narrow ruffles or any neat crocheted or woven edging may be added to the edges. Dotted Swiss or mull, trimmed with Valenciennes or other dainty lace or with very fine embroidery, makes pretty aprons to wear over dresses of tinted silk, Surah or the dainty cambrics in vogue.



9003

Front View.

MISSES' PELISSE.

(For Description see Page 90.)



9003

Back View.

MISSES' PELISSE.

(For Description see Page 90.)

MISSES' COSTUME.

(For Illustrations see Page 88.)

No. 8995.—A charming illustration of this costume is given at Misses' figure No. 1 on page 87 of this magazine, where it is represented as made of green lady's-cloth, with bands of velvet, buttons and simulated button-holes, and a ribbon bow, for garniture.

The construction of the costume is particularly attractive and embodies some novel features. Dress goods

gore at each side of the back. Such dresses are made of all sorts of dress goods, as well as of silk, velvet and Surah, and may be trimmed with little plaitings or ruffles, rows of velvet ribbon or braid, or with laces or embroideries, according to the goods selected. Wash goods, in white and in colors, are especially pretty made up into little Gabrielle dresses, with ruffles of the material or of embroidery for decoration.

The apron is made of sheer white lawn and is a dressy-looking yet very easy garment to make and launder. It is deeply shirred at the neck and waist-line, and above the upper shirrings the bib forms the usual bretelles, which extend with a Pompadour effect over the shoulders. The shirrings at the waist-line are broader than those at the neck and to their ends are attached the shirred ends of broad sash-ties. The apron is extended, back of the shirrings, to meet at the back, the edges of the extensions being nicely rounded so that the garment is quite short at the back, where the ties are arranged in a handsome sash-bow after being gathered and stayed to the back edges of the extensions. The loose ends of the ties are bordered with a row of fine embroidery set on with a row of insertion, a similar decoration of embroidery and insertion being added to all the edges of the apron, except across the neck shirrings, where the embroidery alone is used. Mull, organdy, Swiss muslin, nainsook in plain, striped and barred varieties, lawn, dimity, and white and colored textures of all kinds used for aprons may be made up into



FIGURE NO. 4.—GIRLS' HOUSE COSTUME.—Consisting of Girls' Apron No. 8996 (patent applied for), price 10d. or 20 cents; and Dress No. 7651, price 10d. or 20 cents.

(For Description see this Page.)

of a plain weaving are illustrated in the present instance, and a plaiting of the same, together with braid and ribbon, forms the trimming. The skirt comprises the customary three gores and a back-breadth; the gores are fitted smoothly by darts, while the breadth is fully gathered across the top, the placket opening being finished at the left side. A belt is sewed to the top of the skirt; and tapes are fastened beneath the side-back seams and tied together, to hold the fullness in position. A box-plaiting about five inches deep trims the lower edge, being turned in and stitched on to form its own heading.

The over-dress is suggestive of a coat, having its skirts attached in frock-coat fashion. The body portion is slightly pointed at the center of the front and back, and curved upward over the hips. Single bust darts, under-arm gores, side-backs and a curving center seam fit the garment in a very becoming and elegant manner, and button-holes and bullet-shaped crocheted buttons close the front, the right side being hemmed and the left under-faced.

Each skirt portion is straight at its front edge, though, owing to the process of arrangement, it appears to be bias. The upper edge is rounded in accordance with the curve of the body portion, and a fullness that is almost imperceptible, and yet sufficient to give an easy adjustment over the hip, is allowed in sewing it to position. The edges of the coat-skirt portions flare at the back and front, and the general effect is especially attractive. Braid is arranged for the entire length of

each front in short diagonal lines, which are terminated beneath the front edges and folded in short loops at their own back edges. Not more than an inch intervenes between every two strips, and the terminations of the back ends are marked by perforations in the pattern, so that the outline of the arrangement is easily followed. The sleeves are in close coat shape, and each is ornamented at the wrist with strips of braid, which are arranged perpendicularly with half-inch spaces between them, their upper ends being folded in loops and their lower ends terminated beneath the lower edge. A close collar in military style prettily finishes the neck. The ribbon mentioned as forming a part of the decorations is made into a large bow and fastened over the end of the center-back seam, its addition contributing a very dressy feature to the costume.

Any material may be made up in this way, with pleasing results. The costume is adapted to either school or best wear, and is youthful and becoming in style. The coat skirts may be lined with some bright or dark contrasting color, and the bow at the back may be harmonious in tone. A pretty costume is of suit goods woven in a small check, in which garnet and olive are the only perceptible colors. Ribbon in the two shades is knotted at the throat, the braid decorations are omitted, and the skirt portions are lined with garnet Surah. Farmer satin is also commendable for lining.

We have pattern No. 8995 in eight sizes for misses from eight to fifteen years of age. For a miss of twelve years, it will require five yards and three-fourths of goods twenty-two inches wide, or two yards and a-half forty-eight inches wide. Price of pattern, 1s. 6d. or 35 cents.

#### MISSES' PELISSE.

(For Illustrations see Page 89.)

No. 9003.—By referring to Misses' figure No. 2 on page 87 of this magazine, another view of this pelisse may be seen, the material shown in the latter instance being a fancy cloth and the ties of ribbon of a harmonizing tint.

The prevailing styles of wraps for misses are graceful and becoming, and are adapted to a range of fabrics that includes every variety from silk to cashmere. The wrap pictured in the present instance is especially attractive and is fashioned in a style that will retain its popularity for a long time. Tweed is the material selected for its representation, and machine-stitching constitutes the finish. The fronts are adjusted by means of an under-arm dart in each side and clusters of shirring at the throat and waist-line. There are five rows of shirring in the waist-line cluster, and about half an inch is allowed between every two rows. Six rows are made in the cluster at the throat, and the same space is allowed between them. All the shirrings terminate at the closing, and the right side of the front is folded under for a hem, while the left is under-faced. Fitted stays are placed under the shirrings, and each row is sewed through to the stay. Hooks and loops are employed to perform the closing, and those beneath the shirred portions are placed close together. The back of the garment is cut on a fold of the goods, and its fitting is regulated by the seams upon the shoulders and under the arms, and shirrings corresponding in position with those in the front. Each cluster of shirring is stayed in the same manner as those already described, and the length of those at the waist-line is regulated to give a very becoming and symmetrical effect. At the extremity of the waist-line shirrings are fastened long ends of medium-wide ribbon, which are tied in a bow at the left side of the front and add a youthful and pretty feature to the

garment. The wrap is quite deep, and its lower edge is finished with a hem or under-facing, which is held in position by two rows of stitching. The sleeves are in coat shape, and have the close adjustment and the high arch over the shoulder at present so fashionable. Considerable fulness is allowed across the top of the sleeve, and this is held in position by a scanty gathering made before the sleeve is sewed in. Two rows of stitching are made a little above the lower edge, giving a neat finish. The collar is quite a novel feature. It is in the high standing shape, and its corners are turned over in Piccadilly style. A lining of the cloaking fabric is added, and a single row of stitching is made about all the edges.

Suit goods will often be used for cloaks of this style, warm linings being, of course, added. Eider-down flannel is much admired for lining such garments, being soft and pliable and very warm. Canton flannel is also liked, and the comfortable texture of wadded silk and satin is well understood. Any material that will shirr nicely will

make up in this way, with pleasing results. Fur will often be added about the neck and wrists, and sometimes, though not always, about the lower edge; but, aside from this garniture and perhaps ribbon ties at the throat, a plain finish is considered in quite as good taste as decorations of any kind.

We have pattern No. 9003 in eight sizes for misses from eight to fifteen years of age. In making the garment for a miss of twelve years, four yards and three-fourths of material twenty-two inches wide, or four yards twenty-seven inches wide, will be required. If goods forty-eight inches wide be selected, then two yards and a-fourth will suffice. Price of pattern, 1s. 3d. or 30 cents.



8997

Front View.



8997

Back View.

GIRLS' CLOAK, (PATENT APPLIED FOR).

(For Description see this Page.)

#### GIRLS' CLOAK.

(For Illustrations see this Page.)

No. 8997.—This cloak is pictured at Girls' figure No. 3 on page 88 of this magazine as made of illuminated cloaking, with buttons and cord for decoration.

Cloth of a chocolate tint is illustrated in the present instance, and velvet matching it in shade constitutes the trimming. The cloak is in double-breasted style, and the fronts close their depth with button-holes and buttons, the closing edges being hemmed and the overlapping side ornamented with a row of buttons, which is in a line parallel with those used in closing when the garment is adjusted upon the little wearer. There is an under-arm dart in each side of the front, and at the back is a curving center seam, which gives the French shape so fashionable at the present time. The back proper



9004

Front View.



9004

Back View.

GIRLS' COSTUME, (PATENT APPLIED FOR).

(For Description see Page 91.)

is considerably shorter than the fronts, and the deficiency in length is made up by an ornamental skirt-portion, which is turned in at its top for a finish and shirred crosswise six times, there being about half an inch between every two rows. These shirrings are regulated so as to make the upper part of the skirt portion of corresponding width with the lower part of the back, upon which it is sewed through each row of shirring. The side edges of the skirt portion are included in the side seams of the garment, and the lower edge is finished to accord with the remainder of the cloak. A pocket-lap of velvet rests upon each side of the front, and deep, round cuffs of velvet finish the prettily fitted coat sleeves. Upon the overlapping side of the front is arranged a broad facing or band of velvet, upon which the ornamental row of buttons is placed and through which the button-holes are made. There is a close standing collar of velvet about the neck, and in the seam of this collar is sewed a deep shoulder-cape, which is particularly novel and attractive in out-



line and arrangement. This cape has two darts upon each shoulder to adjust it properly, and its lower edge is cut to form two pretty curves at the center. The front edges are turned back to form *revers*, which are faced with velvet and, instead of meeting, roll back of the velvet band upon the cloak front.

Any material not too heavy to shirr is suitable for an entire cloak of this style. When material too heavy for this purpose is selected, velvet, Surah or other contrasting goods will be chosen for the skirt portion, and the facings, etc., will accord with it. A pretty cloak is of dark blue velvet throughout, with silver-fox fur upon the edges of the cape, about the neck and wrists, upon the overlapping closing edge and about the bottom of the garment.

We have pattern No. 8997 in eight sizes for girls from five to twelve years of age. To make the garment for a girl of eight years, will require three yards and three-eighths of material twenty-two inches wide, or three yards twenty-seven inches wide, or a yard and five-eighths forty-eight inches wide, each with seven-eighths of a yard of velvet twenty inches wide for facings. Price of pattern, 1s. or 25 cents.

GIRLS' COSTUME.

(For Illustrations see Page 90.)

No. 9004.—The construction of this costume is particularly charming, for it combines the simplicity that is such a grace in itself with some suggestions of the maturer modes that a girl always aspires to wear. Dress goods of a fine, soft texture are employed in the present instance, and plaitings and facings of the same, and a small quantity of velvet, constitute the garnitures. The skirt of the costume is composed of three gores for the front and sides and a full breadth for the back. A placket opening is made at the center of the breadth, and at each side of this opening the fulness of the top is drawn into the proper space by a row of gathers. The skirt is sewed to an under-waist, that is fitted low over the hips and has seams upon the shoulders and under the arms. The back edges are curved to assist in the adjustment and finished with under-facings, and the closing is made with button-holes and flat buttons. Sleeves are not added, but the high neck is finished with a narrow standing collar. The skirt is trimmed at its lower edge with two rows of fine knife-plaiting, the upper row slightly overlapping the lower and being sewed on to form its own heading.

The under-waist is entirely concealed by the short, polonaise-like over-dress. The latter is cut away in shawl shape in front from the tops of the shoulder seams to a little below the waist-line, and then each side is slanted off backward with a stylish flare, the lower edge being given an upward inclination toward the back. There is an under-arm dart in each side, which gives a becoming and not too close adjustment; and at the back is a curving center seam that terminates a little below the waist-line. The stylish draped effect is produced in the following manner: Three, overlapping, upward-turning plaits are folded in each back edge of the front, and a single downward-turning plait is laid opposite these in the front edge of the back. The extra width at the end of the center seam is folded in a box-plait underneath, and the back is lifted in a deep loop and tacked at the end of the seam, with the loop falling underneath. The side edges are then folded backward and invisibly tacked in such a way as to increase the *bouffant* effect, and the result of the entire process is seen in the *panier*-like jauntiness of the fronts and the *bouffant* grace of the back. The back is lined below the waist-line with the mate-

rial, so that a neat effect is insured; and the fronts are under-faced for quite a depth. The sleeves are in coat shape and have pointed cuff-facings of velvet at the wrists. A deep, turn-over collar, presenting the outlines of the sailor shape at the back and narrowing off in lapel fashion toward the ends, is sewed to the neck and the cut-away edges of the fronts. The collar is also of velvet, and below its ends the fronts are closed with a single button-hole and button.

Any decorative material may be employed for the collar and cuff facings, and, if desired, the under-waist may be faced between the collar ends to correspond. Sometimes the skirt is of plaid goods and the over-dress of velvet or other plain goods. A pretty costume, in which such a combination is developed, has a skirt of plaid showing dark blue squares defined by bars of bright colors. The over-dress is of dark blue velvet, and the breast facing upon the under-waist is of the plaid goods. Another costume, of pale gray cashmere, has a breast facing of ruby velvet, with ribbons of the same hue coming from beneath the collar ends and tying in long loops.

We have pattern No. 9004 in eight sizes for girls from five to twelve years of age. To make the costume for a girl of eight years, will require five yards of material twenty-two inches wide, or two yards and three-eighths forty-eight inches wide, together with half a yard of velvet twenty inches wide for facings. Price of pattern, 1s. 3d. or 30 cents.



9013

Front View.



9013

Back View.

MISSES' SHOULDER-CAPE.

(For Description see this Page.)



9014

Front View.



9014

Back View.

GIRLS' SHOULDER-CAPE.

(For Description see Page 92.)



9018

Front View.



9018

Back View.

MISSES' JACKET.

(For Description see Page 92.)

MISSES' SHOULDER-CAPE.

(For Illustrations see this Page.)

No. 9013.—It is needless to speak of the popularity of shoulder-cape of this style, as the mode is one of the most admired of the season. This cape is represented as made of velvet, and the only garniture added to it is a bow of ribbon at the throat. The fronts fold under in straight hems at their closing edges, and the back is cut on a fold of the goods at the center and has extensions allowed upon its front edges, which are scantily gathered at their upper edges to give an epaulet effect upon the shoulders. The seams joining the back to the front continue some distance back of the shoulder seams and terminate in dart fashion, and the effect of the entire arrangement is especially attractive. The lower edge of the cape is plainly finished, and the neck is completed with a military collar. The ribbon bow at the throat may be arranged in ties, which may perform the closing; or it may be fastened upon the outside and the closing accomplished by means of a hook and eye.

When a cape of this style is selected to accompany a special cloak or costume, it will harmonize in texture; but when designed to wear independently with any toilette, plush, silk, Astrakan cloth or any fancy fabric may be chosen for it. Very much elaboration is not in good taste upon such a garment, and the short length renders trimming about the lower edge undesirable. A fancy clasp is, however, always pretty at the throat, and the lining may be selected in any becoming tint that pleases the fancy and accords with the general tone of the costume. Farmer satin, quilted upon cotton batting, is now procurable for lining purposes and is very often preferred to silk or satin on account of its greater durability.

We have pattern No. 9013 in six sizes for misses from ten to fifteen years of age. To make the garment for a miss of twelve years, will require a yard and an-eighth of goods twenty-two inches wide, or seven-eighths of a yard twenty-seven inches wide. If material forty-eight inches wide be selected, then half a yard will suffice. Price of pattern, 7d. or 15 cents.

## GIRLS' SHOULDER-CAPE.

(For Illustrations see Page 91.)

No. 9014.—Capes of this style are as popular for girls as they are for misses and grown ladies, their pretty outlines being especially becoming to little people. Velvet is the material illustrated in this instance, and a ribbon bow constitutes the only garniture. The back of the cape is cut on a fold of the goods and has extensions allowed upon its front edges below the shoulder seams, which curve high over the shoulders in epaulet fashion and join the fronts in seams that extend to some distance back of the shoulder seams, terminating in dart fashion. The epaulet fulness is brought within the proper space by gathers before being sewed to the adjoining edge of the cape, and the front edges are finished by being turned under in wide hems. A high standing collar, sloped off in military fashion at its ends, completes the neck, and the ribbon bow mentioned is fastened at the throat. When the cape is adjusted upon the figure, its lower edge comes a little above the waist-line, and the finish for this portion is usually plain.

A bright-lued lining of silk, satin, cashmere, etc., is always in good taste for such a cape; and, when a becoming color is chosen, the ribbon at the throat will harmonize with it. Farmer satin, quilted upon a wadding of cotton batting, is prepared in several shades, and is much liked for its durability. It is wider than the silk and satin linings, and less expensive. Lining that is not too closely quilted, is the most conducive to a good fit, as it is most pliable. The material selected generally matches the cloak or dress with which the cape is to be worn or whatever contrasting fabric appears in the decoration.

We have pattern No. 9014 in seven sizes for girls from three to nine years of age. To make the garment for a girl of eight years, will require three-fourths of a yard of material twenty-two inches wide, or five-eighths of a yard twenty-seven inches wide. If goods forty-eight inches wide be selected, then three-eighths of a yard will suffice. Price of pattern, 5d. or 10 cents.



8996

Front View.

GIRLS' APRON, (PATENT APPLIED FOR).

(For Description see Page 93.)



9007

Front View.



9007

Back View.

GIRLS' SPENCER WAIST.

(For Description see this Page.)

## MISSES' JACKET.

(For Illustrations see Page 91.)

No. 9018.—A stylish jacket of light-weight cloth, with a tailor finish, is here illustrated. The construction is performed with the latest variations in the arrangement of dart and seam, and is especially attractive. The fronts turn back in tiny lapels at their tops and close in single-breasted style for a part of their depth with button-holes and buttons, both sides being under-faced and the edges rounded off in pretty curves below the closing. There is an under-arm dart in each side, and at the back is a hollow-

ing center seam, which, with the seams upon the shoulders and at the sides, complete the means of adjustment. The side seams are discontinued a little below the waist-line, and narrow extensions are allowed upon the front edges of the back below their terminations. The center seam terminates a little higher up, and below it extensions are allowed upon both edges of the back, that upon the left back being lapped over the right back and stitched to position at its top. A single row of machine-stitching is visible along the outer and open edges of the back, and three buttons are placed in a line above the termination of each side seam. Upon each side of the front is a pocket-lap, that is rounded off at its front end, turned in quite deeply at the top and stitched to the jacket far enough from the top to give a welt effect. A row of stitching finishes its ends and lower edge. The sleeves are in coat shape and fit the arms stylishly. The outside seam of

each is discontinued a little above the lower edge and in front of its lower portion three buttons are placed in a line. A single row of stitching is made close to the hand and along the open edges below the outside seam. The collar is in the high rolling shape and has a seam at the center. It meets the lapels in notches, and its edges, as well as those of the lapels, show a finish of stitching in harmony with the remainder of the garment.

Any kind of cloth, coating or suit goods adapted to the season makes up satisfactorily in this way. The lapels and collar may be faced with velvet, plush, silk or any decorative fabric; the pocket-laps may be cut from the same, and the sleeves may have cuff facings to correspond; but the effect is just as much admired when the tailor finish is adhered to. By the term "tailor-finish" is meant any style of completion adapted to a gentleman's coat, braid, stitching or pressed under-facings are being included under the general appellation. In the DRESS-MAKING AT HOME department of this magazine for the present month, are illustrated several styles of garnitures showing a tailor finish. Many of these are as well adapted to misses' as to ladies' garments, and all of them are fully explained by the accompanying descriptions.

We have pattern No. 9018 in eight sizes for misses from eight to fifteen years of age. To make the jacket for a miss of twelve years, will require three yards of material twenty-two inches wide, or two yards and three-eighths twenty-seven inches wide. If goods forty-eight inches wide be selected, then a yard and a-fourth will suffice. Price of pattern, 1s. or 25 cents.

## GIRLS' SPENCER WAIST.

(For Illustrations see this Page.)

No. 9007.—The Spencer waist is one of the prettiest and most becoming styles of dress-bodies for girls, and its adaptability to all kinds of dress goods increases its popularity. This exponent of the mode is made of suit goods of a plain texture and finished without decoration. The front is cut on a fold of the goods, and the back is turned under for hems at its closing edges, the exact position of the seams upon the shoulders and under the arms being determined with a view to the best possible effect. A scanty row of shirring is made across the lower edge of the front from the center nearly to the under-arm seam at each side, and a similar shirring, extending still nearer to the under-arm seam, is made at each side of the back. A little above these duplicate shirrings are made, and the gathers are drawn up till the waist is brought to the requisite size. A narrow belt of the goods is then sewed upon the waist, with its upper edge even with the upper shirrings. A narrow band or choker collar finishes the neck, and button-holes and buttons close the back. The sleeves are in coat shape and are sewed into the arms'-eyes with pretty curves over the tops of the arms. They are plainly finished at the wrists in the present instance, and are not too tight for the wearer's comfort.

If a more decorative effect be desired, lace or embroidery, braid or any simple decoration may be applied in yoke shape upon the waist and in cuff fashion upon the sleeves or in any outline preferred. Such waists are worn with plain, trimmed and tucked skirts.

We have pattern 9007 in seven sizes for girls from three to nine years of age. For a girl of eight years, it will require a yard and five-eighths of goods twenty-two inches wide, or seven-eighths of a yard of material either thirty-six or forty-eight inches wide. Price of pattern, 7d. or 15 cents.



8996

Back View.

GIRLS' APRON, (PATENT APPLIED FOR).

(For Description see Page 93.)

GIRLS' APRON.

(For Illustrations see Page 92.)

No. 8996.—At Girls' figure No. 4 on page 89 of this magazine, this apron is represented as made of sheer white lawn, with embroidery for trimming.

Mull is the material illustrated in the present instance, and fine embroidery forms the trimming. The apron has a bib with bretelle extensions and is in one piece, being cut on a lengthwise fold of the goods at the center and widened at the sides until the two edges meet at the center of the back, its lower edge being rounded upward, and its upper edges curved out back of the bib portion until the depth is decreased to a very narrow width. The top of the bib is shirred between the bretelle extensions three times, there being a space of about half an inch between every two rows of shirring. Four rows of shirring are made at the waist-line, their ends terminating about in a line with the hips. Not very much fulness is taken up in any of the shirrings, but the effect of their arrangement upon the adjustment is very improving and attractive. Over the ends of the waist-line shirrings are sewed long sash-ties, which are themselves shirred to the proper width, three rows of shirring being made crosswise in the attached end of each. These ties are carried along the sides of the apron to the back edge, where each has a single row of gathering made diagonally across it to adapt it to the outline of the apron, and it is sewed through this gathering to the back edge, the free ends being then tied in a handsome bow at the back. All the edges of the apron, including the ends of the ties, are bordered with embroidery; and the bretelles, which curve prettily over the shoulders, are fastened to position with concealed pins.

Nainsook, lawn, print, thin piqué, dimity, Swiss muslin and all similar fabrics are made up into dainty aprons of this style and trimmed with lace, narrow ruffling, tatting, machine or hand made edgings, etc. The pattern is a simple and practical one to handle, and is adapted to all varieties of goods in vogue for aprons. White goods are almost universally preferred, even for general wear, as there is no color to fade when laundered. In connection with the mention of laundering, it may be well to say that but the slightest possible quantity of starch is now deemed necessary for any material, whether it be white, colored or printed.

We have pattern No. 8996 in eight sizes for girls from five to twelve years of age. In making the garment for a girl of eight years, a yard and seven-eighths of material thirty-six inches wide will be required. Price of pattern, 10d. or 20 cents.

MISSES' CHEMISE AND DRAWERS, COMBINED.

(For Illustrations see this Page.)

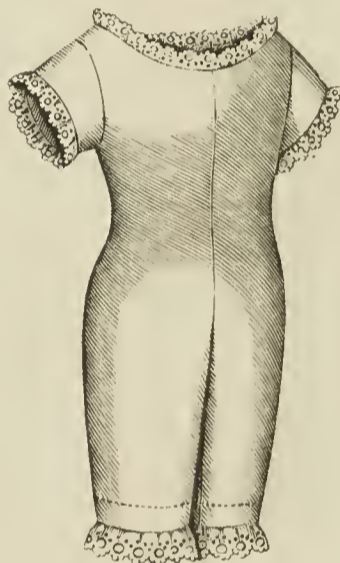
No. 9002.—The combination of the chemise and drawers in one garment is one of the acknowledged improvements in the construction of underwear, and each new pattern embodies some feature

that brings the shape nearer and nearer perfection. The garment illustrated in this instance is developed in bleached muslin, and the construction is accomplished in the following manner: Each leg of the drawers and the corresponding half of the front of the body or chemise portion are cut in one section, and there is a curving center seam, which extends from the neck to the top of the seams that join the corresponding inner edges of the leg portions together. There is also a seam at the center-back of the drawers portions, which, as well as those already mentioned, is quite effective in contributing to the adjustment. A slash is made in the drawers at each side, and its front edge is narrowly hemmed, while to its back edge is sewed a lap that is made double, one edge being sewed to the drawers and the other felled over the seam. The upper edge of the drawers is scantily gathered and sewed to a belt having a button-hole worked in each end and also at the center. The body or chemise portions of the back are joined to the front by seams upon the shoulders and under the arms, and the closing edges are skilfully curved, finished with under-facings and united with button-holes and buttons. The extra length of this portion passes beneath the waist-band of the drawers and is hemmed or under-faced. A button is sewed back of each side seam, and over it is passed the button-hole in the corresponding end of the waist-band, the button-hole at the center of the latter passing over the lowest closing button. The garment is cut with a high neck and has long coat sleeves that fit the arms comfortably, as shown in the back view; but is perforated to show

where the neck may be cut out and the sleeves shortened, as shown in the front view. Which-ever style of completion is preferred, the garniture is the same, narrow lace being applied with a slight fulness to the neck and sleeve edges in the present instance. A narrow bias facing, sewed over the selvage of the trimming, strengthens the neck suitably. The lower edges of the drawers are under-faced and bordered with wider lace, which is also sewed on with an easy fulness.

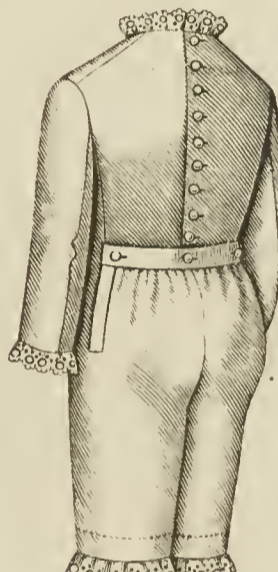
Any material in vogue for underwear may be made up in this fashion, muslin being perhaps more popular than any other texture. The question, "what kind of muslin is the best for general wear," is often asked, and, while no special brand can be credited with possessing all the advantages that another has not, it may be said in reply that a quality having a flat warp, not too closely woven, is likely to give the best satisfaction in a general sense, though it has not the smooth, even appearance of some textures. The trimming may be of any kind admired, but it is well to remember that decoration of any kind does not wear as well as the material, and that simple garnitures are best adapted to garments intended for frequent use. The wearing qualities of lace, Hamburg edging, etc., are increased by a reasonable amount of fulness in the sewing on.

We have pattern No. 9002 in eight sizes for misses from eight to fifteen years of age. For a miss of twelve years, it will require two yards and a-fourth of material thirty-six inches wide. Price of pattern, 1s. or 25 cents.



9002

Front View, showing the Garment with a Low, Round Neck and Short Sleeves.



9002

Back View, showing the Garment with a High Neck and Full-Length Sleeves.

MISSES' CHEMISE AND DRAWERS, COMBINED.

(For Description see this Page.)

SPECIAL RATES FOR PACKAGES OF PATTERNS.

On orders for PACKAGES of Patterns, the following discounts will be allowed, but the entire amount must be ordered at one time. In ordering, specify the patterns by their numbers.

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In making Remittances, if possible, send by Draft or Post-Office Money-Order. Do not risk money in a Letter without Registering it.

## STYLES FOR LITTLE FOLKS.

## FIGURE NO. 1.—CHILD'S COSTUME.

(For Illustration see this Page.)

FIGURE NO. 1.—This illustrates a Child's costume. The pattern, which is No. 9015 and costs 1s. or 25 cents, is in five sizes for children from two to six years of age, and may be seen made of different material, with a pretty decoration of braid, on page 95 of this DELINEATOR.

The costume is a charming little fashion, and is here developed in fancy suiting, with a stylish comingling of plush and Surah. The skirt is a uniformly plaited kilt, finished at the bottom with a deep hem and at the top by a belt. The body is a handsomely shaped jacket, with long under-arm darts, low side-back gores, and a center seam that terminates at the top of an under-folded double box-plait. It is sloped low in V fashion at the neck, and is filled in with a similarly shaped vest of Surah sewed to position at one side and secured with hooks and loops at the other. Below the vest it is closed with hooks and loops for a short distance, and below the closing it is cut away in jaunty coat fashion. All the edges of the jacket are decorated with a band of plush, which is also continued about the back of the neck, below the little standing collar of the suiting that lends a close, high finish to the garment. Little bows of ribbon are tacked over the closing of the fronts, and a prettily made bow of ribbon is also tacked, with a coquettish effect, to the vest at the left side of the throat. Pocket-laps of plush are upon the hips, and shallow cuff-facings trim the sleeves. Narrow ruffs of lace are worn in the neck and sleeves.

Velvets, silks and velveteens are especially handsome in costumes of this style, and bright effects may easily be achieved by making the vest of some brilliant or delicately colored texture and adding ribbons to correspond. Braid and velvet ribbons are pretty garnitures for little costumes of cloth, flannel or cashmere, and may overlie the vest, with good effect.

## FIGURE NO. 2.—CHILD'S COAT.

(For Illustration see Page 95.)

FIGURE NO. 2.—This illustrates a Child's coat. The pattern, which is No. 8998 and costs 10d. or 20 cents, is in five sizes for children from two to six years of age, and is portrayed in a plain material, with a simple finish, on page 96 of this magazine.

This charming little coat is made of fancy-striped cloth, and velvet is introduced as decoration with fashionable effect. It entirely conceals the costume worn under it, and has long, narrow sack fronts that close all the way down with buttons and button-holes. Side-back gores and a center seam give a clinging effect to the back, the gores overhanging kilt-plaited extensions of the back skirt in prettily shaped tabs, which are over-faced with velvet for the depth of several inches. A broad band of velvet borders the lower edges of the fronts and is extended under the first plait of the back skirt, the remainder of the lower edge being plainly finished. A rolling collar of velvet completes the neck, and round cuffs are simulated with velvet at the wrists of the coat sleeves.

Linings of plush, quilted silk or satin, or of striped or plain flannel, etc., may be added if the material be light in texture, and give a luxurious sense of warmth to the garment. Braid, fur bands, plush, velvet ribbon, machine-stitching, lace, embroidery, etc., may be used as garnitures, or a plain finish may be adopted. All kinds of cloths and coatings, also silks, brocades, plushes and velvets, are suitable for such coats; and so are Cheviots, *tricot*s and cassimeres.

The pretty hat is of velvet, stylishly trimmed with ribbon.



FIGURE NO. 1.—CHILD'S COSTUME.—Illustrating Pattern No. 9015, price 1s. or 25 cents.

(For Description see this Page.)



9017

Front View.

9017

Back View.

BOYS' COSTUME.

(For Description see this Page.)

## FIGURE NO. 3.—BOYS' COSTUME.

(For Illustration see Page 96.)

FIGURE NO. 3.—This illustrates a Boys' costume. The pattern, which is No. 9017 and costs 1s. or 25 cents, is in five sizes for boys from two to six years of age, and may be seen in two views on this page.

Simple and jaunty is this little costume, which is made of fancy cloth of the illuminated variety and neatly trimmed with silk braid. The front shows a box-plait down the center, and so does the back; and the front closes along one side of the box-plait with button-holes and buttons, and has corresponding buttons down the opposite edge of the plait, to suggest a double-breasted closing. The body is short between these box-plaits, and is very attractively lengthened by a box-plaited skirt-portion at each side, the seam being concealed by a row of silk braid flatly applied. Pocket-laps, concealing openings to handy pockets, are sewed to the fronts; and over the seam joining them is arranged a row of braid having its ends neatly finished in points. A hem and a row of braid complete the wrists of the sleeves; and a deep, round collar, trimmed with a row of braid at its edges, affords a dressy accessory for the neck; a ruff of sheer lawn being worn in the neck with neat effect.

Velvets and velveteens are among the handsomest materials for boys' suits, and on them silk braid is usually applied as decoration. Cloths, Cheviots, *tricot*s, illuminated suitings, cassimeres, flannels, cashmeres, camel's-hairs, etc., all make comfortable costumes for little men, and may be plainly finished or have a slight ornamentation in the form of machine-stitching or soutache, mohair, worsted or flat silk braid. Dark-blue, seal-brown, black and several shades of gray are the most admired tones in suitings for boys' wear.

The round turban cap is made of velvet, and is very stylish in appearance.

## BOYS' COSTUME.

(For Illustrations see this Page.)

No. 9017.—At figure No. 3, in "Styles for Little Folks," on page 96 of this magazine, this costume is illustrated in fancy cloth, with silk braid for trimming.

Fancy mixed suiting is employed in the formation of the costume in the present instance, and wide braid forms the trimming. The construction is quite simple and is easily accomplished. In addition to the long plaits extending the full length of the garment,

the body has front and baek sections, which are fitted quite low over the hips and have seams upon the shoulders and under the arms, the latter seams being eurved to give a moderately close adjustment about the waist. To the front edge of the left front is sewed one edge of the broad straight strip forming the front box-plait, and to the baek edges of the baek are sewed the sides of the narrower strip forming the baek plait. A box-plaited skirt-portion, composed of a straight section, is now sewed to the lower edge of the body portion at each side, and after it is joined at its respective ends to the adjoining edges of the front and baek plaits, the entire lower edge of the eostume is turned under for a hem. The baeks are now run together in front of the seams joining them to the added plait, bringing the seams of the plait upon the inside and perfecting the adjustment. Below the body portion this plait is simply ereased to aeoord with the adjoining plaits in the skirt. The free edge of the added front-plait is felled over the seam joining the opposite edge to the eorresponding side of the front, and this plait is also ereased in its folds. The unattached edge is supplied with button-holes, which, with buttons sewed upon the eorresponding side of the body and skirt, perform the elosing. Button-holes are also worked in the opposite half of the plait, and buttons are added to make the effect uniform and give the stylish double-breasted appearance illustrated. Upon the body portion at each side rests an oblong poeket-lap, and beneath the laps openings are made and poekets inserted. Braid is stitshed aeross the top of the lap, its ends being folded under to form points. A row of braid also eoneeals the joining of the skirt to the body portion at each side, and braid borders the deep turn-over eollar and eneircles the eclose eoat sleeves in cuff fashion.

Any material in vogue for boys' wear makes up tastefully in this way. The finish may be varied to suit individual taste, without detracting from the beauty of the mode. If preferred, the button-holes may be omitted from the attached side of the plait, though the buttons are usually added to perfect the double-breasted effect so eleverly simulated. Flannel, Cheviot, and such varieties of soft goods as press easily into folds are preferred for costumes of this style. Illuminated eloths and suitings, which are simply fabries showing two or more tints so artistieally woven that neither one can be said to predominate, are most liked, and are servieeable and stylish. If the fabrie selected be not very flexible in texture, unusual eare is necessary in pressing the plaits.

We have pattern No. 9017 in five sizes for boys from two to six years of age. In making the costume for a boy of five years, three yards and a-half of goods twenty-two inches wide, or two yards and a-half twenty-seven inches wide, will be required. If material forty-eight inches wide be selected, then a yard and a-half will suffice. Price of pattern, 1s. or 25 eents.

CHILD'S COSTUME.

(For Illustrations see this Page.)

No. 9015.—At Child's figure No. 1 on page 94 of this DELINEATOR, this eostume is represented as made of fancy suiting, with a vest of Surah and bands of plush and ribbon bows for trimming.

Dress goods of a soft yet not thin texture are illustrated in the present instanee, and mohair braid is prettily applied for trimming. The skirt is in kilt style, and is formed of straight breadths joined together and turned under for a hem at the lower

edge. The top is laid in side-plaits turning the same way all around and is sewed to a belt. The body portion is in jaeket fashion and is prettily fitted by a seam at the eenter of the baek, side-baek seams and under-arm darts, together with seams upon the shoulders and at the sides. The fronts are eut away in shawl shape from the tops of the shoulder seams nearly to the waist-line, and are straight for a few inches below, the straight edges being turned under for hems and elosed with button-holes and buttons. Below the elosing the edges are eut away, so as to leave a broad flare between them. The eenter seam of the baek terminates a little below the waist-line, and the fulness allowed below it is under-folded in a double box-plait, which gives a pretty spring to the lower portion. Upon the sides are long, narrow, ornamental laps, which are deeorated with strips of braid that are arranged in double lines beginning beneath the lower edge and turned to form points about half-way from the top. The sleeves are in eoat shape and prettily fitted to the arms. In the outer seam of each are inserted four strips of braid, that are doubled and turned to form points in harmony with the arrangement of the trimming upon the laps, and are sewed to position horizontally. Braid is arranged in the same manner along the eut-away edges of the front, with the most attractive results. Beneath the left side of the front, from the shoulder seam to the end of the elosing, is sewed a bosom piece, which is broadly overlapped by the jaeket proper and is eurved out at the top to fit the neck. It is fastened invisibly with hooks and loops beneath the opposite side, and the little standing band, which is sewed to the jaeket, is also sewed to this, and its ends eonsequently fasten a little in front of the right shoulder seam. After the bosom piece is adjusted, the skirt is slipped under the jaeket and its belt is taeked to position a little below the waist-line.

Two materials may be united in a costume of this style, with very pleasing results. The bosom piece and the ornamental laps may be of velvet, plush or any deeorative fabrie, and the sleeves may have cuff faeings to eorrespond; or the entire jaeket portion may be of one kind of goods and the skirt of another variety. For instance, wool goods will sometimes be selected for the kilt when the body is velvet, velveteen or plush. Plain and plaid goods are frequently associated in the construction of such a costume, the skirt and the ornamental aeessories of the body portions being often of plaid when the body proper is of plain texture. A band of contrasting goods, or several rows of braid stitshed to position before the plaits are laid, are effective upon the skirt.

We have pattern No. 9015 in five sizes for children from two to six years of age. In making the eostume for a ehild of six years, four yards and three-eighths of material twenty-two inches wide, or a yard and seven-eighths forty-eight inches wide, will be required. Price of pattern, 1s. or 25 eents.

CHILD'S DRESS.

(For Illustrations see Page 96.)

No. 9008.—A simpler and yet a more attractive mode than this for little people it would be difficult to devise. Chambrey is the material pictured in the present instanee, and bias bands of the same and ruffles of embroidery constitute the garnitures. The body of the dress is in slip style, and the front is eut on a fold of the goods, while the baek is deeply eurved at its



9015  
Front View.



9015  
Back View.

CHILD'S COSTUME.

(For Description see this Page.)



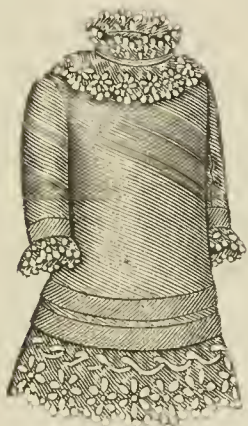
FIGURE NO. 2.—CHILD'S COAT.—Illustrating Pattern No. 8998 (patent applied for), price 10d. or 20 eents.

(For Description see Page 94.)

closing edges and has side-back seams reaching to the arms'-eyes. The side-back seams, instead of extending to the lower edge, terminate in dart fashion a little below the waist-line, and the effect of their arrangement is very attractive. The back edges are finished with under-facings, and, after their lower corners are lapped and tacked together, the additional depth necessary for the dress is supplied by a narrow flounce formed of straight breadths joined together and gathered at the top. This flounce is of embroidery in the present instance, and its joining to the skirt is overlaid with a bias band of chambrey, a similar band being applied a little higher up. The sleeves are in coat shape and are fashionably, though not uncomfortably, close to the arms. Each is trimmed at the wrist with a frill of narrow embroidery, headed by a bias band. A narrow binding is sewed to the neck, and outside it is stitched a tiny bias band, which separates a standing and a falling frill of embroidery of the same width as that on the sleeves. Button-holes and tiny lace buttons perform the closing.

Cashmere, delaine, bunting, cambric, Surah, nainsook, print and all materials worn by children are made up into dresses of this description, with pleasing effect. The flounce may be of lace, of tucks and insertion joined in alternating rows, or of any kind of needle-work; or it may be of dress goods. Sometimes the entire body-portion will be of lace or embroidered net, with flounce and frills of lace or embroidery to match. When such a selection is made, a slip of silk-finished Silesia or of Surah will be worn beneath. A dress of French nainsook, with three bands of insertion let into the front perpendicularly, has a flounce of the material composed of strips of tucking separated by bands of insertion and bordered with lace edging. The neck and sleeves are also enriched with edging and insertion, the latter being arranged lengthwise on the sleeves.

We have pattern No. 9008 in five sizes for children from two to six years of age. To make the garment for a child of six years, will require two yards and three-eighths of material twenty-two inches wide, or a yard and an-eighth forty-eight inches wide. To make it as represented, needs a yard and seven-eighths of goods twenty-two inches wide, together with a yard and three-fourths of embroidery five inches and a-half in depth for the skirt. Price of pattern, 10d. or 20 cents.



9008

Front View.



9008

Back View.

CHILD'S DRESS.

(For Description see Page 95.)

Cloth of a fawn shade is represented in the present instance, and the finish is quite simple, buttons and simulated button-holes being the only decorations introduced. The fronts are fitted loosely but prettily by seams upon the shoulders and at the sides, and are closed their depth with button-holes and buttons, the right side being hemmed and the left under-faced. At the center of the back is a curving seam, which extends the full depth of the garment and springs out prettily below the waist-line. Extensions are allowed upon the front edges of the center-backs below the waist-line, which are joined to the back edges of the fronts and

folded in three forward-turning plaits at each side. These plaits are sewed to position at their tops, and are held in their folds for a part of their depth by means of a tape tacked to them underneath about a third of their length from the top. The side-backs are considerably shorter than the remainder of the garment, and their lower portions fall in tab fashion over the plaited fans. Each tab is ornamented at its lower edge with a row of simulated button-holes arranged perpendicularly, and at the top of each button-hole is placed a button. The sleeves are in coat shape, and are closely and comfortably fitted to the arms. Upon the upper side of each are three ornamental button-holes, with buttons over their front ends. A high rolling collar, with a seam at the center, finishes the neck.

Velvet and plush are favorite materials for coats of this style, and these textures are usually made up plainly or trimmed with lace or embroidery. Camel's-hairs, cashmeres and similar fabrics are also liked, and these, as well as all light-weight fabrics, have linings of sufficient weight added to them to make them warm enough for the season. Fur, braid, bands of velvet, plush, etc., may be employed as garnitures, with pretty effect. A plain finish is, however, always in good taste. The simulated button-holes represented in the present instance are made of silk doubled and slip-stitched in a narrow milliner's fold.

We have pattern No. 8998 in five sizes for children from two to six years of age. For a child of six years, it will require three yards and an-eighth of material twenty-two inches wide, or two yards and a-half twenty-seven inches wide. If goods forty-eight inches wide be selected, then a yard and three-eighths will suffice. Price of pattern, 10d. or 20 cents.



FIGURE NO. 3.—BOYS' COSTUME.—Illustrating Pattern No. 9017, price 1s. or 25 cents.

(For Description see Page 94.)

CHILD'S APRON.

(For Illustrations see Page 97.)

No. 9016.—Nainsook is the material used for this pretty little apron, and embroidered edging and fine tucks constitute the garnitures. The front of the garment is cut on a fold of the goods, and the back is closed with button-holes and buttons, the closing edges being turned under in wide hems. There are seams under the arms, which are curved to contribute to the

shapeliness of the garment; and upon the adjoining edges of the front and back are allowed extensions, which pass in bretelle fashion over the shoulders and are united in short seams. Between these extensions the front and back are each cut out in Pompadour shape, and extra fullness, allowed for the purpose, is drawn into the requisite space



8998

Front View.



8998

Back View.

CHILD'S COAT, (PATENT APPLIED FOR).

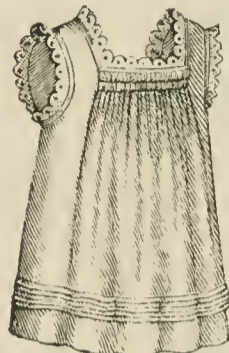
(For Description see this Page.)

by three rows of shirring across the top of the front and the same number at each side of the back. Strips of the goods are placed beneath these shirrings to stay them, and the upper and lower rows are sewed through to the stays. A row of edging borders the neck of the garment and is sewed to position beneath a tiny band of the goods. No sleeves are added, the arms'-eyes being bordered with edging applied in the same manner as at the neck. Five little tucks, made in a cluster a little above the edge, ornament the lower part of the apron very prettily.

Muslin, print, Swiss and all varieties of cotton and linen goods

are adapted to aprons of this style; and narrow ruffling, machine or hand-made edging or embroidery, narrow lace, etc., may be applied as trimming. If tucks are admired as a garniture, allowance for them must be made in cutting the garment out, as none is made in the pattern. When tucks are made in fine goods, each one is sometimes feather-stitched along its seam with embroidery cotton or fine floss. When such ornamentation is added, a little space is allowed between every two tucks in order to show the feather-stitching.

We have pattern No. 9016 in five sizes for children from two to



9016

Front View.



9016

Back View.

CHILD'S APRON.

(For Description see Page 96.)

six years of age. For a child of six years, it will require a yard and three-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

CHILD'S HOUSE SACK.

(For Illustrations see this Page.)

No. 9023.—This dainty little garment is developed in Angora

flannel, the quality chosen being one that will wash as satisfactorily as muslin. The back of the sack has a seam at the center, which, with the seams upon the shoulders and under the arms, produces a shapely and not too close adjustment. The fronts are rounded away from the throat, and the lower edge is deepened almost imperceptibly toward the center of the back. The sleeves are in coat shape and are long enough to entirely cover the little wearer's arms, and each has a seam at the inside and another at the outside. All the edges of the garment, including the neck and wrists, are prettily pinked. Ties of narrow ribbon fasten the fronts at the throat and fall in medium-long loops and ends.

Cashmere, silk, pressed flannel or any variety of goods adapted to such garments may be made up in this fashion. Two or three such garments are very sensible and serviceable additions to an infant's or little child's wardrobe, being desirable adjuncts to the little one's wraps when it takes its airings, even if they be not needed in the temperature of a uniformly warm room. The edges may be bound with lustring, or embroidered, if pinking be not admired. Eider-down flannel is soft, warm and light in weight, and is as elastic as stockinet in its weaving. It is woven in pale pink, blue and various other dainty tints, as well as in white and dark tones; and it makes up into comfortable sacks for delicate infants. White cashmere sacks, embroidered in blue forget-me-nots, are very dainty.

We have pattern No. 9023 in four sizes for children from six months to three years old. For a child six months old, it will require a yard of material twenty-two inches wide, or half a yard forty-eight inches wide. Price of pattern, 7d. or 15 cents.



9001

Front View.



9001

Back View.

INFANTS' DRESS.

(For Description see this Page.)

INFANTS' DRESS.

(For Illustrations see this Page.)

No. 9001.—This dress is fashioned in a quaint and simple style that is much admired. Nainsook is the material represented in this instance, and embroidered edging and insertion form the trimming. The upper portion of the dress is a shallow yoke, which has no seams upon the shoulders and is bias at its back edges, the latter being under-faced. A back and a front section form

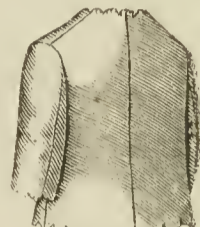
the lower portion of the garment, the seams uniting them being sprung out toward the bottom of the dress to give the requisite width to the lower edge. At the waist-line of the front two rows of shirring are made about an inch apart and terminated a short distance from the seam at each side. Both back and front

are cut out above the side seams, to perfect the shape of the arms' eyes; and at the center of the back is made a slash, which is discontinued some distance from the top. A row of shirring is made in the upper edge of the front and also at each side of the slash in the back, which adapts the lower portion to the size of the yoke, to which it is then joined. The sleeves are long enough to cover the tiny arms, and each is composed of a single section of material and has a seam at the inside of the arm. It is curved to fit easily over the top of the arm and is neatly finished at the wrist with a row of embroidered edging. A little turn-over collar, very narrow in front and



9023

Front View.



9023

Back View

CHILD'S HOUSE SACK.

(For Description see this Page.)

rounding at the ends, is bordered with similar trimming, and the seam joining it to the neck is concealed by a narrow bias facing. A row of insertion is stitched over the gathers at the waist-line of the front and also over the seams joining the yoke and body portions. A hem, for which allowance is made in the pattern, finishes the lower edge. Hemmed ties of the material are sewed at the ends of the waist-line shirrings, the attached ends being each narrowed by a tiny plait, and the free ends are bordered with edging and tied in a bow at the back. Narrow ties also close the back at the neck.

Thin lawn, thin piqué, cambric and all similar textures are suitable for infants' dresses, and lace and embroidery, hand-hemmed narrow ruffles and all simple garnitures may be employed in their decoration. Over-elaboration is not, however, a pleasing feature, nor is it to be admired on any account, as it tends to make the garment less durable.

Pattern No. 9001 is in one size, and, for a dress like it, calls for two yards and a-half of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

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## ILLUSTRATED MISCELLANY.

## HATS AND BONNETS.

At the very beginning of the season even uneducated in millinery, could decide, from assumed, which was a hat and which was a bonnet; but just now he would again be forced back to his former state of ignorance. Hats, that were at first worn well over the forehead, went back, apparently for no reason, a little way; then the softly curled hair began to show; and then, hey, presto! the wearers poised them to suit themselves, and mankind had lost its one way of identifying the bonnet. Still, there remain the ties; but they are no longer entirely given over to bonnet shapes, for she who found a hat to be worn back needed something under the chin to complete the picturesque appearance and straightway assumed the ties. Mortal man looks first at one *chapeau* and then at another, hears something with ties called a hat, and something without them denominated a bonnet; and he feels like singing that wonderful old song, "Oh! dear what can the matter be!"

However, *capotes* are still in vogue, and they are bonnets. In materials, velvet is preferred; and in trimmings, one may have just what is wanted, provided it adapts itself to the outline of the *chapeau*.

FIGURE NO. 1.—LADIES' JOCKEY CAP.—A fashionable shape, and one that especially commends itself for development in

man, an animal usually the way *chapeaux* were

used, because of its greater beauty and additional becomingness.

FIGURE NO. 2.—LADIES' VELVET HAT.—A hat, that is usually worn off the forehead and which may, if liked, have strings attached, is here shown. It is smoothly covered with dark green velvet, the under-facing matching the outer covering. Just in front are three feather pompons of a deep scarlet, with aigrettes of the same hue. The head of a cockatoo adds to the brightening effect, and is so placed that he looks as if he were tearing the feathers apart. If the complexion would allow it, orange or mandarin-yellow might be



FIGURE NO. 1.—LADIES' JOCKEY CAP.



FIGURE NO. 2.—LADIES' VELVET HAT.

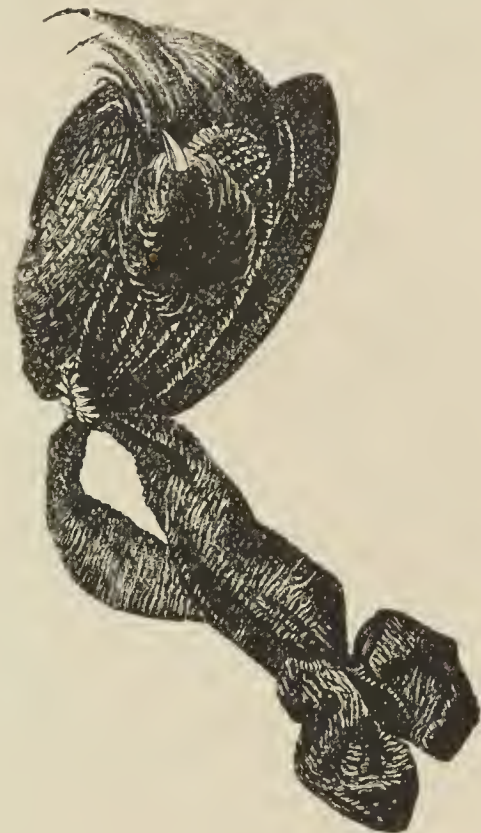


FIGURE NO. 5.—LADIES' MOURNING BONNET.



FIGURE NO. 3.—LADIES' BONNET.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Hats and Bonnets," on this Page.)



FIGURE NO. 4.—LADIES' BONNET.

substituted for the red tone, the result being greatly enhanced if the costume be trimmed with gold braid.

FIGURE NO. 3.—LADIES' BONNET.—A very elegant *chapeau*, suitable for opera, reception or carriage wear, is here pictured. Of sapphire blue velvet, the outside is plain; but the richness of the color makes it unnecessary for platings or folds to be indulged in. The close-fitting brim is lined with *ciel*-blue silk, only a glimpse of it being seen when the bonnet is assumed. The edge is outlined with gold beads, and the ribbon ties of the *ciel* are each fastened at the side with three small gold buckles placed at regular intervals and looking like mediæval ornaments. Just in front, *à la militaire*, is a group of *ciel* ostrich tips, some turning one way and some another after the approved nest-like effect. With an ordinary walking costume, such a bonnet would make one feel as if suitably dressed for most quiet affairs.

FIGURE NO. 4.—LADIES' BONNET.—A bonnet of this style seems particularly adapted to ladies of commanding presence and majestic figure.

It is of black velvet, with an inner facing of deep scarlet Surah, over which is laid a frill of Pompadour lace, so scantily applied that the pattern is plainly deciphered. The edge of the lace extends just beyond the brim. On the right side are three *mignonnes* or nests of Pompadour lace, and looking out from them are the heads of three black birds, each turned in a different direction. The ties are of satin ribbon, quite broad, and if preferred, may be arranged low on the corsage.

FIGURE NO. 5.—LADIES' MOURNING BONNET.—A bonnet intended for light mourning is not now-a-days the perfectly plain silk one that

cloth to match the costume is here shown. The frame, a cap shape, has the crown covered with cloth laid on in folds as illustrated, while both the inner and outer sides of the visor are covered with the cloth very plainly applied. A wreath is formed of two pheasants' breasts, which encircle the crown; two wings of the same bird standing up in front in Highland fashion. The combination of colors in this hat is particularly good, the brown of the cloth and the golden shades in the pheasant feathers mingling prettily. In making such a hat, the visor may be of velvet—indeed, it often is; and, as only a small piece of velvet is required, the wise little maiden will prefer it to be



used to suggest itself as the only allowable kind. This, a specimen of the style, is a miniature poke. The crown is formed of black chenille and steel cord interlaced in basket fashion, while the brim is covered with crape. A scarf of crape, laid in folds, encircles the crown and, crossing in the back, is caught with a steel pin, the ends being allowed to flow and form the ties. On the right side is a black bird, placed amid the crape folds so that his tail comes across the front. The ties have their bow already arranged and fastened to one side, and it only becomes necessary to pin them to position with that blessing to womankind—a safety-pin.

FIGURE NO. 6.—LADIES' FELT CAP.—A cap,

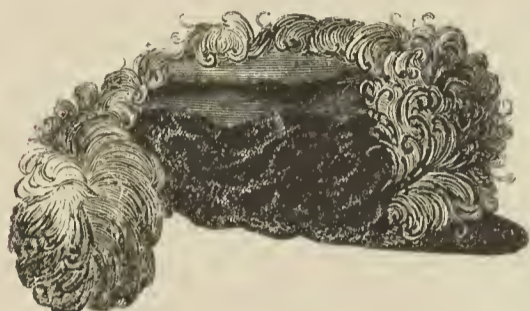


FIGURE NO. 6.—LADIES' FELT CAP.



FIGURE NO. 7.—LADIES' VELVET HAT.

used for covering this hat, the rather large, curved brim making the shape especially becoming to those who have full faces. On the right side, falling gracefully over the brim, are three full ostrich tips in their natural grayish-white shade. From under the last one comes a long, curly plume, that matches them and hangs down over the hair. These constitute the trimming, the richness of the feathers being sufficient decoration. Blue, scarlet, *pschutt*-gray, olive or black tips might be used instead of the natural-colored ones, if preferred; and the plume would, of course, be in harmony.

FIGURE NO. 8.—LADIES' WALKING HAT.—This pretty hat is of *tabac* felt, with its slightly curving brim under-faced with velvet a shade darker. Around the crown is a scarf of velvet, laid and caught in smooth folds that look like bands. On the left side, curving over the brim, are three full ostrich tips of the *tabac* and mode shades, arranged, not in a cluster, but in a straight line. A simple style pervades this hat, which makes it especially suitable for young ladies and adapts it to cloth costumes or those finished in tailor fashion.

FIGURE NO. 9.—LADIES' BONNET.—A fantastic shape, suggestive of peasant girls at the opera, and certainly needing a youthful face under it, is here pictured. The material in use is deep *grenat* velvet, drawn so smoothly that the possibility of wrinkles never obtrudes itself. The only garniture is an Alsacian bow of rose-colored satin ribbon, with its ends alternating with the loops and cut in "serpent's tooth" design. It would be in good taste to outline the brim with a narrow gold braid; or, indeed, small gold beads might be used effectively in that way.

FIGURE NO. 10.—LADIES' BONNET.—This dainty bonnet, having a becoming suggestion of the poke shape, is of brown velvet. The brim is under-faced with a delicate shade of pink Surah silk, laid on in soft folds drawn crosswise. On the right side is a cluster of ribbon loops—one side of the ribbon being brown velvet and the other pink satin. A paroquet, dyed in brown tones, is on the left side, his plumage extending to the front and forming an effective trimming. Across the back extend the ribbon ties, which are each fastened at the side in a plait and then allowed to flare. They may be arranged close under the chin or low on the corsage, as most becoming; the first method being usually preferred.

that differs in aspect from the cloth one already described and is somewhat more elaborate, is here shown. It is of gray felt, and its visor is smoothly covered with velvet. A full scarf of black velvet is around the right side, and starting from it, and reaching all around the left side and then curling up in the back, is an ostrich plume in the natural tones. If a black feather be liked, it could be substituted for this and would, doubtless, be more becoming if the wearer were a blonde.

FIGURE NO. 7.—LADIES' VELVET HAT.—Dark blue velvet is



FIGURE NO. 9.—LADIES' BONNET.

STYLISH LINGERIE.

The value of dainty *lingerie* is being more and more fully understood, and when some distracted fair one tries to think "what in the world she will wear," she not only endeavors to harmonize her costume and its adjuncts, but takes into consideration the shape of her head and the proportions of her figure. Even the simplicity of the standing collar cannot be dared by some women—her, for instance, with the very slender, long throat and the tiny head above it. She needs a full ruche for a framing, and should employ a quantity of lace or tulle to soften what might otherwise be considered a harsh effect. Some sister woman gazes with envy, it may be, on the lace confections, and sighs as she realizes that severe plainness must distract the artistic eye from her short, plump throat and large head; for a full ruche would certainly make her look as if she were buried in its midst, or, worse still, as if she had suffered decapitation and that the gauzy frill was utilized to hide a gaping wound.

Vests, or, as the dealers call them, *gilets*, may, however, be adapted to figures of all kinds; for, the outlines being selected with a view to hide the imperfections and bring out to best advantage that which is good, they become, in a way, charitable coverings that may do a good work and even, on a worn bodice, cover a multitude of darns.

FIGURE NO. 1.—VELVET-AND-LACE *Gilet*.—Black velvet and Oriental lace are used in making this vest. The straight collar is fitted to the neck, and the vest is then shaped with great care to the figure, forming the curve illustrated and achieving the required glove fit. A full frill of Oriental lace stands high above the collar portion, and,



FIGURE NO. 8.—LADIES' WALKING HAT.



FIGURE NO. 10.—LADIES' BONNET.

(For Descriptions of Figures Nos. 6, 7, 8, 9 and 10, see "Hats and Bonnets," on this Page.)

coming down each side of the center, is laid in full cascades, giving an elaborate look to the front of the vest. At the waist is a rosette of lace, large and full, with loops and ends of black ribbon interspersed among it, and each intensifying the beauty of the other by the decided contrast.

FIGURE NO. 2.—ORNAMENTAL *Gilet*.—On a foundation of net, cut in the required shape for the formation of such a vest, are laid on each side three folds of pale blue *crêpe du Chine*; these turn to the center, and each side is finished with a narrow, scanty frill of *point d'esprit* lace. Around the throat is a double-plaited frill of deeper lace, which, however, only needs to be fastened to the vest on one side, as the other is caught to position with pins when the *gilet* is assumed. A blue Ottoman ribbon passes around the neck below the standing frill, and is tied with long loops and ends in front. Midway of the vest is placed a ribbon bow that seemingly fastens it together, while at the waist is an arrangement of ends and loops mingled with a ruffle of lace. Any becoming shade of *crêpe du Chine* may be used for such a vest, or soft Surah silk may be selected.

FIGURE NO. 3.—VELVET-AND-LACE DOG-COLLAR.—Slender-throated women will always feel indebted to the Princess of Wales for her devotion to the dog-collar and her persistent determination to keep it in vogue. The one illustrated is made of black velvet ribbon, one end being turned over and caught to form a point. A full frill of Oriental lace is fastened to the lower edge, inside the ribbon band; the lace selected should be sufficiently deep to come as far above the collar as pictured. On the outer edge long, invisible stitches hold the velvet and lace still more firmly together. A Rhine-stone buckle is placed just where the strap overlaps, the pointed end being allowed to show in regular strap fashion. If

department for the present month. Just here, however, it may be said that the term "tailor finish" covers many variations of a certain class, and that any method of completion adapted to a gentleman's coat or vest, as well as others not often seen on masculine habiliments, is properly a tailor finish. Extreme neatness and severe plainness in the completion of edges are the leading characteristics of a tailor finish, but these qualities are not developed at the expense of all other garnitures, as platings and fans are often noticeable skirt trimmings of tailor-made costumes. If machine-stitching be introduced, it should be done with mathematical accuracy; and if blind-sewing be intended, it should indeed be invisible. If a binding be applied, its width should be uniform; and if a piping be added, it should show the same exactness of purpose.

FIGURE NO. 1.—FANCY POMPADOUR GARNITURE.—To accomplish this stylish effect, the dress-body is cut out in Pompadour shape and the opening is bordered with velvet ribbon, the ends of the lower strip being crossed at the corners by the lengthwise portions. A lengthwise strip of velvet is fastened at one end to the lower edge of each side, and between these two is another lengthwise strip, which is fastened to the overlapping side of the dress, so as to come directly at the center when the garment is adjusted upon the figure. In fastening the ends of these velvet strips, the side ones are passed beneath the band bordering the lower edge of the opening and the center one passes over it. The tops of the strips are sewed to the collar, which is of velvet, only one-half of the width of the center one being, however, attached permanently, the remaining half being invisibly adjusted with a pin. Crosswise strips of velvet are then interwoven in regular order over and under the lengthwise strips, one set of ends being sewed at the right side, while the other set is invisibly fastened at the left. All the ends that come upon the outside are concealed beneath the handsome lace that encloses the entire arrangement. In applying the lace, the narrower width is disposed to form a heading to the deeper falling frill.

FIGURE NO. 2.—SLEEVE, SHOWING A TAILOR FINISH.—The process



FIGURE NO. 1.—VELVET-AND-LACE *Gilet*

FIGURE NO. 2.—ORNAMENTAL *Gilet*.

preferred, hooks and eyes may be used for fastening this; but it will be found most convenient to fasten it with small safety-pins. Steel or jet buckles may be used, if preferred to the Rhine-stone; but the sparkle of these stones makes them desirable for evening wear.

FIGURE NO. 4.—VELVET-AND-LACE DOG-COLLAR.—A somewhat more elaborate dog-collar is here shown. The band of dark blue velvet is first ornamented by a strip of Pompadour lace, which, applied plainly on the wrong side, is turned over and brought out in full relief by the black velvet background. A standing frill of the same lace stands about the neck, while a falling one, somewhat deeper, makes a collarette that constitutes a garniture for the gown. A silver lace-pin is used for fastening, though a knot of ribbons or a cluster of small flowers, violets, mignonette or forget-me-nots would be in good taste. Any dark velvet or any of the laces in vogue may be used for such a collar, the style being one that is much admired.

FIGURE NO. 5.—MULL COLLAR AND *Jabot*.—Pale pink mull, with roses strewn upon its blushing background, is used for this collar. A soft-folded effect is given to the collar itself, and from under the lower edge comes a frill of Oriental lace. The *jabot* consists of knot-like twists at the neck and a long puff drawn in at the end, the lace that outlines all its edges extending below it in a full cascade. Such an ornament would do much toward decorating a plain costume, and, as the materials employed are inexpensive, it has a two-fold value. Plain mull may be used instead of the figured, while Valenciennes, Pompadour, Spanish or any lace in use for such purposes may be selected. Lavender mull, ornamented with *point d'esprit*, could be effectively used for second or complimentary mourning.

#### DRESSMAKING AT HOME.

The question, "What constitutes a tailor finish?" is often asked, and a very exhaustive answer to the query is afforded by numerous illustrations and their accompanying descriptions included in this

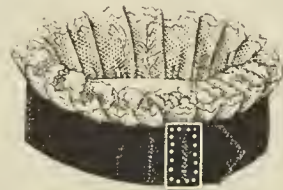


FIGURE NO. 3.—VELVET-AND-LACE DOG-COLLAR.

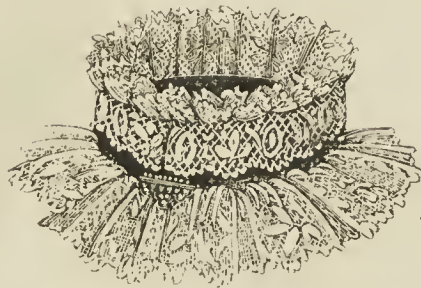


FIGURE NO. 4.—VELVET-AND-LACE DOG-COLLAR.

of finishing a sleeve in this style consists in under-facing it neatly, making a row of machine-stitching the depth of a shallow cuff from the hand, and placing a button upon the upper side, in front of the outside seam and below the stitching. The facing is, of course, applied, and the stitching made, before the inside seam is closed.

FIGURE NO. 3.—TAILOR FINISH FOR A SLEEVE.—This sleeve is opened at the outside of the arm for a short distance from the wrist and is neatly under-faced, no stitches showing upon the outside. Linen cuffs are worn.

FIGURE NO. 4.—STRAP DECORATION FOR A WAIST.—The straps illustrated upon this waist are of leather, the selection of this material illustrating a fancy of the season. Leather straps of a suitable quality may be bought by the yard, and, after being cut into the lengths requisite to produce the graduated effect pictured, the holes are pierced and buckles are attached to the front ends of those upon the left side. A row of stitching is made all about the edges of



FIGURE NO. 5.—MULL COLLAR AND *Jabot*.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Stylish Lingerie," on Pages 99 and 100.)

the straps to give them a finished look, but the only stitching employed in attaching them to the dress is a short crosswise row through the looped back end of each. As the leather is soft and flexible, the labor of stitching takes no more strength than would be required in sewing a piece of heavy cloth. The stitching may,

neck, or it may be in two sections, with the upper ends terminating at the shoulder seams. A fully looped bow of velvet ribbon is fastened at the throat, and another is over the ends at the waist-line. In cutting the surplice, the only shaping that is done is that which is necessary about the neck, the sides being straight and the difference in width produced by lapping the folds one upon the other. A white fichu, with dull black or lavender grosgrain ribbon bows, would accord with light mourning and, by substituting bright ribbon, with any toilette.



FIGURE NO. 1.—FANCY POMPADOUR GARNITURE.

however, give place to a furrowed edge; or the margin may, if desired, be left entirely plain. The narrow plastron vest, which is applied upon the front before the straps are added, softens and beautifies the effect and at the same time throws the straps into greater prominence. It may, however, be omitted, if not desired. Leather straps are often added to the waists of tailor-made costumes.

FIGURE NO. 5.—BRAID-TRIMMED FLOUNCE, WITH TAILOR FINISH.—A garniture of this description is well adapted to the skirt of a tailor made costume. It consists of straight breadths, which are joined together and blind-hemmed at the lower edge. The spaces for the plaits are calculated by arranging a few in their folds, and then upon the lower part of each plait four short strips of braid are placed horizontally, one set of ends being concealed beneath the fold of the plait next in order, and the opposite ends folded under to form points near the fold of the plait upon which they rest. The top of the plaiting is turned in for a finish, and the decoration is stitched to position just far enough from the top to leave a pretty heading.

FIGURE NO. 6.—SKIRT DECORATION, SHOWING A TAILOR FINISH.—This decoration is developed as follows:

The lower part of the skirt is cut in tabs that are deep and wide, and are lined throughout or narrowly under-faced, according to the texture of the fabric. A row of stitching is made about all the edges and turned to form a tiny triangle at the top of each slash, and beneath the tabs is arranged a blind-hemmed side-plaiting that is deep enough to fall a little below and extend a little above the slashes.

FIGURE NO. 7.—SURPLICE GARNITURE FOR A DRESS-BODY.—Silk or cotton mull, Surah, Swiss or any softly folding goods may be arranged in the surplice folds illustrated upon this dress-body, the lower ends being overlapped so as to decrease the width toward the waist-line. The surplice may be in one piece and pass about the

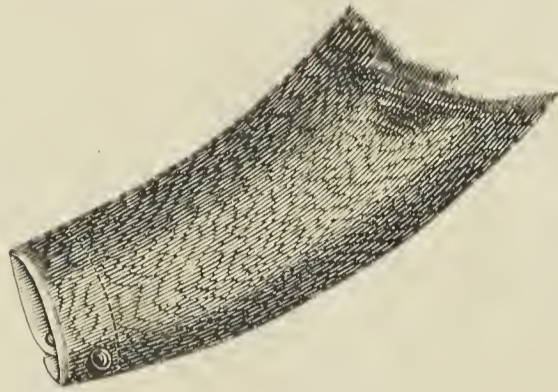


FIGURE NO. 2.—SLEEVE, SHOWING A TAILOR FINISH.



FIGURE NO. 3.—TAILOR FINISH FOR A SLEEVE.

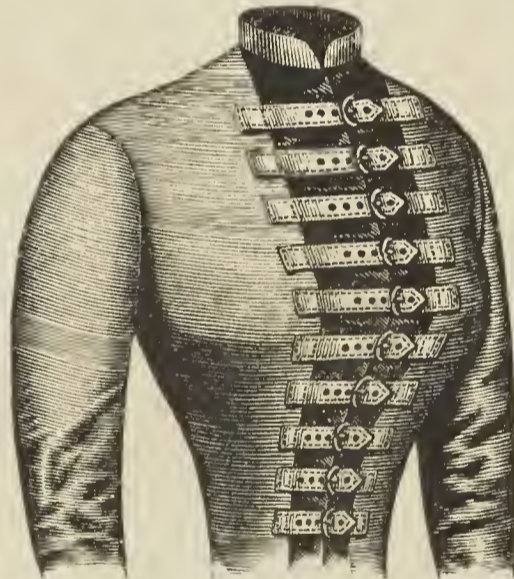


FIGURE NO. 4.—STRAP DECORATION FOR A WAIST.



FIGURE NO. 5.—BRAID-TRIMMED FLOUNCE, WITH TAILOR FINISH.

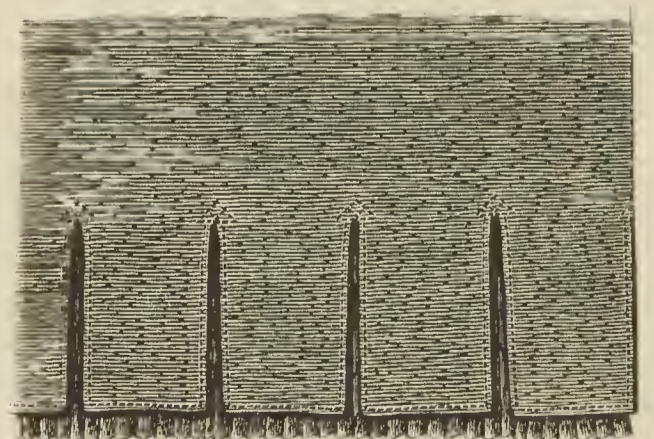


FIGURE NO. 6.—SKIRT DECORATION, SHOWING A TAILOR FINISH.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Dressmaking at Home," on Pages 100 and 101.)

FIGURE NO. 8.—DRESSY SLEEVE-DECORATION.—A cuff facing of plain velvet, which is gradually decreased in depth toward the outside, is neatly applied to the lower edge of this sleeve; and beneath its upper edge is sewed a scanty frill of handsome lace, which falls over it with dainty effect. Any contrasting material may be used for the cuff facing, and the lace may be black or white.

FIGURE NO. 9.—SLEEVE, SHOWING A TAILOR FINISH OF MACHINE-STITCHING.—This sleeve is under-faced at the wrist, and, before the inside seam is closed, five rows of machine-stitching are made, every two rows being about a quarter of an inch apart and the lowest about two inches from the wrist. Extreme care is necessary in making the stitching, that the ends come opposite each other, so that the lines will be unbroken when the seam is closed. Linen cuffs are the only *lingerie* suitable for such sleeves.

FIGURE NO. 10.—SLEEVE, SHOWING A TAILOR FINISH.—A deep, round cuff-facing is applied to the wrist of this sleeve, its lower edge being sewed to the corresponding edge of the sleeve and its top slip-stitched to position. Upon the upper side, near the outside seam of the sleeve, three buttons and simulated button-holes are arranged. Linen cuffs are worn with such sleeves. The slip-stitching will be found easier to do, if the cuff facing be lined with crinoline.

FIGURE NO. 11.—STRAP-AND-CUFF FINISH FOR A SLEEVE.—The sleeve decoration here illustrated accords with the waist trimming shown at figure No. 4, and in the description of the latter figure suggestions for buying the straps and buckles are given. The cuff facing is blind-stitched to position, and the straps are slipped beneath its front end and lapped over its back edge, their ends being tacked to position beneath the buckles. Unlike the straps referred to, these have no stitching along the edge; but, if desired, the furrowed effect may be introduced instead, or the stitching may be added.

FIGURE NO. 12.—FRONT OF LADIES' SKIRT, TUCKED LENGTHWISE.—This skirt is cut by

pattern No. 8935, which was published in the *DELINEATOR* for December, 1883. It is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and costs 1s. 6d. or 35 cents. Its top is in plain yoke shape, and to the lower edge of the yoke is sewed the skirt proper, which is laid in lengthwise tucks to

within a short distance of the lower edge. The tucks are stitched to place in every instance, and in this particular case they are also stitched about an eighth of an inch from their outer edges. These additional stitchings give a tailor-like finish that is much admired at the present time. All kinds of woolen goods make up handsomely in this way. Sometimes the lower portion is trimmed with braid or velvet, laid on flatly before the tucks are made.

FIGURE NO. 13.—DECORATION FOR A SLEEVE WITH TAILOR FINISH.—In finishing a sleeve in this style, the lower edge is neatly under-faced and the upper side has a lengthwise slash made in it a little back of the inside seam. The edges of the slash are bound with braid, and between them are placed the ends of three short strips of wide braid, which are stitched flatly upon the sleeve and folded under to form points at their opposite ends. Back of each point are placed three braid-covered buttons.

FIGURE NO. 14.—STYLISH CUFF-FINISH FOR A SLEEVE.—This is a fashionable method of completion for the sleeves of nice dresses. The fancy cuff-facing is of black and white velvet in checker-board or *damier* fashion, and it is applied to the sleeve so that its ends flare quite broadly from the inside seam.

From the lower edge of the sleeve falls a deep frill of lace. Any decorative fabric may be used for the cuff portion, and the lace may be black or white, or double frills of the two colors may be employed, as desired.

FIGURE NO. 15.—TAILOR FINISH FOR SKIRTS OR DRAPERIES.—This variation of the tailor finish is accomplished without a stitch being visible. An under-facing, matching the tabs in outline, is stitched to the edges, and, when turned to bring the raw edges inside, the sewing is, of course, invisible. The top is sewed by hand with very light long stitches, that are also invisible after the pressing is done. If the nap of the fabric be pressed down by the iron, it may be restored by using a moderately stiff brush. A wet cloth should not be applied upon cloth until a piece has first been tried to discover if the color is changed by the process. When the finish is chosen for a skirt, a plaiting or other decoration should be added underneath.

FIGURE NO. 16.—WAIST, SHOWING A TAILOR FINISH.—This dress-body shows the tailor-like severity of finish at present so fashionable. The collar is neatly lined, but no stitches show; and the closing is performed in the simplest manner possible with button-holes and small buttons, arranged closely together. The wrists of the sleeves might be finished as shown at figure No. 3 of this department.

FIGURE NO. 17.—PANEL DECORATION FOR FRONT OF SKIRT.—Any

skirt having short hip-draperies, or even the longer flaring curtain-draperies, may be ornamented in this way. The panel is widened slightly toward the lower edge, and the overlapping edges of the side portions are under-folded as if for hems, and button-holes are

worked in them, which, with buttons upon the panel edges, hold the parts in position. Of course, the button-holes may be only simulated, in which case the edge is slip-stitched to position, and the buttons only added as ornament; but a decided advantage lies in buttoning the panel to position, as two or more panels may thus be worn with the same skirt and, when a basque having a corresponding removable vest is provided to accompany the skirt, considerable variety is possible with slight expense. The foot trimming for such a skirt is usually a narrow box or side plaiting. A skirt of dull black goods, with a crape panel and short hip-draping of crape, would be in the most approved style for mourning.

FIGURE NO. 18.—VELVET-AND-JET GARNITURE FOR A DRESS-BODY.—Silk, Surah or any decorative fabric may be applied in the ornamental manner illustrated. Four strips are necessary for each side, and these are in uniform widths, but in graduated lengths. They are arranged with the shortest strips toward the sides, and this causes the lower ends to form a series of notches. The outer fold on the overlapping side of the waist overlaps the one next to it upon the opposite side for the same width as the closing, and hooks and eyes close this portion of the garment invisibly. Slender jet pendants droop from the lower ends of the folds, and the inequalities in the lengths of the latter render the effect very novel and pleasing.

Below the decoration the closing is performed in the usual manner with buttons and button-holes.

FIGURE NO. 19.—SKIRT DECORATION, SHOWING A TAILOR FINISH.—In cutting the tabs as

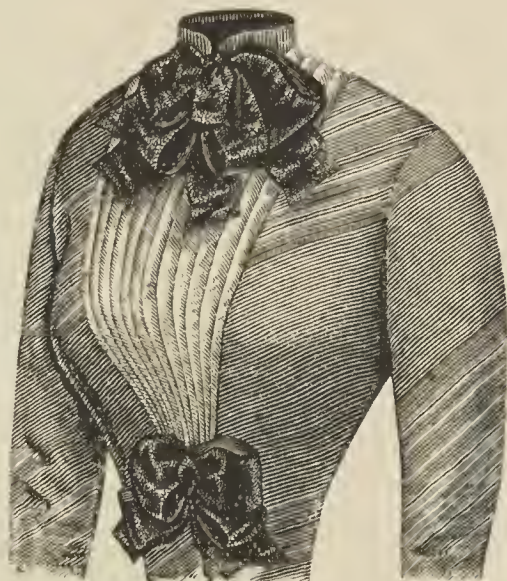


FIGURE NO. 7.—SURPLICE GARNITURE FOR A DRESS-BODY.

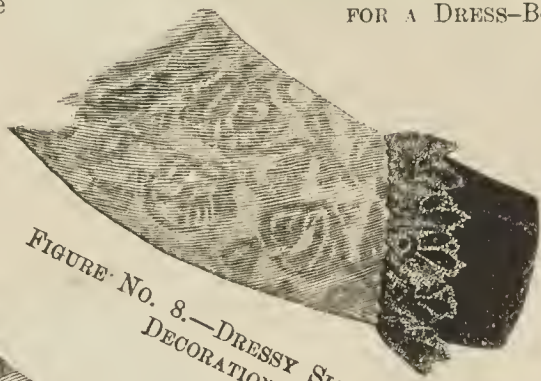


FIGURE NO. 8.—DRESSY SLEEVE-DECORATION.

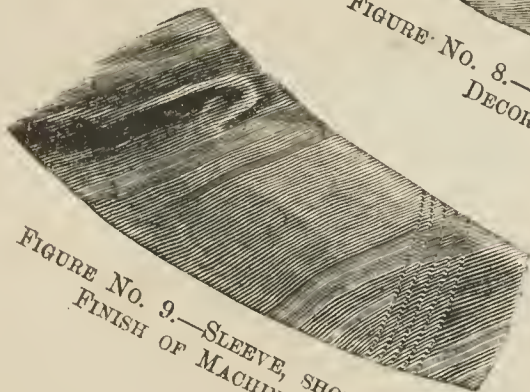


FIGURE NO. 9.—SLEEVE, SHOWING A TAILOR FINISH OF MACHINE-STITCHING.



FIGURE NO. 12.—FRONT OF LADIES' SKIRT, TUCKED LENGTHWISE.—(Cut by pattern No. 8935, (patented Dec. 11, '83); 9 sizes; waist measures, 20 to 36 inches; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 7, 8, 9, 10, 11 and 12, see "Dressmaking at Home," on Page 101.)

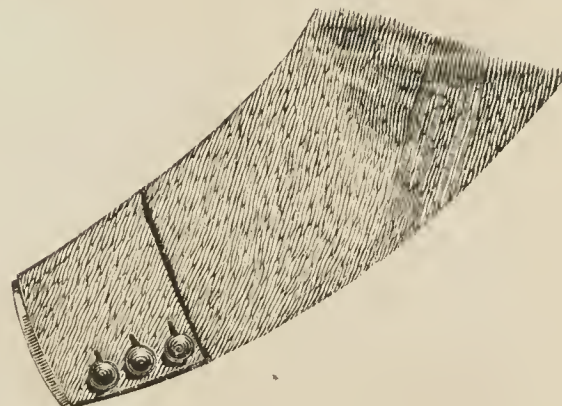


FIGURE NO. 10.—SLEEVE, SHOWING A TAILOR FINISH.

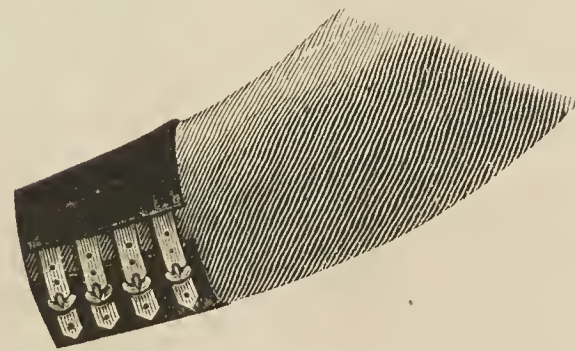


FIGURE NO. 11.—STRAP-AND-CUFF FINISH FOR A SLEEVE.

illustrated in this engraving, the width of one tab is cut out between every two, and their length is decreased sufficiently to permit the side-plaiting that is arranged beneath to fall a little below. The tabs are lined, but, before the lining is applied, a row of braid is doubled and basted along the edges, and the stitching that holds the lining in position also secures the braid. When the lining is turned, the edges of the braid are concealed between it and the

outside, the folded portion appearing like a tiny piping along the margin. This method of applying braid is technically called a "binding" by tailors, but appears like a piping and will probably be known under that name by ladies.

FIGURE NO. 20.—COMBINATION SKIRT-TRIMMING, SHOWING A TAILOR FINISH.—This skirt decoration, though comparatively elaborate in effect, shows the tailor finish. The tiny box-plaiting forming the foot trimming is invisibly hemmed, and the scalloped border above it is a straight strip of the goods cut into the requisite outlines and lined, the seam being concealed beneath the outside and lining. The second row of scallops is cut upon the bottom of the skirt, and is lined to a sufficient depth to have the seam of the top concealed by the lowest of the four tucks made in the skirt. The tucks overlap each other slightly, so that only the seam of the upper one is seen. With such a finish careful pressing is necessary. Allowance must also be made for the tucks.

FIGURE NO. 21.—TAILOR-FINISHED PLAINTING FOR SKIRTS.—This plaiting is merely a straight flounce, turned under for a deep hem at the lower edge and turned in for a finish at the top. Three rows of stitching are made in the hem, and then the flounce is arranged in clusters of side-plaits, there being three plaits in each cluster and quite a broad space between every two clusters. In attaching the flounce to the skirt, a row of stitching is made far enough from the top to leave a stylish heading.

FIGURE NO. 22.—SKIRT DECORATION, WITH TAILOR FINISH.—In trimming a skirt in this way, the lower edges are cut in tabs, lined, and finished with a row of machine-stitching about their edges. Upon the foundation of the skirt are arranged two rows of knife-plaiting, the lower one of which is quite narrow and forms a foot trimming below the

here illustrated. Velvet ribbon having a satin back is employed for the purpose, the strips being in two lengths and the shorter ones folded to fall in two points, while the larger ones are arranged in a loop and an end. In attaching them to the skirt, they are all sewed so that the long ends show the velvet pile, and both the long and short ends are slipped through slide ornaments of jet, which are fastened midway, enhancing the effect very much.

FIGURE NO. 25.—

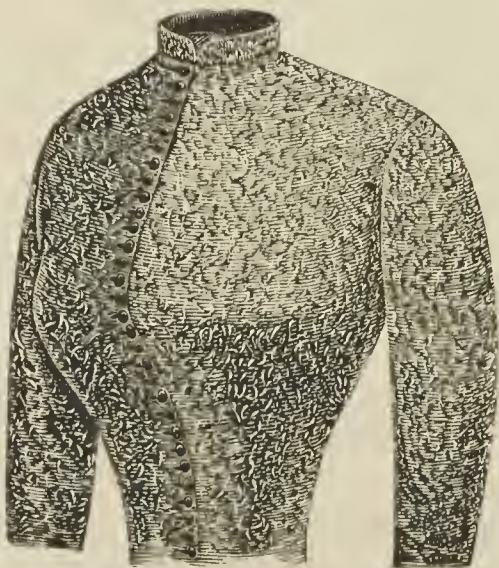


FIGURE NO. 16.—WAIST, SHOWING A TAILOR FINISH.



FIGURE NO. 17.—PANEL DECORATION FOR FRONT OF SKIRT.



FIGURE NO. 13.—DECORATION FOR A SLEEVE WITH TAILOR FINISH.

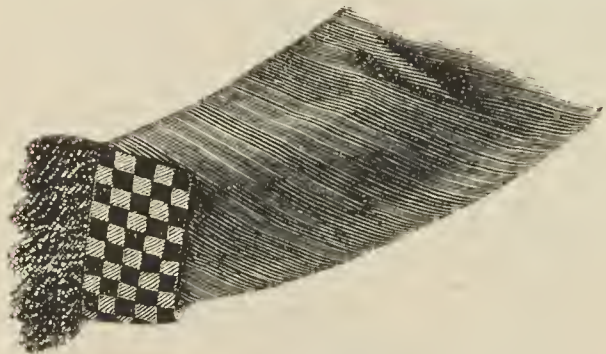


FIGURE NO. 14.—STYLISH CUFF-FINISH FOR A SLEEVE.

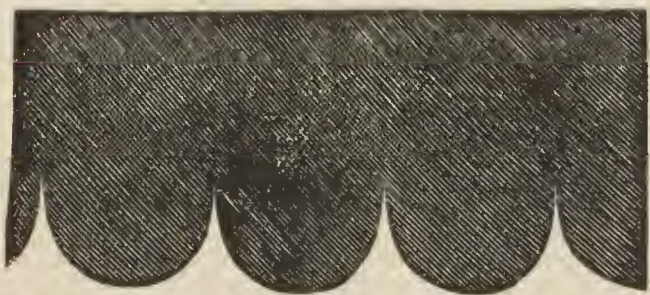


FIGURE NO. 15.—TAILOR FINISH FOR SKIRTS OR DRAPERIES.

tabs, while the other is deep enough to extend above the slashes. Every alternate tab is gathered at one of its perpendicular edges and fastened beneath the adjoining lengthwise edge of the tab next to it, forming a fan effect that is very attractive.

FIGURE NO. 23.—COMBINATION PLAINTING FOR SKIRT TRIMMING.—The deeper portion of this trimming is a straight flounce laid in double box-plaits, with a medium-wide space between every two plaits. A knife-plaiting, a little over two inches in width when finished, is sewed edge for edge with the top, and then the two plaitings are sewed through this seam to the skirt,

STYLISH FINISH FOR SKIRTS OR LONG DRAPERIES.—As suggested in the title, either skirts or long draperies may be finished in this manner, the effect being pleasing in either instance. The tabs are neatly lined, and their lower edges are slightly pointed at the center. Each corner is tipped with a tiny jet-ornament or with a small pompon, fastened by a loop so short that not much swing is allowed. Beneath the tabs is

arranged a knife-plaiting of contrasting goods deep enough to extend a little above the slashes, but little of its depth being seen below. Such a garniture is best adapted to draperies of the panel order and to skirts that are to have only a narrow foot-trimming.

FIGURE NO. 26.—TAILOR FINISH FOR DRAPERIES.—The draperies of tailor-made costumes are very fashionably finished in this way. The edges are cut in tabs as illustrated, and lined with silk or other lightweight goods; and at the top of each slash an arrow-head is worked with silk. Extreme care is necessary in turning the tabs after the lining is applied, in order to have all the corners square; and, in doing the stitching, no deviation from a straight line is permissible. Careful pressing is indispensable to a good result.

FIGURE NO. 27.—COMBINATION TRIMMING FOR A SKIRT.—The two varieties of plaiting united in this decoration are neither of them novelties in garnitures, but the way in which they are combined is productive of a very unique effect. The deep side-plaiting is lined throughout with thin crinoline, and the knife-plaiting bordering the top and bottom is neatly hemmed. The plaiting at the lower edge is about twice the width of that at the top, and, after it is sewed to

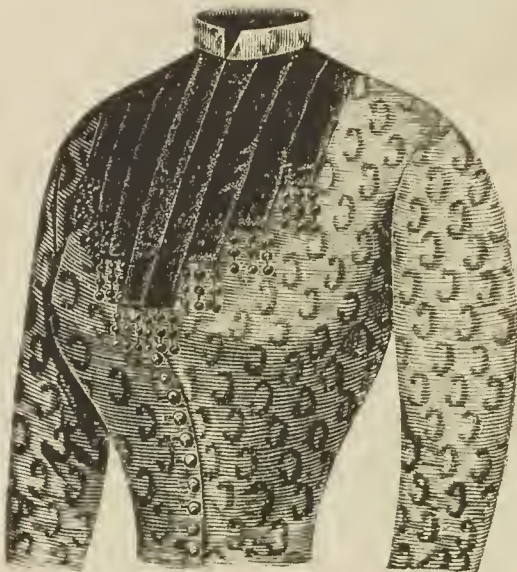


FIGURE NO. 18.—VELVET-AND-JET GARNITURE FOR A DRESS-BODY.

(For Descriptions of Figures Nos. 13, 14, 15, 16, 17 and 18, see "Dressmaking at Home," on Page 102.)

the knife-plaiting being turned upward over the seams, tacked downward at the sides of each box-plait, and caught upward to the skirt between these points.

FIGURE NO. 24.—GARNITURE FOR DRAPERIES.—A very effective and stylish border for the front-drapery of a handsome costume is

position, the fulness is caught up at the outer fold of each plait in the deeper founce and tacked in shell shape. The narrow plaiting which forms the heading is caught to the skirt at short intervals, to hold it in its upright position. The knife-plaitings will often be of silk or satin when the deeper one is of wool goods.

### STYLES FOR GENTLEMEN.

At the close of the season, and immediately preceding the opening

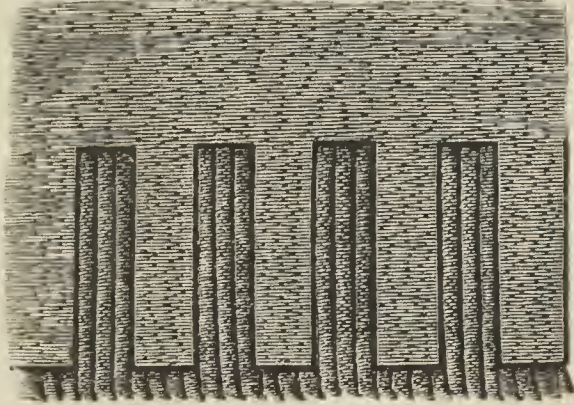


FIGURE NO. 19.—SKIRT DECORATION, SHOWING A TAILOR FINISH.

of Spring goods, little novelty can be looked for either in information or illustration, and we have, therefore, confined ourselves to such variations of accepted styles as have appeared most recently before the public. There are, of course, numberless patterns in all classes of goods that we can never hope to picture, or even mention; but they are usually the least noteworthy; for it is our endeavor to illustrate and describe the season's fashions in furnishing goods, not when they are exhibited by re-

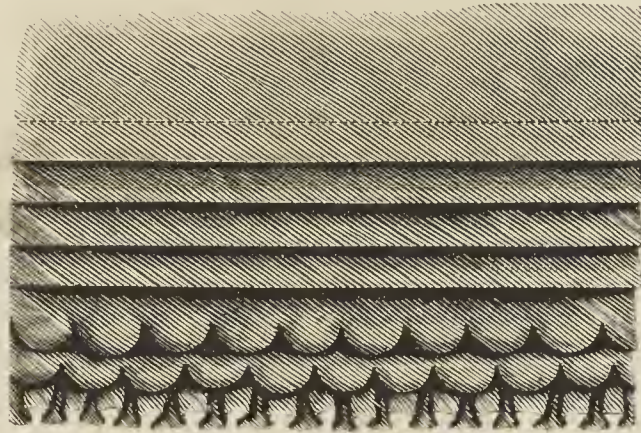


FIGURE NO. 20.—COMBINATION SKIRT-TRIMMING, SHOWING A TAILOR FINISH.



FIGURE NO. 21.—TAILOR-FINISHED PLAINTING FOR SKIRTS.

tailors—when they are public property—, but even before they leave the hands of the manufacturer or importer; and so make the information really worth having.

Quiet elegance was the chief feature of the neckwear worn during the past Winter. Shades in many instances were bright, but they were tempered by contrast with a more sober hue, and the blending was so happily accomplished that individuality was retained although the effect was in no way pronounced. The changeable cashmere effects were perhaps the most colorful of the season's goods, but they were certainly also among the handsomest, and their large sale attested the appreciation of the people at large. Polka and pin spots and hair-line stripes were much in vogue, and the chief solid colors were myrtle, dark-cardinal, seal, indigo, wine, blue and black.

In shapes, the principal innovation was in dress ties, the fastening at the back with a button and elastic loop, or with a strap and buckle, being a decided boon, as the front, not being handled, was kept immaculate. The puffed scarf and club knot were—and still are—prime favorites, though many more ties, made into the sailor's-knot, are worn now than in the commencement of the season. De Joinvilles and Windsors are always staple, and though they experience fluctuations in public favor, it never blows hot and cold upon

them, as upon what have been termed the "mushroom" shapes.

The designs on handkerchiefs were a considerable advance on those of the previous season, quaintness and good taste taking the place of burlesque and senseless exaggeration.

The month's illustrations represent three silk handkerchiefs, a dress shirt with collar and tie adjusted, and two collars, also with ties.

FIGURE NO. 1.—GENTLEMEN'S HANDKERCHIEF.—This handkerchief is made of white satin, self-brocaded with a design representing palette and brushes. Such handkerchiefs are principally accompaniments of evening dress, those brocaded in colors being more in vogue for the breast pockets of overcoats.

FIGURE NO. 2.—GENTLEMEN'S HANDKERCHIEF.—An orange satin ground, sage-green leaves and moss rose-buds are combined in this handkerchief, and the result is remarkably handsome and effective. As articles suitable for presents, handkerchiefs of this description are eminently suitable.

FIGURE NO. 3.—GENTLEMEN'S SILK HANDKERCHIEF.—A fawn silk ground, with leaves in Autumn colorings, a realistic daisy, and a stripe of *écru*, is represented in this handkerchief. The design is worked only on the two opposite sides, the others being plain. Birds and animals are favorite patterns for embroidering silk handkerchiefs, the excellence of the work being determined by the nearness of the delineation to real life.

FIGURE NO. 4.—GENTLEMEN'S COLLAR AND TIE.—A style of collar at present fashionable is here given. It is of medium height,  $1\frac{1}{4}$  inch, and has a slight V-opening in front. The button-holes both back and front are worked in pieces of linen that are of less thick-

ness than the other parts of the collar, and may consequently be manipulated without the loss of temper that frequently occurs after a cast-iron laundering. The tie in this instance is of white satin.

FIGURE NO. 5.—GENTLEMEN'S DRESS SHIRT.—A dress shirt that opens in the front, and with a collar and tie of the latest shape, is here shown. The collar is separate from the shirt, but the cuffs are sewed to the sleeves. The tie is of white lawn. Our pattern No. 7089 can be used for this shirt. It is in sixteen sizes for gentlemen from thirty-two to fifty inches, breast measure, and costs 1s. or 25 cents.

FIGURE NO. 6.—GENTLEMEN'S COLLAR AND TIE.—In straight, standing collars the maximum height seems to be reached in that pictured at this figure. It is not so deep in the back as some former styles, but in front it measures  $2\frac{1}{4}$  inches, being a veritable dog-collar. The tie is of black satin.

### ARTISTIC NEEDLEWORK.

Among the pretty things in the way of decorations are peacock feathers in their beautiful tintings, and they are used to embellish

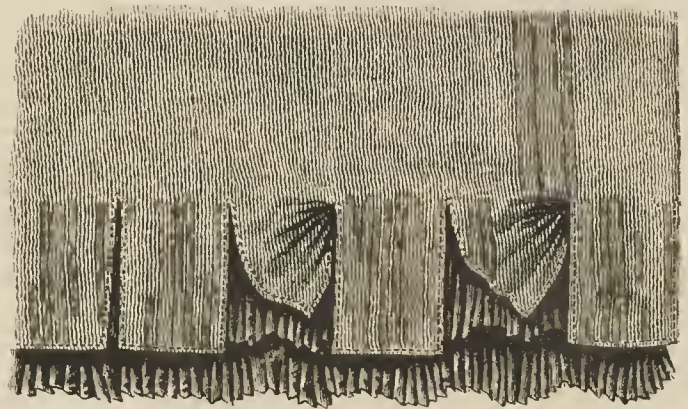


FIGURE NO. 22.—SKIRT DECORATION, WITH TAILOR FINISH.  
(For Descriptions of Figures Nos. 19, 20, 21 and 22, see "Dressmaking at Home," on Pages 102 and 103.)

everything. Door-panels, lambrequins, table-scarfs, etc., are rendered beautiful and quaint by them, and they may be either painted or embroidered, or the real feathers may be applied, with very artistic results.

FIGURE NO. 1.—FLOWER SPRAY.—This graceful spray is embroidered in the Kensington stitch, and, while the leaves should always be done in green shades, the blossoms may be white, pink, salmon

or any hue preferred. The centers of the flowers are usually done in knot stitch. On table-scarfs, lambrequins, or any article preferred, this design may be embroidered as a corner decoration, or it may be repeated to form a graceful vine, with charming results.

FIGURE No. 2.—

EMBROIDERED BEE.—

The Kensington stitch is used in forming the body, head and legs of the bee, and the Kensington outline-stitch in forming the wings.

The colors may be selected to form a very realistic-looking bee, or may be of any preferred commingling. To embroider in connection with a spray of flowers, etc.,

in positions suggesting several bees in search of honey, the design is very pretty.

FIGURE No. 3.—SPRAY OF BLACKBERRIES

AND LEAVES.—This pretty spray is used in

adorning the needle-book illustrated at figure No. 4. The berries are made with the knot stitch, and the leaves and stems with the South-Kensington stitch. Black or very dark purple or blue may be used for the large berries, red for the small berries to suggest the unripe fruit, and green in suitable shades for the leaves and stems. The design may be embroidered on any article desired, and may be repeated to form a vine, with very artistic results.

FIGURE No. 4.—HANGING NEEDLE-BOOK.

—Among the useful things of the sewing-room is the needle-book, and a very pretty article of this kind to hang on the wall, work-basket or work-table, is here portrayed. Its foundation is a piece of eard-board shaped as pictured and smoothly covered with plush, velvet, silk or satin, and embroidered or hand-painted in some pleasing design. A spray of blackberries and leaves, embroidered in the lower left corner, is the design here represented. The leaves are of pressed flannel pinked at the edges and firmly fastened to the top, the joining being hidden by a wide ribbon arranged in bows at the upper corners. The suspending ribbons are attached under these bows and are bowed together at the point of suspension. The ribbons and covering may be of any preferred color. The method followed in embroidering the spray is explained at figure No. 3.

FIGURES NOS. 5, 6 AND 7.

—TASSEL FOR FRINGES, ETC., AND METHOD OF MAKING IT.

—In making the tassel shown at figure No. 5, many strands of wool, floss or embroidery silk are laid evenly and thickly together. Then a piece of pretty silk cord or of the tassel material is tied around the middle of the bunch, as shown by figure No. 6. Then the bunch is doubled and tied around in the manner illustrated by figure No. 7, the worker tying it as tight as possible. Such tassels may be sewed along the edges of lambrequins, table-covers or scarfs, to make a heavy, handsome fringe; or they may be fastened to cords to be used as festoons or other decorations. The material used for the tassels may be left in the natural state, or it may be carefully combed out. When used as decoration for the ends of cords, the cord should be used for the tying illustrated at figure No. 6. The lambrequin illustrated on page 85 of this DELINEATOR

has among its decorations knotted cords tipped with tassels made in this way. Such tassels may also be utilized in making fringe.

FIGURE No. 8.—LAMBREQUIN FOR A FANCY TABLE.—A beautiful

lambrequin for a table to hold statuary or bric-a-brac is here illustrated. It is of felt cloth of a hunter's-green shade, and is made wide enough to cover the top of the table. The lower edge is cut in large scollops, which is very narrowly bordered with peacock blue cloth prettily pinked, and the lambrequin is elaborately embroidered in an artistic design of peacock feathers in natural tintings. Between the scollops are fastened pendent cones of peacock-blue silk. Velvet, plush, silk, satin or any fabric preferred may be employed for the lambrequin, and, if desired, the edge may be plain, with fringe of the shade of the cover as a bordering. The method of embroidering the peacock feathers is described at figure No. 10 of this department.

FIGURE No. 9.—MANTEL LAMBREQUIN.—

This handsome lambrequin is cut by pattern No. 9022, which is portrayed with a different style of decoration on page 85 of this DELINEATOR. The pattern is in five sizes measuring from three to seven feet in width, and costs 10d. or 20 cents. The article is here made of heavy Surah and velvet of two shades of peacock green, the velvet being the darker. The Surah portion is wide enough to cover the mantel, and is shirred up closely at the center and at the ends of the mantel to form a graceful festoon-drapery across the front, the ends falling for a considerable depth. A cluster of three large pompons, showing all the peacock coloring, is fastened over each shirring, and the ends are trimmed with a handsome fringe formed of chenille looped through flat metal rings. The fringe may be purchased ready-made, or the chenille and rings may be separately purchased and

the fringe made at home. The velvet portion is invisibly attached to the festooned portion, from beneath which it descends. It is quite deep and is perfectly straight at its lower edge, which is beautifully elaborated by the tips of the natural peacock feathers arranged so as to lap slightly. If desired, the feathers may be embroidered or painted, or the velvet section may be elaborated with any preferred design, which may be either painted, embroidered or appliquéd, as preferred. Any two materials or colors may be used

for such a lambrequin, but the upper portion should be of soft texture, in every instance, so as to festoon prettily.

FIGURE No. 10.—EMBROIDERED PEACOCK FEATHER.—The proper colorings for this design may be obtained from the natural feather. The flues, eye and stem are all done in the Kensington stitch. Very effective and artistic groupings of

these feathers in embroidery may be secured, a very beautiful result obtained by their use being illustrated at figure No. 8.

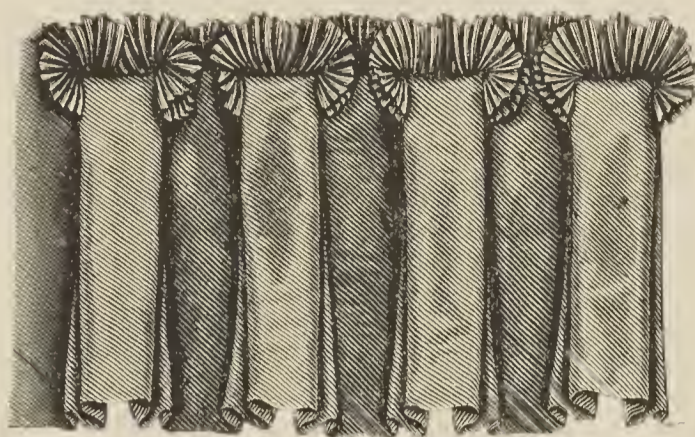


FIGURE No. 23.—COMBINATION PLAITING FOR SKIRT TRIMMING.

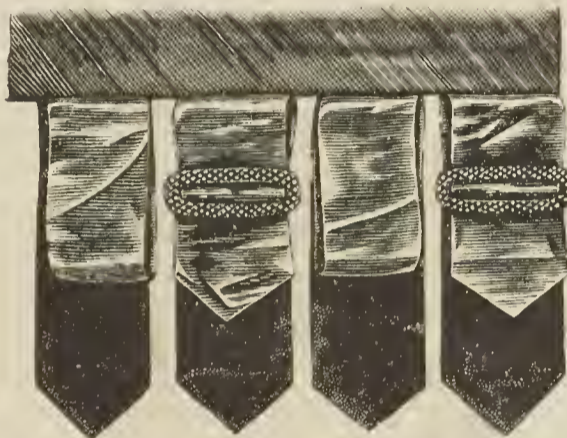


FIGURE No. 24.—GARNITURE FOR DRAPERIES.



FIGURE No. 25.—STYLISH FINISH FOR SKIRTS OR LONG DRAPERIES.

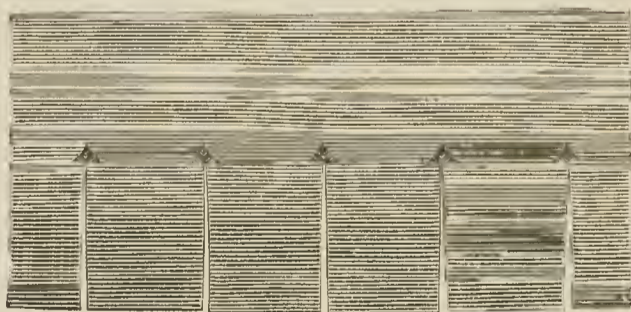


FIGURE No. 26.—TAILOR FINISH FOR DRAPERIES.

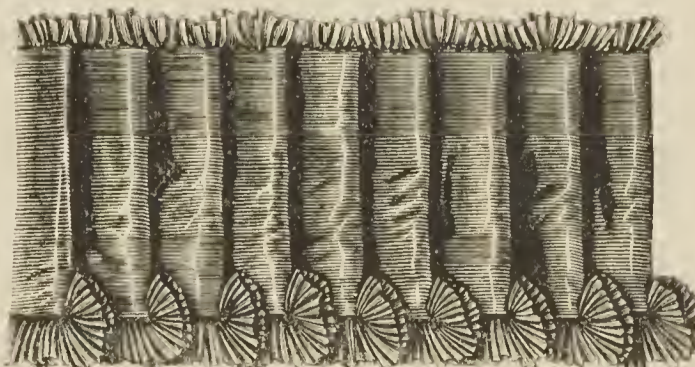


FIGURE No. 27.—COMBINATION TRIMMING FOR A SKIRT.

(For Descriptions of Figures Nos. 23, 24, 25, 26 and 27, see "Dressmaking at Home," on Page 103.)

THE WORK-TABLE.

The lamp of to-day, as compared with that of a very short time ago, is as a diamond to a piece of coal—one is all utility with no consideration for beauty, the other makes beauty the companion of usefulness, and the union is complete. Silk, satin, plush, velvets, lace, and all decorations that may be evolved from the brush and palette, needle and silk, are allowed on

satin, velvet, plush or any material in use for such articles may be developed in this way, and the decoration may consist of embroidery or painting, preference being given to that in which the fair worker is most proficient.

FIGURE No. 2.—HANDKERCHIEF CASE, OPEN.—An illustration is here given of the handkerchief-case, described above, as it appears when open. The arrangement of the lining and the ribbon ties can be fully understood from this illustration. Between the lining and the upper portion a layer of sachet powder might be inserted, and then, indeed, will the case be a gift fragrant with good wishes.

FIGURE No. 3.—DOGS' BLANKET.—Everybody who loves dogs—and there are many—especially everybody who has a small pet dog, knows that he will shiver in the cold Winter weather, unless he is protected properly. And why not have his coat ornamental, too? And why not select a color that will suit his general style?

This blanket is intended for a very small Italian greyhound of a light cream color, so it is made of turquoise-blue cloth, with dark crimson plush for decoration. The stitching is of yellow silk and the ribbon matches the *appliqué* of plush. The whole effect in color is good, and my lady looks upon her affectionate little pet with approbation. This blanket is cut by pattern No. 8446, which is in

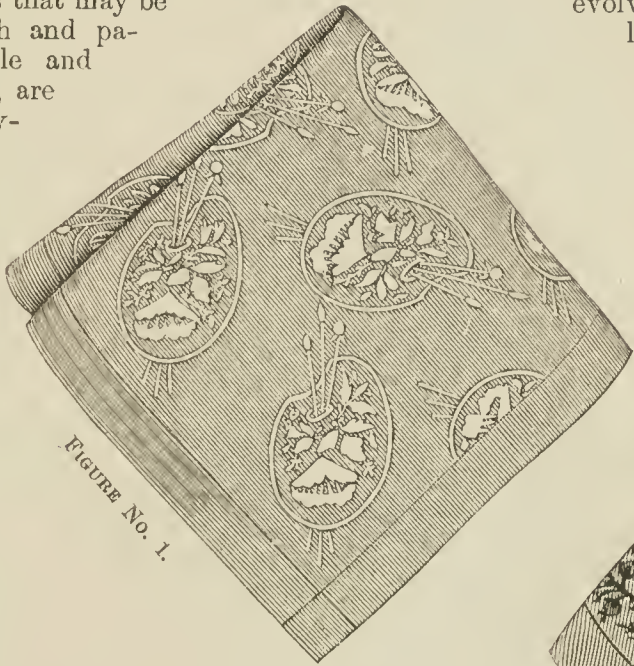


Figure No. 1.

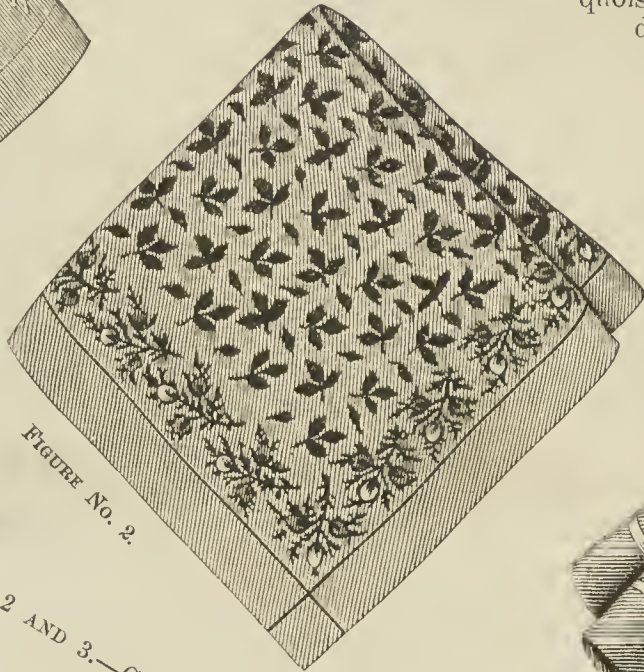


Figure No. 2.

FIGURES NOS. 1, 2 AND 3.—GENTLEMEN'S HANDKERCHIEFS.

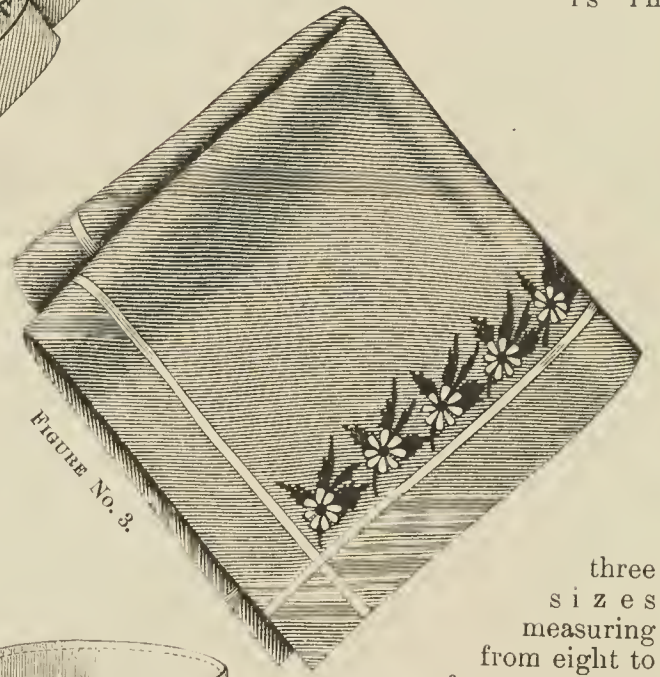


Figure No. 3.

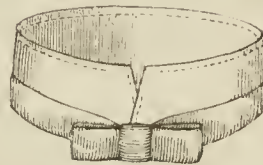


FIGURE No. 4.—GENTLEMEN'S COLLAR AND TIE.



FIGURE No. 5.—GENTLEMEN'S DRESS SHIRT.—Cut by Pattern No. 7089; 16 sizes; 32 to 50 inches, breast measures; price 1s. or 25 cents.

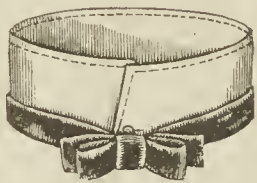


FIGURE No. 6.—GENTLEMEN'S COLLAR AND TIE.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Page 104.)

them, but the originating of a new embellishment is deemed a feat to be proud of. In many instances the lamps are mounted on column-like pedestals, and then in reality they form pieces of furniture, and are valued as such. The decorative work on the lamp illustrated in the Work-Table of this number will be found easy of accomplishment, so that even the amateur at such work need not be afraid of attempting to make her light-giver ornamental as well as useful, for success is easily attained.

Many people, sensitive as to making one gift seem a return for another, send on St. Valentine's Day pretty tokens to those who thought of them at Christmas or on New-Year's Day. The practice has much to commend it, and it is therefore a pleasure to us to illustrate the articles shown this month as suitable for such a purpose.

A dainty handkerchief-case is always an acceptable present to either a lady or gentleman, since even if where another is possessed there are always neck-ties, ribbons or laces that need a hiding-place at once secure and perfumed.

FIGURE No. 1.—SATIN HANDKERCHIEF-CASE.—Sapphire blue satin is used for this dainty handkerchief-case, which is composed of two pieces cut in the desired size and square in shape. Each square is lined separately with pale yellow satin, quilted in diamond design, and lapped over in pocket fashion on each end so that the handkerchiefs may not slip out. The squares are now joined together on the inner side with narrow ties of blue ribbon, so that they fold like a book and so form the case. The top is decorated with a hand-painting in scarlets, browns and yellows, giving a rich look to the blue background. The edges of both the upper and under squares are finished with a box-plaiting of the satin, and a satin ribbon bow, prettily tied, is placed at each corner, while a loop of ribbon is used to "lift up the lid" before peeping in. Silk,

three sizes measuring from eight to fourteen inches in length, and costs 7d. or 15 cents. If light material be used, it will be necessary to line it—indeed, under any circumstances it will look neater if a thin lining be used. Plush, velvet, felt, satin or cloth may be introduced as trimming, and a bright look will be given if narrow gold cord overlies the stitching.

FIGURE No. 4.—DECORATED LAMP AND SHADE, AND DIAGRAM OF SECTION FOR SHADE.—This lamp is of majolica and brass—the first is of a deep crimson shade decorated around the body portion with pink blossoms and leaves. The brass portions are burnished, but show very little decoration. The shade is, however, the portion of the most interest to the house-wife, as it may be made at home. It consists of six sections of crimson satin of the exact shape and dimensions given by the diagram, each having upon it a different flower and foliage painted by hand. They are joined together, and lined with rose-colored silk. A frill of Oriental lace finishes the edge, and a silk tassel of acerise shade is placed not only at each seam, but at every point of a section, forming a very pretty finish. A wire support is used for holding the shade in position. Any color that will reflect a soft and pretty light may be selected; but it is well to think before a choice is made, so that you will not have wasted



your energy on a shade that will make everybody's complexion look dreadful and tax the eyes so severely that your friends need

As the dimensions are clearly given by the diagram, it would seem as though no trouble need be experienced in making the article.



FIGURE NO. 1.—FLOWER SPRAY.

(For Descriptions of Figures Nos. 1 and 2, see "Artistic Needlework," on Pages 104 and 105.)



FIGURE NO. 2.—EMBROIDERED BEE.

FIGURE NO. 5.—OUTLINE VALENTINE.—The liking for black-and-white as illustrated in the artistic world has reached, as was natural, to the makers of valentines. The valentine pictured is done in pen and ink on fine bristol-board. Even for a beginner, it would not be hard; while any one who has had practice, will see at a glance how good an effect is achieved with comparatively little work. If preferred, it may be painted or done in sepia, though it is probable that most of those sent will be in pen-and-ink, as the latter method is especially fashionable at the

present time and indicates a knowledge of prevailing taste.

FIGURE NO. 6.—FANCY VALENTINE.—A piece of smooth, white cardboard forms the background for this odd valentine. On it is painted in wood tints the twig upon which the demure pair are seated. Two peanuts, one smaller than the other, are used for the owls, and the eyes are painted a light yellow with startling pupils of black. To make the effect very realistic, small gray feathers are glued on as wings. The gay, though sober-looking couple, are fastened to position by small pins, care being taken in handling them. To conceal the pins, a card of the same shape is carefully pasted on the back and still more securely held in position by a narrow crimson satin ribbon drawn through both in the upper right-hand corner and tied in an easy but pretty way. If preferred, the card may be covered with satin, and the twig embroidered; a handsome white wood, cut very thin, may form the background, or ordinary white paper may be used, if supported by a heavier substance. Any design the fancy can suggest or the fingers execute, may be developed in the preparation of an original valentine.

not, even in jest, accuse you of being in collusion with an oculist, for you cannot make them blind to your failure.

DRESS MATERIALS.

The positive unfitness of some titles was never better exemplified than when the softest, most exquisite shade of gray, the tint sometimes seen in the clouds, the faint shade of a Summer morning mist, the color that adapts itself to a gentle Quakeress or that George Eliot's Dinah might have given her approval to, was called "pschutt gray." Idealization flees before the adjective, and the poetic fancies that hover like a faint odor about the neutral tone are driven away. One hope remains: and that is, that woman-kind will refuse to accept the adjective, even though they admire and wear the color. In this instance the rose absolutely needs another name, to save it from being classed among more ordinary flowers.

February, though very often cold and raw, is nevertheless a month that suggests poetic fancies and all sorts of dainty thoughts, quaint, yet full of tenderness. It brings the wedding of the birds, St. Valentine's Day, and the first suggestion that it will not be so very long before the Spring-time is ready to be greeted. With words, ah yes! Properly gowned, ah no! Gowned, of course, to suit the temperature as it is, but not as the almanacs of old would have it be. Fickleness can no longer be attributed entirely to women, nor entirely to the month of April; it stamps all seasons and probably will continue to do so until some wonderful inventor shall teach the weather clerk "just how" to manage affairs.

Just at this time there is a desire for a new costume, and maybe the reasoning woman will think it out and conclude that, as the season is so nearly over, she might as well wait until the new materials are shown and then gratify her desire. Herein she makes a mistake. If her gown is shabby, past renovation for the time when it is

needed, she might just as well get the new one at once as wait and look—well, not as charming as she might. But she can be very wise too; for there are always materials that may be worn several seasons, materials that are in good taste, becoming and, especially at this time of year, when shopkeepers do not care to have a heavy stock on hand, reasonable in price. Among the most desirable of these may be cited smooth-finished cloths that are sufficiently heavy without being a weight to carry. There are shown in dark green, brown, seal or mahogany, dark-blue, blue-gray, pschutt-gray, évêque, grenat, Judic, very dark cardinal and a few light mode tints. Any of these colors may be made up in jaunty tailor fashion, or a more elaborate design may be selected, the material being sufficiently light to allow of any draping or making becoming to the wearer.

A toilette, that is quietly elegant and yet not expensive, is worn by a blonde matron. The fabric is dark green cloth, so dark it looks black at night. The front-gore is formed by a fan of followed because the figure of the wearer inclines to *embonpoint*. The sides and back are finished



FIGURE NO. 3.—SPRAY OF BLACKBERRIES AND LEAVES.

(For Description see "Artistic Needlework," on Page 105.)

the material, this disposition being followed because the figure of the wearer inclines to *embonpoint*.

with the usual narrow plaiting, and above it is a wider one that completes the garniture of the skirt. The drapery is long and full. At each side of the fan-front a *revers* of black velvet turns back and is fastened at regular intervals with black *passementerie* ornaments, which are artistically placed and seem to hold it down. The loopings are simple, but many; and the lower edge is finished with an inch-wide hem sewed by hand. The coat basque has a *passementerie* ornament on the postilion-like back, while a black velvet vest is in front; small crocheted buttons closing the vest from the throat down. Cuffs of black velvet are on the coat sleeves, which fit neatly without seeming to make the wearer suffer, as extremely tight sleeves frequently do. Linen cuffs, showing just below the edge, are worn; and a curate collar of linen, caught with a gold button, completes the *lingerie*. The bonnet is a *capote* of black velvet, with six wings of black and dark green mingled in an artistic manner and all coming from the front; while the ties are of green velvet and satin ribbon. The wrap is of black Ottoman, lined with quilted satin and trimmed with black Russian hare; and the gloves are black, heavily stitched and of six-button length. When the weather grows warm, the wise woman who bought this gown can lay aside her wrap and, because her costume is made after a style suitable for the street, she will, when gloved and hatted be arrayed for the promenade, and may then, with an easy mind, speculate upon the Spring stuffs without indulging in the slightest hurry.

Velvet in the colors above quoted for cloths obtains well, and an increase of *évêque* velvet is to be seen, especially among young matrons, who enjoy the assumption of the clothing at one time reserved for older women, especially since they have discovered (this is very *sub rosa*) that this dowager and religious tone is magical in its effect upon a complexion already clear, making it seem almost transparent. The green shades in plain velvet are popular, and, if the effort to make gold lace and braid fashionable as a trimming should succeed, it is likely that these rich tones will be even more generally seen, as they contrast well with glittering effects. Velvet and wool, or, if silk be chosen, velvet and Surah, continue favorite combinations; each is artistic, and serves to bring out the good in the other, making an observant mind wonder whether some diplomat did not invent the fashion, for so complimentary are the stuffs to each other that it does not seem possible a mere ordinary soul could have dreamed them out.

A dark sapphire blue velvet is combined with vigogne of the same shade in a way that is as odd as it is effective. The short skirt is trimmed with three folds of the vigogne that overlap each other in buck fashion, and above them is a deep one of velvet, fully as deep as the three wool ones. The *tablier* is of wool, with a fold of velvet

edging it; and it is not only much wrinkled, but so drawn up that the outline is regular. At the sides are panels of velvet, smooth and straight; a full-chenille fringe bordering them. They join a back-drapery of wool, plainly looped and without trimming. The cuirass basque is short and plain, with, however, the much-to-be-desired smooth fit. A vest, that gives fulness to the slender figure of the wearer, is formed of innumerable *flocs* of inch-wide velvet ribbon; these are arranged so as to be very broad at the shoulders and then curve in and out again, making an outline that always delights the artistic eye. The sleeves are close-fitting and have square cuffs formed of the velvet ribbon *flocs*. Frills of cream-colored Pompadour lace are at the throat and wrists, a turquoise-studded bar of gold being the only jewelry worn. The hat is an *Henri Deux* of blue velvet, with an irate dove just in front. The gloves are of pale gray, undressed kid; and the wrap is of blue brocaded velvet, trimmed with chenille fringe and lined with quilted satin of the same shade. While in perfect taste for the street, such a costume would be sufficiently elaborate for quiet receptions or afternoon teas, or even for the opera when full dress is not cared for.

The heavy buffalo cloths, or *draps de bison*, are seen in many effects, but the hairy varieties showing a solid color, or those having

a bright color thrown here and there, like yet unlike the bourette designs, are much liked. A woman needs to incline toward slenderness to wear these cloths; for really they not only give an air of



FIGURE NO. 4.—HANGING NEEDLE-BOOK.

(For Description see "Artistic Needlework," on Page 105.)

comfort, but make the wearer look round and plump. This is, of course, an inducement to a slender woman, but certainly not to one whose figure is already positive. Trimmed with fur, the rough

fabrie is made to look richer; and, for cold days, when the snow forms a background such as no painter but Nature can achieve, then the very acme in gowns seems reached by one of this kind. A slender girl, whose blonde hair in its fluffiness would give pleasure to any apostle of sweetness and light, wears a skirt of buffalo cloth of a *tabac* shade, glints of yellow being visible here and there in its thick pile. Around the lower edge is a protecting plaiting of silk of the same shade, and above this is a band of black fox a quarter of a yard deep. The *tablier* is square and unwrinkled; its trimming, which extends up the side, being half as wide as that on the skirt. In the back the drapery is looped in sash fashion and is without garniture. The coat basque is closed with black crocheted buttons and needs no trimming, as the chasuble of black fox worn with it furnishes the collar and vest, and, extending down, forms the muff and reaches to the skirt trimming. The sleeves have cuffs of the fur, and the tiny *capote* of *tabac* velvet is edged with fur. This is tied under the chin in a demure way, fits close to the head, and gives the wearer the air of a mediæval saint, as her

blonde locks form the aureole usually considered necessary, though who cannot remember meeting saints in this world not only minus an aureole, but even bald-headed?

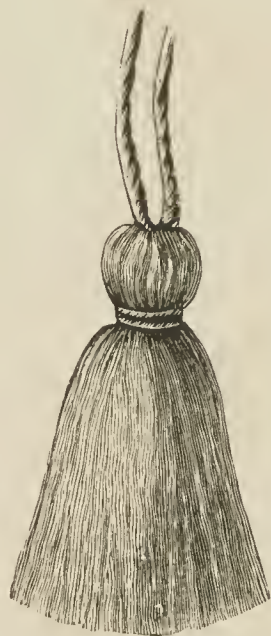


FIGURE NO. 5.



FIGURE NO. 7.



FIGURE NO. 6.

FIGURES NOS. 5, 6 AND 7.—TASSEL FOR FRINGES, ETC., AND METHOD OF MAKING IT.

(For Descriptions of Figures Nos. 5, 6 and 7, see "Artistic Needlework," on Page 105.)

Stripes in wool materials are in demand for kilt skirts and garnitures, the soft, loose Molière vest offering a new way of disposing of them when a woman wishes a fulness that will not take away from her height. *Broché* stuffs are many, and their varieties apparently have been christened in many ways and times. One, showing a light ground with classic designs upon it in high-art colors, is Grecian cloth; the mixture of colors, noticeably Indian blue, crimson and the peculiar green seen in *cachemire* shawls, is appropriately called Oriental *broché*; while an equally appropriate title belongs to a mediæval-looking fabric with a warmly tinted background, on which are helmets, shields, coats-of-arms in their entirety, crests, pennons and all the other devices that would suggest a brave knight in armor. This, it almost goes without saying, is Crusaders' cloth. As yet, but little of this fabric has been seen, but Madame Bernhardt is said to have a pilgrim cloak of it, with long, loose sleeves *à la religieuse*, and this arrangement of a material, seemingly *outré*, has commended itself to the Parisian world.

In mourning goods preference continues to be given to Henrietta cloth. For the deepest mourning, trimmings of crape are put upon it; but, with second or lighter mourning, garnitures of Ottoman silk, Surah or *moiré* are considered in good taste. For evening wear, nun's-veiling, Surah silk or Ottoman in black or dead white is employed, and usually the garniture is of the fabric, so that the looker-on will understand that the wearer is not in colors. A pretty gown, to be worn at a quiet wedding by a lady in mourning, is of gray Ottoman silk, trimmed with dull jet. The entire front is covered with three rows of the jet fringe, and only glimpses of the silk are obtained between its swaying pendants. The sides are crossed by bands of the silk, that reach to the foot trimming, which is a very full rose-quilling. In the back the drapery is looped so as to produce a *bouffant* effect. The basque is smooth-fitting and has a puffed vest of the silk outlined by falling jets. The coat sleeves have a puff at the elbow and are finished at the wrists with fine *lisse* plaitings. A similar plaiting is worn at the throat and caught with several pearl-headed pins. The gloves worn are pearl *peau de Suède*, and a large bouquet of white roses is carried.

A walking costume, that may be worn after crape is laid aside, includes a box-plaited skirt of *moiré*, the plaits being quite large and rather far apart. Over this is worn a Watteau polonaise of black Surah, drawn high over the hips and daintily draped in the back. Its edges are simply hemmed, but on each side an ornamental effect is obtained by the addition of long loops and ends of black satin ribbon. At the edge of the coat sleeve is a box-plaiting of fine French muslin, that forms a pretty framing for the hand, making it look especially white and small. A fichu of black Escorial lace is at the throat, tied in a large bow and caught with a beaten silver pin. The gloves are of black kid, heavily stitched; while the *capote* is of black silk, covered with small, dull jet beads and ornamented with several black wings.

For children's mourning wear—a dress that always seems pathetic—use is being made of gray woolen stuffs in combination with black Surah, though for a parent the all-black wool fabrics are invariably assumed. Merino is preferred, and the shape is generally a simple kilt, with a plain basque bodice; the coat is of black cloth, trimmed with Astrakan; and the hat is of black felt, with a silk scarf upon it. Girls under fifteen seldom have any crape whatever put upon their mourning costumes, it being deemed rather bad taste than otherwise. One likes to think that the great unhappiness that crape always seems to suggest is at least uncomprehended by children.

For *matinées* and dressing jackets, eider-down flannel in any of the faint shades of blue, pink or lavender is exceptionably pretty. The lace garnitures are usually in positive contrast, those after the style of the Irish point being selected, because the coarse thread is in decided opposition—as a painter would say—to the soft pile of the eider-down. Ribbons matching the material in color are used for the *flots*, and as much as possible, or else none at all, should be used, scanty loops of ribbon being the one thing that *la Mode* is actively opposed to.

Just at this time of year there is little that is actually new, but there is always something that has been overlooked in the early part of the season. What magic is in the mention of "the season" to the young girl whose feet dance at the sound of a waltz and whose heart beats in unison with it. That is a good thing; youth would have lost its value if enjoyment of the coming pleasure were not intense. But the gown must be selected for the happy time, and it is well to remember that tulle and tarlatan can only be used once; that an all white dress—say a silken skirt, with a drapery of wool—will admit of many variations with flowers and laces and colors; that dainty gloves and slippers, and a fan as odd as possible, will do much toward completing the pretty picture. The yoke-bodice is frequently becoming to a small, dimpled maiden, and as a full skirt, with a sash and a reticule to hold the fan, may accompany one, you may, if of the proper type, have, at a slight expense, a toilette of white, pale blue or rose Surah, with a yoke of brocade. The bag should be of brocade, and the fan might be of white ivory. Then the slippers could be patent leather or satin, as you please; the stockings and mittens of black silk; the tiny frill of yellow lace fastened with a round, button-like pin; and your hair curled close to your head and deftly fastened, so that it will appear short and curly, after the fashion of your younger

brother. After the more serious part of the dressing has been gotten through, take advantage of every device in the way of frills and furbelows (the usual and general name given to the thousand little accessories of the toilette) to make yourself as charming as possible—it is as right for you to do this as for the flower to be lovely in color, or for the sunshine to glow. It is no sin to remember that "Beauty is its own excuse for being."



FIGURE NO. 8.—LAMBREQUIN FOR A FANCY TABLE.

(For Description see "Artistic Needlework" on Page 105.)

To insure the filling of orders for DELINEATORS for any specific edition, we should receive them by or before the tenth of the month preceding the date of issue. For instance: parties wishing the DELINEATOR for March may be certain to secure copies of that

Edition by sending in their orders by the tenth of February. We shall, of course, as far as possible, fill all orders received at a later date; but we cannot always do so. This rule will continue in operation until further notice.—THE BUTTERICK PUBLISHING CO. [LIMITED.]

## STYLISH TRIMMINGS.

The caprice of woman, as shown in her gowning, is not in reality so great a fault as many writers assume it to be. Some novel color, one that has been in obscurity for years, makes its appearance, and lo! it is welcomed on every side, and everybody, femininely speaking, either assumes it or desires to do so. Then comes the after-thought, which in many instances—to perpetrate an Irish bull—ought to come first; and many a wearer begins to realize that not only is it not all her fancy painted it, but that it is unbecoming. No woman who has discovered its want of sympathy with herself, will wear a gown, no matter how magnificent, that is of an unbecoming shade. Those who do, and whose appearance makes the wiser people wonder, are as yet in a state of ignorance. It is a fact that should be thoroughly understood, that no woman knowingly sacrifices her beauty to the fashion; but alas! in regard to colors many a woman remains in the condition theologically known as one of invincible ignorance.

As with colors, so it is with garnitures; that which one year gladdened our hearts and lightened our pockets, is in a little while looked at with scorn and considered, as without doubt it was, unprofitable. The fancy fringe, the elaborate *passementerie* wrought in the colors of the rainbow, or the glittering iridescent beads, delight for a little while; and then the wearer is ready to pronounce them not only vanity, but the chiefest of vanities. This season, however, seems to be the beginning of an epoch of wisdom.

Observation discloses the fact that fur, good lace, handsome jet, braid, and well-wearing *passementeries* are in greater use than ever; and that many women, who do not feel that they can afford the money needed for these decorations, very sensibly make garnitures of the stuff material and when necessary or, to use a more expressive phrase, when they have a *raison d'être*, add loops or knots of pretty ribbons. It may be said, and with truth, that this making frills bow down to wisdom is not seen on all costumes; but it is certainly to be observed on those of women who are in a certain sense confidants of *la Mode*.

Massed effects, when velvet, brocade or silk is combined with a less expensive stuff, are much more popular than when these rich stuffs are cut up into infinitesimal pieces, which do not really decorate, but only give a patchy look. An illustration of the preferred style is a costume of Lincoln-green cloth, trimmed with velvet of the same shade. The skirt is finished with a narrow knife-plaiting, and above this is a facing of velvet measuring nearly half a yard in depth. The cloth *tablier* is short and wrinkled, while the drapery in the back, which is also of the cloth, is very plain, though looped in many places. The close-fitting basque is finished with a narrow piping of velvet, that seems merely like a dark thread. The coat sleeves have deep velvet cuffs, and the high-shouldered cape of the velvet is untrimmed, but retains its position perfectly, and, when taken off, shows a lovely lining of pale-rose colored silk. The bonnet is a small-brimmed *capote*, with the crown of cloth and the

brim covered with velvet; a cluster of tips that match in hue is placed just in front, and the ties are held in place by gold ornaments. The gloves are of dark green kid, and the muff is made of velvet in bag shape and trimmed with gold lace. Now, the economical woman bent on looking well—for she who economizes and does not look well has failed in her effort—will very easily understand how much better it is to have her velvet in large pieces the first season while it is fresh and unspotted, so that, when it has reached the shabby stage, it may be folded or plaited or twisted in any way that looks well, but which is certainly cruelty to materials when they are in the Springtime of life.

Braiding, which a few months ago created a furor and then was looked at with a little contempt, has now become one of the approved trimmings for a certain style of dress. Cloth or wool costumes, that the wearer does not care to have finished with severity, are oftenest braided in black, though a contrasting color is chosen in many instances. A green cloth is seen embroidered with deep

*grenat* braid, a brown with black, and a gray with *grenat*. The drapery may have the braid applied in straight lines, while that on the coat may be after some elaborate pattern. If a hood is worn and braid of contrasting color is used, the silk or velvet hood-lining should match the braid. A brunette wears a light gray *vigogne*, the skirt of which is trimmed with a side-plaiting of the material, the top being drawn down at regular intervals to form a shell heading. The drapery is long, draped higher on one side than on the other and ornamented with rows of *grenat* braid that follow



FIGURE NO. 9.—MANTEL LAMBREQUIN.—(Cut by Pattern No. 9022; 5 sizes; widths, 3 to 7 feet; price 10d. or 20 cents.)

(For Description see "Artistic Needlework," on Page 105.)

its outlines plainly. A long-looped bow of *grenat* velvet ribbon is placed at the side where the drapery is lifted the highest. The coat, under which is worn a chamois jacket, is close-fitting and extends to just below the hips. Down each side of the front and around the skirt is an architectural pattern in *grenat* braid. The buttons are small crocheted ones of the *grenat* shade, and the capuchin hood is lined with *grenat* velvet. A curate collar and a knot of velvet ribbon constitute the neck-dressing, and long gloves of gray, undressed kid are worn. The hat, which is of gray felt in one of the Puritan shapes, is trimmed with *grenat* velvet and *grenat* tips.

A novelty in decorations, and one that seems a little peculiar, is a lion's head of bronze of about the size of a kitten's head, done in very bold relief and having a fastening on the back to attach it to the gown. Four of these ornaments are used on the front of a skirt, being placed far enough apart to be well seen. It is necessary that a costume should be of heavy-looking material to allow of this style of ornamentation, which can only be criticized as peculiar. Whether such decorations will be popular, remains to be seen; and there is no law, even of *la Mode*'s, that forbids one hoping that they will be treated as they deserve; and then each person can decide in her own way what that mode of treatment may be.

Carved buttons of silver or metal simulating bronze are quietly, but surely, attaining favor. Coin designs and fables or stories from

mythology are very artistic, and bid fair to secure admiration. The double ones made in clasp fashion seem designed especially for wraps, long cloaks and draped shawls. They are often chosen for fancy wraps intended for evening wear, and they make very suitable, as well as fanciful, ornaments. In regard to white evening wraps, their fair wearers seem to like much garniture, swan's-down as a heading for full chenille fringe being the preferred trimming. The effect is very picturesque and gives the wearer a look as if she were wrapped in a mantle of snow and cloud.

All fur trimmings are fashionable, from the closely-curved Persianer to the gorgeous red (or yellow) fox; from the quakerish chinchilla to the long-haired black-fox; from the priceless sable to the inexpensive krimmer. If the fur suits your style, your gown is received and highly approved. In cuffs, collars, bands, panels, trimming that reaches down the entire front of the long coat—in any way that the rich, fluffy material can be put on—is fur decoration admired. A green cloth costume, made at home and costing very little, but possessing an indefinable air of elegance, has a short skirt of which nothing is visible but a deep kilt-plaiting—indeed, to tell the whole truth the kilt-plaiting is all of it, being mounted on an old black silk past redemption as an under skirt.

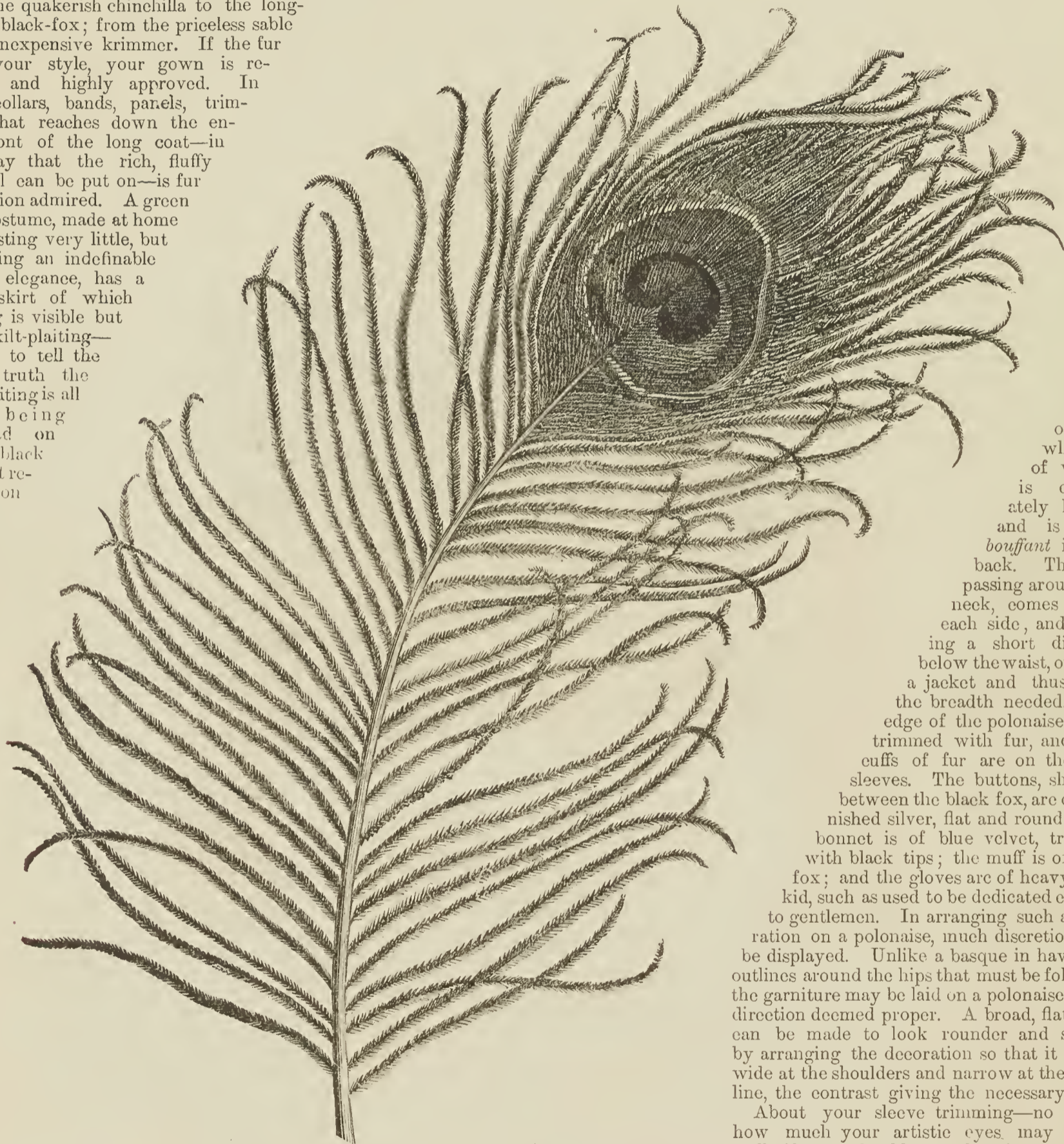


FIGURE NO. 10.—EMBROIDERED PEACOCK FEATHER.  
(For Description see "Artistic Needlework," on Page 105.)

be easily understood that the fur was the most expensive part of this toilette, as a very fine quality of cloth was not bought, and the making—that stumbling-block of women who want to be economical—was the work of the wearer, who, being deft with her needle, also put the trimming on a felt hat.

Another fur-trimmed costume is more expensive, being of sapphire blue velvet, with black fox as a decoration. The woman who wears it is slender, and therefore needs a garniture that would make her appear more plump. The skirt has a medium-wide box-plaiting of the velvet, above a knife-plaiting of silk, for its finish. The

polonaise, which is of velvet, is elaborately looped and is very *bouffant* in the back. The fur, passing around the neck, comes down each side, and turning a short distance below the waist, outlines a jacket and thus gives the breadth needed. The edge of the polonaise is also trimmed with fur, and deep cuffs of fur are on the coat sleeves. The buttons, showing between the black fox, are of burnished silver, flat and round. The bonnet is of blue velvet, trimmed with black tips; the muff is of black fox; and the gloves are of heavy black kid, such as used to be dedicated entirely to gentlemen. In arranging such a decoration on a polonaise, much discretion may be displayed. Unlike a basque in having no outlines around the hips that must be followed, the garniture may be laid on a polonaise in any direction deemed proper. A broad, flat waist can be made to look rounder and smaller by arranging the decoration so that it will be wide at the shoulders and narrow at the waistline, the contrast giving the necessary effect.

About your sleeve trimming—no matter how much your artistic eyes may admire puffs, if your shoulders and waist are broad, leave these additions to other people. Take the advice of a—steel pen, which has studied their effect on a pretty girl, who liked puffed sleeves and *would* wear them. Everybody acknowledged their prettiness, yet wondered why she looked so immensely broad. One day when material was scarce, a plain coat sleeve had to be made, and then the reason was discovered. Being open to conviction, she reformed and is now willing to be an example to others. But do not have your sleeves so tight that you cannot bend your arm, for then your hands will grow disagreeably red—and you certainly would not like that. And, by the way, you need not slirug your shoulders over this little sermon, and murmur something about "much preachee"; for the steel pen will respond like that famous little boy who set the barn on fire, "that it was nothing to what he could do!"

save in the capacity of a "sham." The close-fitting, long coat is of the cloth, its lower edge being finished with an inch-wide hem. Closing all the way down the front, there are yet no buttons visible, the trimming on each side meeting exactly. This trimming is gray krimmer, cut so that it is wide at the shoulders, curved in to the waist and then out again; this, by-the-way, being a good way to apply any flat garniture, as it improves the appearance of the figure. The sleeves have cuffs of krimmer, and a straight collar of it is worn, so that no lighter *lingerie* is required. The hat is a dark green felt, with a gray bird upon it; the muff is a round one of krimmer; and the gloves are of gray kid, stitched heavily in the same shade. It will

## FASHIONABLE MILLINERY.

Spain, the country where all women are beautiful, young and romantic; where the twanging of the guitar and the singing of sweet songs are of nightly occurrence; where are orange groves that make wonderful pictures and afford charming nooks for coquetry; where lived Sancho Panza, Don Quixote and Gil Blas; and where grandees are impressive and plentiful enough to delight the lover of ceremony—here, in this land of chivalry and delight, have the rights of woman been re-

cognized for many a day. To be strictly truthful, however, it is "rights" in the singular number, and that a right which would certainly please a woman who appreciated the most womanly of desires—a desire to look well. The mantilla of lace, which is thrown with such grace—apparently unstudied—over her head, is the *chapeau* of the dark-eyed beauty and is to her an absolute necessity. Recognizing this, it is sacred in the eyes of the law and cannot be seized to pay the wearer's debts, no matter what its value may be—indeed, so

closely does it attach itself to her that the learned judges say, "it is part of the woman." This is undoubtedly wise, and, if anybody questioned the civilization of Spain, all doubts regarding it should be dispelled by this sensible and just enactment.

Just as an unbecoming and improperly placed bonnet makes a woman appear dressed in bad taste, no matter how well devised the rest of her costume may be, so a *chapeau* thoroughly adapted in color and form to the face and figure of its possessor is never judged alone, but seems absolutely a part of the wearer. It is therefore possible for those who are not in the land of romance and do not wear mantillas, to at least aim at finding something just as becoming—so becoming, indeed, that it might be acknowledged as a delightful fact.

At the height of the season the greatest amount of thought in regard to bonnets is usually given to those that are to be worn in the evening or at an afternoon reception. First, these should be small, but by "small" is intended to be conveyed the idea that the size chosen should seem small for your face and yet not have a diminutive look, as if it were intended for your slender-faced sister instead of for you, who are plump and dimpled. There are grades even in smallness, and care should be taken to select the right one. Then velvet, brocade or *crépe* may be used for the covering, and tips, aigrettes, fancy ornaments and lace may constitute the trimming. Notwithstanding the fact that the *capotes* do not apparently offer so much background for trimming as did the larger shapes, yet much can be arranged upon them and to good advantage.

The mingling of gray and *rouge-sanglant* (blood red) is much liked for evening and is seen on both blonde and brunette, as with care the less becoming tone can be made subordinate to the other and brought forward with an artistic and becoming effect. A brunette wears a *capote* of the two shades—the crown is of gray *crépe* applied plainly, while the brim has a slightly flaring plaiting of the *rouge-sanglant* velvet, lined with satin of the same shade. A heavy cord of gold is just inside this plaiting and rests on the dark hair, making a sort of face trimming. On the left side, very near the center, is a tuft of gray feathers, from out of which comes an aigrette of the brighter shade. A bridle of the velvet is fastened at each side by a gold pin in imitation of a coin, and long pins having round heads are used for fastening the bow under the chin.

Another bonnet, which might be worn by a blonde, is of gray velvet, and the crown is covered with what milliners call drapery—that is, the velvet is disposed in soft, irregular plaits and folds. The edge is puffed, and then a frill of steel lace is laid over it. A lovely

cluster of brilliant red velvet Autumn leaves is ranged along one side and, lying flat, is not brought close to the face of the blonde wearer. The bridle is of the steel lace, and a *jabot* of the same fastens it in the center and is held in place by two small steel pins.

When brocade is used for evening wear, it is considered best to have it form the crown, as on a small bonnet; the large figures of the fashionable brocades do not look well when close to the face.

Any disposition preferred may be made of velvet, its universal becomingness making the arrangement a secondary matter. A black velvet bonnet, to be freshened up for evening wear, may have a white lace *jabot*, with a jet or steel buckle in it, an Alsatian bow of some becoming color, or a bright-hued bird. The ties should match the brim facing. Any of these effects will be found pretty, and will help hide any shabbiness of the velvet. Never attempt to make old black look well by putting any more black with it; indeed, even jet must be "beware-ed" of to a certain extent,

as its glossiness is liable to bring out the dullness of the other black.

The Parisian novelty is said to be a bonnet made of cork-wood cut so thin that it seems like paper, but yet so pliable that it may be folded and plaited and twisted in every imaginable way. So far its favored garniture has been fur, and fur-trimmed muffs of eork have accompanied the *chapeau*.

Leather, notwithstanding its wearing qualities, which cannot be doubted, has not been a success in bonnets; and while cork has not the attribute just referred to, it seems almost a certainty that it will have popularity for a little while among a very few. Why, if only for one reason, womankind should avoid cork bonnets—the old comparison, "light as a cork," could certainly be rendered "light as her bonnet," and so create one more gibe at the expense of the feminine brain. Ridicule is a powerful weapon, and woman should not

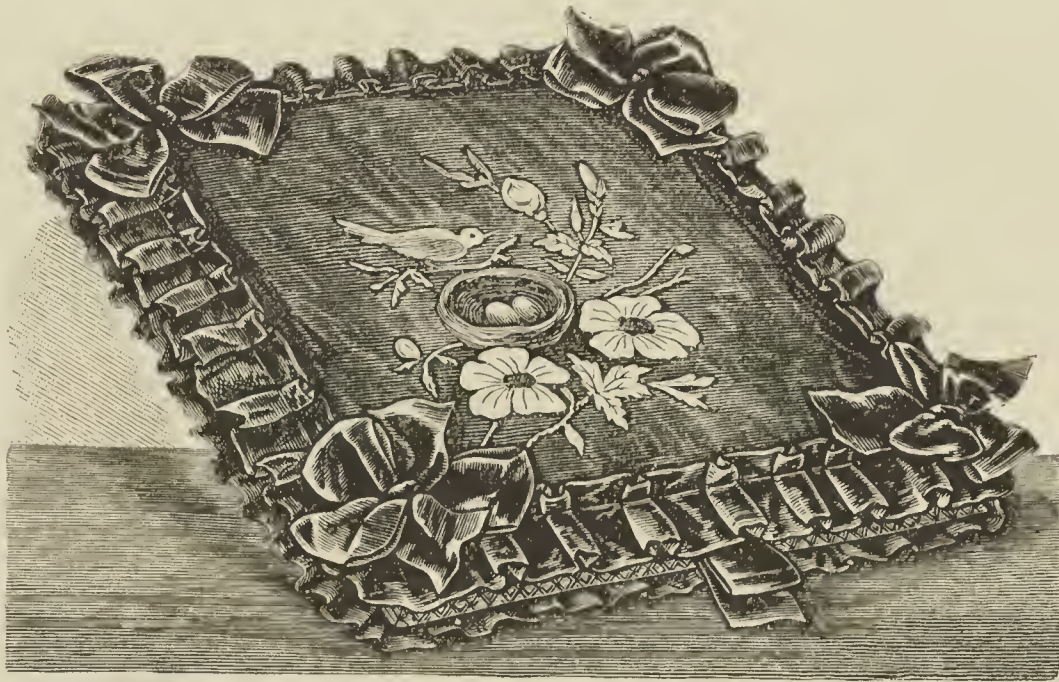


FIGURE NO. 1.—SATIN HANDKERCHIEF-CASE.

(For Description see "The Work-Table," on Page 106.)

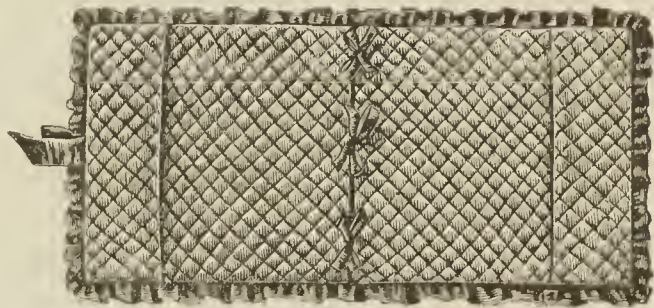


FIGURE NO. 2.—HANDKERCHIEF-CASE, OPEN.

(For Description see "The Work-Table," on Page 106.)

furnish the weapon and then complain of being the victim. However, all that can be done as yet is to wait and see, or, to use the motto of that most delightful hero of Dumas, "Wait and hope."

In felt hats, the *Henri Deux*, the Derby, the Puritan and the enlarged English walking hat continue the received shapes, rather to the surprise of the importers, who thought they would be in favor for a while and then be forgotten for newer designs. The truth is that hats which combine the picturesque, the becoming and the useful in the way these hats do, are likely to remain in favor, because the hat is conceded to be best suited for the street, while for all, except very young girls, a bonnet is chosen for occasions that call for a certain amount of dress. Bands of flat braid, generally three in number, are liked for encircling the crown when a felt hat

is bound in masculine fashion. Then the Prince's triplet of feathers is placed just in front, or a collection of birds or their wings is arranged in as fantastic a manner as desired. Dark green felts, trimmed with brown or *grenat*, are liked, and a very deep shade of crimson is also used on them and looks well.

A Puritan shape is of Lincoln green, bound with braid to match. Around the crown are three narrow folds of deep crimson velvet, laid on smoothly and having sufficient space between them to produce a good effect. In front are three crimson tips, each fastened

on hats for larger people. These *chapeaux* are put on the little heads in a most coquettish fashion, being decidedly to the left side. A boy, beautiful because of his health and manliness, with fair hair cut so short that it could easily be called "shorn," wears a kilt of blue-and-green plaid. Over this is the coat of dark green cloth, and a visible way of support for him is depicted in the wide belt of alligator skin fastened with a carved silver buckle, long and narrow. At the throat is a deep linen collar, and a dark green ribbon tie is looped in front. The hat, from under which peep out two merry, searching eyes, is a dark green felt of the shape described, envreathed with a scarf of Surah matching the plaid of the silk, and decorated with two green wings that cross each other at the side. Warm silk mittens are worn, and the leggings above the broad-soled, heel-less boots are of dark green velvet. Now, it is not hard to imagine that this boy looked nice, for he was sensibly, handsomely and suitably dressed. His clothing would never subject him to that most dreadful of mortifications—*i. e.*, of being taken for a girl; and yet it would not make the loving mother feel that her boy was growing beyond her. But how ordinary this boy could be made to look by placing on his head a stiff felt

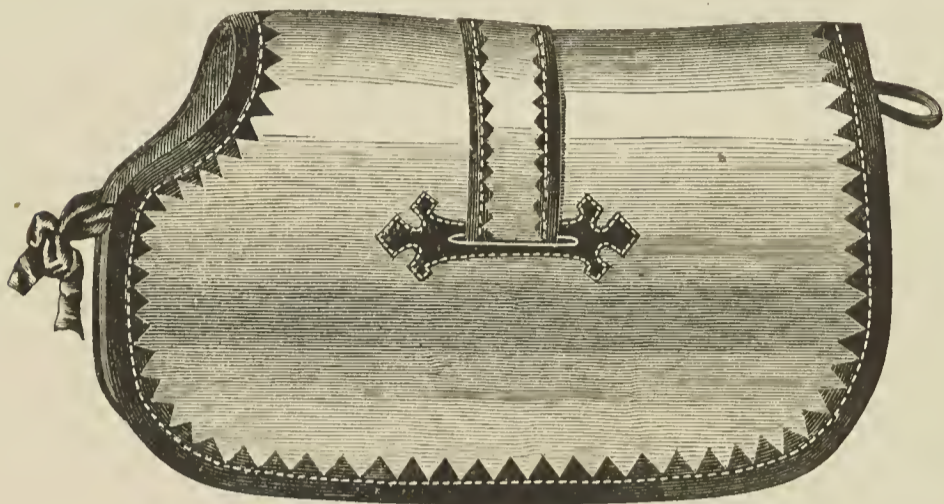


FIGURE NO. 3.—DOGS' BLANKET.—(Cut by Pattern No. 8446; 3 sizes, 8 to 14 inches long; price 7d. or 15 cents).

so that it nods forward. This hat is, of course, worn over the face. Another hat, placed far enough back to show the fringe of hair, is an *Henri Deux* of seal brown felt, under-faced with *rouge-sanglant* Surah. Around the crown is a soft scarf of brown velvet, and just in front are five tips—three of the brown shade and two of the more brilliant hue—which are closely mingled and form a rich contrast.

A rose-bud of a girl, with sweet pink cheeks and soft eyes, wears over her claret cloth costume a long coat of dark green. The melon-shaped hat is made of claret velvet, folded in very tiny plaits before being laid on. The brim is covered by a puffing of the velvet, and on one side, near the front, is a very dark green bird. This shape fits the head easily and is especially pretty for young girls. Frequently cloth like that of the coat or costume is used instead of velvet, though the latter material generally forms the puffing as it is less trying to the face. The cap shape is also used for *chapeaux* to match special costumes, and so are the plaited crowns. An elaborate effect is given when a curling plume is placed around the crown and falls on the hair, but this style is more popular with ladies who ride horseback than any others. A pretty cap, to be worn when riding, is of black cloth and velvet; the cloth being laid over the crown in plaits, and the visor being of velvet. A steel cord extends around the edge of the crown, and a long, black plume starting at the left side from under a steel buckle, passes around the front and the right side, resting becomingly on the blonde hair, which is twisted in a simple coil low on the neck. These are, however, considered elaborate riding hats, simplicity in its severest phase usually governing the style of such *chapeaux*. They are, however, picturesque.

Mourning millinery remains much the same as at the beginning of the season. Gray and white, and gray and black, are considered suitable combinations for light or complimentary mourning, and even when the veil is worn, a bordering of dull beads is usually added to the face of the bonnet.

Children's hats are very picturesque, those for boys and girls being much alike. A style that has obtained, but which has only been shown in expensive material, is of fine felt in dark blue, green or brown, and has a very pronounced sugar-loaf crown with a very wide brim. The trimming consists of a scarf of plaid Surah silk and two or three wings placed near the front, after the manner of those

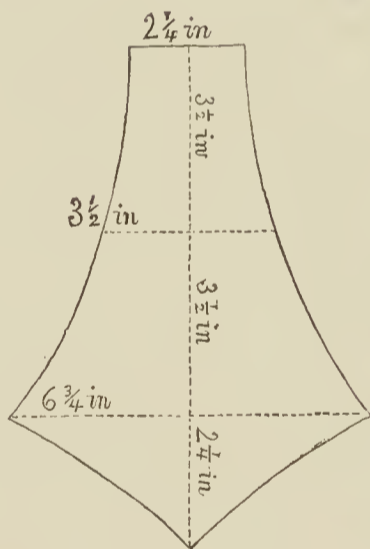


FIGURE NO. 4.—DECORATED LAMP AND SHADE, AND DIAGRAM OF SECTION FOR SHADE.

(For Descriptions of Figures Nos. 3 and 4, see "The Work-Table," on Page 106.)

hat that would assuredly hurt the little head, just as certainly tumble off and more than certainly be ill-treated by him! Boys have very much more sense in this respect than they are usually credited with, and in destroying what they dislike are frequently only showing their artistic tastes—at least, that is a very nice way to look at their destructiveness. Always have your little boy wear a becoming hat, so that years from now, when he is a big boy, but still growing, you can think of him as having been the best

"Of all the beautiful pictures  
That hang on memory's wall."

## OUR PARIS LETTER.

The fair *citoyenne* of France knows thoroughly how to make herself beautiful, but, if she possesses the sort of intelligence necessary for making herself comfortable during the bleak days of December and January, she seldom, if ever, employs it in making her indoor life entirely enjoyable. The deliciousness of furs, the bewilderment of plush, and the fascinations of velvet—is she not well acquainted with the charms of each and every one of them? Most certainly, she is; for the French mind is gifted with an instinctive knowledge of the real value of all beautifying fabrics. But the abounding delights of a generous and blazing fire upon the hearth on a wintry day is a luxury seldom seen in France. The walls of French houses are very thick, because the family residence is not built to be used for a decade or two, and then to be pulled down to give place to a more showy house; but the windows in it seem to be set exclusively for Summer airs, for they open to the floors over inviting balconies, as if every one of them were intended for love-lorn Juliets and romantic cavaliers.

A droll American, who was shivering with cold in a house whose owner had extended to him the warmest hospitalities—making allowance for the absence of fires or other perceptible heating-apparatus—remarked quite incidentally, while standing by a pretty French window that was quivering and shaking in the winds of Winter and vainly endeavoring to keep out the chilling draughts, "I wonder if Juliet would have taken poison, or Ophelia drowned herself, or Lady Macbeth been driven mad by remorse, had Shakespeare been a French instead of an English dramatist.

"What started such a perplexing question?" asked another American guest.

"I was considering" replied the first, "if they would not have sought death within a fashionable Parisian domicile, in which in a short time their blood would certainly have become frozen, the means employed being more convenient and yet sufficiently painful to suit the most unhappy of heroines."

In evidence of the *souçon* of truth developed in the conversation, appeared the rough red arms and hands of the hostess and her daughters, in strong contrast with the snowy table-linen, at the dinner which followed. Why these ladies were ruled by a misunderstanding of Fashion's demands, in wearing elbow sleeves at a Midwinter dinner in a chilly room, rather than by a sense of the fitness of things, nobody is able to say. Probably the exasperated tint which the delicate human flesh assumes under such cold neglect so strongly resembles the "crushed" hues lately so popular, that it is cultivated as an instance of the sacrifices willingly made in the service of Fashion—sacrifices never agreeable to the goddess, however.

Very little fuel is consumed in France, except it be for cooking

and for industrial pursuits; and those who have to live in the face of this fact may bless the processes of the equinoxes, for before this letter is very old, February, that most charming of the cold months in this fireless country, will have let down upon us its warm, yellow sunshine, and violets will be waiting for our purses on the sheltered sides of the stately Madeleine, in sunny spots by the Chateau d'Eau, and before the beautiful entrance of St. Sulpice.

Of course, flowers which, according to their quality, rarity and

unseasonableness, cost from a few sous to a yellow Napoleon for a tiny cluster, may be purchased in any country that favors the cultivation of refined tastes and advanced industries; so that the prevalence of artificially raised flowers is no surprise to western travellers; but when, by the expenditure of a few pennies, one is able to carry home, from beneath a February sky of bluest blue, a bunch of fresh violets, a sense is experienced as if one's happy youth had come back again. Toughened indeed by age or suffering must be the lockers of the heart which is not warmed and made happy by these sympathetic children of the earth.

Somebody says that the violet would grow higher if it could, and that the modesty of its birth-place and the lowliness of its stature is meekly borne, only because it is its inevitable destiny to keep near to the earth. This is a cynic's sentiment, for does not the violet's breath carry the soul and all the finer senses quite above and beyond this earth and all its cares and sordidness? And this, too, in worldly, sensuous—and if one may believe unpleasant tales—quite too wicked Paris! Perhaps it is to a sharp contrast between the moral atmosphere of this city and the exquisite purity and aromatic simplicity of the violets, that we owe our unreasoning and inexpressible joy as we hold them tenderly,

while we wander through these magnificent white streets at Midwinter. The little blossoms would fail to so deeply move us in America.

"Bursting from the common elod  
Where the common foot has trod,  
How ye glorify the sod,  
Bringing messages from God  
After storm and night!  
"Royal purple mantles glow  
O'er the earth that shuddered so,  
Underneath her shroud of snow,  
Still and white."

It is curious how the place and the time bring the same thoughts and the same emotions to all those who have even little space in their lives for sentiment and reflection. On a sunny Midwinter



FIGURE NO. 5.—OUTLINE VALENTINE.

(For Description see "The Work-Table," on Page 107.)



day in Paris, violets are the potent inspirations of memories that carry its denizens backward through tides of blood and forward through paths of quietude, if not of satisfaction. These significant little flowers have awakened earlier than usual this year from their Winter's repose, and perhaps this is the reason why it is almost impossible to evade the influence they hold over one's pen. Especially does the first violet charm the American, who has for a season made for himself a home in this fascinating country. To him it has blossomed so unexpectedly that it is like an angel's visit. Alas, for the Frenchman; love it as he may and doubtless does, it will always possess for him a national significance and be a bitter reminder of wrongs unrighted, humiliations never to be forgotten.

To pass abruptly from sentiment and odorous fresh flowers to things altogether practical, yet extremely interesting to most of us, there has been started a ladies' club, coterie, sanhedrim or junta, which is likely to influence the entire world of fashion. Last Easter-time an effort was made to bring that phantom, which we call Madame la Mode, entirely under the control and subjection of certain influential women of Paris. Hence the club. But before the organization was ripened enough to make itself felt, its working members had flown to various *chateaux* and watering-places to escape the torments of a hot season in town. It was late before any of these ladies returned to their Winter residences, but many of them have made flying visits to attend important meetings. Members of the *grande monde* have somewhat rearranged the club laws and now have their places of secret meeting once a week at the private salons of different *couturières* and milliners, who are recognized and honored for their artistic tastes and products. They bring sketches in water colors of toilettes which they have themselves originated; and they make suggestions to each other, and criticize styles, tints and combinations of fabrics. Then they partake of refreshments, while they chatter of politics and exchange *mots*. After this they renew their vows of secrecy as to the next place of meeting—which has in the meantime been agreed upon—and depart their several ways.

Imagine, if you can, the fascinations that a loyal-hearted *Parisienne* devotee to pretty toilettes readily discovers in these cabals. To such ladies as are not admitted to the deliberations of the council, it is no small consolation to know that its members will be unable to keep the fashions of their raiment a secret from the eyes of their quick-witted sisters. A day and a night allow quite time enough for a Frenchwoman to duplicate the novel toilettes of a rival, who may perhaps be her intimate enemy. Yes, and in duplicating the design she is very likely to improve upon the original.

The "high tea" has not yet reached Paris, but the fancy for five-o'clock tea prevails, as was prophesied in a former letter. In connection with the mention of this mild orgie, may be noticed the piquancy of the apron, which has suddenly become *de rigueur* upon the presiding genius of the tea-pot. It cannot be made too dressy or too fanciful, as regards shape, material, color or finish. Any

American lady, who desires to be acknowledged as a leader of Parisian novelties and caprices, has a most easy and prompt opportunity in aprons at five-o'clock teas. Painted, kilted, embroidered, lace-trimmed; with bibs and without bibs, but always with pockets, are these aprons made; and they are indispensable items of fashionable ante-dinner toilettes for hostesses.

Far more generally than in any other country do the politics of the French government lift or depress the spirits of the people. Women, even more than men, discuss the affairs of their official rulers. The feminine politicians of this city are brilliantly clever and adroitly cunning in the uses they make of their social powers, their wealth and their pens.

Few officials are there who do not consult with, even if they do not always act upon the advice of, some clever woman or other, whose *finesse* in dealing with human nature is cultivated to the verge of unscrupulousness. This is a fact proven by the past history of France, as well as by the journals of the present time, but it is most perplexing to Americans; for American women, with their much-talked-of freedom to do as they please, and with natural and cultivated ability unsurpassed by any other race of women in the world, take, as a whole, but small interest in governmental affairs. What makes the Frenchwoman still more an enigma to us, is that she appears to the world as if she craved only the reputation of being fashionably dressed and desired no wider liberty and no higher prominence than the privilege of indulging in the most feminine of pets, fads and caprices. But beneath this exterior lie the powers of a brilliant plotter, if not the reliability of a successful executive;

the *savior faire* of a natural diplomatist, if not the honesty that develops the expression of noble convictions. When a Frenchwoman wears pansies, her country-people know best what she means by them; and when she fastens violets upon her corsage, they understand their meaning also: and both blossoms have an eloquent political significance that is not by any means wholly dissociated from the almost, but not quite, dead Napoleonic interest.

It is deeply painful to look upon the faces of some of the wives of French veterans while the prospect of a voyage to

Tonquin threatens their husbands. Just enough time has passed since the close of the last war in France for peace to have become dear and sweet, and prosperity to crown the efforts of industry and frugality. These men, who have served their country, but who are still subject to a call from the government, are not happy in the contemplation of a trip to the Orient. They are patriotic, because every Frenchman loves his own country devotedly; but they feel none of that fiery enthusiasm which makes warfare a delight and absorbs all thought of personal risk. Such an emotion only comes to the French soldier when his country and his home are in danger, and not when some fancied insult to the powers that happen to be is likely to drag him from home, wife and children. The merest chance of being sent to China takes away the charm of Midwinter sunbeams and kills the odor of fresh violets.

—DOROTHEA.



FIGURE NO. 6.—FANCY VALENTINE.

(For Description see "The Work-Table," on Page 107.)

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## HOUSEHOLD LINEN.

Once a year the merchant makes a careful inventory of the wares he has on hand, thus discovering, among other things, just how many articles he must purchase to keep his stock properly complete. The perfect housewife goes through much the same process with her domestic belongings. She usually chooses the month of February for the purpose, but the overlooking of the family possessions is, of course, a movable occupation; and well that it is, for the wife and mother too frequently has her hands and mind filled by unexpected demands: but when a housewife is able to choose her own times and seasons, she is sure to select this month for a consideration of her household linen. If it be not carefully examined at least once during the year, there may ensue a mortifying consequence; for no good housekeeper—and that is what every gentlewoman aspires to be—can help feeling deeply pained when she is unable to meet the necessities of even unexpected guests with an abundance of fresh napery.

Women with genuinely refined sentiments and tastes are fastidious about their domestic linens, and there really is something in a closet of carefully assorted napery that rouses a proud yet justifiable fondness for such possessions. It is only after a certain amount of usage that the texture of linen becomes pliant, and assumes the soft silkiness of feeling indicative of its finest state; and when this condition is reached, the pleasure felt is very apt to be tempered with regret, for it leads to the state that precedes the sudden giving-way of thin places that are liable to a slight strain.

Linen is a most deceptive, albeit a most useful and elegant possession. It is not unlike some unhappy people, who, looking upon age as if it were a great detriment, if not a positive disgrace, conceal all traces of its approach with anxious care and cunning. With linen, as with such misguided people, the ravages of time are very rapid—after they have once been allowed to become apparent. And at this stage my lady is apt to long for, if she does not possess, the industrial accomplishment of the good woman who cut holes in her table-cloths for the pleasure of showing her skill in darning.

## BED LINEN.

This department of the family stores is the one most likely to require the greatest amount of replenishing and repairing, the cause being a natural one, as the mistress of the house seldom attends personally to the making-up of her beds; and few housewives are there who have not been painfully astonished to discover that the sheets, pillow-slips and toilet-towels seemed to be melting away, sometimes quite vanishing before they had become aware that they had passed into the first stages of wearing out. This unpleasant surprise, with its possible, aye probable, discomforts, is almost an impossibility, if the annual inspection be zealously made. Every year a lady should make a new memorandum or catalogue of her sheets, pillow-slips and towels, to serve her as a reference for the next year's overlooking and counting up. This book or paper should have one list, the figures of which should represent everything that is really "New." Another column should give the numbers of articles that are "Partly Worn," and the third should be headed "Repaired." First look over and count the sheets, arranging the new ones by themselves. It is better and more healthful to use cotton sheets during the Winters of our climate, and for real warmth and service at Midwinter a fine, even quality of unbleached cotton is best. It has almost as much warmth in its soft texture as a light woolen fabric. If properly washed and bleached, sheets of this fabric are whiter and smoother by the time the warm season arrives than are those made of bleached muslin. Especially for children's uses and for elderly people who are liable to suffer from chilled blood, will a supply of such sheets be found valuable. Many notably excellent housekeepers make up a good number of unbleached sheets each Winter, and in this way they keep their supply always comfortably abundant and provide against the necessity for economy that would follow the adoption of linen sheets. Of course, cotton sheets have their own places in the closet, the new brown ones by themselves and the bleached ones in another pile. They should be neatly marked with ink, or with marking cotton wrought in outline or South-Kensington stitches. The year in which they were made should be added to the name or initials of the owner, and sheets showing the earliest date should, if possible, be spared from as constant or as hard usage as the newer ones. Sheets that are placed upon children's beds will be worn out in about two-thirds the time of those giving service to the beds of grown people, and this should be taken into consideration when selecting material for family use, and in directing its uses after it has been made up

into sheets, for thin places and tender threads fade like dew under the restless feet of the little people.

To return to linen sheets. The new sheet is heavy and not too smooth, and it should be washed with care and ironed evenly. When it has become more agreeable to the touch and less difficult to iron, it will be found to have lost much of its weight through the process of rubbing, boiling and shaking. At this period of its usefulness it is at its best. For the guest-room and, in warm weather, for the invalid, no bed-cover can be more agreeable. When looking over and cataloguing the contents of the linen closet (cotton bed-coverings are always counted as linens in a general way, when referring to sheets and pillow-slips), articles that show gauzy-looking places in them when held up to the light, should have these threatened breaks neatly and evenly run over or darned by parallel threads of fine linen floss, or by the ravelings of new linen. The latter are best, and a fine darning-needle or a milliner's needle is most convenient for the work. Thus repaired, these articles should be carefully laid by themselves, to be used only when numerous changes are necessary. Too many such sheets and pillow-slips cannot be at hand when sickness has to be met with and treated. Sheets and pillow-slips that are very nearly worn out are by far the most agreeable to sensitive nerves, because a newer and firmer fibre is hard and less sympathetic. When quite beyond using, they should be carefully rolled, tied up and labelled to send to hospitals, reserving, of course, a reasonable parcel for possible home needs. The sheets and pillow-slips that were last year placed among those marked "New" may perhaps be placed this year among those that are mentioned as "Partly Worn." Those which last year were mentioned under the latter head should be carefully scrutinized, lest they have places in them that demand defences against threatened rents and a removal to the pile of repaired articles.

Pillow-slips of both cotton and linen should also be most carefully looked over, counted and arranged in their several positions, according to their practical values. For the beds of domestics, some ladies purchase unbleached pillow-slip cotton, and this is an economy that need be offensive to no one. For other beds, fine, clear-white pillow-slip cotton is most satisfactory when linen is not preferred. Hems about two inches wide are most satisfactory upon pillow-slips and this width is also preferred for the tops of sheets. The latter should have half or three-quarter inch hems at their lower ends. Few ladies now decorate the tops of their sheets or the ends of their pillow-slips, because extra covers bearing the ambiguous name of "shams" are preferred, and these may be as handsome as the most fastidious taste could design. Plainly made bed-linen is far pleasanter to use than decorated articles, and for this reason alone it is possible to pardon the use of "shams" upon sheet tops and pillow slips. Having discovered just how many articles there are of each fabric and also their grades, the list should be compared with that of the previous year; and, if any are missing, an endeavor should be made to satisfactorily account for them.

The toilette towels should be abundant. If economy is needful in the family, it should, if possible, be expressed in some other way than in limiting the number of these articles. Individual taste and the health of the skin should determine whether the towels used be rough or smooth. Never purchase very small towels, for they are very apt to prove an aggravation. Bath towels of Turkish cotton are much liked by many persons, and yet it is a fancy rather than a need that retains them in popularity. Always endeavor to have enough towels in reserve to provide each member of the family with a fresh one every day. Habits of daintiness in regard to the bath and its appointments should be carefully cultivated in young persons. The influence of such teaching upon their characters is scarcely secondary to its effect upon their physical well-being.

A note should be made of all needful replenishings, and, as this month is the most satisfactory of all the year for the purchase of domestic supplies and also the one when other branches of sewing are least pressing, a lady cannot do better than forestall the season of hurry by attending to this matter when her hours of comparative leisure are apt to be most numerous. There are so many charming and poetic suggestions in the odors of cedar and lavender, that many a woman is glad to forget the turmoils of society while revelling in such domestic perfumes.

## TABLE LINEN.

All that has been written of the examination and the cataloguing of chamber linens applies to the table-cloths and napkins. The mistress should examine each set thoroughly and arrange them accord-

ing to their ages, presupposing, of course, that each piece is dated.

To meet the needs of occasions when a very large number of napkins may be demanded, or perhaps when a longer space between one laundry day and another is unavoidable, the good housekeeper should lay aside such sets as begin to show, by their extreme softness, that they are past the probability of constant usefulness for any extended period, and, by following this simple method, she will always have a supply in readiness for an emergency. The darned places in a table-cloth may be concealed at any time by an ornamental or even a plain napkin, if they be conspicuous.

Table-cloths will wear at least one-third longer if there be an under-cover of felt or double-faced Canton flannel placed beneath. If neither of these materials be available, a blanket that has been thickened by much and injudicious washings may be cut in proper shape for the purpose. Not only will the table-cloth wear very much longer for being underlaid in this way, but it will keep clean longer and look much heavier and richer than perhaps it really is.

It is considered an evidence of taste to have table linen hemmed by hand instead of by machine, and, when finished by hand, it irons without ridges to mark the hems. Cream-white or other colored linens are popular for breakfasts and luncheons, and also for teas; but for dinners, custom insists that they be as fresh and white as snow. Winter evenings at home are agreeable seasons for hemming these family-belongings, and especially is such needlework agreeable if some person is reading aloud, or a sympathetic hand or voice is sending soft drifts of music through the warm and prettily curtained, lamp-shaded room.

#### KITCHEN LINEN.

Towels of coarse linen, arranged upon rollers, are best for the kitchen. They are sure to be in place, and they stare so directly in the face of kitchen occupants that they are not likely to show untidiness and rumpled surfaces very long. At least three of them a week are needful, as they are likely to be frequently used.

Then there should be hemmed a dozen or more oblong pieces of

thick cotton cloth, which are to be kept clean in the kitchen dresser, for the safe and comfortable turning about of hot pans and plates, as well as for other exigencies of culinary housework. Nothing looks more untidy than to see one use a soiled cloth while exercising the processes of cooking. Three-fourths of a yard of heavy unbleached cotton, cut lengthwise into two equal parts, afford a convenient size and shape for such towels. Have them tidily hemmed, and the laundress will be more apt to respect them and to iron them neatly. If they be left unhemmed, she is likely to treat them as if they were unworthy rags.

For the wiping of china and glass, a firm, thin linen, which is usually crossed by threads of color, is best. It takes up the water readily and scarce leaves a perceptible trace of lint. The number of these dish-wiping towels should be regulated according to the number of dishes in daily use. A generous relay of them in the dresser and a monthly accounting for them, is most judicious. When approaching the point of wearing out, they may be utilized for dish-cloths. Dish-towels should be put into the laundry weekly and should be as carefully washed and boiled as other family linen, and afterward they should be smoothly ironed.

In the drawers used for the table linen in daily use, an apron of ample dimensions should be kept for the lady of the house. There are many little household duties that the mistress may take pride and pleasure in performing; and to engage in these with satisfaction, an apron should always be within reach. There is many a gentlewoman in our land who performs all the lighter work of the dining-room and sometimes that of the entire house. For such a useful wife, there should be a supply of aprons, both white and colored. These should be replenished annually, and, while they constitute an item by themselves, a mention of them is entirely in harmony with our subject.

In England, dining-room maids and chamber maids each receive a list of the linens committed to their care and they must verify them periodically by re-counting every piece. When they leave a situation, they must exhibit the catalogue, and go over it with the mistress and display the contents of the closets, if they expect to receive a recommendation of value.

#### MIDWINTER WRAPS.

Womankind has very sensibly made it fashionable to be out much in the fresh air—to walk until there is a rosy color in the face, until the eyes are brighter, and until good health makes its sign manual on the entire being. The women who best appreciate the beauty of health are the women who have once lost it; they may possibly have had it restored, but even then they shall have had their lesson and will fully understand how desirable are the means that attain so pleasing a result. And one of the most important is the being properly wrapped up when exercise is to be taken. Wrapping-up always sounds like making a mummy-like mass with shawls and mufflers; but this need not be so. Shawls are not, after all, the warmest wraps; for they do not come close enough to the figure, and real warmth is best secured by a well-fitting wrap, easy to assume and without that bundlesome look peculiar even to the finest of cashmere shawls. In the Winter season a nice wrap is of more importance than a nice gown, because, so long as the skirt looks well and is in order, the wrap will be charitable and hide its other imperfections. Women who go out much in the open air—and may their number daily increase—are not long in finding out this bit of wisdom; and many of them display great tact in selecting not only the material but also the design for the outer-garment. Short jackets are jaunty and becoming, but it is well to remember that they are only “walking” coats for all but very young girls. A garment inclining to the visite shape in its outlines will, however, adapt itself to all occasions and, if not a conspicuous pattern or color, will even outwear the inclination of the possessor.

All the leading materials seem to adapt themselves to the leading wrap shapes; Ottoman, Muscovite or plain silk, satin, brocade of all kinds, velvet, camel's-hair, vigogne, cashmere, and the soft wool fabrics with tapestry-like designs upon them, being frequently employed. Colors are a matter of individual taste, as they should be; but black, seal and very dark green have a prestige attached to them which does not seem to affix itself to other tones. A black wrap is an economy, because it is always in unison with the time and the hour—at noon it would be the height of propriety, while at midnight, at the opera, it would simply be concluded that the wearer was quiet, but certainly not offensive, in her taste. Dark blue, green and brown velvet wraps, either trimmed or made up without any garniture, are again seen, and may be counted as

not only among the desirable modes, but even among the picturesque.

Furs oftenest constitute the garniture of velvet wraps, the undyed varieties having especial favor shown them. Chinchilla, so soft that it seems like down, natural beaver, Russian hare, Astrakan and Persianer are all liked and, with a background that brings them out, certainly make effective decorations. Lace and jet, as well as silk *passementerie*, are also lavishly used; but, if the wrap be of a style suited to the form and of becoming color, it may be trimmed or plain, as desired.

A wrap that, while long and somewhat loose, is yet shaped to fit the figure, is of black Muscovite silk lined throughout with quilted crimson silk. It is shaped to fit in at the back, and a long vest effect is produced in front by the insertion of gray-and-black brocaded velvet fronts; these are outlined by bands of chinchilla fur, and a bordering of the fur is also around the lower edge and finishes the throat and the mandarin sleeves. With this wrap is a muff made of brocaded velvet and trimmed with the fur, while the bonnet is of black velvet ornamented with gray pompons and having black velvet ties. Pattern No. 8797, price 1s. 8d. or 40 cents, may be used in cutting such a wrap. For evening wear, it would be dainty developed in white Ottoman, with fronts of satin brocade and trimming of either snowy white or jet black fur.

A graceful wrap of medium length, that finds many admirers, is of dark brown satin brocade and is to be worn with a brown cashmere costume. It fits easily in the back and is arched in the preferred way on the shoulders; the long, dolman-like sleeves are looped up in the back and, with an attached sash, aid in giving a *bouffant* effect. The edges of the sleeves, the sash and the turned-down collar are all ornamented with brown chenille fringe, long and full, which, when the clasps are unloosed, contrasts prettily with the quilted yellow silk lining. Notwithstanding the somewhat elaborate look of this wrap, it would not, when made at home by pattern No. 8815, price 1s. 6d. or 35 cents, be found much more expensive than a much plainer-looking garment. Of white cashmere, with white lace and some faintly-tinted silk as decorations, a quick-witted and nimble-fingered girl could very easily make a rich-looking wrap in this shape, even if her purse only knew of riches by hearsay.

There is again a furor for tightly curled black furs, and the Astrakan, so long held in a mild sort of scorn, is welcomed with open

arms and acknowledged to be what it really always was, very pretty and in quiet taste. A wrap, made of this fur or, indeed, of very heavy plush, is like a seal—it trims itself. Certain it is, that it does not need any garniture for the first season's wear. A wrap of this fur is long and of the dolman order; it is shaped to fit the form in the back and has regular dolman sleeves. A round collar is about the neck, and black *passementerie* ornaments close the fronts. The lining is of steel blue quilted satin. The muff is made of the same material, and is lined with silk in the same shade and ornamented with pendants of *passementerie* and jet. Pattern No. 8870, price 1s. 6d. or 35 cents, is used in cutting the wrap, and is especially adapted to all materials having a heavy, furry look, such as plush or any of the imitations of fur.

Shoulder-wraps have a coquettish primness suggestive of "sweet Mistress Dorothy" and all the dear, bewitching ways that she had, so it cannot be wondered at if they are popular with the maiden of to-day, when she of so many years ago found out their value. A demure-looking garment of this kind is of gray cashmere. Short in the back, it falls in long tabs in front, and is raised on the shoulders in the admired epaulet fashion. Its edges are finished with chenille fringe of the gray shade, and ribbon ties catch it together at the throat. A collar is formed of the fringe, which, because of its soft fulness, is very becoming. Such a wrap might be made to match any toilette, and, for evenings or warm days, it would, without doubt, be found a useful and becoming adjunct. The pattern is No. 8928, and costs 1s. or 25 cents.

A very elegant garment, which so completely covers the costume that it seems one itself, is of dark green brocaded velvet. In front a simple coat effect is achieved, but in the back there is a *bouffant* disposition of drapery that gives an air of elaboration to the entire garment. The sleeves are after the mandarin style and stand up high from the arms' eyes. They are ornamented with a band of natural beaver in a light mode shade, and a collar of the fur is also around the neck. The lining is of fuchsia silk, quilted in a fine diamond pattern. The velvet *capote* is trimmed, like the wrap, with fuchsia tips; while the muff, which is also of velvet, is lined with fuchsia silk and trimmed with bands of the fur. Such a wrap, made up in white brocade, would, with a white bonnet, complete a toilette suitable for the opera. The pattern is No. 8991, price 1s. 8d. or 40 cents.

Woolen goods form such graceful wraps that their continued pop-

ularity is no longer a source of wonderment. Dark backgrounds with tapestry-like figures upon them, or even the plain colors, have many admirers and, a yet more positive proof of the liking for them, many wearers. A fine camel's-hair in a lovely shade of gray is made up by pattern No. 8972, price 1s. 8d. or 40 cents. The back, from the neck down, is laid in side-plaits, shaping it to the figure while giving it the spring necessary to make it curve gracefully over the *tournure*. The front is a reminiscence of the "Mother-Hubbard," the fulness being shirred about the neck in the familiar style: the full sleeves also recall the ancient dame and are decorated with ribbon, ties of the same also confining the collar at the neck. Though very quiet in effect, this wrap is especially pretty for all women not noticeably stout. In any pale-tinted cashmere for evening wear, it would be in taste. As it requires no garniture, it could, of course, be made at home very inexpensively.

All the patterns above described are in ten sizes for ladies from twenty-eight to forty-six inches, bust measure.

While some extremely unbecoming wraps are still seen on the street, there cannot help but be a little wonderment as to why they should exist. There are ever so many dainty and suitable garments, of which those mentioned are only a few; and most of them are easily made, if you will only try. And there is no iron law that one's Winter wrap must be of cloth—it can be of any material you want, sweet maiden, if—if it is becoming and you are not cold in it. But, of course, you prize your good health too much not to put on an under-jacket of either chamois or wool when the wrap is not of the heaviest material and the day is of the coldest. Of course, you have that uncommon possession, common sense: else you would not be trying to make your own garments prettily and be succeeding in it. You know that the outside wrap means much to your appearance, as well as to your comfort. What would Red Riding-hood have been without her cloak? Or Mistress Griffin? Or Maid Marian in the green wood talking about love with one of Robin Hood's merry men? Can you imagine her without her "cloak of russet brown?" Then have yours so becoming, so suitable, that it will be a part of yourself: and, when somebody makes a romance about you, the pretty cloak over which you thought and wrought will have its share of praise, because it is beautiful and because it enfolds you—blame not the poet, if he say

"Oh, cloak! Happy cloak!"

## GOOD MANNERS.

"To sit at meat with a stranger is to discover whether or not he possesses claims to recognition as a gentleman." So says Sainte Beuve; and Saint Beuve was a keen and close observer of all sorts of social evidences. A rose has no need to insist that it is perfumed, neither has the gentlewoman or gentleman the least necessity for asserting their breeding. It is a story that tells itself, and all the affirmations possible to language are valueless in the face of coarse manners at table.

Unconventional habits are by no means essentially coarse, though they may be rude and entirely different from accepted usages. Even the term "rude" in its offensive sense cannot be justly applied to all such persons as partake of their food in a non-accepted manner. "Rude" only signifies "unformed by art" when it is applied to individuals who possess refined instincts, but are without a knowledge of the *convenances* of cultured society. They would become less rough if they only knew how to adopt a finer polish. Nor is unconventionality vulgarity, unpleasant as nonconformity to custom usually is. "Vulgar" is an epithet easily tossed about and is too frequently made to signify something quite other than it really means in its strict significance; but it is a word that both speakers and writers who are kindly considerate never use thoughtlessly, much less wantonly, in regard to a person who, for all they know, would, if he knew how, choose the very highest known table-customs. If he is not aware of a finer usage than he has adopted, it is a misfortune which his instincts will, if they be of a superior order, compel him to correct the moment a higher intelligence is bestowed upon him.

Table manners, like many other usages, are matters of chronology and geography. Prof. Ebers, in "The Sisters," "An Egyptian Princess," "Homo Sum," etc., has done much in an incidental, yet most vivid and realistic manner, to re-enact for us the banquetings and domestic habits of antiquity; but we, of this age, would not care to repeat them, picturesque as they are.

Geographically considered, there is almost exact similarity between

the best of English, French and American table-habits, differ as we may about the preparation and service of our food. Of course, this assertion only applies to the methods of those who are familiar with the world and have in no way been limited by isolation. On the other hand, we often meet with charming gentlefolks, who are unfamiliar with society at large, but whose habits are refined in a quaint yet singular fashion. The table customs of such persons are never in the least coarse, albeit quite different from what they would become if they knew of a better form. No really refined individual is willing to remain eccentric, or ever permit himself, even by a trifle, to hint that he is essentially ignorant in his choice of usages. Naturally, most persons prefer to conform to the best methods in this especial matter, even if in few other customs of refined society, because it is reasonable to suppose that, in the leisure of individuals of fortune, time has been abundantly sufficient for a calm selection of manners that a general good taste would be likely to approve. It is unquestionably true that, in every society which has means and opportunities for personal cultivation, that the best customs have long ago been adopted; and it is not too much for those who have neither abundant fortune nor much space in their lives for the acquirement of time-consuming accomplishments, to accept with pleasure such instruction as they are able, without much cost or loss of leisure, to incorporate into their lives.

If the mother begin early, her children will easily acquire those agreeable table-habits that distinguish the most elegant of our citizens. The poorest of little people may eat their plain bread in as civil and human a manner as little princes partake of their *pâtés*. There is no need that a plain dinner should be devoured as if it were being consumed by little beasts, instead of by immature American citizens. Even if it were not unrefined to bolt the food, it is certainly unwholesome and sometimes decidedly dangerous to life. An insistence upon composure at the table is vastly valuable to health, to say nothing of its refining influences upon young people.

Unless a child is so small that it must be placed at the table by

another, it should be taught to stand by its chair until its mother is seated. This is the manner of a well-bred gentleman or lady, who always waits for the hostess to be seated first upon all occasions; and if the child begins life with this courteous treatment of its mother, it will be impossible for it to forget later in life when in the presence of any other woman who presides at a table.

A proper care for tidiness of hands, hair and raiment should precede every meal; and for dinner after the day is complete, or for a supper at the same hour, an especial attention to the toilette is essentially an evidence of fine sentiment and good-breeding. To dress for dinner is desirable and customary whenever there are conditions in life that permit such a delicate and agreeable usage; but even where this is impracticable it is an unpardonable omission to leave those little attentions that say to those who gather about the board, "I offer you such outward respect as I am able." A gentleman will arrange the chair of a lady who is to sit near him, even if he rise to do it, provided she is latest to arrive. Sometimes punctuality at dinner is impossible in everyday life, but at a dinner where one is a guest tardiness is unpardonable, excepting some accident has occurred. At breakfast a full gathering of the family at a fixed hour is both charming and proper, and attention to this suggestion will lighten the cares of the entire day for the sometimes overburdened housewife. But it is not so ostensibly *de rigueur* in the morning as it is at dinner time that every member of the family should gather at the same moment. There are the customary arrangements of the food, which add emphasis to this law of punctuality; and a mother who feels a sensible regard for the future of her children will see that they are strictly prompt at this meal and yet never clamorous or hasty in taking their proper places.

If the gentleman of the house is occupied in attentions to a guest or is remote from his wife, the eldest son in the room should be taught to arrange his mother's chair just as soon as his age will permit. It is a pretty and delicate courtesy for the daughter, in the absence of other helping hands, to do this for the mother or for any lady guest who has no gentleman to perform this service for her. If there are no lady guests at table, the mother is served first; and even if there are and they be young ladies, the mother receives the earliest attention. If the guest be venerable, it is proper for the host to be attentive to his or her wants first.

On being seated, the napkin is unfolded and laid in the lap, and not tucked across the front of the person by any one, except it be the carver; and even he, if he be skilful and feel secure in his official position, will not arrange it as a protector to the clothing. The napkin is for the mouth and fingers, it being supposed that a refined manner of eating will insure the safety of the garments of grown-up people. Of course, children must have an etiquette of their own, which should be settled by the mother according to their needs.

If the dinner is to include raw oysters, clams or grilled sardines, eating may begin at once, as they are always served before the guests are seated. If soup is served, each one at table accepts it, even though it is not to be consumed. It is no longer customary to wait until all are served. The bread is usually found lying by the plate, and is broken and eaten, but not dropped into the soup. The spoon is held by the right hand and dipped outward and not toward the eater. The side of the spoon is placed at the mouth, and, if all that is in the plate be desired, the front edge of the plate may be lifted slightly with the left hand. The liquid should always be swallowed without noise. If one is ever justified in using the epithet "vulgar" in its worst sense, it is when a person eats or drinks with that unpleasant and wholly unnecessary sound which one is sure to hear while swine are feeding. Soup should never be asked for a second time. This law is laid down, because another plate would disarrange the serving of the dinner and compel those to wait who do not desire a second serving.

If fish follows the soup, it is served with bread, pickles and but one vegetable, which ordinarily is plain boiled potato or cut potatoes browned in butter. Many people offer only bread with fish when meats are to follow. In England fish is now eaten with a fish-knife and fork; in Germany a fish-knife only is used; while in many parts of the United States a fork, assisted by a piece of bread, is still the means adopted for transportation, though conformance to the English custom is becoming general. The fact that a knife is almost always placed with the fork beside the dish on which fish is served, leaves it a matter of discretion which method shall be followed. There are persons who eat butter throughout the entire dinner, and for them, of course, a knife is necessary; but at the best tables butter is brought in only with the cheese at dessert. When the fish plate is removed, the fork, and the knife also, if one has been provided, is left upon it to be carried away.

In Europe it is considered under-bred to remove the fork from the left to the right hand, but in America the hand occupied is not so much a matter of importance. It is a mistake not to remove the knife and fork that are brought on the table with a fresh plate—it is inconvenient and awkward for the waiter to reach over and lay

them by the side of each plate while he is serving. Always either accept or decline a service of food with promptness; indecision is not pleasant for the one who is serving the table, and it is in bad taste to hesitate about so insignificant a matter.

When the meats and salads have been taken away, the cloth is sometimes removed, leaving a polished table or a fanciful dessert cloth; but oftener than not, the dinner cloth remains and the crumbs are brushed into a plate by a folded napkin. Silver crumb-knives and trays, as well as brushes for the table, have been displaced by a plate and napkin in most houses of good taste.

The dessert is then arranged upon the table, or else it is served from the side-board. In England ices and all sweets are served with forks, but spoons are preferred in America. Cheese is eaten with a fork, except when grated; and then it is lifted by a bit of bread, celery or a wafer. At this part of the dinner ladies seldom eat cheese or take wine, even though the latter questionable luxury is served.

Finger-bowls set upon dessert plates, with a doyley between, are placed upon the table with the fruit. As soon as these are arranged upon the table, take the edge of the doyley with the left hand and the plate with the right and draw the former with the glass away from the plate.

If oranges are to be eaten, plunge the fork into one side of the center of the fruit and cut it in half. Eat as much as can be taken out with a spoon, and no more. If the other half is desired, treat it similarly. Sometimes oranges are served upon the table cut in half, with forks already plunged into them. This arrangement is convenient and may be made to look very pretty. Grapes are eaten with the fingers, the skin being slipped off at the lips, leaving the grape in the mouth. The seeds may be daintily dropped from the lips into a lifted tea-spoon.

The table napkin is used to wipe the fingers, after dipping them into the finger bowl. The doyley now does the double duty of being an artistic table-ornament and a protector for the dessert plate, which might perhaps be marred should the glass bowl touch it. After the last of the dessert is served on its especial plate and the fingers daintily wiped, the coffee and tea are served. This may be done immediately either at the table or perhaps a little while afterward in the drawing room or library. The lady rises first, and all follow her. In some grand houses the gentlemen remain to smoke and talk, but in others they retire to a smoking room; oftener than not the American gentleman prefers to leave the table with his family. Should any one be compelled to leave the board during dinner, or indeed during any meal, excuses should be asked of the hostess and, if the departing one be not a member of the family, of the host also. The small members of the family should never be permitted to go from the table before their elders, till permission has been properly asked of the hostess. Very young people do not take coffee, and to remain at table may be irksome to them; it is proper, therefore, that they be excused, if they desire such liberty.

There are many little forms and usages at table that indicate a person's daily familiarity with refined habits or their want of it, and yet it is impossible to mention them all. They are acquired only by observation and practice, and by respect for the rights and sentiments of others. For instance, a finely bred person will take the top or nearest piece of bread or cake, and not draw out an under or better one to leave a less desirable slice for some one else. It is not improper to look for the smallest fruit or a smaller cut of food; but to choose a better or larger is an evidence of a selfish nature and low breeding. To accept or to take more food than is required, is also in bad taste.

This being a young country, we are constantly interweaving into our usages the more refined habits of older nations; they may each be trifling, but in the aggregate they enrich our customs and we are grateful for them. For one example, in some countries, when persons desire their coffee or tea cups refilled, they place their spoons in their saucers at the sides next to them, and carefully trained servants, who are properly observant, take the cups to the urn without interrupting the general conversation. This saves the hostess from care, and spares all questioning or requesting. If the servant fails to observe the spoon, it is not difficult to call his or her attention to it by a nod of the head.

This chapter presupposes that there are domestics in the family, and yet the writer is quite aware that many an American woman of fine taste is bravely and intelligently performing the entire labor of making a comfortable and refined home for her husband and children. To women like this, good hints on the conduct of children toward their elders, and the most attractive method of eating food, are always welcome. It is not what one eats, but how they eat it, that indicates the refinement or the coarseness of their habits and tastes. It is manner more than matter, that makes the gentlewoman and gentleman. Poverty is never an evidence of lack of nobility, and is always able to so express itself as not to be mistaken for vulgarity.

## RAMBLES AMONG BOOKS.

Midwinter is bereft of perfumed blossoms and vernal beauties, but its leisure hours hold compensations for the limitations of sunshine, color and odor, if one but knows where to discover them with readiness and certainty. Of course, leisure for search is not given to everyone; but there are intense delights to be found in books, though they are by no means always to be discovered in the new publications, which at this season of the year are generally abundant.

Unfortunately, it is too true that in some of our numerous books there is little pleasure and less wisdom, and a reader has cause for gratitude if he be able to discover and absorb even one of these virtues. There is no dearth of writing that is intended for wit and humor, and some of this sort of literature is sufficiently whimsical and so drolly original as to compel hearty laughter. This style of writing is by no means contemptible; in fact, it may be vastly useful to those whose lives are traced through other than sunny ripples of merriment or aloof from the grateful paths of peace.

Our rambles are pursued in the hope that persons who are limited in their leisure for reading and circumscribed in their purses may learn the characters of our literature as it is issued from the press, and thus be enabled to choose only such books as will be of profit or pleasure to them in their quiet hours.

If antiquities are interesting, one new publication will speedily carry its readers backward, without too much loitering among inconsequent details, through the ages of Egypt; and another one will take them to the fiery burial of Pompeii. Prof. Osborn has performed a most useful and kindly deed in arranging and condensing a history of Egypt for that class of readers which is only able to spare the hours necessary for such abridgments of history. The author has waded deeply, leisurely, observantly, and effectually through many a volume that has been carefully written by scholarly men upon Egyptology, and from them all he has chosen out such facts regarding the land of sphinxes and pyramids as are of the greatest interest to the general reader. He discusses the probable origin of the Egyptians and, without doubt, as correctly as possible, their social habits, moral standards and spiritual ideals, only here and there assuming to be somewhat *ex cathedra*. Of course, he has no firmer or broader basis upon which to build conjectures than many another historian; but his honest loyalty to his own convictions is sure to inspire respect for his character, if not a full trust in his views of the lotos land and its dead and gone inhabitants. Notwithstanding all possible faults, the author has made a most valuable and convenient condensation for hurried students of ancient history.

It is that patient archaeologist, Sir William Gelland Gandy, who has delved for us into the tragic romance of Pompeii and its uncovering. His description can scarcely be said to rise to great heights of fine word-painting, but he gives to us, instead of graphic language, seventy fine pictures of the exhumed art and architecture of this ill-fated city of grace and luxury. His book gladdens the very soul of all lovers of a dimly recognized poetic mystery, because no one can accuse the author of being fired solely by his own uncurbed imagination.

If one desires a revelation of things realistic yet scarce suspected, he has only to read a most charming new book on Finland, by Von Max Bueh. It is only a little volume, but every page is an addition to the reader's knowledge of an unfrequented and most interesting part of the world. Its brave, sturdy, intelligent, warm-hearted, simple folk, with vivid imaginations and profoundly religious spirits, who live upon their own industries and within their own resources and yet have something to spare, are among the most interesting and least known of all the worthy residents of earth. They are highly civilized, albeit their standards of culture, happiness, honor and chivalry are not precisely those of any other nation whom we English-speaking people are acquainted with; but all the more entertaining are they on that account. Their ancient dogmas and beliefs were somewhat akin to Christianity; they had a Saviour of miraculous birth, who came to them for their spiritual ennoblement and salvation; and this wise and beatific being was a woman! Indeed, it is not probable that the most careful research will ever discover a more fascinating, fanciful, yet significant folklore and legendary history than is possessed by this people, while their national songs and melodies are quaint and beautiful quite beyond western beliefs. The Finnish literature includes lyrics, epics, romances, dramas, speculative philosophy, the sciences, journalism, etc., etc.: and only yesterday, we, in our egotistic ignorance, enumerated them among the semi-barbarians of the world, who merit, so we believe, but small consideration from our self-admiring civilization. It is humiliating, but most wholesome, to discover now, and then just where our own levels should be looked for. It is a vitiated mental palate that cannot thoroughly enjoy Von Max

Bueh's *Finland and its People*, and, then, too, a voyage to this distant land is a charming trip to make while sitting by one's own warm fire-side in Winter time.

*Twenty-One Days in India*, or *The Tour of Sir Ali-Baba*, K. C. B., is a most entertaining and witty volume, written by George Albrich Mackay, who is, unfortunately for the world, lately deceased. It is a volume of twenty-one character sketches, with a curious and misleading title. They are oriental in their quaintness, being outgrowths of an Eastern exaltation or deterioration, according to selection. The book carries its readers through the drollest of social conditions and amidst the most comical of people, who are wholly unaware of their unusual whimsicalities of manner and opinions. To compel merriment while it invites reflections and increases intelligence, this charming volume is an acquisition, with but few if any rivals. Its illustrations are as singularly clever as are its scintillations of intellectual brilliancy.

Having visited Egypt ancient and modern, Pompeii as it is and was, Finland old and young, and the East Indies with their droll actualities of men and manners, we come home again not only unwearied from our long journeys, but brimming with exhilarating reflections and curiously new ideas, that are wrought from far-off and sometimes old materials.

From fact to fiction is a step, which is too narrow for measurement—at least, so say the experienced in life. For instance, the latest and in some respects most satisfactory of W. D. Howells' novels, *A Woman's Reason*, repeats the story of a sad struggle in feminine life—a struggle, too, that would never have been undertaken had paternal love been as wise as it was tender. The story is short, charmingly related, and full of pictures both realistic and idyllic. He places his heroine in a world of wants, without trained hands or disciplined brain, to earn that which is needful to sustain the deencies of a woman's life. She has a resolute will, and attempts, with an unflinching devotion to industry, a number of those departments of art, literature and decorative toiling by which skilled women exist, only to discover to her sorrow that she has been taught too much of everything, and too little of anything. No one can read the story without feeling that it was out of the writer's tender consideration for the feelings of his sensitive readers, rather than from a strict following out of natural consequences, that he prevented her from dying of want, or, worse still, being degraded by a humiliating dependence upon charity. His heroine is so vividly yet so delicately drawn, that to have followed her to a final tragedy, instead of into a shelter of love and protection, would have been indeed afflictive. There is a too vital social motive in the book for any serious-minded person to treat it solely as an entertaining work of fiction.

If one desires or needs to be amused, there is a new and deliciously silly story, with many a smile and many a tear between title page and finis, in Rhoda Broughton's last novel. It is called *Belinda*, solely *Belinda*; but it has still another heroine, who is named Sarah, besides several dogs that are almost as drolly interesting as heroine No. 2. Sarah is exceedingly comical and not a little impertinent, yet she is not by any means an unwelcome guest at the fireside when the snow falls and the winds are out of temper.

If during some hour of discontent the reader of modern books should imagine that he desires to push his existence forward a few hundred years, he will be able to cure himself of his dissatisfaction with the present epoch by reading *The Diothos*, which is a story of a family that is to live in the ninety-sixth century. Before the volume is read half through, his discontent with the present will be exorcised, and he will bide his time here tranquilly, even gladly. This story is, perhaps, well enough as a travesty; but it is too absurdly beyond the present conditions of human sympathies to create an interest that will outlast a single evening's reading.

Among the pleasant new volumes of fiction is *Guenn*, by Blanche Willis Howard, and *The Jewel in the Lotos*, by Mary Agnes Tincker. These narratives come into one's home and thought close together and very naturally. Both stories are of other lands than ours; both were written abroad, and both by New-England women who are residents among alien people. Both are as curiously interesting as any novels can be, when so many pens are busy telling strange stories.

*Guenn*, is a Breton peasant girl who is exceptional in character, and who has a friend in a young priest—a most vigorous delineation. Another hero is a young painter, with so genial and generous a nature that everybody falls in love with him. But so absorbed is he in his art and so devoid is he of ordinary egotisms, that he is wholly unconscious of the influences he exerts. The national sentiments, picturesque customs and costumes of the Bre-

tons; their pathetic gravities and grovellings; their poetry, which is felt and left unspoken; their dreariness; their interminable struggles for existence, and the glamour of romance and flood of superstition that envelop their lives, is finely pictured by Miss Howard. The illustrations are of the sketchy and suggestive type so much admired at present. This writer's previous novels, *One Summer*, and *Aunt Serena*, have been widely perused and have given much pleasure.

*The Jewel in the Lotos*, is a story of Italy, with the sweet breathings of flower-laden winds, delicious nights and beautiful days, and the sorrows of life and the songs of happiness which enfold and ennoble the souls of two lovely and good women. It is like a delightful pilgrimage through that fascinating land of the olive and vine to read this volume of charming realisms, and then to close it and dream. The book is beautifully illustrated by Mr. and Mrs. Hovenden. Miss Howard was born and educated in Bangor, Maine, and she lives in Stuttgart; and Miss Tineker, who resided for a long time in Boston, now dwells permanently in Rome.

There are many other new works of fiction, which, while aiming only to divert the mind, contain many earnest thoughts and much intelligence about unvisited localities and the customs and convictions of their inhabitants. There are other recent writings, the reading of which is no improvement to the mind, because they have neither literary merit nor anything, save the incidents of a pleasant love story, to interest the reader. Of such are *Those pretty St. George Girls*, and *Two Kisses*, recently published.

Henry Gréville has a new novel called *Guy's Marriage*, which is a thoroughly French story in its local coloring, and yet not wanting in moral *motif et timbre*. As a rather clever picture of French life, with its queer morals and manners, it possesses unquestionable values, affording, as it does, much more information in regard to the vital and social interests of these mercurial people than could be learned by a stranger during even a prolonged visit to France. Henry Gréville was bred a gentlewoman, so it is said; and to read her novels is to believe the assertion.

Reflecting upon the peculiar mental characteristics of the French nation, reminds one that the stories of Jules Verne—that remarkable man whose imagination deals with actualities in a most grotesque manner, and who for some minds provides a delight that is closely interwoven with scientific truths—are vastly useful. Certainly they are in the highest degree provocative of serious study and most careful research. His last novel is called *The Underground City*, or *The Child of the Cavern*, which is a story of a coal mine in Scotland. It is thrilling in its quick succession of curiously interesting events in the deep earth and also above it, and no lad can read it without being instructed in chemicals, engineering and various mechanics.

There are at this season many new and charming stories written especially for boys whose evenings require brightening, and among them may be mentioned *The Hoosier School-Boy*, by Edward Eggleston, an author as incapable of writing a stupid story as he is of telling one that is not pure in its morals and strong in the characterizations of its heroes and heroines.

*The Young Circus-Rider* is a most fascinating volume by Horatio Alger, a lover of manly, natural lads. The boy who reads this tale will be impressed with the fact that life in a circus is very far from being a Paradise for young people, and that all the boys who belong to its company are not by any means a set of hopeless vagabonds, but that some of them are really good fellows.

*Ned in the Block House*, is a story of early Western life, and is so realistic a picture that it quite resembles history and will be likely to cultivate a taste for more serious research into the older conditions of our country.

*Don Gordon's Shooting-Box*, by Harry Castleman, is a narrative of military school life, that is sure to please boys to whom student happenings under army discipline is of profound interest. It is a curious fact that books written about boy life are eagerly read by girls, while books for girls are generally scorned by boys. Of course, there is a wrong somewhere; either the boys are taught a contempt for their sisters, or else writers for girls do not infuse vigor, action, practicality and naturalness into their feminine stories.

One of the most attractive and valuable books written for both boys and girls is a story by "Uncle Lawrence," called *Whys and Wherefores*. It is science, art, nature and history made most fascinating and instructive for young people, and it is beautifully illustrated. It is not only suggestive, but it vividly describes many practical experiments that are within the capacities of children at home.

Of illustrated gift books there are many this season, and they are nearly all creditable to both authors and publishers. Perhaps the most attractive of them are revivals of old loves, beautiful republications of poems that cling to one's memory by tendrils that are both sad and sweet. The best of our artists have lent their fancies and their cunning pencils for the portrayal of scenes in volumes. Among them are Moore's *The Night Before Christmas*, which everybody knows and loves. It is delightfully illustrated by different men of note, as is also *Bingen on the Rhine*, which all of us have wept over. The pictures in both are by the same artists, and they are pathetically fascinating.

*The Comprehensive Dictionary of Biography*, by Edward A. Thomas, while bearing evident traces of hasty compilation and not carrying out in its entirety the statement set forth on its title page, is yet a work that will be found useful by many a worker and student, its facts in the main being as accurately set forth as any man of to-day is able to prepare them. Of course, minute exactness cannot be expected of a book that contains sketches of important persons who lived in those early ages of which scholars of to-day are able to glean but hints of intelligence. Completeness and exactness in such work are quite beyond the capacity of any one man's power of research, and this volume necessarily condenses its materials and gives only the most important happenings in the lives of its list of men and women. Historically and chronologically, it is in all probability as correct as any authority yet published; and its subjects are so clearly, yet so briefly, outlined that its possession for reference will be found really valuable. —GERALDINE.

## TO BE BEAUTIFUL.

Daintiness is a necessity of beauty in woman. It is part and parcel of it, as certainly as quietness is of elegance of manner; for while haste may accomplish, it never impresses; and while the sweet disorder of the careless maiden may be picturesque, it does not attract as does the exquisite neatness of the Quakeress. Most women, chronicled or not, who have gained in this world the things they most desired, have done it by the force of their womanliness, the strength of their weakness, and the absolute contrast between them and their masters. Women of to-day are very prone to laugh at what they scoffingly call "the oak-and-ivy" theory; but while there is much that is ridiculous in it, there is also much that is commendable. The right of exercising a decided influence upon her immediate circle of friends belongs to every woman, but she only really does so when she is wise enough to keep quiet about it, and wields her scepter without warfare and certainly without words. As for means toward success in this direction, the most powerful is beauty. Not necessarily that of the Venus of Milo, nor of the Duchess of Devonshire; but a personality that is beautiful and has received all the dainty touches required to bring out its perfect points, as a dark velvet background does a marble statue. But these touches must be artistic—nay, more than that, they must be the art that hides art, and must, most of them, be kept as secrets for my lady's chamber.

It cannot be denied that it is not pleasant to have a growth of hair on the face or arms; and yet the removal of it is more than

unpleasant—it is apt to be dangerous. Letters have come to the writer of these articles, many of them asking for a recipe for removing these objectionable hairs; and, in answer to them, she gives the following, taking upon herself no responsibility in regard to the prescription, since, owing to the sensitiveness of the skin, such applications generally involve a certain element of danger. A physician says that perhaps the safest method is to pluck the hairs out with a pair of pinners sold for that purpose, and then bathe the place with warm water, being careful not to use soap. Then a lotion, made in the following manner, should be applied: Beat four ounces of sweet almonds in a mortar, adding half an ounce of white sugar during the process; pound the mixture to a paste, and then mingle with it, in small quantities at a time, eight ounces of rose-water. The emulsion should then be strained through a thin cloth. Place the liquid in a large bottle, and close it tightly. The part left unstrained should again be pounded in the mortar and should have added to it half an ounce of sugar and eight ounces of rose-water. It should then be strained again, and the process should be gone through three times. Then to thirty-two ounces of the fluid add twenty drachms of bichloride of mercury, and shake the mixture for five minutes. It should be applied with a soft cloth immediately after washing, and the skin should then be softly rubbed with a dry cloth until perfectly dry. A caution is necessary in regard to depilatories; many of them contain corrosive sublimate, which will leave a scar on the face.

others have in them a preparation of arsenic, that will in time poison the unfortunate person who uses them. Even if beauty be of great value—and it certainly is a great joy-giver—still in the pursuit of it, there need be no incurring of unnecessary dangers or exhibitions of what plain-spoken people call fool-hardiness.

Hyperidrosis, or excessive perspiration, is an inconvenience, an unpleasantness—indeed, those who suffer from it would say, an evil. It is weakening, and in many instances proceeds from absolute illness that requires medical treatment. When it is local, it may be subdued by such simple remedies as are within the reach of womankind. It is acknowledged that in time it affects the skin, in some instances giving it a pallid look, while in others a coarse, greasy appearance is presented. A well-known physician says that the best treatment is to avoid warm baths; if you are unable to stand a cold one, simply have the chill taken off the water and sponge the body with a lotion made of two drachms of diluted sulphuric acid and a pint of water. Powder plentifully with starch. Another lotion, also recommended, is made of a drachm of tannic acid and six ounces of *eau de Cologne*—this should be applied with a sponge, and the powdered starch used plentifully afterward. It would seem scarcely necessary to say that the linen must be frequently changed, and yet a good adviser always gives the minutiae, even if they are probably already known.

A face, naturally charming, loses much if covered or even partly disfigured by the small black spots known as acne or, to use the more general name, flesh-worms. How to get rid of them, is a question. First, then, be careful of your diet, and do not eat too much food of a fatty nature. If you are inclined to weakness, take some good tonic *that you like*, for doctors are beginning to agree that patients do not grow strong when they dislike the means of strengthening. The following is a very simple mode of treatment, highly commended and well worthy a trial: First, steam the face—if that is the part afflicted—over a bowl of hot water; then, while the skin is soft, press the acne out, or, if you cannot manage it yourself, have some one do it for you; then apply a soothing ointment or, if preferred, a lotion of glycerine and alcohol. It is best to put this on at night, washing the preparation off in the morning with a glutinous fluid like weak gruel. Hard rubbing with a nail-brush (a soft one being selected) and warm soapsuds, just before the

lotion is applied, will be found an assistance to the riddance of these offensive small spots. Sometimes the spots swell and become painful, assuming a graver and more objectionable character. In that case there may be used for them an ointment that, after being rubbed on, should be allowed to remain a quarter of an hour and then wiped off with a soft cloth, only a slight film being left. To make this, mix thirty-six grains of bi-carbonate of soda, one drachm of glycerine, and an ounce of spermaceti ointment, rubbing these materials together until they are perfectly mingled.

The amateur chemist must remember that a lotion should be thoroughly mixed, and smooth in addition; while creams and cakes of mutton suet should be hard when not in use and yielding when they are to be rubbed on the skin. Anything powdered must not be lumpy, and everything bottled must be tightly corked. Just as certainly as these precautions are neglected, so certainly will the prescription be of less avail. How can one expect to heal a grievous hurt if the cooling powder is in tiny pieces, the salve to be put on is in cakes, or an ingredient of the lotion is intermixed at the wrong time? Care is the secret of success in all sorts of work. And this is work—the caring for one's pleasing looks and the keeping of one's health as it should be. The ancient kings in Egypt, who had their bodies enwrapped in spices and perfumes and cloths heavy with gold, had due regard for their remains; and should the women of to-day show less respect for the living than they did for the dead? The result in their case was that knowledge has been gained, which might otherwise have been hidden forever: in the latter instance the end is a worthy one if it afford pleasure to others. It was never intended that loveliness should be underrated, for nowhere is it more esteemed or has greater praise given it than in the Bible. Judith, Ruth, Eve, Rebecca, Rachel, and many others whose lives and acts were notable, are spoken of as having had great beauty of face and form. Indeed, there is a sacrilege in attempting to slight that which was made after the image of Divinity. So it is right and good to try and add to learn all the ways by which can be

“Worked such a miracle of form and face,”

as will make each one more fair,

“Who was before the fairest.”

## MY LADY'S LOCKS.

That the attractiveness of a face depends much on the arrangement of the hair, is a truth so well understood that its repetition seems useless; yet the remark is again made on the principle that the truth is always worth the hearing, and with the hope that some careless beings may read it and be convinced. Framing the face, the hair is suited in shade to the complexion and, by a proper disposition, may be made to bring out every good point and to charitably shade each imperfection; for even beautiful women seldom achieve perfection, and if they did, would, according to erities, only produce a monotonous result. In an old French book, one written in 1778, the following is said to be the duty of the *coiffeuse*:—“The hair-dresser by the look of a face must divine the sort of ornament that will suit it. A woman, while appearing to have her hair dressed like other women, must yet have it specially adapted to her own style of face; consequently, in each toilette, the artiste repeats the most difficult of nature's wonders—that of being always the same, yet always different.” This is really the secret of dressing the hair properly, and it is well for the women of to-day that it is being better and better understood.

Never perhaps was there so liberal a law in regard to the fashion of arranging my lady's locks, and never perhaps had she so clear a right to make herself look charming. Does the classic style suit her well-shaped head? Then, casting aside all false hair, she may have her short side and front hair in close curls, while in the back a small French twist may be arranged and fastened high on the head with a silver dagger or a tortoise-shell pin. This coiffure is particularly becoming to women with low, broad foreheads, handsome eyes and well-shaped heads. The curls will remain “in” for several days if they are turned over, covered with tissue paper and pinched with a hot iron; care, of course, being taken that the hair is not scorched.

In Paris there has been an effort made to raise the hair to the top of the head, but it has only been partially successful. For street wear such an arrangement is not artistic, for, when the bonnet is put on, a bare-looking place is left at the back of the neck that causes the looker-on to feel a chill of disapprobation. One way of avoiding this inartistic result is by having the under part of the back hair cut off so that it reaches only to the nape of the neck; it is then crimped

and allowed to hang straight down, while the front hair is cut in fringe fashion and crimped to correspond. Very high on the head is fastened a looped arrangement of hair, very light and often becoming; but even the most credulous of men could not doubt its unreality, as far as its growing on the head of the wearer is concerned. A becoming disposition of the hair for evening is to arrange the short front hair in soft curls and draw the back hair high up in puffs and loops, letting three or four short curls stray from them as if they were a becoming accident. With this may be worn an ostrich tip, a fancy comb or a Rhine-stone ornament.

What shall a young lady do whose hair is fine and soft, short in front and not reaching to the shoulders in the back? If her head is well shaped, she may dispose the front hair in soft curls that fall into their proper places; then the thin back hair must be crimped, and, when loosened from the braids, it will appear heavier and of a lighter shade. Now she must take her braid, which should not be too heavy for her hair, and, fastening it on securely, twist her own hair with it in a Grecian coil low on the neck. Looking in the mirror, she will notice that at the sides there is a bare look. Well, two curled pieces, very light and naturally curly, may be put under the coil so that they come forward and seem a continuation of the front hair, forming a positive wreath of short curls around the face, softening and intensifying its womanliness. All this can be done easily after a few trials, and will be found “worth while.”

As for the sister who grieves because her face is short, let her draw back her hair in Chinese fashion, though she need not have it positively flat; instead, it may be waved enough to look soft and pretty. When the face is long, something giving a square look—a straight fringe, for instance—is needed. If the eyes are deep set, the hair should be low on the forehead, so that it will shade them.

A bit of valuable advice about cutting the front hair is this: Do not let it be done by any one who does not understand how to do it properly, because a little rounding or squaring at the corners may be the very touch that is needed; and by those unused to the work these fine points are not understood. It is not advisable to cut the hair short all over the head, and yet to some faces it is becoming; but, after it is cut, a long time elapses before it grows again,



and in that time are likely to be included many days of regret. With the average face short hair is rather severe in its effect, and, though at first it may have a coquettish air, in time this wears off and only the severity is noticed.

Plaited twists are not so much in vogue as loose twists, which is a boon not only to the woman who has enough hair of her own to dispense with a switch, but also to her who has to wear one, as a much lighter switch can be used than if it had to be plaited.

A very positive "don't" may be said about the flattening of waves with mucilaginous preparations; it is considered bad taste, and is certainly unnatural and usually unbecoming.

A woman has the right to make herself look as attractive as possible, and the arrangement of her hair has much to do with the attainment of this result. Who can conceive of any of the beautiful women of bygone times with scollops flattened and glued to their brows? How would the lovely Devonshire have looked if her fair hair had been so misplaced? How would the exquisite la Vallière have appeared with her long ringlets cut off short, after the style of a nineteenth century gentleman? The very thought seems profanation. No, no; a woman is only doing right when she makes her coiffure up in such a way that her beauties are heightened. Happily she does not have to do as her sister in Japan, who not only has to tell her age by the arrangement of her hair, but also whether she wishes to marry or not. Japanese girls over nine years of age wear their hair interlaced with red crape, a circle being described around the

head, while on each side is a curl. Young ladies desirous of marrying dress the hair very high on the forehead, while the back hair is in the shape of a fan or a butterfly, silver cords being used for decoration. A widow willing to re-marry twists her hair around a shell-pin placed horizontally at the back of the head, while she who is a widow for life cuts her hair short and combs it back straight, with neither parting nor ornament. It is quaintly said, that of the latter very few are noticed.

For ordinary occasions a wise woman will never err in having a simple coiffure; indeed, as the world demands simply the becoming, it may at all times be noticeable for its lack of elaboration, if it suit the face and figure. To fully decide, however, if a style is becoming, the entire figure should be taken into consideration. Who has not wondered why a short, stout woman wears a great mass of hair on her head? It is usually because she has only seen her head and shoulders in the mirror, was satisfied with the effect of what was visible, and did not consider what the entirety might be. If you are blessed with the beauty of youth, then simplicity should be the watch-word when you fix your soft, pretty looks. You can afford to let the clearness of the eye and skin, the roundness of the cheek and the dimples of the cheeks be brought out by the severity of the coiffure. The time will come soon enough for the more friendly, more charitable and, therefore, more elaborate dressing. Indulge, therefore, in simplicity while you may: remembering that an artist in costume said, "Youth is such a skilful hair-dresser."

### WHY UNCLE ABE RETIRED.

The slow-moving train, after passing through a country that seemed full of great, gorgeous-hued flowers, mammoth ferns and trees that were perfect in shape and color, had stopped at a way-side station; and the familiar cry of "twenty minutes for refreshments" had rung through everybody's ears, not only with a piercing, but with a pleasant sound. Here, even the newest traveller believed he would get a good dinner: fried chicken of the proper golden-brown shade; sandwiches thin as wafers, buttered with real butter and having the ham between cut in tiny fragments; coffee that seemed to consecrate and make beautiful the heavy cup that held it; sweet potatoes done to a turn, "in de ashes fo' suah, sah"; beaten biscuits that were never touched by any patented arrangement, but which became light-hearted under the blows of the axe; beautiful fruit of all kinds, and then a small bunch of magnolias gallantly presented to each lady by Uncle Abe after he had sold all his edibles—the flowers being given, as he lucidly expressed it, "fo' to show dat de gallantry o' de Souf am not lost, and fo' de ladies to remembah wid a smile not only de humble African gemman who gave dem, but also" (here a long pause) "de reason why de station am called Magnolia." This speech of Uncle Abe's usually met with loud applause, which he recognized by a stately bow, undoubtedly a much better one than many of his auditors could have given; for his gray hairs and unceasing politeness marked him as one who knew the manners of a gentleman of the old school.

To-day, however, there is no Uncle Abe; and I, who have often been the recipient of a bouquet, wonder why. There has passed through the car, with a large basket, a tall, finely-formed darkey; and, as he returns with it held upside-down to show that he has sold out, I stop him to ask about Uncle Abe.

And this is what he tells me: "Yes, Miss, thanking you fo' de intres' taken, I is Uncle Abe's successah. He am retired. I is his nephew—ony by marriage, howevah,—de honnah o' bearin' a real kinship to him bein' denied me; but a-many a time has I been thankful dat I is married into so 'ristocratic a famly. Po' Uncle Abe am a real gemman, Miss.

"De reason o' de retirement? Yes, Miss. Well, aftah de wah, Uncle Abe foun' dat de Fontaine famly was in circumstances dat, to say de leas', was embarrassin'. Dere was nobody lef' but de Madam and de little Missie, a very little lady ony five yeahs ole. De progenitahs o' Uncle Abe had belonged to dem fo' yeahs back, an' he took a oath dat, while he could be o' any use, he would stay by 'em. Dey had deir place, but, Laud-a-massy! folks, especially women folks, can't live off de groun'. De Madam she said, 'Uncle Abe, dere's many a gran' famly would be glad to get you fo' butler; I can give you de propah 'commendation and you can go where you'll be comfable.' You ought to heerd him. He said, 'Oh! my deah, lovely Mistess, what has I evah done to make you suppose dat I is so ungrateful; dat I has lost all de feelin's o' a gemman. When my po' boys suffahed, who looked aftah dem?—Massa Harry. When I was in trouble or in joy, who was sorry or glad?—Massa Harry. And is I a-goin' to desert de ones dat he loved and dose

he lef' me when, with his last breff' dere on de fiel' o' battle, he said, 'Abe, take good care o' de Madam and de baby-girl?' I is a-goin' to stay: an' if dere's nuffin' to eat, I'll starve, too; an' if dere is anyfin' to be had, I should be 'shamed to think o' de Madam an' de young Missie a-havin' not a single niggah to tell dem when dey is served.' Well, dere was a-many a time when dey went hungry; but if de dinner was ony a big sweet potato an' a biscuit, Uncle Abe he served it wid as gran' a air as if it were de fines' repas' in de wold.

"When de railroad come along an' dey 'cluded to have de stop heah, Uncle Abe he said to de Madam dat, if dey wanted to, dey might be a little richah. Den he told her how—dat de train was to wait an' dat he could get on board an' sell some luncheon. Fo' a little while de Madam could not beah to think o' it; den she said, in her very proudest' way, dat work was honnable, an' so day aftah day she used to get de things ready an' Uncle Abe sold 'em. Dat was de reason why ev'ry thing looked so nice and pretty—de lady's fingahs allus fixed de basket and de little Missie, who was a-gettin to be a young lady, used to make up de bouquets. An dat was why Uncle Abe nevah would take a little presen' o' money; he said his Madam did not beg.

"One day dere came in de train a gemman from de Norf, who got off heah an', aftah a-walkin aroun' fo' a while, saw Uncle Abe an' begin to talk to him. He asked him if dere was a hotel heah. Abe, he showed him a low place kept by some missable po' white trash. De gemman said he couldn't stay dere, an' den began to wondah if dere was any famly as would take him fo' a few weeks. Uncle Abe asked him to wait a little while, and went over an' asked de Madam—said he knew he was a gemman an' dat it would help 'em along; an' so de lady said she would. And he came. Now, miss, you know dat if anybody you had lubbed wid all your heart had been killed in de wah, you couldn't help feelin' a little hard agen de odder side; an' dat was de way wid de ladies Fontaine. Yes, miss, yes, miss; I see you is a-beginnin' to understan'—he fell in love with little Missie; but de way she did scorn him an' treat him's pas' all belief. Unele Abe, he never hesitated to give it as his 'pinion dat she was de proudest' an' mos' ovah-bearin' little lady as evah he did see. But de whole time de Madam nevah dreamed of it. In de fust place she thought little Missie a baby, an' in de second place she was too busy. But, bless your pretty face! one day my gemman just goes an' asks her consent to his proposin' fo' de han' o' her daughter. Den he tole her who he was—true, he come from de Norf, but dey have some good families dere, an' he belonged to one o' dem dat hundreds o' years ago landed on a rock—pretty hard place, seems to me. His folks was dat kind, you know, who is 'posed to dancin' an' other articles o' de belief; dey is called Pilgrims, an' I don't wonder dat in de hymn dey say, 'I shall tarry but a night.' Well, de Madam was taken by s'prise; but she thought it all out an' she said, 'If my daughter loves you, I give her to you.' An' Massa Endicott, dat was his name, he stooped down an' he kissed her hand, an' called her 'de grandes' lady in de lan''—an' fo' de Laud she is!

"But Miss Harrie. She asked him how dared he insult her; an' did he think, because dey was po,' dat dey was become his slaves; an' did he suppose her fathah's daughtah would marry him, and a great many othah things dat was not pleasan' to heah. Nobody noticed dat Uncle Abe an' me was in de room, but, when little Missie had finished, an' de Madam and Massa Endicott was a-standin' a-lookin' at her, Uncle Abe stepped foward an', a-takin' her hily han', said, 'Miss Harrie, when Massa Harry lef' you in my care, I think he meant me not to let you make a mistake, an' Missie, deah little Missie, you is a-doin' it now. You is a-throwin' away from you de heart o' de man you love—yes, Missie, yes you is, fo', if you wasn't, you wouldn't a-got so much excited about it, you'd a-jess said no, an' ended it. Missie, dere's worse pride dan dat o' riehes—its de pride o' poverty; an' you is a-goin' to let it gain possession o' your soul. Honey, I is a ole man, an' I loves you; an' I says, doan throw away any love in dis world, an' doan, fo' de sake o' a lot o' dollahs, lose de happiness o' you' life. Honey chile, doan do it; in dose eyes o' yourn dere's some tears, dey is your heart a-speakin'—take her, take her quick, Massa, befo' she has time to say no.' An' he took her, took her so quick dat she ony had time to say 'I—', an' he finished de sentence by sayin' 'love you.' We all cried fo' joy. Den my shame-faced little Missie let her lovah kiss her, an' den de Madam, an' after dat Uncle Abe an' I knelt down to kiss her han'. But she wouldn't 'low dat wid Uncle Abe—she stooped down, an' he blessed her an' said, 'May de good Fathah in Heaven look down on you an' make you a good wife an' a lovin' one, such a one as de Madam was to my deah Massa; an' if he

heahs up in Heaven, may my deah Massa Harry say dat po' ole Abe was o' some 'count aftah all.'

"De weddin' was a quiet one, 'cause de little Missie said dey could not accep' anything from people; an', when it was ovah, de fus' pusson she put her arms aroun' an' kissed was Uncle Abe; fo' she said she owed it all to him. Yes, Miss, dey is gone; de ole place is a-bein' fixed up fo' a country place, an' Uncle Abe is vally in chief to de entiah famly—de sort o' a position where de work is not heavy an' de wages am. I has hopes o' goin' to 'em some day, an' I is cultivatin' de repose of mannah dat Uncle Abe says I needs. Dey is in de town where dey lets de cars run in de aih and people can talk to people a mile away from dem. Dere may be dese things, but dey do say darkeys o' fine famly an scarce, 'an so I has hopes dat dey will want me soon.

"Thank you, Miss, I is much obliged, not ony fo' de intres' you has shown an' fo' de dollah, but also 'cause you did not disremembah Uncle Abe an' can 'preciate a gemman o' good deportment. Time fo' de train to move, Miss. I hopes you will have a nice time, an' dat de Southern aih will bring de roses to your cheeks, an' dat among de flowahs an' undah de blue skies o' Florida you may fin' a sweetheart who will make de whole world glad to you. Lemuel's service to you."

Off he goes, his teeth glittering as he smiles, his eyes flashing in the sunlight: and in a minute, as we move away, I see him walking off whistling cheerily, and evidently fully conscious of his importance as Uncle Abe's successor, and of having entertained a lady with the story of why Uncle Abe retired.

—HILARY MILLAIS.

## FLOWERS AT MIDWINTER.

How like angels' visits are flowers that bloom for us when the frosts have dared them to open their petals? Love and venerate Nature as much as we may and do, there is always a keen, though usually an unuttered, satisfaction in breaking her laws when the act secures a worthy triumph over her. She puts her pretty children to sleep herself, and carefully covers them with fold upon fold of snow, commanding them to be still and not risk their lives by even a peep from under the coverlets, until she invites them by warm Spring smiles to rise up from their long repose.

She does well; she is wise, and very nearly omnipotent; but man is wiser, or at least he is more subtle in the uses of his powers than she, dear old mother Nature. He gathers her own elements, earth, air, water and fire; and he rearranges them and compels her, even when the weather is most inclement, to invite her floral children to come forth and bloom for him. Flowers swing their perfumed censers through his home, they adorn with delicate tints and shapes of beauty those whom he loves best, and they tremble and glow in the spaces that are most dear to him. Not only does he compel Nature to bring forth for his pleasure her most charming children, and this, too, at uncommon seasons; but he orders her to make them richer in color, more affluent in numbers, more generous in shape, more lavish in foliage; and she is most obedient to him. But here he makes a pause; he can go no farther. Winning, commanding and compelling as he is in his manner toward Dame Nature, he utterly fails when he endeavors to woo or to wring from the flowers she calls up at his desire a sweeter, richer or more abundant perfume than she chooses to bestow upon them. With such children she is niggardly of her aromas. Nature says to him, "These have a semblance of life, but their breath is not so ardent as that of those I bestow upon you of my own free will."

Year by year the skill of the horticulturist grows in potency, and the advances he has made during the past four seasons in "beautifying the rose" commands an admiring attention. Once, when satirical lips desired to announce the limitations of the human skill, they inquired in derision, "who is able to beautify the rose." No one tries now to express his contempt for man's inventive intelligence by asking so foolish a question, because man has beautified the flowers, beside enlarging their lovely families and increasing their vigor and growth. But alas! their spirituality is less perceptible than when their uninfluenced mother rocked them to sleep in the Autumn wind and wakened them again with the music of the Spring zephyrs. Alone and by her own sweet will, she brings forth blossoms according to her own wise instinct.

"What is a flower without its natural aroma?" sneeringly asks the incessant clamorer for manifestations of an uninfluenced and untrammelled nature. Of course, a blossom without its own breath of individual sweetness is not utterly complete in its charming, because one cannot help missing certain delicious and most subtle sentiments;

but a glimpse of flowers always suggests unwritten and unsung lyrics, and they delight most keenly by their graces of form and their beautiful hues, and also by that still more fascinating and inexpressible charm which a pitifully brief existence surely confers upon all natural loveliness. All this and much more is felt and enjoyed in the presence of beautiful blossoms, even though no aroma be exhaled by them.

This screed is written only as a plea for window-gardening, and poor and even pitifully poverty-laden must be the house where not even one of the large floral family will be content to bloom. At least one of the many flowers or vines can be found to take root and flourish even in dingy and sunless windows and make itself quite at home. When the skies are lowering and the blasts fierce and torturing to the world outside the house, what a charm there is in a window of plants or even in a green spray that leans and nods toward every gracious influence. How sweet and dear is the unfolding of a single blossom that comes forth under one's own hand while all its comrades are asleep in the ground outside. It smiles up into the faces that have watched and waited for it.

There is many a real lover of flowers who complains of untoward fortune or ill luck in their domestic gardening, but they misuse the words luck and fortune. It is most probably due to a want of acquaintance with the needs of the plants which they are endeavoring to wear within doors. Vegetation is almost human in its needs; it must breathe fresh air some time during each day, and this vital force must on no account blow upon it directly if the outer atmosphere be decidedly chilly. Most plants are delicate, and frosty airs would kill them if their currents were not modified by passing through a warmer space before being permitted to reach them. They must receive water enough to satisfy the thirst of their roots, and a sufficiency is always discernible in the vigor of the foliage, as an excess is shown by its pallor. The water should be about as warm as the atmosphere of the room, just as if it were a Summer rain that refreshed the flowers. Rains, to be nourishing, should be of the same temperature as the breezes that blow upon the plants, descending like tearful kisses about the petals of the tender blossoms.

Plants must be kept clean. When a vail of dust clogs and fills their dainty lungs, they droop and die. A spraying syringe cleans and refreshes them, and they should be permitted to enjoy a bath at least once a week.

Some varieties of plants die, if not allowed to revel now and then in the sunshine; and a few of them do not like sunbeams at all. Others are thrifty in their foliage, but absolutely refuse to blossom if the sun is hidden from their sight. They droop under a rough handling, and cannot even bear a too-intimate caressing, resenting it by drooping under the shock that delicacy always feels when treated with undue familiarity.

In selecting house plants, such as thrive in tropical countries are

most thrifty in an artificially heated atmosphere; and of these all professional gardeners have an abundance. Furnace heat is not so wholesome or pleasant for them, nor does it produce so vigorous a growth as does the warmth of an open fire. Where a furnace is one of the necessities of a house, the plants should be placed low down or upon the floor, to secure them from the evil effects of occasional fumes of sulphur. When placed low down in the apartment, they also escape the unfriendly influence of gas-jets; and besides, a more effective view of their beauty is secured by looking down upon rather than up to them.

All plants thrive better when living in porous earthen pots, or in perforated wood baskets or boxes that permit an entrance of air that shall reach their roots. To avoid the possibility of drowning them, there should be a hole in the bottom of every earth-filled receptacle in which foliage or flowers are expected to thrive luxuriantly. If a leaf dries or even begins to look as if it would soon lose its freshness, it should be cut off with a sharp knife or scissors, and not broken. It injures a plant to tear away its members, almost as much as it does an animal that is treated similarly; but a skilful amputation brings health where there was before a wasted or diseased limb. Whatever leaves are removed from a plant should be rolled up into little bunches and put into the earth to decay, that the plant may be nourished with its own congenial elements or chemicals. If the separated foliage of a plant be too large to hide away in this manner, it may be cut into smaller pieces and buried about the roots that once fed it; this disposition of faded beauty providing opportunities for the occasional disturbing of the earth that is deemed efficacious in keeping a house-plant in good health. The soil should have a frequent lightening up with a blunt bit of wood, to prevent it from becoming too crusted for the air to enter and give aliment to the roots; hence the burial of the dead foliage brings health to the plant.

Nature takes care to renew the life of all her children, but, when we adopt her beauties as our own, we are compelled to resort to artificial methods to protect them from disease and decay. When the leaves of a plant are smooth and hard, a gentle sponging with tepid water upon their upper and under surfaces is welcome and refreshing, and this is especially invigorating to aquatic or semi-aquatic growths, such as the calla-lily, etc. For English ivies, whenever their growth is too thin or their foliage too straggling, a few drops of ammonia, twice a month in the water, is most health-giving. This water should always be given through their saucers and not upon the top of the earth. As ivies grow more sturdily away from a strong light, they are in high favor for libraries and halls. Ferns, if so protected that they will not be touched by passers-by, are also vigorous and graceful growers in the shady places of a moderately warm room.

Among the latest enthusiasms of visitors to the country in the Autumn is the gathering of mosses, Princess-pine, maiden-hair, winter-greens, partridge-berries, pitcher-plants, cranberry-shoots, etc., which are placed in a compound of earth and sand, and carried to city homes for Winter table-decorations. These roots are arranged in low pans or boxes for the center of the table, and a reserve of them is kept in some cool, dusky place, to be occasionally watered that they may increase their roots for transplanting when needed. This sort of gardening is attended with but little trouble and no expense, and its results are charming. The pan or box may set in an ornamental dish or basket when upon the table, and the shrubs may be removed for trimming, weeding and watering.

Crocuses and hyacinths always give intense pleasure if they are first grown naturally in the earth, this arrangement also increasing the number of bulbs for future Winters. Pots of snow-drops, tulips, jonquils and narcissus may be buried in the cellar in boxes of light earth and sand, and about the first of the year they will have sprouted and may be brought to the light, and then a few weeks of sunshine and careful watering will see them in beautiful bloom.

For mantel gardening—or it would be more nearly correct to say, mantel decoration—, take a hyacinth glass or some other transparent vessel that has not too small an opening at its top, fill it with water, and place a few pieces of charcoal in it to keep it free from impurities; into this plunge the obliquely cut ends of long bunches of ivy, umbrella-ferns, periwinkles, etc., and they will thrive all the Winter by frequently renewing the evaporated water, and by freeing them from dust now and then with a very slight tepid bath, rinsing them tenderly up and down in it.

Flax, sweet potatoes, German ivies, Madeira vines, etc., etc., grow easily and hardily in the house, and their foliage is most charming to look upon during a Midwinter day.

Of all the vines that we have hitherto endeavored to domesticate, the Japanese fern is probably the most fascinating and beautiful. It lives healthily either in or out of the sunshine, and it climbs its thread with eager haste as if it longed to reach the top of the room just as soon as possible. When it has attained its growth, it remains for weeks a beautiful green rope of feathery foliage, and then its color fades gradually away, as if it were only falling to sleep. After its roots are rested awhile and the old vine has been removed, it starts up again and climbs its new leading cord with unabated enthusiasm. It requires sandy loam and now and then a drink of water, for which it proves its gratitude by charming expressions of graceful verdure.

A plant that is capable of making a flat surface exquisitely green or of decorating the ugly base of a long-stemmed vine or a little tree, is the chick-weed. Few people observe and still less respect this little plant, and yet it is one of those modest children of Nature that keeps about its duties with a cheerful and delightful persistency, whether appreciated or neglected. It has received proper honor in its specific name, which is *stellaria*, because its tiny white blossom suggests a star. It presents one of the most remarkable, as well as one of the most easily observable, instances of sleep in plants. At night, the larger leaves approach each other in pairs, and together they tenderly enfold the more delicate foliage and also the miniature flower-buds. It prepares itself so caressingly for a night's repose, that it is most fascinating to study its manners while getting ready to sleep. Perhaps its folk-name of chick-weed was given to it because of the brooding of its stronger leaves over its tenderer petals. Chick-weed is also noticeable as being one of the most trustworthy of natural barometers; if there is to be rain, its strong outer leaves do not unfold themselves in the morning from their protecting attitudes, nor do the little white blossoms open their eyes while there is rain in the air. No pelting storm is able to drive them out of their hiding-places or drench them beyond a capability of opening again when the sunbeams are shining. This little plant grows easily, even thriftily, in a moderately rich loam; and it graciously decorates and kindly conceals whatever ugliness there may be at the roots of the prouder and more pretentious, and sometimes far less interesting, plant that grows up from its contented midst.

—CAMEO.

## ABOUT CERAMICS.

The china craze is not a new thing of to-day, for it was known in the reign of good Queen Anne, and fair collectors were then just as proud of the possession of a piece of "real blue" as are the equally fair ones of this progressive century. Like all other diseases of its species, it grows steadily on one, until the real hunter looks for "china, china everywhere" and feels terrible pangs of envy when beholding a fine piece that belongs to a rival seeker in the wide domain. Happily, not many are affected to such an extent as this; but there are few ladies of to-day who do not have some fine specimens in their cabinets and who do not desire to know about others.

Collectors divide the world of ceramics into three divisions—pottery, porcelain and glass. Porcelain is the most widely sought after, and is therefore most desirable to know about. It is an intermediate substance between the other two, more translucent than pottery and more opaque than glass, and is supposed to have been first made in China, just before or at the beginning of the Christian Era. The famous porcelain tower of Nankin was built in the fourteenth century. It was three hundred and thirty feet high, and, but for some

abominable rebels, would yet be standing and would, no doubt, prove a Mecca to the china hunters. It showed nine stories of enameled bricks in five colors, white, red, blue, green and brown. The Chinese kept the method of their manufacture a great secret, averring with their usual air of simplicity that the result was achieved by the use of a paste made of egg-shells, sea-shells and other matters buried for eighty or a hundred years. For two centuries Europe believed this to be true, and made unavailing attempts to produce specimens of porcelain by similar means.

That the earlier Chinese manufacturers were extremely particular in the preparation of their work, is proved by the fact that to-day a piece of pure white China porcelain is specially valuable. Historians tell us that out of two hundred pieces, they would sometimes destroy a hundred and ninety-nine as not attaining perfection.

Japanese porcelain is similar to Chinese, and is believed to have existed at almost as early a date. The glaze in Japanese work is usually tinged with blue, the paste is more brilliant, and the ornamentation bolder.

The first European porcelain manufactory was at Dresden, about the beginning of the eighteenth century. A poor apothecary's clerk, accused of alchemy, fled from Berlin and took refuge at Dresden; and the king, inquiring into his case, found that the substance he produced—by ignorant people supposed to be gold—was in reality analogous to oriental porcelain. The monarch was, of course, overjoyed and gave him all facilities to pursue his work. His is admitted by all to have been the first porcelain manufactured in Europe, and some collectors think it has never been surpassed.

Worcester china, the introduction of which is attributed to Dr. Wall, a well-known chemist, is the first that had printed patterns transferred upon it.

Sèvres, the most beautiful French porcelain, owes much of its celebrity to Madame de Pompadour, who, being an ardent admirer of it, caused it to become the fashion. Sévres is exquisite because of its creamy and pearl-like softness and the beauty of its paintings.

*Capo di Monte* ranks highest in the Italian school of porcelain. The pieces known under this name are usually moulded in high relief, and superior samples are richly gilded. The manufactory at Doccia is the property of the Marchese Grinvri, and has belonged to the same family for generations. Artistic plaques of *majolica* are shown that emanate from this place. Four, specially elegant ones, show the Continents emblematically represented: Africa displays large palm-trees, with a magnificent lion in the foreground; Asia shows a tangled undergrowth, with a wily panther crouching in the shade; America has a forest in which the wild deer are conspicuous; Europe, we were not fortunate enough to see, as it had been disposed of.

Probably the most remarkable work is executed by Solon—it is a *pate sur pate* and displays white figures on an olive ground. The subjects are original, perfectly correct and wonderful in expression. On the one most noticeable are two ladies displaying a Punch-and-Judy show to a bench-full of children. The expression is more than wonderful, and one could scarcely believe it possible that so much could be told in pure white and that the different degrees of enjoyment felt by the young urchins could be guessed from the position of their backs. The middle one sits stolid and square, and it is not hard to conclude that he is seeing everything and will not soon forget. Another's mirth is so great that he has bent over, in this way losing something, so that he will not, after all, have as much solid fun as his more attentive companion. In this way each figure may be studied, and an analysis of their feelings reached.

A Minton *plaque*, done by Foster, shows the head of Sarah Bernhardt; the coloring of her blonde hair and exquisite blue eyes is wonderful, while the costume of Donna Sol is brought out in all its magnificence. Some large vases are from Minton, but they show such magnificence of dark red and dull gold that unknowing ones mistake them for Kaga ware. A dainty little set of coffee cups, the size of egg-shells and quite as thin, are of deep red and gold, placed on a waiter of the same and displaying as a charming addition tiny little spoons of china to match the cups.

Probably the most magnificent plates in America are a dozen

that will cost you one thousand dollars. Each one is different—a specially beautiful one has a scarlet border of the deep color so desirable, and in the center is pictured the goddess of music frolicking with little Cupids. In the center of another exquisite plate is displayed a pattern in gold and platinum (this is applied in liquid form) of a bunch of forget-me-nots, with a lace-like border trimming the edge. The square cups—a quaint idea!—have the coffee-pot, pitcher and sugar-bowl of the same shape accompanying them; a peculiarity about the coffee-pot is that it has a spout on each side, the one not in use constituting the handle. One set of similar cups has the months of the year, in French, painted upon them; and each picture is suggestive of the season—for instance, the flowery month of June displays a handsome boy fishing for silver trout and valiantly fighting the numerous mosquitoes that attack him.

Some fine specimens of *Capo di Monte* are of the fret-work style and have the head-bordering in the pale green tints for which this ware is so famous. Indeed, it seems to us after all to be the most exquisite china made and looks so delicate that it impresses the admirer with the belief that in the Mohammedan paradise, where wonderful houris delight you with ambrosial coffee, they must add to the bliss by serving it in cups of *Capo di Monte*.

A Wedgwood pitcher with raised effects is rich in a hunting scene; a slender dog, curved in a perfectly true position, forming the handle. This design was made by Wedgwood many years ago, but has again been revived. A curious piece of Venetian glass is shaped like a saucer—apparently the background is green, but blue and delicate pink have been so artistically put in that, after looking at it several times, one grows confused in regard to the original color. The tints are added by fusing sticks of glass and then touching the plate, it being necessary to fuse the stick every time the color is needed. Of course, this is a very particular work, as great risk is run of breaking the glass or putting on too much color: so that only an expert can do it.

A sea-green cup, sold at a well-known London sale, is known as the cup of Tantalus, and is an example of Chinese ingenuity; if it is filled with water up to the shoulder of the blue Chinaman who adorns the inner part, it will hold the liquid; but add another drop and the water all runs out! This is done by means of a concealed syphon.

People used to speak of articles "worth their weight in gold," but a fine piece of china is not only worth its weight in gold, but frequently worth more than its prototype made in gold. The taste for these lovely objects is a charming one, but, unless they are to be used only as ornaments, it will become necessary for the fancier herself to learn how to wash them, as irreverent hands will soon chip or break them. Of the finest pieces ornamentation is the only use asked, but there are many dainty cups and plates that the fair "mistress of the manse" had best trust to no hand but her own. A woman (Lady Mary Wortley Montague) makes a neat defense for women when assailed for loving china: "Old china is below nobody's taste, since it has been the Duke of Argyll's, whose understanding has never been doubted either by his friends or enemies."

#### TO OUR PATRONS, AND THE PUBLIC GENERALLY.

You have doubtless noticed that during the past few months we have patented many of our patterns. Our attention had been called to the fact that in various parts of the United States persons were cutting duplicates from our patterns and selling these duplicates: thereby doing us the injustice of preventing the sale of our patterns, and depriving us of the benefit we ought to receive therefrom; and further doing injustice to the public by giving them imperfectly cut duplicates, from which the purchasers received little satisfaction, and we received a great deal

of blame; the buyer in each instance supposing that the duplicate was like the original.

In view of the facts above stated, we are patenting many of our patterns, and hereby beg to announce that we will pay TEN DOLLARS to any party furnishing us evidence which shall lead to the conviction of any one cutting and selling duplicates of our patented patterns. We will add that it is our positive determination to look after this matter with as much vigor as may be required to protect the public and our interests.

## ITEMS OF FASHIONABLE INTEREST.

## DECORATIVE ADJUNCTS.

As all sorts of artistic and sometimes inartistic productions are exultingly received under new names, ladies cannot fail to be interested in a charming method of using the beautiful crêtonnes that look as if they had been selected for a canvas upon which to paint the fair maids and gallant cavaliers of the early English period and the later Elaines and Lancelots of modern poetry. A pretty toilette set is composed of drab canvas, linen or *momie*, having complete pictures cut from the crêtonne appliquéd upon it with fancy stitches in colored silks. When the design is such that a greenwood scene can be cut in a circle, it is applied on the ends of the splasher or bureau-cover, with space enough cut from the center to appliquéd a figure within it: and in this way a view of a fair Rosalind emerging from the forest of Arden is cleverly simulated. Smaller covers or mats may have birds and blossoms tastefully applied to them.

Bannerets are very prettily arranged as wall-decorations, and are not only very artistic and graceful in themselves, but also serve to brighten up and adorn corners by windows or at the sides of mantels, where a poor light or insufficient space for a picture is afforded. A very artistic banneret is made of olive plush, upon which is an embroidered stripe showing many varieties of stitches wrought in numerous colors upon ticking and outlined with black. Tiny fans, crescents, circles, crosses, stars and various other devices are worked, the stripe being about five inches wide. The plush foundation is oblong in shape, and the stripe is applied diagonally from one lower corner to the opposite upper corner, the edges being concealed by fancy stitches. A lining of sateen or satin is added to the back to give a neat finish, and the affair is mounted with small brass rings on a brass rod and suspended by olive and cardinal cords upon a picture hook. The effect of the embroidery is similar to the conglomerate tints of stained glass and may be made quite as pleasing. Marble or wood consoles are made to look attractive by covering them with felt or plush mats, enriched with appliquéd or wrought embroidery in silk crewels or ribbon work.

## A CHAT ABOUT CLOTH COSTUMES.

The "tailor-made" costume is, without doubt, the child of this century. While there may exist little that is new under the sun, still it is certain that only the woman of to-day has ever had such a toilette. The cloth gown was worn, the cloth coat was known and assumed; but in the "tailor-made" costume is found the acme of suitability never reached by any combination of these two. The woman who enjoys walking and wants to go out, the woman who is busy and has to go out, and the woman who enjoys neat costuming, are those who appreciate such "creations"; and these women are many and of all ages. So, to them a word or two about becoming toilettes may be welcome.

A favored finish that has recently appeared for coats or *basques* looks like a thread of fine chenille, but is in reality a very narrow fold of velvet applied as piping. If a very severe effect be desired, silk braid is used instead of the velvet.

About buttons? Well, small, bullet-shaped, crocheted buttons continue to be chosen, and the button-holes should be finished, as the advertisements say, "with neatness and despatch," though hurry would probably spoil them. Fancy buttons, like elaborate *lingerie* or much-trimmed *chapeaux*, are in bad taste with suits intended to convey the idea of utility. Follow the advice of the Frenchwoman who said, "Be extravagant in having your collar of the whitest, and your gloves of the neatest shade and best-fitting variety."

Do not have your bodice too tight; it should fit perfectly, but that also means easily, not making you look as if you wore an iron corset and could not move. And do not have fringe or many ribbon loops, or anything that "dangles," as it takes away from the desirable outline.

Above all things, if machine-stitching constitutes the trimming, see that it does not draw; for if it does, some day the silk will snap and a "rift" will appear in your gown that will make it decidedly inharmonious.

## LINKS AND BUTTONS.

The question as to whether single buttons or links are to be worn in the cuffs has been decided in a very sensible way, which is, that both are fashionable and one may have whichever is preferred, feeling sure that in either case the approval of la Mode is gained. Something to be remembered, however, is that with very close-fitting cuffs links will probably be the most comfortable, while with looser ones single buttons will be in best taste.

A single button is a round one of hammered gold, with small rubies imbedded in it, so that it looks as if it might have been dug out of the ground in just that manner. Another is of fine Limoges enamel, a Watteau scene being worked out. But the delicacy of these, as well as their expense, will prevent their attaining any great popularity.

Links of hammered gold have different gems set in each, a very ele-

gant pair displaying a sapphire, diamond, ruby and cat's-eye. Less expensive, though very artistic, is a pair radiant with pink topaz, amethyst, aqua-marine and garnet. The semi-precious stones are also used on links of beaten silver, with good results.

Buttons for the collar are not as simple as they were, elaboration, probably because of sentiment, having crept among them. Those of gold are enamelled to simulate pansies, forget-me-nots, clover-leaves and other flowers or foliage that suggest remembrance or bring the much-sought-for good luck. The garnet, turquoise, lapis-lazuli or emerald is set in the center of the button, a small one being oftenest used, and gives a pretty bit of color. Very few silver collar-buttons are seen, people who do not care for gold ones usually selecting ivory in its yellowest shade. The person (although the governor of at least one State says that person does not mean a woman) who first used a button rather than a pin in her collar deserves a monument that, like the Sphinx, will defy time.

## ODORS OF ARABY.

Perfumes were said by an old writer to make the brain more active and give fresh life to the imagination. Whether this be true or not, none can deny the pleasure that comes from a delicious aroma, or the sense of delicacy that surrounds the one from whose presence it emanates. From time immemorial perfumes have been dedicated to women, yet many famous men, notably Richelieu and Napoleon, were passionately fond of them.

When there exists a fashion in flowers, it should go without saying that there is one in perfumes; and as intensity of fragrance in a flower is, just now, considered unpleasant, so the heavy perfumes are no longer admired. All faint odors are in vogue, violet, jessamine, edelweiss, moss-rose and heliotrope having special favor shown them.

A *grande dame* chooses the perfume she prefers and then has *sachets* filled with the powder, these being used to perfume her handkerchiefs and laces. When her *lingerie* is laid away, an atomizer is called into requisition and rains the odorous liquid upon the various articles. Then, when she is gowned, it will be discovered that, while she does not advertise a special kind of extract upon the street (a very underbred thing, by-the-by), there will seem to hover about her a faint fragrance like that exhaled from a wood in which wild-flowers are growing. This is the art of using perfume; to spill it heedlessly on the handkerchief is only the alphabet.

Old commentaries attribute to Moses a knowledge of the science of sweet scents, and, when it is remembered what importance is given to them in the Bible, it seems probable that he was educated in their use. A latter-day poet, describing the beautiful Judith when preparing herself to meet Holofernes, says that upon herself she "spilt precious ointment," and then, when her enemy saw her, he drank in "the fragrant Summer beauty of her hair."

## THE DAWN OF LIGHT.

That is, in a perfectly idealized way; for it may be suited to all sorts and shades of womankind. She who would not dare bask in the rosy flush, may have the subtle green tint that would drive her darker sister, if not to despair, certainly to sallowness—and one would surely cause the other. And this may be gained by dressing your lamp-shade in the color becoming to you, which will then diffuse itself over the entire apartment.

Lamps have become more than fashionable; they are counted among the necessaries of life, not only because they are a rest for tired eyes, but also because of the beautifying element that exists in their soft brightness, which never glares aggressively at one.

But to their decoration: If you have a lamp with a round globe, your shade will probably have to be supported by a wire framing, or else it will hang too closely and shut out the light entirely. A style of shade as new as it is odd is of rose-colored silk, cut in the required shape and lined with a lighter tone of the same material. All around this are set box-plaited frills of the silk, fringed out at the top and bottom and laid on so full that they look like masses of soft feathers. This trimming reaches almost to the top of the shade, and, when put on, appears like some immense flower of the cotton tribe, so airy does it seem to be.

On globes of the tulip shape, small at the bottom and large at the top and of tinted Venetian glass, there is a caprice for fastening a huge paper rose—say, about the size of a small cabbage—on one side. The light then appears in two colors, depending entirely from which side you get its glow. A pink on pale blue, a yellow on Nile, and a green on dark red, form pretty and artistic contrasts.

Lace is used on porcelain globes that curve slightly at the edge, a variety about three inches deep and having a positive pattern being selected. A very narrow ribbon is run through the top and tied on the shade, fulling over the edge in a fashion as quaint as it is pretty.

A shade that, while popular, can scarcely be cited as novel, is made of sections of scarlet satin joined by narrow Valenciennes insertion and having a deep frill of the same lace as a finish.

Originality has an opportunity to show itself in these pretty adjuncts to

an important factor in giving pleasure; for who can deny the enjoyment found in a well-lighted room?—conversation is aided, there is a sense of welcome, and everybody is gladder, merrier and happier. Philosophers have talked much of the value of light, of the darkness of the masses, and have attempted to enlighten everybody on the subject by lecturing in polysyllables and unknown tongues, leaving their listeners more in the

dark than they were before. Instead of this method—the masculine one—some bright home-maker can, in the roseate glow of her decorated lamp, make mankind at ease, make him think well of the world and contentedly of himself; feel that he is no longer in the darkness of loneliness, but a true child of light; and all on account of some bits of lace and silk, deftly made to do a duty in life and, like Liberty, enlighten the world!

## BRIC-À-BRAC.

### A SINGULAR BEAUTY.

We who demand not only a certain regularity of feature, but also a positive expression of soul, would find it difficult to admire the beauty of a Kalmuck bride. In a book lately published she is described as having a flat face, expressionless and absolutely ugly; but, as a set-off to this, her attitudes were suggestive of ancient Greek sculpture and her voice was soft and sweet. Her ordinary costume, which ought to please all the dress-reformers, consisted of big boots having yellow cotton trousers tucked in them, a blue waist, loose and very much like a shirt, and a pelisse-like garment of crimson, the latter being a favored part of the dress worn when indoors by most of the Kalmuck women. A turban of Astrakan fur, with a tuft of feathers upon it, was worn on her head. The hair was long and braided, and, as the beauty was still unwedded, she had not upon it the piece of velvet ribbon that distinguishes the matron. She smoked incessantly—indeed, smoking is deemed a virtue by her race. Even the very small children practise it, and, when one is in sorrow or great joy, a present of extra-strong tobacco is deemed an indication of sympathy.

Peculiar as the Kalmucks are, uncivilized we would be apt to think, they have many good traits. They are devoted to their children, delight in seeing them play, and do all in their power to make them not only healthy but happy. They have no fear of death, and are merciful to all dumb animals; and the beating of a woman is a thing unknown among them. In belief they are Buddhists, but of that branch which has its prayers said for it. The priest is luxuriously cared for, and has the utmost consideration shown him. When he is ready to pray, he blows a loud blast with a conch-shell and then turns the praying-machine—which reminds an unbeliever of a hand-organ. The prayers are engraved upon the brass cylinder, which he moves: and no sound of ostentatious humiliation is heard, making a difference which, one is sometimes tempted to think, ought to be counted in favor of the heathen. Before stopping, he touches the machine with his forehead.

To the looker-on there is a naïve air of satisfaction about the Kalmuck beauty that is very pleasing, and one cannot help wishing that she will never dream of there being a more æsthetic style of beauty than her own. In personal satisfaction is frequently found the greatest delight.

### SOME WEDDING CUSTOMS.

From time immemorial the feeling that certain customs were or were not in good taste for weddings has existed; and while for many of them some explanation could be found, others have their why and wherefore hidden in Cimmerian darkness.

We all know that rice is thrown after the happy pair, that plenty may always follow them; and that this custom comes from the Chinese. On the other hand, a thoroughly satisfactory explanation of the throwing of the shoe cannot be found.

The custom of putting the ring on the third finger of the left hand always reminds one of the story that a vein runs from that finger to the heart, but the Ancients preferred it because it was the medicine finger, all things pointed at or stirred by it doing their duty well. In the early days of Christianity the ring was put first on the thumb "in the name of the Father," then on the fore-finger, "and of the Son," then on the second finger, "and of the Holy Ghost," and then on the third finger, where it remained, with the "Amen." This not only symbolized the belief in a Trinity, but was also an acknowledgment that the husband came next to God.

The received wedding ring is a plain gold one, but in Russia, where the happy pair exchange rings, the bride's must be engraved in a certain way, and both must be of pure metal. The betrothal ring is there deemed of great importance, and is also of an especial kind. A formal announcement is made before the friends of the family, and then the bride-expectant offers two white doves—a practice said to have existed when the worship of Venus prevailed. A lock of the maiden's hair is then cut and given to the groom, who offers in exchange for it a ring of silver set with turquoises, an almond cake, and some bread and salt. So strong a feeling prevails in regard to the style of this ring, that among the very poor it is often of tin set with a bit of blue glass! Blue, very pale, is deemed the most desirable of all colors, and wedding gowns are usually of that shade.

Among the Jews it was, for a long time, thought that, if a young girl wished to be happy in her married life, she must not be wedded on the

fourth day of the week. The fifth was considered an unlucky day for widows.

A commendable custom, at least in its symbolism, exists in Servia, where, as part of the marriage ceremony, the bride holds a piece of sugar between her lips, which signifies that she will speak little and sweetly during the rest of her life. In another country some wormwood is always mingled with the wreath worn by the bride, so that she will understand that bitter must come with the sweet. This reminder seems unnecessary, for the sorrows will be hard enough to bear when they come; better—much better look on the happier side of life and choose only beautiful flowers, radiant with color and perfume, dainty because they are fresh gathered, and suggestive of hope and happiness when there is

\* \* \* "placed a golden ring upon the hand  
Of the blithest little lady in the land."

### THE GENTLEWOMAN.

She is the kindly one who, seeing you embarrassed in a crowd of strangers, with courteous words easily said and graciously meant, becomes to you an embodied "*sursum corda*;" for her politeness has made you lift up your heart, made you forget your personality and remember only that you are in the midst of enjoyment.

She is the one who presents to you those who will add to your pleasure and then, having satisfied herself that you are fully and delightfully employed, quietly leaves you for somebody else who may need her.

She it is who does not tell the invalid how pale she is looking, or the young girl flushed with dancing how red her face is, or inquire of the elderly lady if her eyes are weak.

She it is who, hearing some one cough in a street-car, does not stare at the unfortunate until the hard cough becomes easier to bear than the pitiful look. Nor, when somebody who is lame enters a public place, do her eyes rest upon the sufferer—eyes can be impertinent as well as lips, and those who are in bodily pain do not care for general sympathy, romantic as the novelist usually makes it.

She it is who, thoroughly understanding the laws of etiquette, can make a younger woman who is not so conversant with them know what they are, without hurting her feelings.

She it is who is quiet at the opera or the theatre, not only for the sake of other people, but out of respect to herself; and certainly it is she who does not, in defiance of the preacher, read either hymn or prayer book during a sermon.

She it is who first considers the comfort and happiness of others, who makes the way even of strangers "lie in pleasant places," and of whom it is written with absolute truth.

"She doeth little kindnesses,  
Which most leave undone or despise;  
For naught that sets one's heart at ease,  
And giveth happiness or peace  
Is low esteemed in her eyes."

### A CHINESE SAGE.

Now that every thing Chinese is an object of interest, agreeable or otherwise, in more than one country, the traditions and facts underlying the civilization of China are being quite diligently studied. A central figure among the dignitaries of her past will always retain the reverence of loyal Celestials.

Confucius, as the name of this man is now pronounced, is merely the Latinized version of Kung-fu-tse, which means "Reverend master, Kung" and belonged to a man who, as a teacher of morality and an advocate of judicious political management, commands the admiration of the most advanced minds of civilized countries in ages far remote from the time in which he lived.

According to the most reliable statements extant, he was born on the 19th of June, 551 B. C., and died at the age of 72 in the year 479 B. C. His education was conducted by his mother, his father having died when he was three years old; and the value of her teachings seems to have been duly appreciated by him, for at her death, which occurred when he was twenty-four years old, he left the public service and devoted three years to mourning for her.

Having made himself familiar with ancient writings, he conceived the idea of restoring the morality which they taught and at thirty he became known as a public teacher. Fame and a fair measure of success attended his efforts, and, after returning from certain outlying provinces, where he had been preaching and teaching, he was made Prime Minister. Owing to political intrigue directed against him, he soon retired and spent the rest of his life as a teacher, his popularity remaining unbounded.

After his death a superb temple, the most magnificent in China, was erected upon the site of his residence, though his tomb is a huge mound overgrown with trees and shrubs. When it is remembered that his doctrines, or rather the doctrines which he restored in a form adapted to his time and people, are still accepted by a nation comprising about one-fourth of the population of the globe, his success must be considered unquestionable.

#### ABOUT THE FIR TREE.

Now that Christmas with its attendant gaieties has passed away, and the time has arrived for asking questions—a time that always comes—there is no reason why the very biggest nursery people, who are beginning to speak of the others as “the children,” should not know about the origin of the Christmas tree.

Long, long before the coming of the Christ-child, the decoration of a tree with plumes and even jewels was practised among the Egyptians, and about the same time of the year as our Christmas-tide was selected

for the accompanying festival. It is said by antiquarians that the festival was a very general one in the time of Cleopatra. In her day the palm was the chosen tree; but, when the custom was transplanted to Italy, a fir tree was selected.

The Romans decorated trees with burning candles in honor of Saturn, the time being from the seventeenth to the twenty-first of December, which seemed to presage the coming of Christ. After this celebration came the Sigillaria, or the days when those who loved each other or were united by ties of blood exchanged presents; and after that the Juvenalia, or that happy time when men became boys. (Who can help wondering if they blew tin horns?)

It is said that one proof of the decoration of the tree in ancient Egypt, is that in Germany a pyramid is often used instead of a tree. And thus even mother-thought is as old as the obelisk, and many a mystical Egyptian matron, coming from the temple, probably forgot for a while all the mysteries of her religion, all the pride of her caste, and thought only of the jewels she would place upon the tree of wonder to delight the heart of her little daughter. Can you not imagine it? There is something in the thought that makes the Ancients seem nearer to us—it has been so hard to think of them as loving and having the domestic virtues that belong to people of a later era. But, after all, why should it be questioned? As long as humanity has existed, as far back as it may be traced, so long has there been maternal love; so long has it been the best, because the least selfish; so long has it been the love that gave and asked nothing; and so long has it been and, thank God, will continue to be, a love that can “wipe away all tears.”

#### ANSWERS TO CORRESPONDENTS.

MAY L.:—We would advise one of the small bustles called “improvers” and a skirt flounced up the back, to wear with the gown, the shaping of which needs to have a *bouffant* look. Let your laundress stiffen and flute these flounces, so that they will remain in the desired position.

B. I. M.:—A stylish way to make the blue velvet would be by pattern No. 8979, illustrated in the January *DELINEATOR* and costing 1s. 8d. or 40 cents. Trim with black fox, as you prefer dark fur; and have a muff to match. A small *capote*, with a narrow black-fox bordering and black velvet ties, would be in good taste and undoubtedly bring out your blonde hair with good effect.

M. M.:—Crape cloth is much liked in dead black for home toilettes, and may be assumed even while the deepest mourning is worn. As it hangs in full, soft folds, it is frequently chosen for gowns made with full skirts and round bodices, after the style of our great grandmothers, by those who do not wear mourning, but like black.

EMILY:—The long mousquetaire gloves are still worn, but they are not wrinkled as much as they were. A quiet shade of gray bids fair in a short time to take the place of the tan so long worn, though there is noted a liking for gloves that match the costume.

L. T. R.:—*Crêpe lisse* may be worn in the deepest mourning, and, if your skin is sensitive, it would be better not to let crape come near it. People who wear black crape close to the throat for any length of time frequently find that it discolors the skin so much that it is difficult to remove the stains. Chenille fringe is not much worn in mourning, nor are ostrich feathers.

LIZZIE T. Y.:—A nice remembrance for the friend's birth-day would be a pair of pins, either silver or gold, with a tiny chain holding them together—such as is used for fastening lace fichues, etc.—or a collar button of beaten gold or silver set with some semi-precious stone. A handkerchief or a pair of nice gloves is always an acceptable present, but would not, of course, last so long as either of the first-mentioned articles.

PERSIAN:—Your “untidy big brother” should be presented with a tobacco-pouch, if he *will* let the “vile weed” fall when making the cigarettes. A tasteful one is represented in the December *DELINEATOR*.

LELA:—A pretty bag for holding opera-glasses may be made of garnet plush and lined with pale blue satin. Embroider a design on the front portion of it, and run satin ribbon strings in the casing at its top. See the department of Artistic Needlework in the December *DELINEATOR* for an illustration of one.

JANUS:—We advise the selection of cream-white Surah silk in preference to the satin for the toilette of a *débutante*. Over-dress No. 8982, price 1s. 6d. or 35 cents, and skirt No. 8935, price 1s. 6d. or 35 cents, make a very effective combination. Select Moresque lace, not pearl *passenterie*, for decoration.

KATE:—A pretty dressing sack may be made of garnet basket cloth, trimmed with crocheted lace of gold and garnet colors. Pattern No. 8440, price 1s. 3d. or 30 cents, is a desirable choice for its construction.

IDA MAY:—In all probability Dolly would be much delighted with a Breton costume made by Set No. 90. Pale pink and blue satin would combine effectively in the combination. The Set costs 10d. or 20 cents.

AURORA:—The word “slang” is supposed to have originated with the gypsies, and was used to convey the same meaning as Bohemian or Romany, the gypsy tongue. When the gypsies first went to England, they received much favor from the lower classes, as much for the entertainment they afforded as fortune-tellers as for the picturesqueness of their language and dress. They found many imitators of their habits and language, and in this way is supposed to have been made a “slang compromise,” out of which arose many of the peculiar expressions covered by the title. It is, however, asserted by some authorities that the word “slang” is as old as human speech, and that it is found in the writings of the earliest authors.

HOME INFLUENCE:—Pocahontas was the daughter of Powhatan, an Indian chieftain of Virginia, and married an English gentleman named Rolfe. The impression that she was wedded to John Smith, although wrong, is not uncommon.

WINTER:—Your grandma would, no doubt, appreciate a pair of fur-lined house-shoes as her birth-day gift. A fancy muff, to be carried with your gray cloth costume, may be made of gray plush and lined with cardinal satin. Pattern No. 8953, price 7d. or 15 cents, is desirable for it. An illustration of it is given in the *DELINEATOR* for December.

DERBY:—Edgar Allan Poe was an American author, born in Baltimore, January 19, 1809. Among his most notable productions are the Raven, Tales of the Grotesque and Arabesque, and The Fall of the House of Usher. He died in Baltimore, October 7, 1849.

DEAN:—Russian lace is much admired on dresses of gingham, as it is both durable and pretty. A stylish fashion for the little one's costume is pattern No. 8981, illustrated in the January *DELINEATOR*. Its price is 1s. or 25 cents.

NELLIE BLY:—Your material is not too old-fashioned for making up at the present time. A kilt skirt of the plaid, arranging the plaits so that the darker brown will come on the upper part of each plait, will be stylish. The kilt pattern is No. 8296, price 1s. 6d. or 35 cents. The new brown cashmere may be fashioned by polonaise pattern No. 8982, price 1s. 6d. or 35 cents.

D. O. G.:—The method of applying leaves, blossoms, etc., of plush, velvet, cloth or any fabric, is carefully illustrated and described in the department of “Artistic Needlework” in the December *DELINEATOR*. In embroidery, the South-Kensington outline stitches are preferred.

BARBE BLEU:—Jonathan Edwards was born in the year 1703 and died in the year 1755; Bayard Taylor was born in 1825 and died in 1878. Between these two epochs in the chronology of American literature appear too many distinguished names to give a full list of them. For the influence exerted upon religious thought and purpose, the works of William Ellery Channing take a leading rank. Time will prove the value of Ralph Waldo Emerson's contributions to the poetry and philosophy of the age. The criticisms of Mr. Matthew Arnold upon the latter writer, to which you refer, are permeated with an iconoclasm which can have but little weight with people who do their own thinking. As a historian of his own country, George Bancroft has no equal. Longfellow, Poe, Bryant, Brown, Irving and Cooper, and hosts of other writers of prose and poetry might be mentioned in proof of the fact that American literature has already been established on a sure foundation.

**ELSIE:**—Select seal-brown lady's-cloth for your promenade costume and trim it with seal-brown Astrakan. Pattern No. 8979, illustrated in the January DELINEATOR, is a very stylish mode for it; and, as you are not slender, it ought to be very becoming. The price of the pattern is 1s. 8d. or 40 cents.

**PILGRIM:**—An elegant wrap for dressy wear may be fashioned by pattern No. 8991, price 1s. 8d. or 40 cents. Select black brocaded velvet for the outside and silk for the lining. Chenille fringe and satin ribbon, together with a handsome burnished metal clasp, may be included in the trimmings. The wrap is illustrated in the January DELINEATOR.

**LA FARGE:**—Table-scarfs are very fashionable for both square and oval top tables. Felt, plush, velvet, crêtonne and cloth are favorite materials for table-scarfs.

**GERALDINE:**—Very dainty and beautiful short under-skirts are made of French or opera flannel in baby blue, white, shell-pink, rose and cream shades, and elaborately trimmed with Oriental, fine *torchon*, Pompadour or other lace. Very pretty skirts have a frill of lace set up on the bottom of the skirt and headed by a row of satin ribbon of the same or a contrasting shade. The ribbon should be from half an inch to an inch wide, and might be applied with contrasting shades in embroidery silk or floss. A row of insertion, similarly applied, heads the ribbon, and the result is very pretty and elaborate, yet very easy to attain. The dressing sacks may correspond in material and decoration with the skirts.

**GERTRUDE:**—Cambric is much nicer than muslin for pillow-shams. Hem all the edges and make a cluster of tucks inside the hem, and then attach the lace to the hem with over-and-over stitches, leaving it sufficiently full at the corners to fit well. If preferred, two or three tiny clusters of tucks may be made and a row of insertion, corresponding with the edge trimming, inserted between every two clusters. When embroidery is used as a decoration, it would be best to let an under-facing take the place of the hem, as the hem would have to be split in order to attach the embroidery properly.

**PRINCESS, Mich.:**—A very handsome morning robe may be made of your pale-blue cashmere by using pattern No. 7931, price 1s. 8d. or 40 cents. Edge the foot of the wrapper with a tiny plaiting of the cashmere or of your ruby velvet, if you have sufficient of the latter. Also make the collar and pockets of the velvet, and simulate cuffs on the sleeves with the velvet. Edge the pockets with lace and arrange a row of lace in a full cascade down the front. Wear lace at your neck and in your sleeves.

**GEORGIANA:**—Silk for knitting stockings and mittens comes on spools or in balls, and may be purchased at the dry-goods houses and fancy stores in almost any city. Such silk comes in all shades.

**DAISY:**—A comfortable and pretty *negligé* for an invalid may be fashioned by pattern No. 8572, price 1s. 8d. or 40 cents. Lace may trim the neck and sleeves, and no other garniture need be added, unless a very elaborate effect be desired, when the sides below the pockets may be prettily trimmed with cascades of ribbon and lace.

**MOTHER:**—Velveteen is now much used for dress suits of small lads, and is rich-looking and very desirable. Silk braid usually trims them. Leggings and a turban cap of the velveteen are stylish accompaniments of such suits.

**K. C. B.:**—Saxony or Spanish yarn in blue, brown, garnet or any preferred color will make neat and comfortable mittens for your little girl to wear to school. If desired, the leggings may also be made of the same kind of yarn as the mittens, or of cloth, velvet, velveteen, rubber cloth, or the same material as the coat and wrap. Line the leggings with Canton or wool flannel, and close them with button-holes and buttons or with straps and buckles.

**WINTER:**—Fur, plush, Astrakan cloth or chenille fringe is considered a stylish and pretty garniture for wraps, coats or any outer-garments. Make your wrap by pattern No. 9010, illustrated in this DELINEATOR and costing 1s. 8d. or 40 cents. If you select Astrakan as a garniture, make the collar of the trimming fabric and border the front edge of each front with a band of the same. Fur, quilted silk, Surah or satin linings are becoming and comfortable additions to such wraps.

**RAYMOND:**—In making the lambrequin of brocaded plush, you may outline the flowers with narrow gilt braid. Tinsel and chenille fringe will trim it effectively.

**GREGG:**—Kilt costumes, made up in bright plaid goods with black velvet, are much admired for little boys' wear. A very excellent shape for the construction of such a costume, introducing some pretty novelties, is found in pattern No. 8985, which is illustrated in the January DELINEATOR and costs 1s. or 25 cents.

**MRS. F. H.:**—A handsome sack for either breakfast or general house wear would be one made of gray-blue plush trimmed with India lace. Pink-and-gray striped flannel, with decorations of pink crocheted lace and ribbon bows in the two colors, makes an equally pretty and less expensive garment. A nicely shaped pattern for either selection is No. 8713, price 1s. 3d. or 30 cents.

**LITTLE ONE:**—A coat-band may accompany the embroidered hat-mark intended for your friend. Choose a finger's length of satin ribbon about an inch and a-half wide, selecting a dark color—say, brown, black or invisible green. Embroider the initials in gold floss upon it, and over-hand it upon the lining of the coat at the back, just below the collar.

**SCHOOL GIRL, Ohio:**—Sailor blouses, combined with tucked skirts, make very jaunty school costumes and are very stylish. Flannel or cloth, in navy-blue, dark brown, gray or any becoming shade, may be used; and the blouse may be trimmed with braid or velvet ribbon or finished without trimming. A nice pattern for the blouse would be No. 8642, price 1s. or 25 cents. A charming pattern for the skirt would be No. 8641, price 1s. 3d. or 30 cents.

**LETTIE:**—Samuel Taylor Coleridge was an English poet and philosopher. He was born in Ottery, St. Mary, Devonshire, October 21, 1772, and died at Highgate, London, July 25, 1834.

**JERSEY:**—The hair is still worn twisted in a firm coil at the back of the neck, but a tendency toward high coiffures, especially with full dress, is shown.

**MAMMA:**—Mull or fine lawn, with decorations of lace or embroidery, would make a very neat and dainty apron for your little girl. Make it by pattern No. 8996, illustrated in this DELINEATOR and costing 10d. or 20 cents. The ties may be of ribbon, if preferred.

**INGOMAR:**—Dark blue, purple, olive, garnet or any preferred color of plush or velvet, with a lining of quilted silk or satin contrasting in color, would make a very elegant cover for your album. Finish all the edges neatly, and decorate them with a quilling of satin ribbon or a handsome silk cord in the same color as the lining. Use ribbon ties, or tiny silk cords tipped with tassels, to hold the cover on; and, if desired, ornament the upper side with some pretty design, either embroidered or appliquéd, as preferred.

**ALPHA:**—Soutache braid continues to be used. Jersey gloves are often selected for ordinary wear. As your silk costume is not "past redemption," brocaded velvet may be used to combine with it. Costume No. 8884, illustrated in the November DELINEATOR, will do nicely to remodel it by. The price of the pattern is 1s. 8d. or 40 cents.

**W. C. S.:**—Make your heavy mixed cloth by coat pattern No. 9020, illustrated in this DELINEATOR and costing 1s. 6d. or 35 cents. Use metal buttons imitating bronze upon it, choosing the medium rather than the very large size. An inexpensive bonnet would be a small *capote*, covered with black velvet and ornamented with grayish wings crossing each other and placed on one side. Narrow ties of velvet ribbon or a velvet bridle could be worn. If you have beads, outline the bonnet with them—they will prove a relief to its sombreness. However, as you are a blonde, it ought to be very becoming, bringing out the yellow of your hair and your clear complexion.

**H. R.:**—The green and blue plaid will make up becomingly for your boy by pattern No. 9017, which costs 1s. or 25 cents, and is illustrated in this DELINEATOR. Large smoked-pearl buttons will look well upon it and will not suffer from usage, as more fanciful ones might. A soft felt hat of dark blue, having a large brim and trimmed with a band of ribbon and some blue wings, will be pretty for the small man and make him look a picturesque as you desire.

**GEORGIA:**—The description to which you refer is probably this.

"She touched a bridge of flowers—those feet,  
So light they did not touch the bells  
Of the celestial asphodels;  
They fell like dew upon the flowers:  
Then all the air grew strangely sweet  
And thus came dainty Baby Bell  
Into this world of ours."

It is part of an exquisite poem called "Baby Bell," and was written by Thomas Bailey Aldrich.

**FRANK AND WIFE:**—Have the day on which you are at home printed in the lower left-hand corner of your card. A pale-blue bonnet, trimmed with Spanish lace, velvet and birds, could be used in Winter for evening and reception wear, but would be rather conspicuous on the street. It would be perfectly proper for you to take your brother to your friend's house, even if they were not acquainted, as you are sure he would be welcome; but it is always well to ask permission before taking a gentleman who is not connected with you by closer ties than those of friendship. It makes no difference whether your carpet is of the shape of the room or not. The floor must be stained a little beyond the edge of the carpet.

**P. C. F.:**—From the description given of the condition of your eyes, we would advise you to consult an oculist as soon as possible. It may be that the trouble is only temporary, but the eye is too delicate an organ to be neglected. As for assuming spectacles, that should only be done under the oculist's directions; as the wrong glass would do your eyes more harm than good. Pray believe that all our sympathy is with you; we hope freedom from suffering will be yours and that you may be able to have God's sunlight upon you.

**L. I. T.:**—Pattern No. 8946, price 2s. or 50 cents, illustrates the latest mode for fashioning ladies' riding-habits. Cloth of any becoming dark shade may be used; or, if preferred, velveteen may be selected, and will make a rich and durable costume. The habit is so fashioned that there is no need of the usual weights to keep the skirt down, being provided with elastic straps to slip the feet through. Mousquetaire gloves are usually worn, and a linen choker-collar and a simple lace-pin provide the preferred neck-dressing. Jockey and Derby hats are very much used, and are more becoming to some ladies than the high silk hat.



ANSWERS TO CORRESPONDENTS.

(Continued.)

JESSICA:—The white incrustated matter is composed of the "scale," which affects poverty-stricken shrubs and trees, especially those having a smooth, green bark like the oleander, orange or pomegranate, etc. First, if the plant is very much weakened, cut back severely, but judiciously; pull off or cut off all discolored leaves, or leaves that seem to be decaying. Take out of the pot all the earth possible, without uncovering the roots; and put in fresh loam, enriched with bone flour (to be obtained at a florist's), in the proportion of one part to six, thoroughly mixed. Every leaf remaining on the plant must be taken in the hand separately, and the under part washed with a strong solution of whale-oil soap and a tooth-brush or a stubby lathering-brush, until the leaves are completely cleared of the pests. It is very hard to get rid of the "scale," and, if the brushing will not get it all off, use a knife to scrape it off while the leaves are moist. The stem must be treated in the same manner. After all this has been done, water the plant thoroughly with a weak solution of ammonia—one teaspoonful to a gallon of water. This will kill any worms that may be at the roots. Put the plant away in a moderately cool, dark room for a few weeks. This gives it a rest. When it begins to show signs of returning vigor, by the shooting out of new buds, it may be returned to sunshine and comparative warmth. To sustain the plant in its efforts to adorn a home, it should be washed regularly once a week. This will keep away all its enemies. The plant has been kept too dry, or it has not been attended to. The earth should be kept merely moist, not too wet. The soap and bone flour can be obtained in any quantity to suit. An oleander of the size mentioned is not easily found, and the amount of trouble necessary to save it and keep it healthy should not be considered.

T. S., SELMA:—For wear with the blue and black cashmere skirts that have outworn their bodies, why not have a basque of black brocade? This could be used with either of them. A pattern to be commended for it would be No. 9000, which is illustrated in this DELINEATOR and costs 1s. 3d. or 30 cents.

MARIA:—A suitable mourning costume for one who has lost a brother would be one of Henrietta cloth made by skirt No. 8898, price 1s. 6d. or 35 cents, combined with basque No. 8905, price 1s. 3d. or 30 cents. We would not advise the use of crape on this costume. A wrap of the same material could be made by pattern No. 8863, price 1s. 6d. or 35 cents. It might be trimmed with crimped tape fringe. As it has been eight months since the death occurred, there is no necessity for heavy garnitures of crape. White *crêpe lisse* or muslin platings may be worn at the throat and wrists. A small *capote*, covered with crape and having the veil—which need not reach, when fastened, much below the waist—thrown back over it and tied under the chin with dull black strings, would be in good taste.

MADGE:—Personal experience has taught that the wearing quality of a crape basque is very poor, and, unless one is to be reserved for special occasions, it cannot be commended as economical. Crape sleeves in a silk basque would not be out of taste, though very deep cuffs would be preferred.

A. R. W.:—In buying real lace, a fine piece of Valenciennes is much to be preferred to *point appliqué*—a lace that is fragile and is not much admired at present.

A SUBSCRIBER:—A pretty pattern by which to make the black cashmere would be by skirt No. 8999, price 1s. 6d. or 35 cents, combined with basque No. 9000, price 1s. 3d. or 30 cents. Both are illustrated in this DELINEATOR. The skirt needs no garniture, but on the basque you might have the collar, the cuffs and also the *revers* in the back of black velvet. Use small black crocheted buttons for closing.

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ANSWERS TO CORRESPONDENTS.

(Continued.)

IRENE:—Muffs are carried this Winter, and very little difference is noticed in their shape, though the fancy bag designs continue to be favored for elaborate costumes. Bangle bracelets are still worn, but bangle rings are no longer considered fashionable.

MRS. M. J. W.:—A piping is a very narrow bias fold laid between the edge of the garment and the facing, so that, when the latter is turned up, it forms a narrow finish. It is arranged exactly like a cording, with the cord left out.

COUNTRY COUSIN:—Black without crape, gray and white are worn during the second year of mourning, unless it is for a parent or husband, and then black alone is still worn, though the crape may be laid aside, if preferred. Its use has grown to be a matter of individual taste.

ANNIE:—A stylish pattern by which to make your broadcloth coat would be No. 8962, illustrated in the January DELINEATOR and costing 1s. 6d. or 35 cents. Broadcloth is much liked for close-fitting garments.

L. S. R.:—A kilt skirt looks better when lined with thin crinoline, whether it hangs from a yoke or is placed directly on the band.

A SUBSCRIBER:—There is a training school for nurses connected with Bellevue Hospital, New York, and information in regard to it can doubtless be obtained by addressing the physician in charge.

MARIAN GRAY:—We would not advise dyeing the hair. Hair prematurely gray usually gives a particularly young look to the face and is often becoming. There is no reason why you should not wear bright colors, neither is there any reason why you should feel older than your friends, simply because of your hair.

ANNIE:—It is usual to place two pillows on a single bed, for many persons need them to be comfortable. When bolsters are used, their cases are finished to match the pillows. Crêtonne curtains would be in taste for the bedroom throughout the year, while the heavy Canton flannel ones would be suitable only for Winter. Pictures are frequently hung above the bed, there being no reason why a picture should not be placed wherever a good light will fall upon it.

S. A. W.:—For suggestions as to pleasant reading matter, see article, "Rambles Among Books," in the present DELINEATOR.

FLORA J.:—Being fifteen years old, it would be proper for you to braid your hair and fasten it low on the neck in loops with two tortoiseshell pins. One plait, coiled around, will make the two loops.

J. A. M.:—A costume of garnet cashmere, trimmed with black velvet ribbon, would be in very good taste. A suitable pattern by which to make it up would be No. 8911, price 1s. 8d. or 40 cents. It would be best to have the buttons match the trimming in color.

MRS. G. R., De Kalb:—A rich toilette for visiting and evening wear would be one of dark-green velvet brocade and Surah of the same shade, made up by pattern No. 8907, price 1s. 8d. or 40 cents. A small bonnet of the brocade trimmed with some bright-hued birds, and long, tan-colored gloves, could be worn with it. Many thanks for your kind words about the DELINEATOR.

ALICE M.:—A pretty gown for the small maiden three years old would be one of fleeced-lined piqué, trimmed with Irish point. Pattern No. 9008, illustrated in this DELINEATOR and costing 10d. or 20 cents, would be desirable.

BESSIE:—Tan-colored gloves are still worn, but a lighter shade, verging decidedly on the yellow, is chosen in preference to the very dark ones. It is considered in bad taste to have a glove that is too tight, as it makes the hand look cramped. Ribbon continues to be largely used as a trimming, taking the form of *flots* and gracefully arranged loops and ends.

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## ANSWERS TO CORRESPONDENTS.

(Concluded.)

**CONSTANT READER**:—Even if the bride is in travelling dress and the wedding a quiet one, she should wear gloves—tan-colored ones of a light shade will be in good taste. They are not, however, necessary for the groom. As to his necktie, there is a preference shown just now for pale gray made up in one of the puffed shapes. As gray harmonizes well with the dark coat, why should he not select it?

**A. D.**—Small hoops are worn by those who like them, but they can scarcely be said to be in fashion. For suggestions as to your hair, see article on "My Lady's Locks" in this **DELINEATOR**. Straight linen collars, with fine hand-embroidery at each end, are considered in best taste for street wear, while plaitings of *lisse* or lace-edged muslin are in vogue for house toilettes. More elaborate designs are given in the article entitled "*Stylish Lingerie*," in another department of the **DELINEATOR**. Loops of ribbon are still in vogue, and lace *jabots* are liked with velvet or silk costumes.

**AN INQUIRER**:—If bias bands of velvet or plush are used for trimming, they are usually blind-stitched to position: if, however, those of silk or wool be chosen, they may be machine-stitched. It is possible to fit basques and polonaises so well that even on very stout people there will be no wrinkles at the waist; but care and experience are needed to do this.

**N. B. W.**:—Thick lips are very often caused by biting them; try and refrain from this in the day-time and at night anoint them with mutton tallow or cold cream, washing it off in the morning with warm water and a sponge.

**A SUBSCRIBER**:—An ivory or pearl paper-knife may be used for curling feathers, with less likelihood of breaking them than when a metal knife or a pair of scissors is used. We could not advise the use of the preparation to which you refer, as we know nothing about it. Suggestions for purifying the complexion were given in the article "To be Beautiful," published in the **DELINEATOR** for April and May, 1883.

**P. R. L.**:—An inexpensive evening wrap could be made of cream-white cashmere (which can usually be purchased at a lower price than the dead white) and lined with Surah silk of a pale-blue shade. A pattern, desirable because easily assumed—a recommendation in an evening wrap—is No. 9009, which is illustrated in this **DELINEATOR**, and costs 1s. 8d. or 40 cents.

**CLARISSA**.—Have a long *pelisse* of green cloth made by pattern No. 9006, which is illustrated in this **DELINEATOR** and costs 1s. 8d. or 40 cents. As the edge of your skirt will just show, such a wrap as this will be useful for hiding "the ravages of time" on the upper part of the costumes over which you, as well as many others, mourn.

**INQUIRER**:—In calling on a reception day, the card should be left on the table in the hall or, if the servant who attends the door offers a tray, it should be given to him. It is not taken into the drawing-room, but is left so that the hostess, who it is presumed sees many people, may, after the day is over, glance at the cards and be certain as to who were among her visitors.

**FIDELIA**:—A black grosgrain silk, trimmed with plain black *passementerie*, would be in especially good taste. Skirt No. 8902, price 1s. 6d. or 35 cents, combined with basque No. 8903, price 1s. 3d. or 30 cents, would be desirable patterns for the silk costume. Trim the black cashmere with broad black braid, which is particularly suitable for mourning.

**J. B. I.**:—Just at present the wearing of gloves at balls by gentlemen is a matter of personal taste, the preference being, however, given to their adoption. The proper costume is a full black dress suit, white lawn tie and white silk handkerchief thrust in one side of the vest. A single bud is preferred for the *boutonniere*, and the crush hat—closed, of course—may or may not be carried, as preferred.



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To any one sending us \$1.00 for a Subscription to the DELINEATOR, with 10 Cents additional to prepay postage, we will forward,

**As a Premium,**

a Copy of the METROPOLITAN CATALOGUE of the current edition, until the same shall be exhausted.

If the current edition is exhausted at the time we receive the Subscription, we will send a Copy of the succeeding number immediately upon its publication.

To any retail customer purchasing Patterns at our Office to the value of 50 Cents or more, at one time, we will present a Copy of the

**Metropolitan Catalogue:**

Or, to any retail customer sending us by Mail \$1.00 or more for Patterns, we will, on receipt thereof, send a Copy, post-paid, free of charge.

Or, to any retail customer sending us by mail 50 Cents for Patterns, with 10 Cents additional to prepay postage on the Book, we will forward, on receipt thereof, a Copy of the METROPOLITAN CATALOGUE.

On orders for Packages of Patterns, the following discounts will be allowed; but the entire amount must be ordered at one time:


On receipt of \$3.00, we will allow a selection to the value of \$4.00, in Patterns. On receipt of \$5.00, we will allow a selection to the value of \$7.00, in Patterns. On receipt of \$10.00, we will allow a selection to the value of \$15.00, in Patterns.

Publications, sent by mail from our New York Office to any part of the United States or Canada, are post-paid by us; but charges for postage or carriage on them, when sent by Express or Foreign-Mail Service, must be paid by the recipient. Patterns, when sent by Mail, are post-paid; but Express Charges we cannot pay.

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555 Broadway, New York.

# Reduction in Prices of Shears and Scissors.

 We have made a material reduction in the prices of our Shears and Scissors, to which we would respectfully call attention. Annexed is the advertisement of these goods, in which our patrons will find the old prices contrasted with the new. These shears and scissors are all of the finest quality and have gained a high reputation wherever their merits have been tested. They have been before the public for many years, and are universally acknowledged to be unrivalled in convenience, durability, and accuracy of operation. Protected, as they are, by several patents covering their points of excellence, and offered, as will be learned on examining the advertisement, at figures so low as to defy competition, we feel assured they will meet with even greater favor than hitherto, and that largely increased sales will follow the liberal concessions we have made.

## LADIES' SHEARS AND SCISSORS.

### POINTS—2 Sizes.



NO.	LENGTH.	FORMER PRICE.	REDUCED PRICE.
34.	5½ inches,	\$1.00.	\$0.75.
35.	6 inches,	1.25.	0.95.

### POCKET SCISSORS—2 Sizes.



NO.	LENGTH.	FORMER PRICE.	REDUCED PRICE.
10.	4½ inches,	\$0.85.	\$0.65.
11.	4¾ inches,	1.00.	0.75.

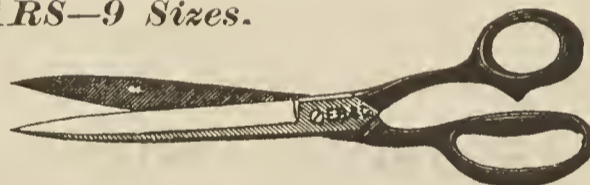
### LADIES' SCISSORS—4 Sizes.



NO.	LENGTH.	FORMER PRICE.	REDUCED PRICE.
3.	5 inches,	\$0.85.	\$0.65.
4.	5½ inches,	1.00.	0.75.

NO.	LENGTH.	FORMER PRICE.	REDUCED PRICE.
5.	6½ inches,	\$1.25.	\$0.95.
6.	7 inches,	1.50.	1.15.

### LADIES' STRAIGHT SHEARS—9 Sizes.

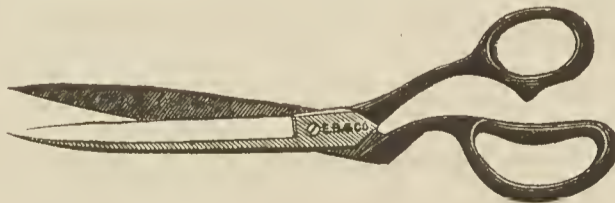


NO.	LENGTH.	FORMER PRICE.	REDUCED PRICE.
14.	6½ inches,	\$1.00.	\$0.75.
15.	6¾ inches,	1.25.	0.95.
16.	7½ inches,	1.50.	1.15.
17.	8½ inches,	1.75.	1.30.
18.	9 inches,	2.00.	1.50.


NO.	LENGTH.	FORMER PRICE.	REDUCED PRICE.
19.	10 inches,	\$2.25.	\$1.70.
20.	11 inches,	2.50.	1.90.
21.	11½ inches,	2.75.	2.10.

### LADIES' BENT SHEARS—6 Sizes.

NO.	L'GTH.	FORMER PRICE.	REDUCED PRICE.
25.	8½ ins.,	\$1.75.	\$1.30.
26.	9 ins.,	2.00.	1.50.
27.	10½ ins.,	2.25.	1.70.



NO.	L'GTH.	FORMER PRICE.	REDUCED PRICE.
28.	11½ ins.,	\$2.50.	\$1.90.
29.	12 ins.,	2.75.	2.10.
30.	13 ins.,	3.00.	2.25.

 On receipt of price and order, we will send to any part of the world either size of Shears or Scissors in the above List, charges for carriage to be paid by the purchaser. We send out no goods C. O. D.

THE BUTTERICK PUBLISHING CO. [Limited],

555 Broadway, New York.

# THE DELINEATOR,

A Monthly Magazine,

ILLUSTRATING METROPOLITAN FASHIONS,

Contains representations of all the Latest Styles and Novelties in

LADIES', MISSES' AND CHILDREN'S FASHIONS,

with full descriptions of New Goods, New Styles, New Trimmings, and Practical Articles  
on subjects connected with Dress.

SUBSCRIPTION PRICE, - - - - \$1.00 per Year.  
SINGLE COPIES, - - - - - 15 Cents.

## SPECIAL NOTICE!

Commencing with the issue of the DELINEATOR for July, 1882, the Subscription Price was made \$1.00 a year for the Book alone, no Premium Patterns being given with the Subscription. But to any one sending us \$1.00 for a Subscription to the DELINEATOR, with 10 cents additional to prepay postage, we will forward, as a premium, a copy of the METROPOLITAN CATALOGUE of the current edition, until the same shall be exhausted. If the current edition is exhausted at the time we receive the Subscription, we will send a copy of the succeeding number immediately upon its publication. See advertisement of the Metropolitan Catalogue upon page 135 of this issue.

☞ Parties subscribing for the DELINEATOR are requested to particularly specify the number with which they wish the subscription to commence.

☞ Publications, sent by mail from our New York Office to any part of the United States or Canada, are post-paid by us; but charges for carriage or postage on them, when sent by Express or Foreign-Mail Service, must be paid by the recipient.

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THE ORIGINAL  
AND ONLY  
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LYONS  
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EITHER FOR THEMSELVES OR CHILDREN:**

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☞ Awarded the only Medal at the late Amsterdam (Holland) International Exhibition.

**SHAEN & FITHIAN, New York, Sole Agents.**

**INSTRUCTIONS FOR SELECTING PATTERNS.**

SEE that the measures are taken correctly and that the size printed on the label corresponds with the measure. It is immaterial whether the person taking the measure stands before or behind the individual being measured. Both ways are represented in the pictures below. If properly observed, the following rules will insure satisfactory results.



**To Measure for a Lady's Waist, or any Garment requiring a Bust Measure to be taken:**—Put the measure around the body, over the dress, close under the arms, drawing it closely,—NOT TOO TIGHT.

**To Measure for a Skirt or Over-Skirt:**—Put the tape around the waist—OVER the dress.

☞ Take the MEASURES for MISSES' and LITTLE GIRLS' PATTERNS THE SAME AS FOR LADIES'. In Ordering, give the Ages also.

**To Measure for a Boy's Coat or Vest:**—Put the measure around the body, UNDER the jacket, close under the arms, drawing it closely,—NOT TOO TIGHT.

**For the Overcoat:**—Measure OVER the garment the coat is to be worn over.

**To Measure for Trousers:**—Put the measure around the body, over the trousers at the waist, drawing it closely,—NOT TOO TIGHT.

**To Measure for a Shirt:**—For the size of the Neck, measure the exact size where the collar encircles it, allowing one inch. Thus:—If the exact size be 14 inches, use a pattern marked 15 inches. For the Breast, measure the same as for a coat.



**NOTICE.**—Any sizes of the Patterns specified in this Magazine, which cannot at once be procured of our Agents, will be sent by us, post-paid, on receipt of price, to any part of the world.

**THE BUTTERICK PUBLISHING CO.** [Limited],  
171 to 177 Regent St., London, W.; and 555 Broadway, New York.