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# THE DELINEATOR

A JOURNAL

of  
FASHION  
CULTURE  
and  
FINEARTS.



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The



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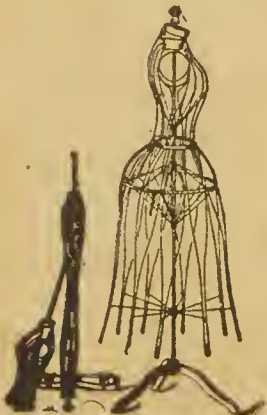
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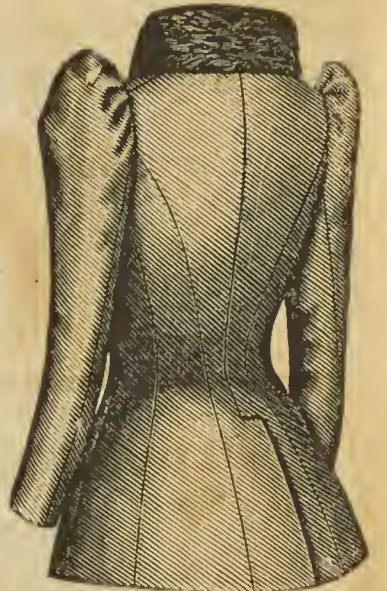
FIGURE No. 554 L. — LADIES' BASQUE.—This illustrates Pattern No. 3602 (copyright), price 30 cents.



3681



3681



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MISSSES' DRESS (KNOWN AS THE PINAFORE DRESS) (Copyright), price 30 cents.



FIGURE No. 298 P.—LADIES' WRAP.—This illustrates Pattern No. 3655 (copyright), price 30 cents.

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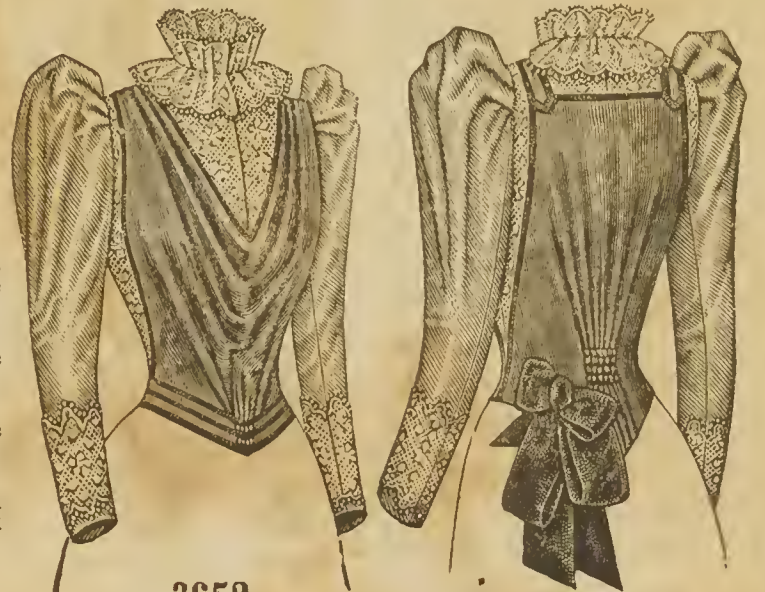
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FIGURE No. 300 P.—MISSSES' COSTUME.—This illustrates Pattern No. 3683 (copyright), price 35 cents.



FIGURE No. 573 L.—CHILD'S PINAFORE.—This illustrates Pattern No. 3592 (copyright), price 15 cents.

FIGURE No. 574 L.—CHILD'S TOILETTE.—This consists of Child's Dress No. 3620 (copyright), price 20 cents, and Gimpé No. 931, price 10 cents.



FIGURE No. 567 L.—GIRLS' DRESS.—This illustrates Pattern No. 3594 (copyright), price 25 cents.

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FIGURE No. 262 P.



FIGURE No. 263 P.



FIGURE No. 264 P.



FIGURE No. 265 P.



FIGURE No. 266 P.



FIGURE No. 267 P.

LADIES' AND GENTLEMEN'S FANCY-DRESS COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Article entitled "Fancy-Dress and Carnival Costumes.")





FIGURE No. 268 P.



FIGURE No. 269 P.



FIGURE No. 270 P.



FIGURE No. 271 P.



FIGURE No. 272 P.



FIGURE No. 273 P.



FIGURE No. 274 P.

MISSES' AND GIRLS' FANCY-DRESS COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see article entitled "Fancy-Dress and Carnival Costumes.")





FIGURE NO. 275 P.



FIGURE NO. 276 P.



FIGURE NO. 277 P.



FIGURE NO. 278 P.



FIGURE NO. 279 P.



FIGURE NO. 280 P.



FIGURE NO. 281 P.



FIGURE NO. 282 P.

BOYS' CARNIVAL COSTUMES.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see article entitled "Fancy-Dress and Carnival Costumes.")





FIGURE No. 283 P.—LADIES' EMPRESS JOSEPHINE COSTUME.

FIGURE No. 284 P.—LADIES' TOILETTE.

(For the Numbers, Prices, etc.. of these Patterns and the Descriptions of the Styles, see Page 6.)



# The Delineator

VOL. XXXVII.

JANUARY, 1891.

No. 1.

## Remarks on Current Fashions.

The distinction between indoor and outdoor daytime attire is more marked than ever—a fact that should be truly pleasing to the woman who has a proper regard for her raiment, and who knows that an hour of house wear does more to destroy the charm of an outdoor toilette, and more particularly a tailor-made gown, than an entire day upon the promenade in pleasant weather.

The fascinating tea-gown, once called a wrapper, is receiving the best attention of the most skilful designers. Many pretty house-costume patterns are used also for tea-gowns, the materials in which they are developed differing with the various purposes for which the garments are intended.

Thus a late design for a dinner dress, in which the styles that marked the era of the Empress Josephine are charmingly modernized, will be freely used as a model for tea-gowns; and figured or plain soft fabrics in one or two shades, colors or textures will generally be chosen for it.

For dinner attire the style will be true to its historic origin if it be made up wholly or in part of figured goods; but whether intended for ceremonious or *négligé* wear, the mode strongly suggests the choice of red kid slippers and clocked stockings.

The most recent variation of the fashion shows a modern high collar inside the flaring collar of the tiny, short-waisted jacket. On evening gowns of *crêpe de Chine*, China silk, vailing, etc., this concealment of a pretty throat will be omitted, together with all that portion of the bodice above the becoming surplice folds; and the hem of the skirt may be decorated with a feather band, with ruffles of mull or lace edging, or with a pinked ruching of silk in one or more colors.

The mode will be fashionably developed for daytime and informal evening wear in the house in cashmere, camel's-hair or any similar fabric, with jacket, girdle, jockeys and cuffs of another color or weave.

The trim gown that is not corset tight but is decidedly attractive for the breakfast hour, for busy days indoors and for convalescents, is popular not only because of its graceful shaping, but also because of its adaptability to the richest and most dignified as well as to the most serviceable or fanciful of house materials. One new style invites a return to that lady-like and becoming accessory, the full under-sleeve of mull or lace.

She who is fond of the flutter of dainty ribbons upon her house dresses will find ample opportunity for their application upon all the recent tea-gowns and wrappers.

The Winter walking skirt should delight the most captious of

fashionable women, for its weight is or may be quite insignificant, while in its shaping it has the artistic merit of fitness. Those who admire skirt ornamentations will be glad to know that plaitings may again be added to the hems of walking skirts if preferred to a plain completion or a decoration of braid, embroidery, fur, feathers or passementerie. These plaitings are made of silk or of the material upon skirts of wool goods. Trimmed skirts are particularly becoming to tall women.

The new styles in basques are numerous and elegant. Since the upper and lower portions of a costume are quite as likely to differ as to match in color and texture, more attention is bestowed upon the basque that is to be the sole ornament as well as the necessary completion of a gown.

A new double-breasted dress-coat basque has a tucker or short vest with a military collar, the materials of which will often contrast prettily with the balance of the garment. Indeed, two or more vests may be made up separately from the basque to arrange a variety of effects. Such a basque developed in velvet, with a light or white vest, will be charming for wear at an afternoon reception or at concerts and the theatre. The style will also be favored in cloth for brides' travelling gowns.

Basques that have a full front-drapery arranged in Fedora or in surplice fashion are a boon both to stout and to very slender women, as they conceal defects of figure in a most artistic manner. They are made up in wash silks and thin washable woollens to wear with darker skirts whenever desirable.

Basques of this kind were designed chiefly for demi-toilettes and for full-dress, but they are so pretty that tasteful women gladly choose them, not to supersede but to supplement blouses, shirt-waists, etc.

The high sleeve is so generally becoming that its popularity continues unabated. Made of heavy goods or of fabrics that crush easily, this sleeve is not convenient to wear beneath a close jacket or coat; hence the high-sleeve pattern may be diminished a little at the top, or a smaller style of sleeve may be selected to take its place.

To the simplicity of the prevailing skirt (which, by-the-by, requires in its making the strictest conformity to a perfectly proportioned pattern) we owe the production of the vest of plain or decorative materials. This was once deemed too suggestive of male attire, but the tasteful dresser now considers it one of the most artistic garments in her wardrobe.



## FIGURE No. 283 P.—LADIES' EMPRESS JOSEPHINE COSTUME.

(For Illustration see Page 4.)

FIGURE No. 283 P.—This illustrates a Ladies' costume. The pattern, which is No. 3656 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty inches, bust measure, and may be seen with and without the jacket on page 16 of this magazine.

The costume is in the quaintly picturesque style of the Empress Josephine gown and is here pictured made up in golden-brown cashmere, a darker shade of brown velvet and golden-rod yellow Surah—a really charming combination of textures and colors. The bodice is unusually short-waisted and is closely adjusted and closed at the center of the front. Kerchief-draperies or surplices are crossed over the front in soft, pretty folds, leaving the throat exposed; and they pass beneath a deep, canvas-lined girdle that is fitted by curved seams, well boned, and closed at the back under an immense rosette of velvet.

From the edge of the bodice depends the full, gathered skirt, which quite touches the ground and hangs in natural, clinging folds; and from the girdle fall two broad sash-ends, which are gathered at the top and arranged to look as if they were the surplices extended to fall to different depths upon the skirt. The ends of the sash-ends are finished with deep silk fringe. The full sleeves are like long, loose puffs and are made up on coat-shaped linings, which show below the sleeves to cuff depth; and the cuff effect is completed by facings of velvet bordered at the upper edges with gold passementerie.

With the gown is worn a short velvet jacket, which has a seamless back, and fronts that round gracefully away from the shoulders, revealing the picturesque kerchief-drapery attractively. A high Medici collar that rolls to below the bust tops the jacket. Joekeys that rise high on the shoulders extend nearly half-way to the elbow over the full sleeves; they are slashed about half-way to the top at the center, and the open edges are laced together with gold cord drawn through eyelets. A row of gold passementerie is applied along the edges of the jacket and the lower edges of the joekeys, and the jacket is lined with Surah.

The costume is also known as the Kate Greenaway gown and will make an attractive character dress, such as the Martha Wash-

ington costume fancied several years ago. Other colors may be as prettily united by the mode, and different textures may be chosen. *Crépe*, India and China silk, Bengaline, faille, etc., may be combined with wool goods in a costume of this style. Sometimes the jacket

will be of figured or brocaded goods when the gown is plain; and sometimes it will be omitted. Two shades of blue, green or brown with rose-pink, cream, old-rose, yellow or white will form beautiful combinations for development in this way.



FIGURE No. 285 P.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3652 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3653 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 7.)

## FIGURE No. 284 P.—LADIES' TOILETTE.

(For Illustration see Page 4.)

FIGURE No. 284 P.—This consists of a Ladies' skirt and basque. The skirt pattern, which is No. 3675 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in two views on page 26 of this publication. The basque pattern, which is No. 3645 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is again shown on page 25.

The tailor-made gown in one of its most stylish forms is exhibited in this toilette, which is here shown made up in fancy suiting, with cord and buttons for trimming. The four-gored skirt hangs evenly all round and may be worn with a small bustle, if desired. The drapery is of the flat style now so popular, and is arranged to present contrasting effects at the sides. The back-drapery hangs in long, fan-like plaits at the center and extends upon the side-gores with the effect of broad, plain panels. The front-drapery forms a long, narrow lap upon the upper part of the left panel, and below the lap it is arranged in a fan of deep plaits. The lap is edged with cord and decorated with three rows of bone buttons, and upon the plait nearest the front a stylish trefoil design of cord is arranged, with handsome effect. At the right side a fan of plaits extends from belt to foot, the plaits being formed in the draperies and well pressed in their folds.

The basque is made with a rolling collar that reverses the fronts in notched lapels above a double-breasted closing made with

button-holes and buttons, the lap graduating narrowest toward the lower edge to give a long, tapering effect to the figure. A chemisette or tucker-vest of the material fills in the open neck, and a close, high finish is given the neck by a standing collar closed at the ends with



two "stick-pins." The edges of the standing collar and chemisette are finished with a row of machine-stitching, and all the edges of the basque are outlined by a row of silk cord. The adjustment of the basque is gracefully effected by double bust darts, under-arm and side-back gores, and a curved center seam that ends below the waist-line. The back forms two short, slender coat-tails that are decorated at the side-back seams with rows of buttons. The sleeves rise on the shoulders with only enough fulness to be stylish, and are close-fitting below the elbows, cord being applied to outline round cuffs.

Cheviot, tweed, homespun, serge, cloth and all kinds of suitings in novel and plain weaves will make up handsomely in this way without trimming, a severely plain finish being in most perfect taste. If a combination be preferred, the plaits in the drapery may be faced with some suitable contrasting fabric or color, and the sleeves and chemisette may be made of similar material.

The felt hat is a large, stylish shape, handsomely trimmed with velvet, a fancy buckle and ostrich tips.

FIGURE No. 285 P.—LADIES' TOILETTE.

(For Illustration see Page 6.)

FIGURE No. 285 P.—This consists of a Ladies' basque and skirt. The basque pattern, which is No. 3652 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 25 of this DELINEATOR. The skirt pattern, which is No. 3653 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is again represented on page 28.

In this instance the toilette is shown developed in a combination of Kursesdt's Standard plain and figured gingham, to illustrate its adaptability to cotton textures, which are even now in demand in Southern climates. The four-gored skirt, which may be worn with or without a small bustle, is completely hidden by the drapery, which hangs in free, flowing folds from the belt at the back, and in artistic long and short broken folds at the front and sides, where plaits are grouped in an ingenious way to produce the desired effect.

The basque has a drapery front and back arranged in pinafore fashion over a closely adjusted bodice that is rounding in front and

becomingly pointed at the back. The drapery portions lap over the lower part of the under-arm seams and flare widely above, the front passing over the shoulders in plaited strap fashion to fasten to the upper corners of the square-top drapery-back some distance below the shoulders. The fulness of the drapery portions is collected in short rows of shirrings below the waist-line, and the drapery front is tacked in soft, drooping folds at the center and cut low in V shape at the neck. The edges of the drapery portions and the lower edge of the basque are followed by a row of fancy cord that is tied at the center of the front. The neck is finished with a tiny frill of plain goods. The sleeves, which are made up on close-fitting linings, are smooth below the elbow and full and high on the shoulders after the style of the leg-o'-mutton sleeve; they are each trimmed at the wrist with a single line of cord that is carried up the inside of the arm for some distance and terminated in a coil.

The prevailing liking for unique effects in combinations may be gratified in this toilette with either colors or textures. The plain bodice may match the skirt, while the drapery parts of the basque may be of a contrasting color; or the drapery parts of the basque may match the skirt, if preferred. Lace nets and flouncings, grenadines and all sorts of fancy, plain and embroidered *crêpes* and tissues, as well as all kinds of cotton fabrics, will make up beautifully by the mode. Cashmere, vailing and all kinds of soft woollens may also be developed in this way in combination with silk, velvet, etc.

FIGURE No. 286 P.—LADIES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 286 P.—This illustrates a Ladies' costume. The pattern, which is No. 3669 and costs 1s. 8d. or 40 cents, is in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure, and is shown in two views on page 18 of this magazine.

The costume is here pictured developed in novelty wool suiting and velvet, and velvet and Kursesdt's Standard braid band and collar-piece contribute the garniture. The skirt is fashioned in the

ordinary four-gored style, and a small bustle may be worn or omitted, as preferred. The graceful front-drapery falls in a series of pretty flaring folds and wrinkles at the center; and the left side, which is shaped to reveal the skirt in a stylish manner, is disposed



FIGURE No. 286 P.—LADIES' COSTUME.—This illustrates Pattern No. 3669 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)



in a softly falling jabot-fold. A broad braid band trims the bottom of the front-drapery. The back-drapery is arranged at the sides to present well pressed plaits that fall with panel effect to the edge, while at the back it is artistically disposed with the effect of broad double box-plaits, which flare at the center in fan fashion to the edge.

The basque is superbly adjusted, by means of well curved front edges and an extra under-arm gore at each side, to fit with equal nicety a figure of large proportions and one of medium size. The lower outline of the front, which describes a well defined point at the center, is trimmed with a section of velvet, and the back presents stylishly long, narrow coat-tails, which may be ornamented with small buttons, if desired. The coat-shaped sleeves rise with the popular high effect over the shoulders, and below the elbows they are trimmed at the inside seams with buttons and simulated button-holes. The standing collar is overlaid with a collar-piece of handsome passementerie, which extends in pointed-yoke shape to the bust and is decorated at the lower edge with fanciful ornaments.

Serge, tweed, homespun, cheviot or Henrietta cloth combined with velvet, faille or Bengaline will develop charmingly by the mode, and a single material of either silken or woollen texture will make up with equally good effect. A plaiting or full ruching of silk may be applied for a foot trimming upon the skirt. Silk, cord or chenille passementerie, embroidered bands or Persian trimmings may be added to the basque in any appropriate way desired, or a simple finish of machine-stitching or rows of tailor braid may be applied.

The small bonnet is made of velvet, and silk ties are bowed under the chin.

FIGURE No. 287 P.—LADIES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 287 P.—This consists of a Ladies' basque and walking skirt. The basque pattern, which is No. 3674 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in four views on page 25 of this DELINEATOR. The skirt pattern, which is No. 3673 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on page 27.

The toilette is here pictured developed in mouse-gray cloth and dark-green velvet, and plaitings, velvet ribbon and Kursheedt's Standard silk passementerie contribute the handsome garnitures. The foundation skirt, which is fashioned in the accepted four-gored style and may be worn with or without a small bustle, is overhung by a graceful drapery. The drapery is disposed over the gores in a series of pretty cross folds and wrinkles. At the sides it is lifted to reveal in a pronounced manner a deep knife-plaiting upon the skirt beneath; and at the back it is arranged in deep, overlapping plaits that flare stylishly in fan fashion to the edge. The edge of the drapery is bordered with a band of green velvet ribbon, above which is applied a row of handsome silk-passementerie.

The fanciful basque has surplice fronts that are disposed in soft, pretty folds over the bust. The surplice fronts flare at the top to reveal the closely adjusted under-fronts in V shape, and below the bust they are lapped in characteristic style, the fullness in the lower edge being arranged in deep, overlapping plaits that flare becomingly upward. The lower outline of the basque describes a point at the center of the front and back and arches becomingly over the hips. The coat-shaped sleeves are desirably full at the top, where they rise with the popular curve over the shoulders; and at the wrists the outside seams are discontinued a short distance from the edge, the upper sleeve-portions being reversed to form little revers, which are faced with velvet. A band of passementerie encircles each wrist, and sections of similar passementerie and bands of velvet ribbon ornament the front of the basque in a unique manner.

The toilette will make up attractively in all sorts of plain and fancy woollens, striped and plaid silks, Bengaline, faille and Surah. Velvet or some other pretty contrasting fabric will lend an air of richness to such a toilette; and braid, cord or chenille passementerie, gimp, fancy galloon, metallic or sou-tache braid or any other tasteful garniture may be applied as fancied. A plaiting of silk or of the dress goods may be added to the drapery if desired, the fancy for such decoration being just now general.

The stylish hat is of fine felt handsomely trimmed with rows of gilt cord, loops of velvet ribbon and stiff wings.



FIGURE No. 287 P.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3674 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3673 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)



FIGURE No. 288 P.—LADIES' OUTDOOR TOILETTE.

(For Illustration see this Page.)

FIGURE No. 288 P.—This consists of a Ladies' jacket, basque and walking skirt. The jacket pattern, which is No. 3681 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in three views on page 24 of this DELINEATOR. The basque pattern, which is No. 3606 and costs 1s. 3d. or 30 cents, is in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure, and may be seen again on its accompanying label. The skirt pattern, which is No. 3471 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is also shown on its label.

Faced cloth in a becoming shade of tan was here selected for the jacket, and striped cheviot for the basque and walking skirt. The foundation skirt is fashioned in the approved four-gored style and may be worn with or without a small bustle. The graceful drapery has a stylish edge-trimming of tucks, for which allowance must be made when cutting; and the tucks are bordered by broad pipings of white cloth. The drapery is prettily wrinkled in front, at the sides the fashionable smooth, clinging effect is presented, and deep, overlapping plaits at the back flare gracefully in fan fashion to the edge.

The shapely basque is adjusted by the customary seams and by improved bust darts, a full description of which was given last month. The front and lower edges of the garment are decorated with a piping of white cloth, and the edge of the standing collar is similarly finished.

The jacket, which is particularly jaunty in appearance, has loose fronts which are reversed their entire length to form broad revers that are faced with otter fur. The back of the jacket is gracefully conformed to the figure and presents stylish coat-laps. The coat-shaped sleeves rise with the popular curve over the shoulders, and each wrist is trimmed with a broad band of fur. Similar fur covers the wide rolling collar, which joins the fronts in notches. The pocket opening in each front may be finished with tailor braid or machine-stitching, or

reversed in small lapels and closed, if the long roll be not admired.

Seasonable tweeds, homespuns, cheviots and serges will develop most attractive promenade or visiting gowns. If desired, the jacket may be made of similar material, although decided contrasts both in texture and color are generally favored. Camel's-hair, rough serge and twilled cloths, such as Bedford cord, corduroy, etc., will make up with especially good effect; and Astrakhan, Persian lamb, chinchilla and other fashionable furs will form appropriate decorations. The sleeves will frequently be entirely of Astrakhan, mink or all-over braided material, in which case the remainder of the garniture should be selected to harmonize.

The large felt hat is handsomely trimmed with velvet and an ostrich-feather aigrette.



FIGURE No. 289 P.—LADIES' WRAPPER.

(For Illustration see Page 10.)

FIGURE No. 289 P.—This illustrates a Ladies' wrapper. The pattern, which is No. 3642 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured developed in different material on page 20 of this magazine.

The wrapper, which may also be used for a lounging and bath robe, is here shown made of figured flannel, with machine-stitching for an edge finish. The fronts of the garment are comfortably loose-fitting, a smooth effect being obtained over the hips by long under-arm darts; and the back is made with a center seam. The fronts are closed their entire length with large buttons and button-holes, and a belt which passes through straps attached to the side seams at the waist-line draws the garment becomingly to the form, the pointed ends of the belt being crossed and secured at the front with a button and button-hole. The coat-shaped sleeves rise with pretty fulness over the shoulders, and at the wrists they are reversed to form rolling cuffs that are faced with the material and finished with a row of machine-stitching. The turnover collar at the neck is similarly ornamented. A square patch-pocket lined with silk is applied to each front over the hip, the top of the pocket being turned to reveal the lining

FIGURE No. 288 P.—LADIES' OUTDOOR TOILETTE.—This consists of Ladies' Jacket No. 3681 (copyright), price 1s. 3d. or 30 cents; Basque No. 3606 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3471 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

with the effect of a revers. The pockets are stitched to position, and machine-stitching finishes the edges of the belt.



Lider-down flannel in any of the pale tints or of the figured or striped varieties is much liked for serviceable garments of this kind, and striped and plain flannels and various other soft woollens are also largely favored. For a bath-robe Turkish towelling is most frequently used, and for a *négligé* or lounging wrapper, cashmere, serge, camel's-hair, challis and various other fabrics of similar texture are employed. Elaborate garniture is not advised upon such garments, but, if desired, a simple decoration of feather or machine stitching may be applied.

FIGURE No. 290 P.—LADIES' COSTUME.

(For Illustration see Page 11.)

FIGURE No. 290 P.—This illustrates a Ladies' costume. The pattern, which is No. 3639 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 17 of this magazine.

In the present instance the costume is pictured developed in black Marquise lace made over mauve Bengaline. A knife-plaiting of Bengaline forms a pretty foot-trimming for the skirt, which is fashioned in the ordinary four-gored style; and the plaiting is effectively revealed below the full drapery, which is slightly wrinkled at the front. The drapery is gathered at the center of the back and fastened upon the basque, and at each side of the gathers deep, backward-turning plaits flare in natural folds into the fulness. A small bustle may be worn or omitted, as preferred.

The full fronts of the shapely basque are disposed over the bust with becoming fulness resulting from gathers at the shoulder edges, and the fulness below is arranged at the lower edge in plaits that flare diagonally upward. The fulness in the seamless back is conformed to the figure below the waistline by several rows of shirrings, and the edge of the basque, which is pointed at the center of the front and back, is ornamented with a band of ostrich-feather trimming. The full sleeves present the customary high curve over the shoulders; they are each ornamented at the wrist with a narrow band of feather trimming, and a similar band narrowed toward the throat decorates the neck. A back view of this costume may be observed at figure No. 291 P.

While the mode seems best adapted to the various dainty nets, gauzes and filmy laces that are only appropriate for occasions of ceremony, it will develop with especially good effect in soft silks and woollens in plain colors or in plaid, striped or checked designs; and combinations of silk or faille with Henrietta cloth or cashmere will

also be favored. Costumes of lace or net may be decorated with velvet or satin-edged ribbon applied as lavishly as desired, rosettes of similar ribbon may trim the back of the bodice, and a full ruching of silk or a feather band may be added for a foot trimming upon the skirt. In a costume of wool goods the edge of the drapery may be decorated with a bias band of the material, and braid, pipings, cordings, rows or rosettes of velvet ribbon, fancy gimp or galloon may ornament the basque and skirt.

The round hat is becomingly trimmed at the front and back with ostrich pompons.



FIGURE No. 289 P.—LADIES' WRAPPER.—This illustrates Pattern No. 3642 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 9.)

FIGURE No. 291 P.—LADIES' COSTUME.

(For Illustration see Page 11.)

FIGURE No. 291 P.—This illustrates a Ladies' costume. The pattern, which is No. 3639 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 17 of this DELINEATOR.

At figure No. 290 P is given a front view of the costume, which is there fully described. In this instance the costume is shown developed in black lace over shaded silk in which old-rose and réséda are the predominating tints. A full, box-plaited ruching ornaments the edge of the drapery, and a jet girdle follows the pointed outline of the bodice, its ends being concealed beneath a large rosette at the back. About the neck is a full ruching, and the sleeves are tastefully ornamented with buttons.

FIGURE No. 292 P.—LADIES' COSTUME.

(For Illustration see Page 12.)

FIGURE No. 292 P.—This illustrates a Ladies' costume. The pattern, which is No. 3665 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is pictured made of other goods on page 19 of this publication.

Light-réséda cloth, black velvet and white faille are here artistically combined in the costume, and black Astrakhan is introduced in the trimming. The skirt, which is in the popular four-gored style, is overhung by a close, flat drapery that lies with perfect smoothness on the gores and falls in full, straight folds produced by gathers

at the back. A band of velvet headed by a band of Astrakhan produces a very handsome and stylish foot-trimming.

The basque falls in long, square tabs at the back and sides and has narrow jacket-fronts opening widely over a short, full vest, which is adjusted upon a tight-fitting basque-front of lining that



closes at the center. The vest is gathered up quite full at the top and bottom and passes under a folded girdele of velvet that is slightly pointed at the center of its lower edge. The adjustment of the basque is close, being effected by double bust darts in the lining front, together with under-arm, side and side-back seams terminat-

Medici effect and joins the jacket fronts in front of the shoulder seams, its ends curving to points above the bust. All the edges of the tabs are finished with a binding of Astrakhan, which is carried up the front edges of the jacket fronts and along the edges of the fancy collar. The velvet sleeves rise with fashionable fulness on the shoulders and fit closely below the elbow, and each wrist is finished with a narrow band of Astrakhan.

The mode is particularly handsome for cloth, velvet, heavy brocade, large plaids and stripes, cheviot, tweed, homespun, camel's-hair and heavy woollen fabrics of all kinds, although



FIGURE No. 290 P.



FIGURE No. 291 P.

FIGURES Nos. 290 P AND 291 P.—LADIES' COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 3639 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 10.)

ing some distance from the lower edge of the basque, and a curved center seam that ends at the top of an underfolded box-plait. A high finish is given the neck by a standing collar of velvet, and outside this collar is arranged a fancy collar that has somewhat the

it is equally well adapted to goods of lighter texture. If desired, one material may be used throughout; and detached braid or cord ornaments, velvet, ribbon, passementerie or feather or fur bands may be used for decoration. A full ruching or a deep side-plaiting of silk or of the dress goods may be applied to the lower part of the drapery, with stylish effect.

The toque is of velvet and is trimmed with ostrich tips.



## FIGURE No. 293 P.—LADIES' WRAPPER.

(For Illustration see Page 13.)

FIGURE No. 293 P.—This illustrates a Ladies' wrapper. The pattern, which is No. 3659 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 21 of this DELINEATOR.

In the present instance the wrapper is pictured developed in figured India silk and dark-blue velvet. The loose fronts are arranged in Mother-Hubbard style over dart-fitted fronts that extend to basque depth and are closed with hooks and eyes to the bust, below which a lacing drawn through metal eyes, rings or eyelets adjusts the fronts as closely as desired. The loose fronts are shirred at the top to form a frill and are shaped to disclose the smooth fronts in pointed-yoke shape. The exposed portion of the smooth fronts is faced with velvet, and a band of cord passementerie follows the pointed lower outline of the facing. The garment is adjusted quite smoothly over the hips by long under-arm darts, and the back is in Princess style. Extra fulness at the middle three seams of the back below the waist-line is arranged in fan-shaped plaits that flare gracefully toward the bottom, and the lower edge of the wrapper is ornamented with a side-plaiting of India silk. The coat-shaped sleeves rise with a slight curve over the shoulders, and each wrist is trimmed with a broad cuff-facing of velvet, above which a band of cord passementerie encircles the arm. The standing collar is overlaid with a band of similar passementerie; and a fanciful girdle, the ends of which are tipped with ornaments, is passed about the waist and, drawing the fulness in the loose fronts becomingly to the figure, is carelessly knotted at the center, its ends falling in unequal lengths.

Charming house-gowns of this kind may be developed in Surah, China silk, foulard, ehallis, cashmere and the numerous other soft silken and woolen fabrics favored for *négligé* robes. Velvet, lace, embroidery or some other contrasting material will usually be chosen for the yoke facing and sometimes for the sleeves, although, if desired, the wrapper may be handsomely made up in a single fabric. The girdle may be omitted in favor of sections of ribbon brought from the under-arm darts, the ribbon being arranged in a handsome

bow at the front. The plaiting on the lower edge of the wrapper may, if undesirable, be replaced by a full ruching of the material or a frill of dainty lace, or decoration may be wholly omitted. Dainty garnitures of lace, braid or feather-stitching may trim the yoke and wrists, or applied decoration may be entirely dispensed with.



FIGURE No. 292 P.—LADIES' COSTUME.—This illustrates Pattern No. 3665 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 10.)

## FIGURE No. 294 P.—LADIES' JACKET.

(For Illustration see Page 14.)

FIGURE No. 294 P.—This illustrates a Ladies' jacket. The pattern, which is No. 3657 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 24 of this publication.

Checked cheviot was selected for the jacket in the present instance, with buttons and machine-stitching for a finish. The fronts are loose-fitting and are lapped in double-breasted style and closed with buttons and button-holes diagonally from the left shoulder seam to the lower edge. The fronts are each smoothly adjusted at the top by a short dart at the center, and a pocket is inserted in each front near the bottom, the opening being concealed by a square pocket-lap finished with machine-stitching. The back and sides are made smooth by under-arm and side-back gores, and a curving center seam which ends below the waist-line at the top of coat-laps. The lower outline is uniform, and the loose edges of the jacket are finished with machine-stitching. At the neck is a boléro collar, which is rounding at its front ends and stands very high at the back. The stylish coat-sleeves are raised above the shoulders by gathers in the upper edges, and each is finished at the wrist with three rows of machine-stitching and three buttons placed ornamentally at the back of the arm.

Plain, checked or striped coating, kersey, cloth, beaver, chevron, diagonal and various other fashionable cloaking fabrics will develop stylishly by the mode, which is extremely well suited to cold-weather wear. Machine-stitching makes a neat finish and it is much favored for light-weight goods. Effective combinations may be developed by the mode, a handsome coat being made of old-blue cloth and black velvet. The large velvet hat is very unique in shape and is trimmed with ostrich feathers.



FIGURE No. 295 P.—LADIES' CAPE.

(For Illustration see Page 14.)

FIGURE No. 295 P.—This illustrates a Ladies' cape. The pattern, which is No. 3650 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently depicted on page 23 of this magazine.

Mode lady's-cloth and dark-brown velvet are here united in the cape. A dainty edge decoration is contributed by velvet medallions appliquéd with fancy cord, and a heavy cord encircles the neck and is prettily tied at the front. The cape falls at the front with graceful fullness produced by rows of shirrings at the top, and a smooth effect is produced over the shoulders by double darts; the bias back edges are joined in a seam at the center, and the lower outline is uniform. At the neck is a stylishly high Medici collar, which is softly rolled and flares becomingly at the throat. Included in the seam with the collar is a capuchin or monk's hood, which may be lined with silk or Surah of some prettily contrasting color, in which case the cape will usually be lined with similar material.

Cloth, camel's-hair, tricot, diagonal or any other soft woollen cloaking fabric may be made up by the mode, and the cape may match or contrast decidedly with the costume with which it is worn. Gimp, galloon, cord or braid passementerie, Vandyke points or Velasquez lace may be added for garniture, or the edges may be followed with a pretty arrangement of metallic or soutache braid, embroidery, etc., or a plain finish may be adopted.

The velvet hat is stylishly trimmed with ribbon and ostrich plumage.

FIGURE No. 296 P.—LADIES' CAPE AND CAP.

(For Illustration see Page 15.)

FIGURE No. 296 P.—This consists of a Ladies' cape and cap. The cape pattern, which is No. 3672 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 22 of this magazine. The cap pattern, which is No. 3167 and costs 5d. or 10 cents, is in six sizes from six and a-fourth to seven and a-half, hat sizes, and is shown again on its accompanying label.

The cape is here pictured made of gray and black Astrakhan. The fronts are closed invisibly and sharply pointed below the closing. The fronts and back are joined by shoulder seams, and between

them are arranged the sides, which are drawn by gathers at the top to rise high above the shoulders. The outline of the back and sides is uniform. The Medici collar rolls stylishly and is joined to the cape across the back and down the fronts nearly to the end of the closing, where the tapering ends meet in a point. The fronts in front of the Medici collar are of black Astrakhan and have the effect

of a long, pointed vest. A high finish is given the neck by a standing collar of black Astrakhan.

The cap, which is made of gray Astrakhan, has a flat, oval crown, to the edge of which is joined a side formed of two sections that are seamed at each side of the cap. The cap is neatly lined with silk.

The cape and cap are extremely stylish and will most frequently be developed in the same material. Seal-plush, cheviot, rough or smooth faced cloth, corduroy, velvet, Astrakhan and various other fabrics used for outdoor garments will make up stylishly by the mode. Capes are very popular just now and form a very attractive addition to a street or promenade toilette. Machine-stitching may finish the edges when light-weight coating is made up; or, if preferred, the edges may be left unfinished when the nature of the material will permit.



FIGURE No. 293 P.—LADIES' WRAPPER.—This illustrates Pattern No. 3659 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 12.)

FIGURE No. 297 P.—LADIES' CAPE.

(For Illustration see Page 15.)

FIGURE No. 297 P.—This illustrates a Ladies' cape. The pattern, which is No. 3647 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 23 of this DELINEATOR.

In the present instance the cape is pictured made of seal-plush and black Astrakhan. It is shaped by shoulder seams, and by a well curved seam over the top of each arm that terminates in dart fashion at the front and back. The lower edge of the curved seam is drawn by gathers to produce the fashionable high effect over the shoulders, and the closing is made invisibly. At the neck is a boléro collar, which tapers to a point at each end and stands fashionably high at the back. The lower outline of the cape is uniform.

The cape is extremely jaunty and will form a stylish addition to any outdoor toilette. Seal-plush, Astrakhan, lady's-cloth, corduroy, broadcloth and various other light-weight coatings will develop handsomely by the mode, and combinations are especially well liked. Sometimes the cape will be made of material matching the dress, in which case an interlining of flannel or cham-



ois may be added; and the cape will generally be lined with silk. The becoming hat is faced with velvet and handsomely trimmed with ostrich feathers.

FIGURE NO. 298 P.—LADIES' WRAP.

(For Illustration see Page 15.)

FIGURE NO. 298 P.—This illustrates a Ladies' wrap. The pattern, which is No. 3655 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen developed in different materials on page 22 of this DELINEATOR.

In the present instance faced cloth and gray Astrakhan are

The correct arrangement of the facing may be effected with little trouble by following the outline indicated by perforations in the pattern.

Combinations of cloth with two varieties of fur are much favored for dressy wraps of this kind, which will, however, quite as often be developed in cloth, plush or velvet, with Persian lamb, otter, beaver, lynx, krimmer or other fashionable fur for decoration, or with a garniture of handsome braid, cord, silk or chenille passementerie, rich braiding, embroidery or appliqué. A second material will usually be selected for the vest. Charming combinations of matelassé, brocade or figured armure silk with velvet, plush, Astrakhan cloth, etc., may be effected by the mode, and upon these costly fabrics applied trimming will not be necessary owing to their richness.

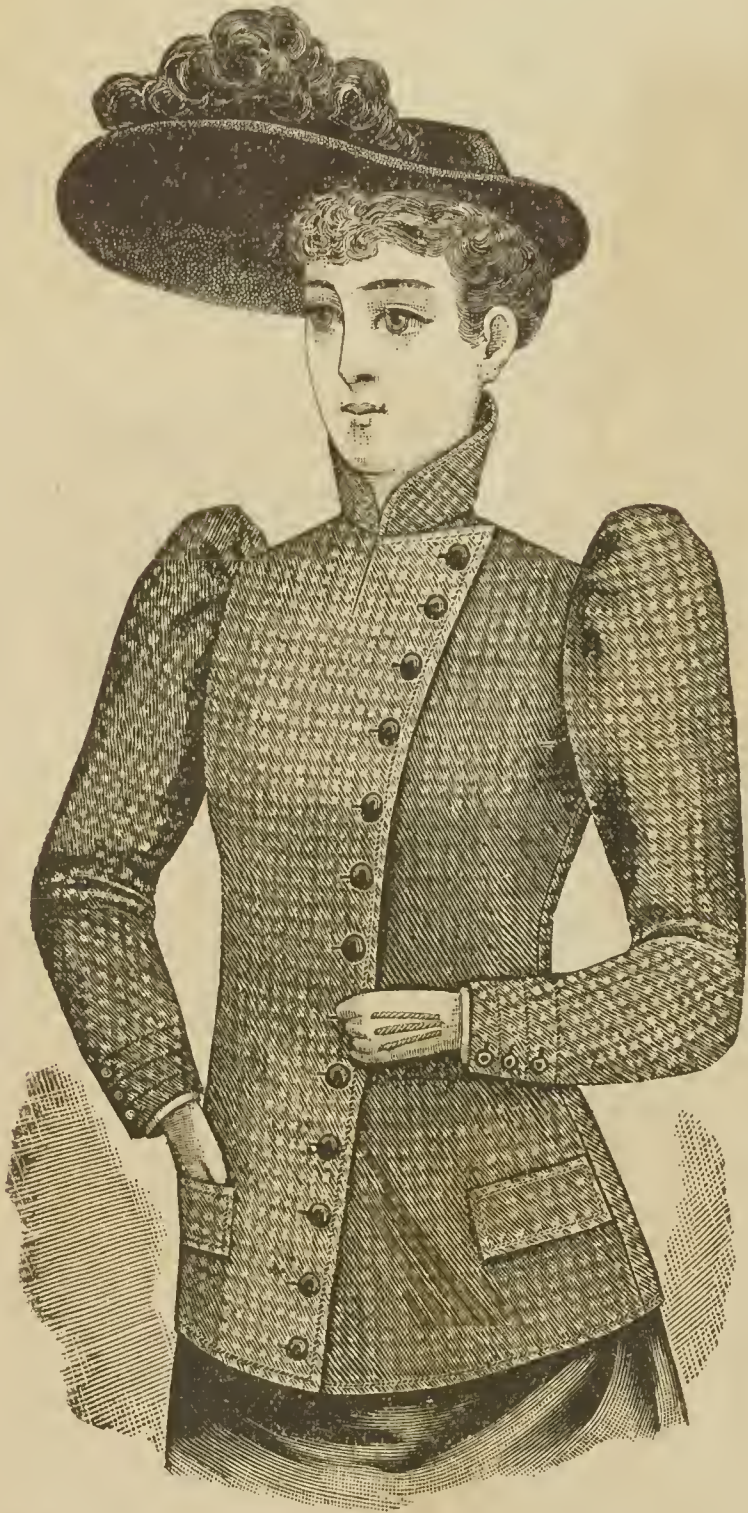


FIGURE NO. 294 P.—LADIES' JACKET.—This illustrates Pattern No. 3657 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 12.)

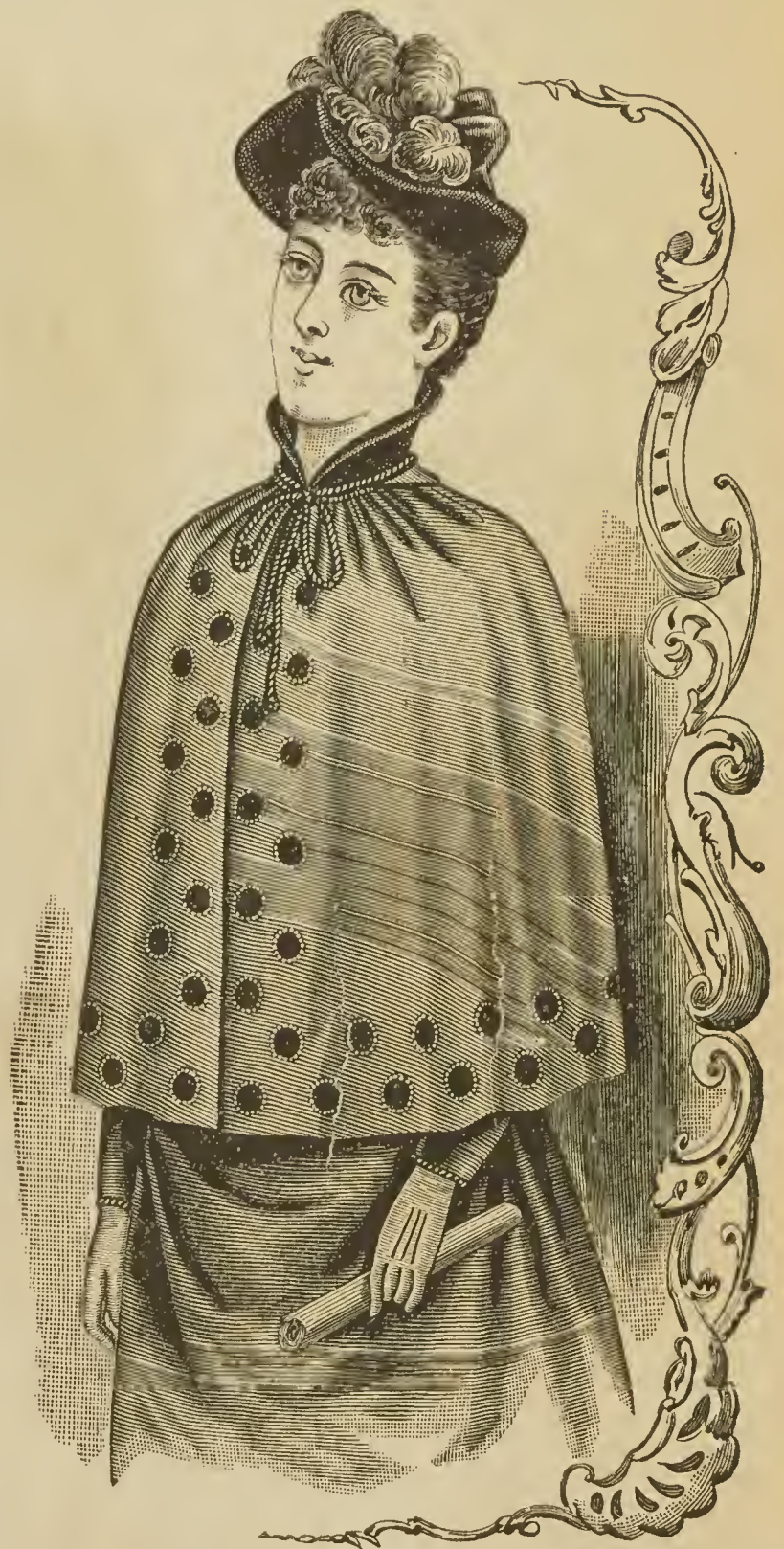


FIGURE NO. 295 P.—LADIES' CAPE.—This illustrates Pattern No. 3650 (copyright), price 1s. or 25 cents.

(For Description see Page 13.)

effectively united in the wrap, and black Astrakhan is applied in a unique manner for decoration. The fronts flare gracefully from the neck to disclose the closely adjusted vest, which extends in a point a trifle below the waist-line; they reach considerably below the vest in deep points and slope gracefully upward toward the short back, to which they are joined in seams that curve in dolman style over the shoulders and terminate in dart style at the front, producing the popular high effect over the shoulders. The Medici collar flares widely at the throat and is faced and lined with black Astrakhan, which is continued along the edges of the fronts in a border decoration that is widened at the corners to form points.

The broad-brimmed hat is handsomely trimmed with ostrich feathers and loops of velvet.

#### LADIES' COSTUME. (IN EMPRESS JOSEPHINE STYLE.)

(For Illustrations see Page 16.)

No. 3656.—Light golden-brown cashmere, darker brown velvet and golden-rod yellow Surah are associated in this costume at figure No. 283 P in this DELINEATOR.

Plain and figured Surah are here united in the costume, and a



box-plaited ruching, rosette, fringe and silk cord supply the garnitures. The short-waisted body is closely adjusted by double bust darts, under-arm and side-back gores and a curving center seam and is closed at the front with hooks and eyes. Included in the shoulder seams are the gathered ends of surplice portions which cross the bust in regulation style, their ends, which are gathered and stayed, being fastened with hooks and eyes at the lower edge of the fronts back of the first darts. The full puff sleeves are made over coat-shaped linings; they are gathered at the top and bottom and finished at the wrists with cuff facings. At the neck is a standing collar.

The full, round skirt is finished at the bottom with a deep hem and is trimmed with a box-plaited ruching of the dress material. The top is gathered and sewed to the body, except for a short distance to the left of the center. A placket is finished at the left side, and that portion of the skirt which is free from the body is gathered and sewed to a short band that is fastened to the body

shoulders, have each but one seam. They are slashed at the top of the arm, and the edges of the slashes are connected by silk cord drawn through eyelets. The rounding fronts are cut away at the top to accommodate the Medici collar. The jacket may be omitted, as shown in the small engravings.

The girdle encircling the waist is in sections, which are shaped to fit the figure perfectly. The seams and ends are heavily boned to secure the proper adjustment, and an interlining of stiff erinoline is added. The gathered ends of sash-ties are sewed to the girdle to the left of the center of the front, the ties fall over the skirt in unequal lengths, and their ends are deeply fringed. The girdle is closed at the back with hooks and eyes beneath a large rosette of the dress material.

Clinging silks and soft wools are admirably adapted to the requirements of the mode, and China silk, *crépe de Chine*, vailing and similar fabrics of light texture will make up nicely for reception or dancing gowns.



FIGURE NO. 297 P.—LADIES' CAPE.—This illustrates Pattern No. 3647 (copyright), price 10d. or 20 cents.

(For Description see Page 13.)



FIGURE NO. 296 P.—LADIES' CAPE AND CAP.—This consists of Ladies' Cape No. 3672 (copyright), price 1s. or 25 cents; and Cap No. 3167 (copyright), price 5d. or 10 cents.

(For Description see Page 13.)

underneath with hooks and eyes. The top of the skirt is slightly distended at the back and sides by a long, narrow pad tacked underneath. The pad is in two sections which are curved at the top to fit the figure, the upper section, which is the larger, being slightly gathered at the lower edge. The pad is filled with hair, and its ends are tufted and tacked to the body at each side of the under-arm seams.

The fanciful effect of the costume, which suggests the Empire style and is also known as the Kate Greenaway gown, obviates the necessity of added garniture; but if such be desired, rows of velvet ribbon or a plaiting may form a dainty foot-trimming, and fancy stitching, embroidered bands or gimp may decorate the body and Figaro jacket. Costumes of this kind are effectively used as character or fancy dress.

Over the body is arranged a Figaro jacket that is shaped by shoulder and under-arm seams. The short sleeves, which rise moderately high above the

We have pattern No. 3656 in ten sizes for ladies from twenty-eight to forty inches, bust measure. As represented for a lady of

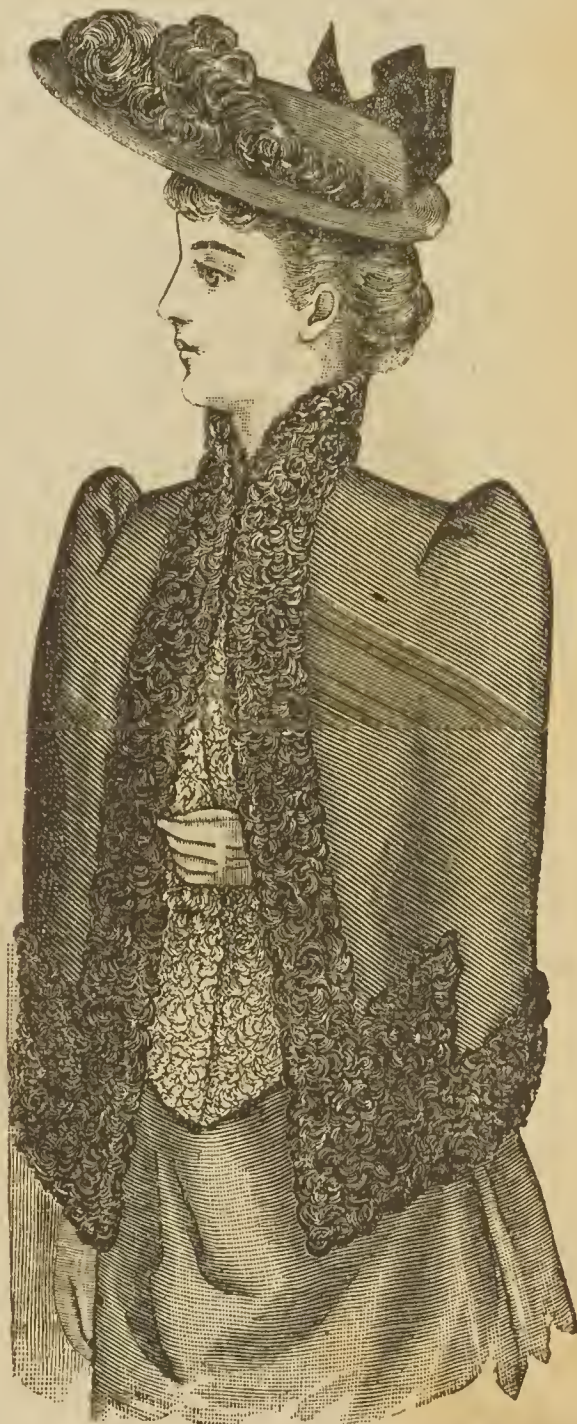


FIGURE NO. 298 P.—LADIES' WRAP.—This illustrates Pattern No. 3655 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 14.)



medium size, the costume requires thirteen yards and a-half of plain and a yard and a-half of spotted silk each twenty inches wide. Of one material, it calls for thirteen yards twenty-two inches wide, or six yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' COSTUME.

(For Illustrations see Page 17.)

No. 3639.—At figure No. 290 P in this magazine this costume is shown made up in black Marquise lace over mauve Bengaline, with a silk plaiting and ostrich-feather bands for garniture. It is pictured developed in a different variety of lace over shaded silk at figure No. 291 P.

The costume is here illustrated made of lace net over silk. The skirt is of silk and is in the four-gored style. The drapery falls to the edge and is deeply hemmed at the bottom and trimmed with a flounce of lace put on slightly full; it is softly wrinkled across the upper part of the front by a cluster of three forward-turning plaits

corner of the drapery is sewed a handsome rosette of black velvet. A similar rosette is placed on the point of the basque in front, and two full, falling frills of lace edging complete the neck dressily. The sleeves, which fit with comfortable closeness, are made up on coat-shaped linings, and their outside seams are terminated in dart style at the elbow; they are gathered to rise well on the shoulders, tacked to the lining producing soft, prominent folds.

The graceful, simple style of the costume adapts it admirably to all kinds of nets, flouncings, tissues, gauzes, crêpes, etc., for dancing and evening wear. Ribbon in stylish widths may be lavishly used for garniture, and any unique arrangement may be followed. Silks and all sorts of soft woollens are also well adapted to the mode, and some exceedingly stylish effects may be realized.

We have pattern No. 3639 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. As shown for a lady of medium size, the costume requires seven yards and five-eighths of silk twenty inches wide, and eight yards and three-fourths of lace net twenty-seven inches wide. Of one material, it needs ten yards and a-fourth twenty-two inches wide, or five yards and three-eighths



3656

Front View.



3656



3656

Views Showing Jacket Omitted.

LADIES' COSTUME. (IN EMPRESS JOSEPHINE STYLE.)  
(COPYRIGHT.)

(For Description see Page 14.)

in the upper edge at each side of the center, the plaits flaring diagonally forward, with pretty effect. The drapery is smooth at the bottom across the front and sides, and at the back it falls in graceful, natural folds resulting from a cluster of three deep, overlapping plaits

forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME.  
(DESIGNED FOR STOUT LADIES.)

(For Illustrations see Page 18.)

No. 3669.—A very stylish illustration of this costume is given at figure No. 286 P in this DELINEATOR, where it is shown developed in novelty wool suiting and plain velvet, with buttons, a braid band and collar-piece for garniture.

The costume presents certain features in its adjustment and arrangement that adapt it especially to stout figures. It is here pictured made of plain wool dress goods and stylishly trimmed with silk fringe and fancy braid. The skirt, which is fashioned in the prevailing four-gored style, may be worn with or without a small bustle. It is revealed to a prettily graduated depth at the bottom of the front-gore by the graceful arrangement of a narrow front-drapery, which is draped in soft, broken folds by a cluster of three forward-turning plaits in the top at the right of the center and by four similar plaits at the left of the center, the plaits flaring diagonally forward, with stylish effect. The front-drapery is sewed to position under the foremost of six deep, forward-turning plaits laid in each side of a long, flat drapery that covers the sides and back, the plaits producing the effect of kilted panels on the side-gores. At the center of the back this drapery is laid in six long plaits that turn toward the center and flare with fan effect to the edge, the change

that turn backward at each side of the placket in the skirt, which is at the center of the back; just back of these plaits a placket is made in each side of the drapery, and the top between the placket edges is gathered and joined to the lower part of the basque on the outside. The basque is made up without darts in the front and with a seamless back according to a fashionable caprice, but it is closely and exquisitely adjusted by double bust darts in the front lining, and side-back gores and a curving center seam in the back lining, together with under-arm gores, which are visible between the fronts and back. The front linings are closed with buttons and button-holes and the fronts with hooks and loops. The fronts are gathered along the shoulder edges, and the fulness is drawn well to the center by three forward-turning plaits in each side at the lower edge, the plaits being lapped well and tacked to position near the waist-line, above which they flare into soft, natural folds. The back is smooth across the shoulders and has fulness in French waist style collected in short rows of shirrings below the waist-line, the shirrings being tacked to the lining. Along the lowest row of shirring the gathered upper edge of the drapery is joined, and over each upper



3656

Back View.



in the direction of the plaits forming a box-plaited or plain, panel-like effect at each side of the fan-plaits. A row of silk fringe trims the edge of the front-drapery, while a plain hem-finish is adopted for the flat drapery. The top of the skirt is finished with a belt, and tapes sewed to the side-back seams hold the fulness stylishly backward.

In the adjustment of the basque double bust darts, two under-arm gores at each side, side-back gores and a well curved center seam are introduced, the extra under-arm gores at each side and the curved closing edges proportioning the sections beautifully and giving a longer effect to the waist. The back shapes two long, slender coat-tails that are trimmed at each side-back seam with a row of buttons; the sides are well arched, and the front shapes a becomingly long point at the closing, which is made with buttons and button-holes. Three rows of braid extend forward diagonally from each shoulder and arm's-eye edge and at and below the waist-line are lapped so as to accentuate the long-waisted effect. The sleeves are plainly finished and are gathered to rise becomingly on the shoulders. At the neck is a standing collar overlaid with braid.

All kinds of dress goods may be made up by the mode, and combinations of two or more materials or colors may be easily effected. The front-drapery, sleeves and collar may be cut from the contrasting material, with stylish effect. The basque may be trimmed in any becoming manner, flat trimmings being most appropriate for stout figures; and in the arrangement of the trimming care should be taken to make it as narrow as possible at the waist, in order to preserve the desirable long-waisted effect.

We have pattern No. 3669 in twelve sizes for ladies from thirty-two to forty-eight inches, bust measure. For a lady of medium size, it requires fourteen yards and five-eighths of material twenty-two inches wide, or seven yards and three-eighths forty-four inches wide, or six yards and a-fourth fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME.  
(For Illustrations see Page 19.)

No. 3665.—A very

stylish development of this costume may be seen by referring to figure No. 292 P in this DELINEATOR, where the materials combined are réséda cloth, black velvet and white faille, with Astrakhan for garniture.

Plain and spotted wool dress goods are here associated in the costume, and cord passementerie provides appropriate decoration. The foundation skirt is fashioned in the approved four-gored style and is overhung by a full drapery that is almost plain over the gores, while at the back it falls in full, graceful folds from gathers at the top. The edge of the drapery is bordered with a broad bias band of spotted goods; and a small bustle may be worn if desired.

The fanciful basque has under fronts of lining, that extend to basque depth and are adjusted by double bust darts and closed at the center with hooks and eyes. Arranged over these fronts are full vest-sections that are prettily disposed by gathers at the neck and lower edges; their back edges are sewed to position back of the second dart in each under front, and hooks and eyes effect the closing. The vest passes under a girdle, the lower edge of which fol-

lows the pointed lower outline of the vest and smooth fronts. The girdle is softly wrinkled by an upturning plait in each end and is permanently sewed at the right side, its free end being fastened with hooks and loops at the left side, and a single tacking in the center of the lower edge being made to the front edge of the right under-front. The outside fronts are narrowed to reveal the vest effectively, and they are extended below the under fronts to form stylishly long tabs. The admirable adjustment is completed by under-arm and side-back gores, and a curving center seam that terminates a little below the waist-line above extra width that is arranged in a box-plait underneath; and all the seams are terminated below the waist-line to form long tabs. The full sleeves are made over coat-shaped linings; they are sufficiently full at the top to curve well over the shoulders, and below the elbow they fit closely. At the neck is a standing collar, and included in the same seam at the back is a moderately high Medici collar, the ends of which are sewed to the outside fronts and taper gradually to points that extend nearly to the bust. The collars are ornamented with hand-some cord-passementerie, and a narrow band of similar passementerie borders all the free edges of the basque, and also the upper and lower edges of the girdle.

Lady's-cloth, Henrietta, foulé, tricot, camel's-hair and wool novelty goods of all kinds will develop charmingly by the mode, and combinations of plaid or striped fabrics with plain textures will be especially appropriate. Velvet, Surah or faille may be associated with all kinds of fashionable wool goods, with stylish effect, or Surah, faille or Bengaline may be employed throughout. Many tasteful garnitures, such as gimp, galloon, braiding, etc., may be applied, and, if desired, a dainty foot-decoration of feather trimming or a full box-plaited ruching of silk may be added.

We have pattern No. 3665 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires six yards of plain and a yard and three-eighths of spotted dress goods each forty inches wide. Of one material, it needs eleven yards and seven-eighths twenty-two inches wide, or five yards and seven-eighths forty-four inches wide, or five yards fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' BATH ROBE OR BLANKET WRAPPER.

(For Illustrations see Page 20.)

No. 3642.—At figure No. 289 P in this DELINEATOR this robe is shown made up in prettily figured flannel, with silk facings.

In the present instance the garment is pictured made of eider-down flannel showing a pink stripe upon a gray ground, and buttons provide the trimming. The loose fronts are adjusted smoothly over the hips by under-arm darts and closed their entire length with buttons and button-holes, and the back is loose and has a curving center seam. The coat-shaped sleeves are comfortably full; they are gathered to stand high above the shoulders and are reversed at the



3639

Front View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 16.)



3639

Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 16.)



wrists to form rolling cuffs that are faced with the material. At the neck is a rolling collar, which has a seam at the center of the back and flares widely at the throat. Square patch-pockets, the upper edges of which are turned over to form revers, are sewed to the fronts, and a button ornaments each revers. A short, pointed strap of the material is sewed to each side seam, and a belt which is pointed at both ends is passed beneath the straps and tacked at the center seam; the garment is drawn to the figure as closely as desired, and a button and button-hole secure the ends of the belt, which are crossed over the closing.

Jersey cloth, French flannel, merino, cashmere and various other woollens in plain colors or striped or figured designs may be employed for this wrapper, which is a most comfortable garment for invalids or for night wear when travelling. The mode will frequently be developed in Turkish towelling, with pretty effect. If desired, a girdele with tasseled ends may replace the belt.

We have pattern No. 3642 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the robe for a lady of medium size, will require six yards and a-half of material twenty-seven inches wide, or four yards and seven-eighths thirty-six inches wide, or four yards and an-eighth forty-four inches wide, or three yards and a-fourth fifty-four inches wide, or two blankets each two yards and three-eighths. Price of pattern, 1s. 3d. or 30 cents.

#### LADIES' WRAPPER, WITH FITTED FRONT-LINING.

(For Illustrations see  
Page 21.)

No. 3659.—A pretty illustration of this wrapper is given at figure No. 293 P in this magazine, where it is shown made of figured India silk and plain velvet, with a plaiting of the silk and cord passementerie and a passementerie girdele for decoration.

Figured cashmere and *vieux-rose* velvet are associated in the present instance, and velvet ribbon provides the trimming. The fronts are in Mother-Hubbard style. The loose fronts are turned under at the top, shirred to form a frill and arranged over the fitted fronts at pointed-yoke depth from the neck; and they are adjusted smoothly over the hips by long under-arm darts. Double bust darts accomplish the smooth adjustment of the under fronts, which extend to basque depth and pass into the under-arm darts at their back edges. The basque fronts close with button-holes and buttons to the bust, below which they are drawn as closely as desired with a lacing cord run through metal eyes, rings or eyelets; and the loose fronts are closed their entire length with button-holes and buttons. The back is in Princess style and is superbly adjusted by side-back gores, and a curving seam that terminates below the waist-line above extra width underfolded in a double box-plait; and extra fulness allowed at each side-back seam is arranged in a forward-turning plait underneath. The coat-shaped sleeves are sufficiently full at the top to rise with a stylish curve over the shoulders, and the wrists are trimmed with cuff facings of velvet. The standing collar is also of velvet, and the fitted front exposed at deep, pointed

yoke depth is faced with similar material. The ends of velvet ribbon ties are tacked at the under-arm darts at the waist-line, and the ties are brought forward and knotted in a bow of long loops and ends at the closing, thus confining the fulness of the loose fronts becomingly at the waist.

Cashmere, serge, camel's-hair, flannel, eider-down cloth and numerous other soft woollens, as well as Surah, foulard, India or China silk, etc., may be employed for a wrapper of this kind; and with the addition of dainty garnitures, such as Fedora or *point d'esprit* lace, fancy stitching, velvet, grosgrain or moiré ribbon or Persian bands, it may be made sufficiently dressy to serve as a tea-gown. Combinations of colors and textures are especially favored for garments of this kind, the fitted fronts being usually faced with some prettily contrasting shade; or, if desired, this portion may be overlaid with lace or embroidery.

We have pattern No. 3659 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 nine yards and a-half of material twenty-two inches wide, or six yards and an-eighth thirty-six inches

wide, or five yards and three-fourths forty-four inches wide, each with five-eighths of a yard of velvet twenty inches wide for the collar, etc. Price of pattern, 1s. 6d. or 35 cents.



3669

Right Side-Front View.



3669

Left Side-Back View.

LADIES' COSTUME. (DESIGNED FOR STOUT LADIES.) (COPYRIGHT.)

(For Description see Page 16.)

#### LADIES' WRAP.

(For Illustrations see  
Page 22.)

No. 3655.—A stylish representation of this wrap is given at figure No. 298 P, where it is pictured made of faced cloth and black and gray Astrakhan, with a fancifully shaped facing of black Astrakhan for decoration.

The wrap is here represented made of matelassé, trimmed with Persian lamb. The under fronts are smoothly fitted by single bust darts and a short gore under each arm, and the closing is made with hooks and eyes. The back is closely adjusted by a well curved center seam and joins the fronts in side-back seams that curve over the shoulders in dolman style and terminate in dart fashion, the lower edge of each seam being gathered across the shoulder to produce the fashionably high

effect. The under fronts and under-arm gores pass into the shoulder and side-back seams of the wrap; and the fronts flare from the throat and fall in decided points below the under fronts. The fashionable high Medici collar is lined with Persian lamb and may be worn standing or rolled, as shown in the engravings. A narrow band of Persian lamb is applied to the flaring edges of the fronts and also across the lower edge of the back. The small engraving shows the collar rolled over and a fancifully shaped facing on the fronts, the outline for the facing being marked by perforations in the pattern.

The mode is very stylish and may be developed advantageously in plush, Astrakhan, matelassé, lady's-cloth, broadcloth, velvet, heavy grosgrain silk and various other materials used for making wraps. Astrakhan, Persian lamb, ostrich-feather trimming, white fox, beaver or any of the fashionable furs will trim the wrap handsomely; and lace arranged with jabot effect will be extremely pretty upon silk or light-weight goods. If desired, the wrap may be made of the dress



fabric, in which case an interlining of flannel or chamois will be needed.

We have pattern No. 3655 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrap requires three yards and a-fourth of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide, each with a piece of Persian lamb nine inches and a-half by twelve inches and three-fourths for the collar. Price of pattern, 1s. 3d. or 30 cents.

LADIES' CAPE.

(For Illustrations see Page 22.)

No. 3672.—Gray and black Astrakhan are combined in this cape at figure No. 296 P in this publication.

The cape is here illustrated made of Astrakhan. The fronts are smoothly adjusted by single bust darts and closed with hooks and eyes, an underlap being sewed to the left side; and at the closing they are pointed. Between the back and fronts, which are joined by shoulder seams, are sides that are quite full at the top, where they are drawn by gathers to rise high above the shoulders; and the lower outline of the back and sides is uniform. At the neck is a standing collar, outside which at the back is a Medici collar that passes down the fronts to a little below the waist-line, where its ends are tapered to points and meet at the closing. The Medici collar may be rolled stylishly or turned down, as shown in the engravings. The cape is lined throughout with silk. The front ends of an elastic strap are sewed to the front seams, and the back ends are closed with a hook and eye at the back, the cape being thus held in position.

The cape will make an attractive addition to any street costume, and when made of plush or fur it may be worn with gowns of any color. Plush, seal-skin, matelassé, Astrakhan and light-weight coatings in plaid, checked or figured designs are especially appropriate to the mode, and combinations are favored for it.

The sides and Medici collar will frequently be made of Persian lamb, when the other parts are of seal-skin. The fronts exposed in V shape may be faced with contrasting fur or cloth. The cape may be made of material matching the costume if desired, and when it is so developed, an interlining of flannel or chamois will be necessary. Drop or ball fringe may decorate the lower edge, although trimming may be omitted altogether without detracting from the good effect of the style.

We have pattern No. 3672 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards and five-eighths of material twenty-two inches wide, or a yard and a-half forty-four inches wide, or a yard and three-eighths fifty inches wide, or a yard and a-fourth of silk twenty-four inches wide, each with two yards and a-fourth of silk twenty inches wide to line, and half a yard of elastic about one inch wide for the straps. Price of pattern, 1s. or 25 cents.



3665

Right Side-Front View.



3665

Left Side-Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 17.)

LADIES' CAPE, WITH BOLÉRO COLLAR.

(For Illustrations see Page 23.)

No. 3647.—Seal-plush and black Astrakhan are combined in this cape at figure No. 297 P in this DELINEATOR.

The cape is here represented made of Astrakhan. It is fitted by shoulder seams and a curved seam across the top of each arm; the curved seams terminate at the back and front in dart style, and their lower edges are gathered to produce the fashionable high effect on the shoulders. The lower outline is uniform, and an invisible closing is effected. At the neck is a high boléro collar, which may be worn standing as shown in the large engravings or turned down as shown in the small engraving. The cape is lined with silk.

Broadcloth, lady's-cloth, beaver and similar textures in tan, gray fawn, brown, navy-blue, Princess of Wales' blue, Quaker-drab, etc., are much favored for this cape, which makes a very jaunty top-garment. Seal-skin, plush and most fashionable furs are also adaptable to the mode, or the cape may complete a street toilette and be made of the same kind of material as the dress, with an interlining of

chamois or flannel. All sorts of fur may trim the cape when made of wool goods, or a simple machine finish may be adopted.

We have pattern No. 3647 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires two yards of material twenty-two inches wide, or seven-eighths of a yard forty-four inches wide, or three-fourths of a yard either fifty or fifty-four inches wide, each with a yard and five-eighths of silk twenty inches wide to line. Price of pattern, 10d. or 20 cents.

LADIES' CAPE.

(For Illustrations see Page 23.)

No. 3650.—Dark-brown velvet and mode cloth are combined in this cape at figure No. 295 P in this DELINEATOR, velvet medallions appliquéd with fancy cord, and a heavy cord forming the decoration.

The cape is here represented made of cloth and lined with Surah. It is shaped by a seam at the center of the back and is smoothly fitted on

each shoulder by two darts. In front it is quite full, and the fulness is regulated by three rows of shirrings in the neck edge in front of the darts, the shirrings being stayed underneath. At the neck is a Medici collar which rolls stylishly; this is lined with Surah, and joined in the seam with it is a pointed hood which has a seam at the center from the neck to the point. The hood is also lined with Surah, and a backward-turning plait laid at each side near the corner reverses it prettily. The cape is closed at the throat with a hook and eye.

The mode is well adapted to all varieties of light-weight coatings, as well as flannel, lady's-cloth, serge, cheviot and many other of the heavy-weight dress fabrics. The hood and collar, which are very charming adjuncts of the cape, may be lined effectively with Surah, Bengaline, armure, faille Française or any of the popular silken fabrics, and sometimes velvet will be used, with pretty effect.

We have pattern No. 3650 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a



lady of medium size, requires two yards of material thirty-six inches wide, or a yard and a-half either forty-four or fifty-four inches wide, each with three yards and three-eighths of Surah twenty inches wide to line the hood, etc. Price of pattern, 1s. or 25 cents.

## LADIES' JACKET.

(For Illustrations see Page 24.)

No. 3681.—Faced cloth is shown in this jacket at figure No. 288 P in this DELINEATOR, with otter fur for garniture.

In the present instance the jacket is pictured made of cloth and trimmed with fur. The elegant adjustment of the back and sides is performed by under-arm and side-back gores, and a curving center seam which ends below the waist-line at the top of coat-laps. The fronts are loose-fitting and are lapped widely in double-breasted style and closed with cord loops passed over small buttons. Above the bust the fronts are reversed to form lapels that meet the rolling

eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires four yards and a-fourth of goods twenty-two inches wide, or two yards and an-eighth forty-four inches wide, or a yard and three-fourths fifty-four inches wide, each with a piece of fur measuring seventeen inches by thirty-four inches for the facing. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' JACKET.

(For Illustrations see Page 24.)

No. 3657.—By referring to figure No. 294 P in this magazine, this jacket may be seen stylishly developed in checked cheviot and finished in tailor fashion with buttons and machine-stitching.

Smooth-faced cloth was here selected for the jacket, and Persian lamb trims it handsomely. The loose fronts are widened to lap diagonally; they are each adjusted smoothly at the neck by a short dart at the center, and buttons and button-holes at the left side perform the closing. The superb adjustment is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of stylish coat-laps; and the back of the jacket is a trifle shorter than the front. The coat-shaped sleeves are sufficiently full at the top to rise with the popular curve over the shoulders, and the wrists are finished with deep, round cuff-facings of Persian lamb. Similar fur covers the high Medici collar, which flares becomingly at the throat. A pocket-lap is sewed near the lower edge of each front and conceals an opening to an inserted pocket.

All kinds of seasonable cloth, plush, velvet, tweed, cheviot and chevron may be employed in developing the mode, and Astrakhan, chinchilla, otter, beaver or some other fashionable fur may form the decoration. Ostrich or *coq* feather bands will trim this garment very stylishly, and soutache or metallic braiding on light-colored cloth will be very effective.

We have pattern No. 3657 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires four yards and a-fourth of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide, each with a piece of Persian lamb measuring eight inches and three-fourths by fifteen inches for the collar. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' BASQUE.

(For Illustrations see Page 24.)

No. 3640.—This stylish basque is represented made of dress goods and velvet, with buttons for decoration. The superb adjustment is performed by double bust darts, under-arm and side-back gores, and a curving center seam which ends below the waist-line above the long coat-tails of the stylish military back; and each coat-tail is decorated with a row of buttons placed along the side-back seam. The left front is extended to lap beneath the right front above the

bust, and upon it is arranged a plaited surplice-ornament which extends from the shoulder to the waist-line at the center of the front. The ornament is turned under at its side edges for hems, passes into the left shoulder seam, and is sewed to position along the front hem. The right front laps over the left diagonally from the right shoulder nearly to the left under-arm seam, disclosing the left front in chemisette style. A revers of velvet turns back from the front edge of the right front, the upper edge passing into the right shoulder seam; and the closing is invisibly made. At the neck is a standing collar which closes in a line with the right shoulder seam; and the coat sleeves are stylishly full at the top, where they are drawn by gathers and rise with a pronounced curve over the shoulders; below the elbows they fit smoothly, and each is decorated with a row of buttons at the inside seam.

A dressy basque of this kind may be developed in any of the fashionable wool goods in combination with velvet, faille, Bengaline, etc. A single material will also make up attractively by the



3642

Front View.



3642

Back View.

LADIES' BATH ROBE OR BLANKET WRAPPER. (COPYRIGHT.)

(For Description see Page 17.)

collar in notches. The collar and lapels are covered with fur, which is continued down the fronts to form wide underfacings and stylish bindings. If preferred, the jacket may be worn open and the fronts rolled all the way to the edge, as shown in the small engraving. A curved opening is made in the lower part of each front and a pocket inserted, the edges of the openings being finished with machine-stitching and the ends stayed with triangular ornaments of twist. The comfortably fitting coat-sleeves are gathered slightly at the top and rise fashionably high above the shoulders.

The jacket is very attractive, and is equally suitable to wear during mild or cold weather. All sorts of cloths and coatings will develop handsomely by the mode, and the trimming may consist of Astrakhan, ostrich bands, velvet or any variety of fur, the last being especially effective. If desired for quite warm weather, light-weight cloth may be used, and the facing, which may be of the same material, may be covered with a handsome braiding design.

We have pattern No. 3681 in thirteen sizes for ladies from twenty-



mode. The basque may be worn with any style of walking skirt to complete a very handsome toilette, and the two may be made of the same material, or, if preferred, a decided contrast may be effected.

We have pattern No. 3640 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. As shown for a lady of medium size, the basque requires a yard and seven-eighths of dress goods forty inches wide, and one yard of velvet twenty inches wide. Of one material, it will need four yards and a-fourth twenty-two inches wide, or two yards and an-eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE. (KNOWN AS THE PINAFORE BASQUE.)

(For Illustrations see Page 25.)

No. 3652.—The effect of this basque developed in plain and figured gingham is illustrated at figure No. 285 P in this magazine.

Old-blue and pearl-gray cashmere are here associated in the basque, and lace net and edging and velvet ribbon provide handsome garnitures. The basque is superbly adjusted by double bust darts, under-arm and side-back gores and a curving center seam; and the closing is made invisibly at the front. Arranged over the fronts is a full pinafore-front which is shaped to form a deep V at the top. The fulness at the lower part of the pinafore front is drawn closely to the center by three short rows of shirrings, and the fulness above is disposed over the bust in soft folds, the graceful arrangement of which is secured by tackings at intervals to the right front. The pinafore front is extended over the shoulders and arranged in two overlapping plaits close to the neck edge, thus forming narrow straps that pass over the shoulders in regulation style, their pointed ends overlapping the top of the pinafore back. The pinafore back is overlapped for a short distance from the lower edge by the pinafore front, and above the lapped edges the portions flare to the top; the basque is exposed in a unique manner between the pinafore portions and overlaid with lace net; and the net also extends above the top of the pinafore back and is disclosed in deep V shape at the front. The fulness in the pinafore back is becomingly conformed to the figure at the waist-line by five rows of shirrings, and the lower edge is gathered at each side of the well defined point at the center. The pinafore front is permanently sewed at the right side and is fastened to position at the left side with hooks and loops. The fanciful sleeves are made over coat-shaped linings; they are arranged at the top in small forward and backward turning plaits and in gathers, and the high puff effect at the top and the fanciful arrangement of the fulness below are maintained by tackings made to the lining. Each wrist is trimmed with two rows of lace edging, the straight edges of which are joined together, and the neck is ornamented with a falling and a standing frill of similar edging. A row of narrow velvet ribbon trims the upper and side edges of the pinafore back and front, and the lower edge of the latter is decorated with three rows of similar ribbon. A bow of broad velvet ribbon ornaments the lower part of the back at the left of the center, with very pretty effect.

Combinations of plaid and plain silk or of plaid, checked, striped or figured wool goods with those of plain texture will develop attractively by the mode, and many charming color contrasts may be effected. Fancy soutache or metallic braid, gimp, galloon or narrow braid-passementerie may trim the edges of the pinafore portions, and the V-shaped section of the front may be of velvet, embroidery or lace or may be trimmed with parallel rows of velvet or satin-edged ribbon, fancy braid, etc.

We have pattern No. 3652 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires a yard and an-eighth of dark and a yard and five-eighths of light dress goods each forty inches wide. Of one material, it needs three yards and seven-eighths twenty-two inches

wide, or two yards and an-eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' SURPLICE BASQUE.

(For Illustrations see Page 25.)

No. 3674.—Mouse-gray Henrietta cloth and green velvet are combined in this basque at figure No. 287 P in this magazine, the stylish trimming consisting of green velvet ribbon and silk passementerie.

Plain wool dress goods are here illustrated in the basque, and silk plaitings supply the garniture. The basque has smooth under fronts that are closely adjusted by double bust darts and closed at the center with buttons and button-holes. Arranged over the under-fronts are full surplice-fronts, the fulness of which is gathered at the shoulder edges and collected at the lower edge in three deep, forward-turning, overlapping plaits that flare prettily upward and are tacked invisibly to position below the bust. The surplice fronts cross below



3659

Front View.



3659

Back View.

LADIES' WRAPPER, WITH FITTED FRONT-LINING. (COPYRIGHT.)

(For Description see Page 18.)

the bust in regulation style, and a smooth effect is obtained back of the plaits by a dart taken up with the second dart in each smooth front. The adjustment is completed by under-arm and side-back gores and a curving center seam; and the lower outline is pointed at the center of the front and back and becomingly arched over the hips. The coat-shaped sleeves are sufficiently full at the top to rise with a curve over the shoulders, and their outside seams are discontinued for a short distance at the wrists, the upper portions of the sleeves being folded over to form triangular revers that are finished with facings of the material. A plaiting of silk tacked underneath completes the dainty appearance of the wrists. At the neck is a high standing collar, as shown in the small engraving; but it may be cut in V shape both back and front and trimmed with knife-plaitings of silk, which may be continued down the front edges of the surplice fronts, this style of finish being shown in the large engravings.

The basque will develop handsomely in India or China silk, foulard, figured or plain cashmere, serge and various other fabrics of



soft silken or woollen texture. While applied decoration is not absolutely necessary, any dainty garniture, such as feather-stitching, embroidered bands, platings of Surah or lace, passementerie or gimp, may be added in any tasteful way; but a plain finish is always in good taste. The sleeves will often be of velvet or silk when the rest of the basque is of dress goods.

We have pattern No. 3674 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires three yards and a-fourth of material twenty-two inches wide, or a yard and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

#### LADIES' BASQUE.

(For Illustrations see Page 25.)

No. 3645. — This basque forms part of the stylish toilette of fancy suiting illustrated at figure No. 284 P in this magazine, where it is shown trimmed with silk cord and bone buttons.

The basque is here represented made of dress goods. The superb adjustment is performed by double bust darts, under-arm and side-back gores, and a curving center seam which terminates a little below the waist-line to form the long coat-tail back in two slender tabs in true military style. Each side-back seam is decorated below the waist-line with a row of buttons. The fronts are reversed in large lapels above the bust and lapped and closed in double-breasted style below, the lap graduating narrower toward the lower edge. The lapels form notches with the front ends of the rolling collar and are faced with the material. Exposed between the lapels is a chemisette, which is sewed permanently to position along its back edges and closed at the center with buttons and button-holes. The neck of the chemisette is finished with a standing collar that also passes across the back. The stylish coat-sleeves are quite full at the top and are drawn by gathers to rise high above the shoulders, and below the elbow each is trimmed with a row of buttons at the inside of the arm.

The mode is adaptable to camel's-hair, serge, cashmere, cheviot or any of the fashionable dress goods of either woollen or silken texture, and the decoration may consist of stitching, buttons, braid, etc., when a severely plain finish is undesirable.

The basque may accompany any of the popular walking-skirts, with which it will form a handsome toilette, and either the same or a contrasting color and material may be employed in making it. A linen chemisette may be worn instead of the one in the pattern.

We have pattern No. 3645 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires four yards of material twenty-two inches wide, or two yards forty-four inches wide, or a yard and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



3655  
Front View.



3655  
Front View.



3655  
Back View.

LADIES' WRAP. (COPYRIGHT.)

(For Description see Page 18.)

described, a pair of sleeves requires a yard and a-fourth of goods twenty-two inches wide, or three-fourths of a yard either thirty-six, forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

#### LADIES' MEDIUM-HIGH DRESS SLEEVE, WITH FITTED LINING.

(For Illustrations see Page 26.)

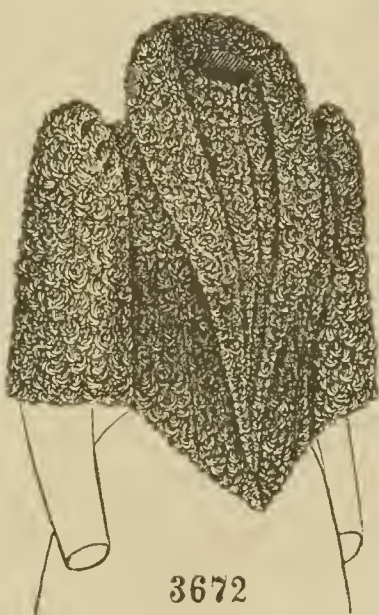
No. 3671.—This stylish sleeve is illustrated

made of dress goods. It is arranged over a coat-shaped lining and has the customary two seams. At the top it is quite full and is drawn by gathers to rise above the shoulder in the approved manner, while below the elbow it fits the lining smoothly.

The sleeve will form a stylish addition to any of the popular basques or bodices, and are equally appropriate for a house or street costume. All sorts of dress goods, such as velvet, Surah, serge, cheviot, homespun, tweed, etc., will develop well by the mode, and the sleeve may be made of the same kind of material as the garment it is to accompany, or a

decided contrast both in color and material may be developed. Any style of decoration may be added, but a plain finish like that illustrated will be equally effective.

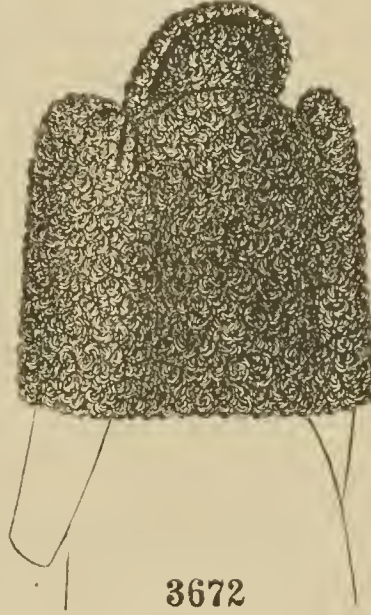
We have pattern No. 3671 in six sizes for ladies from nine to fourteen inches, arm measure, measuring about an inch below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires a yard and three-eighths of material twenty-two inches wide, or three-fourths of



3672  
Front View.



3672  
Front View.



3672  
Back View.

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 19.)



a yard either forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' WALKING SKIRT.

(For Illustrations see Page 26.)

No. 3675.—At figure No. 284 P in this DELINEATOR this skirt is represented as part of a stylish toilette of fancy suiting trimmed with silk and bone buttons.

In this instance the skirt is pictured made up in a stylish variety of mixed dress goods and finished in tailor fashion with stitching and buttons. The foundation is fashioned to be worn with or without a small bustle and is in the regulation four-gored style, and it is entirely hidden by the drapery, which is finished at the bottom by a narrow hem above which two rows of machine-stitching are made. The drapery is in two parts and is arranged in a fan of four deep plaits from belt to edge at the right side of the front and in a fan of similar plaits that begin some distance below the belt and extend to the edge at the left side of the front. The joinings of the drapery sections are hidden under these plaits, and above the plaits at the left side the front-drapery section is extended in a long, narrow lap that shows two lines of stitching at its edges and a decoration of two lines of buttons. At each side back of the plaits the drapery has the effect of a broad, plain panel, and at the center of the back it is arranged in deep, overlapping plaits that flare in fan fashion to the edge. Small plaits fit the drapery to the skirt at the top, which is finished with a belt. The long plaits are creased from belt to edge to retain their handsome folds, and the fulness of the skirt is held well back by tapes tacked underneath to the side-back seams.

Braid ornaments, velvet ribbon, braid in lines or some pretty design, passementerie, feather or fur bands, etc., may trim a skirt of this style handsomely; but for chevots, tweeds, homespuns and similar textures a simple finish is preferable. All sorts of dress goods may be made up by the mode, and if a combination be desired, the plaits may be made of or faced with the contrasting material.

We have pattern No. 3675 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires ten yards and an-eighth of material twenty-two inches wide, or four yards and seven-eighths forty-four inches wide, or four yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' HOSE AND SHOE BAG.

(For Illustration see Page 27.)

No. 3680.—This practical bag is illustrated made of red sateen and

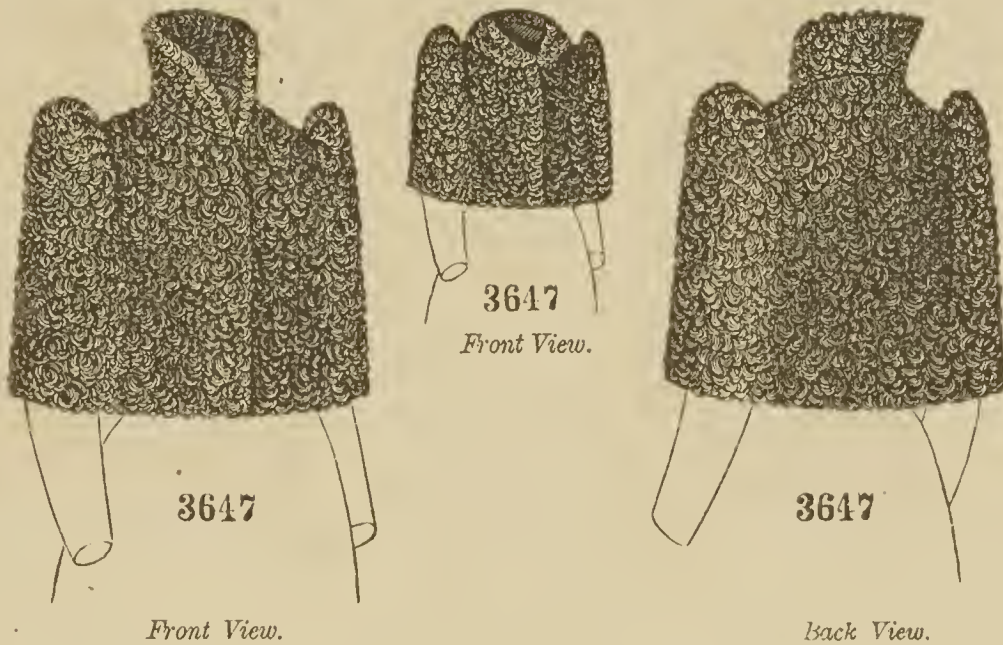
ornamented with feather-stitching, cord and tassels. The hose-bag is the deeper portion; it is finished at the top with a hem in which a easing is made for the insertion of draw-cords, an opening being made at each side to allow the cords to pass through; and the ends of the cords are tipped with tassels. The shoe-bag is also deeply hemmed at the top and is gathered along the hem and also at the bottom, the upper shirring forming a frilled heading. It is arranged about the lower part of the hose-bag and is divided into four equal compartments by rows of herring-bone stitching, which also secure it to the hose-bag, thus forming pockets for the shoes. At the top of each

row of stitching is adjusted a bow formed of fancy cord tipped with tassels. About the lower part of the bag is fastened an ornamental piece that is shirred twice to form a frill at the top and a deeper frill at the bottom; it is sewed firmly to the lower part of the bag to serve as a covering for the gathering, and from its center depend two tasseltipped cords of unequal length.

Such a bag is especially serviceable for people whose closet room is limited. Any strong material, such as Silesia, plain or figured Canton flannel, cordinette, canvas, linen, etc., will

make up nicely by the pattern. Fancy silk cord, and tassels to match or in contrasting color, may be used, or, if the bag is made of inexpensive material, pretty colored cotton cord may be used to make the cord and tassels. Ribbons may take the place of the cord and tassels. If desired, one bag may be of figured and the other of plain goods, or two contrasting colors may be used. When a single color is used, the edges may be bound with a contrasting band.

Pattern No. 3680 is in one size, and, for an article like it, will require two yards and three-eighths of material twenty-two inches wide, or a yard and a-half thirty-six inches wide, or a yard and an-eighth fifty-four inches wide. Price of pattern, 5d. or 10 cents.

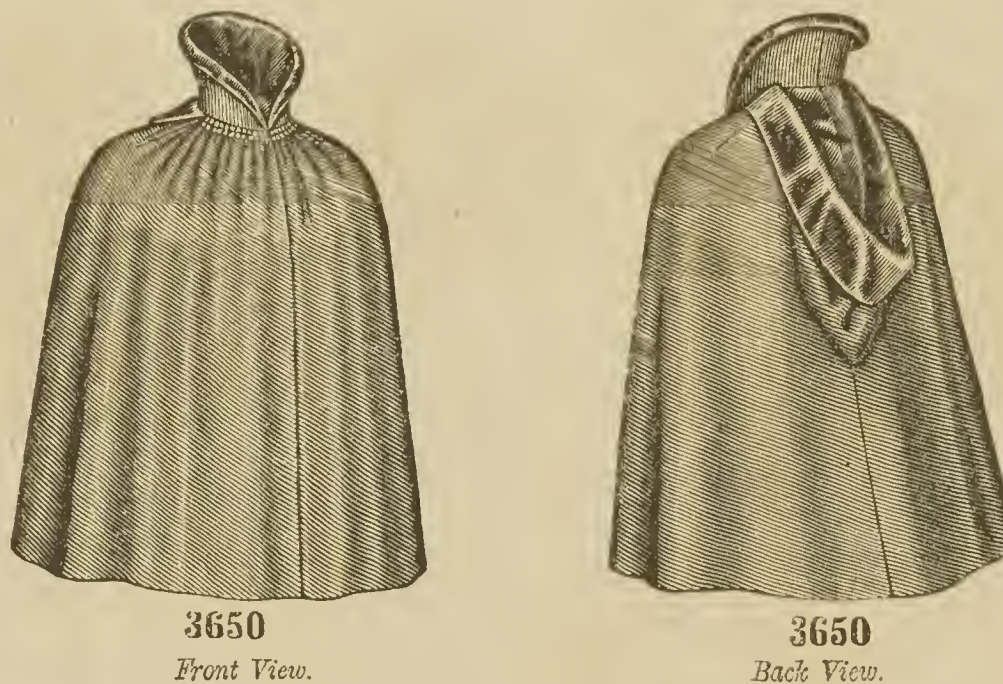


Front View.

Back View.

LADIES' CAPE, WITH BOLÉRO COLLAR. (COPYRIGHT.)

(For Description see Page 19.)



3650  
Front View.

3650  
Back View.

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 19.)

LADIES' WALKING SKIRT.

(For Illustrations see Page 27.)

No. 3673.—This skirt forms part of the stylish toilette of mouse-gray cloth and dark-green velvet shown at figure No. 287 P in this magazine, the trimming consisting of a deep silk plaiting, green velvet ribbon and silk passementerie.

The skirt is here pictured made of dress goods and trimmed with plaitings of the material. The foundation is in the

regulation four-gored style, and a knife-plaiting of the goods is arranged upon the lower part and forms a pretty foot-trimming. A small bustle may be worn, if desired. The foundation is overhung by a full drapery, which is prettily wrinkled in front by three forward-turning plaits in the top at each side of the center, the plaits flaring into the drapery; and at the back the fulness is disposed in four broad, overlapping, backward-turning plaits at each side of the center. The plaits at the back are well pressed in their folds and



flare toward the lower edge, and a placket opening is made under one of the plaits. The top of the skirt is finished with a belt. The drapery is arranged to expose the skirt slightly at the front and sides, and its edge is trimmed with a knife-plaiting of the material.

The skirt may accompany any style of basque, bodice or over-dress, with which it will form a handsome toilette. All sorts of dress fabrics, such as cheviot, Malines, *drap d'été*, homespun, camel's-hair, etc., will make up handsomely by the mode. The skirt material may be used for trimming, or several rows of ribbon or fancy braid, passementerie bands or points, velvet, etc., may be applied, with equally good effect.

We have pattern No. 3673 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, it requires eight yards

stitching done in worsted, rope silk, tinsel, tiny cord or any preferred thread used for art embroidery.

Pattern No. 3668 is in one size, and for a hood like it, requires a yard and a-fourth of material twenty-two inches wide, or a yard and an-eighth twenty-seven inches wide, or five-eighths of a yard forty-four or fifty-four inches wide. Price of pattern, 7d. or 15 cents.



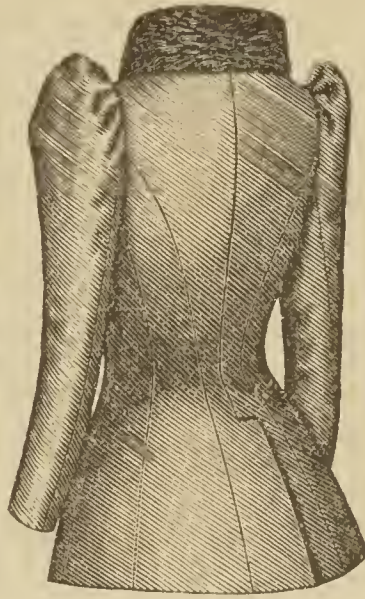
3681

Front View.



3681

Front View.

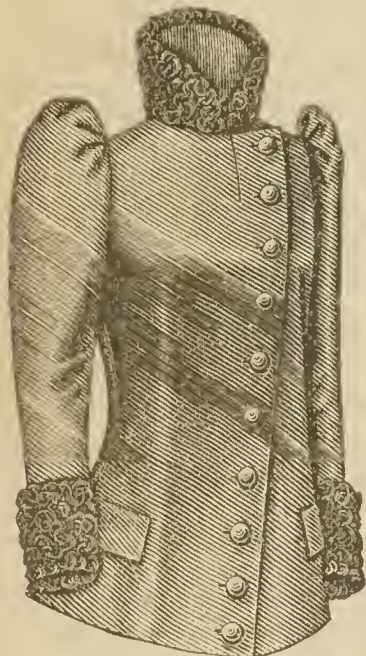


3681

Back View.

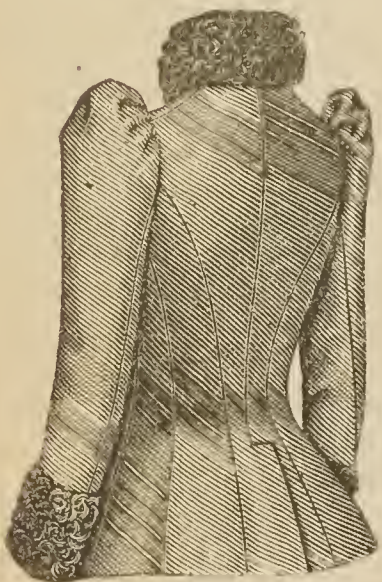
LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 20.)



3657

Front View.



3657

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 20.)

and three-eighths of material twenty-two inches wide, or four yards and an-eighth forty-four inches wide, or three yards and five-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

## LADIES' HOOD.

(For Illustration see Page 28.)

No. 3668.—This hood is shown made of heavy cloth and decorated with pompons, tassels, cord, and fancy stitching done with worsted. The hood is in two sections joined by a seam which arches well over the top of the head and curves in well at the neck. The sections are shaped to form a deep cape, which flares sharply at the front and is deeply pointed at the lower front corners. The front and lower edges of the hood are decorated with a fancy design done with worsted, small holes are made along the front edge, and also in a line with the neck, and through these crocheted worsted cords are passed to draw the hood in at the neck and about the face; and the ends of the cords are tipped with tassels and tied at the throat. A bow of similar cord and tassels is placed at the back of the neck, and three large worsted pompons are clustered near the front edge of the hood just over the seam. The hood is especially adaptable to ocean travel.

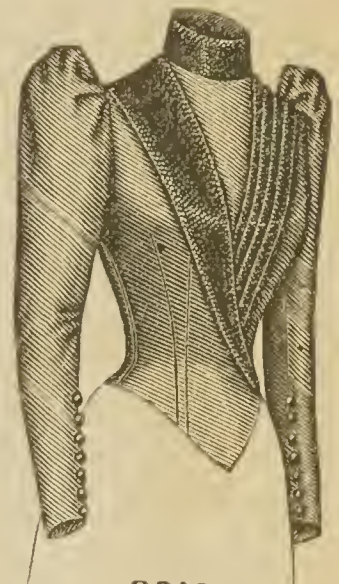
Blanket cloths, lady's-cloth and all sorts of flannel and heavy-weight dress good will develop nicely in the hood, and a lining of silk will generally be added. The decoration may consist of fancy

joined by seams at the center of the front and back and at each side. The crown has a lining that consists of a section of a layer of cotton batting and a section of lining silk, quilted together; and the side is also lined with silk and interlined with cotton batting. A straight band that is stiffened with canvas and has its ends joined at the back is seamed to the loose edge of the side, and a sweat-band is added. A peak stiffened with cardboard and covered with the material is joined to the band across the front, and a leather strap is placed above the peak and secured at each end by a gold button, the strap being pointed at the ends and passed beneath loop-straps.

The cap is appropriate alike for gentlemen, ladies, boys and girls, and is very popular for all outing sports, such as tobogganing, coasting, yachting, boating, etc. The cap will develop well in flannel, cloth, serge, cheviot, light-weight coatings, velvet and corduroy, and a leather band secured by gold buttons will be the accepted decoration. Sometimes the band will be decorated with embroidered designs showing shields, anchors, rackets or other emblematical figures, and a silk lining of some pretty shade will always be added.

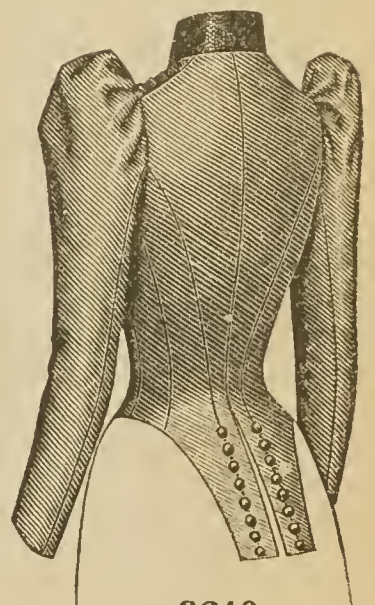
We have pattern No. 3637 in seven sizes from six to seven and a-half, hat sizes.

To make the cap for a person wearing a No. 6½ hat, will require half a yard of goods twenty-seven inches wide, with three-eighths of a yard of hat-lining material twenty inches wide. Price of pattern, 5d. or 10 cents.



3640

Front View.



3640

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 20.)

PATTERN FOR A  
COMMODORE CAP.(For Illustrations see  
Page 28.)

No. 3637.—This cap is represented made of cloth and black Astrakhan at figure No. 301 P in this DELINEATOR.

In this instance the cap is represented made of flannel. It has a circular crown, which is joined to the top of a curved side that is in four sections



LADIES' WALKING SKIRT.

(For Illustrations see Page 28.)

No. 3653.—This skirt forms part of the pretty toilette of plain and figured gingham shown at figure No. 285 P in this magazine.

Plain all-wool dress goods are here pictured in the skirt, which is in the approved four-gored style and may be worn with or without a small bustle. The drapery falls even with the skirt and is in two sections, which join in seams that are hidden in the folds. At the left side it is arranged in soft, broken folds by five forward-turning plaits in the top near the back and two backward-turning plaits near the center of the front, the plaits flaring diagonally into the drapery. A little to the left of the center of the front, and also at the right hip, the drapery hangs in two long kilt-plaits that flare slightly to the edge and turn to the left, and the broad panel-like space between them is softly broken by the flaring folds of two plaits in front of the long

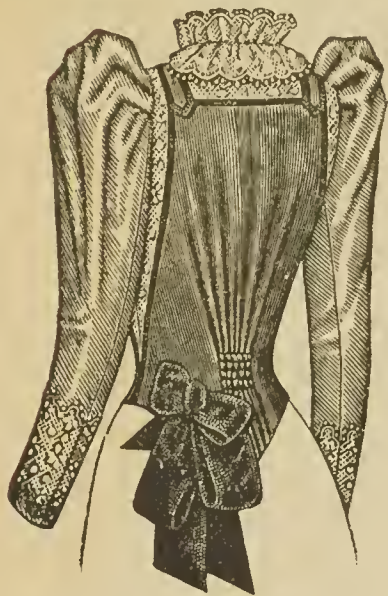
plaits at the right side and by a single plait in front of the long plaits near the center. At the back the drapery falls in natural free folds from gathers at the top. A belt finishes the top of the skirt, and the plaquet opening is made at the center of the back. The fulness is held stylishly backward by tapes sewed to the side-back seams.

The skirt is especially designed to accompany basque No. 3652, but it may be worn with any other style of bodice preferred. Softly draping woollens of all kinds and every variety of corded, figured, plain and striped silk will make up attractively by the mode, which is also well adapted to homespun, cloth, tweed, etc. Cotton goods, such as lawn, gingham, satcen, etc., will frequently be chosen for the skirt.

We have pattern No. 3653 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires eight yards and three-fourths of goods twenty-two inches wide, or four yards and three-eighths forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3652  
Front View.



3652  
Back View.

LADIES' BASQUE. (KNOWN AS THE PINAFORE BASQUE.) (COPYRIGHT.)

(For Description see Page 21.)

every color, of dyed and undyed plumes, and of natural feathers from wings, breasts and tails. Stylish boas may be either long or short, compact or straggling; and they are freely worn on the promenade and drive and in the evening with ceremonious dress.

The woman with a long, graceful neck finds the boa, or stole as it is now fashionable to call it, very becoming; but she whose neck is short and plump can seldom wear a boa to advantage, as it is apt to make her appear round-shouldered.

Cheviots are in more general use this season than ever before. They are of French, German, English and American manufacture, each variety being distinguished by some peculiarity of weave. Cheviot is a good friend to women who wish to wear their tailor-made gowns more than one season.

NEW YEAR'S NOTES.

This is a season of boas. They are made of furs of every variety and in almost

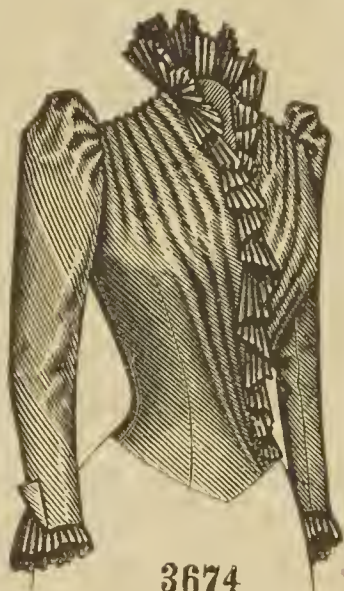
Rough-finished camel's-hair and fuzzy serges are very popular for suits and



3674



3674



3674

Front View.



3674

Back View.

LADIES' SURPLICE BASQUE. (COPYRIGHT.)

(For Description see Page 21.)



3645

Front View.



3645

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 22.)

for skirts to wear with basques or jackets of velvet and other handsome fabrics.

Fashionable luncheon and tea cloths are made of a satin linen, without damask work. Some show a broad, hemstitched hem, which usually has a more or less elaborate inner line of drawn-work; and others are finished with wide linen lace flatly arranged at the corners. This lace is not ruffled, and the effect is extremely elegant.

Then there are plain linen cloths decorated with a broad, satin-like band woven near the edge, and these also are completed with linen lace button-holed to the edge without fulness.

Luncheon napkins may be daintily ornamented with hemstitching and drawn-work or with hemstitching and narrow lace.

Sets of pretty table napery make appropriate wedding presents



when decorated by the giver. Such things, however, should only be presented to a bride who is a relative or very dear friend.

Wraps of claret or warm-gray wool goods trimmed with claret marabou bands are particularly becoming to pale women and brunettes. The fabric most admired for such wraps is a rough-finished woollen sometimes, and not inappropriately, called "blankety cloth." It is both attractive and seasonable.

Wood in dull, natural shades or in dark, rich tones was lately approved for artistic furniture, but Fashion now declares in favor of white enamel and gold. In the same way the upholstery fabrics recently popular ranged from dark tapestry and plush to Daghestan saddle-bags, but now the daintiest of satins and satin damasks, which five or ten years ago we fairly loathed, are much admired for furniture coverings.

The silk family grows apace. In a recent advertisement of a well known house no less than twenty-two novel and standard varieties of silk were offered, the list including such names as Cheviot Surah, Whipcord Surah and Rhadzimer Régence. Such a collection offers a wide but possibly confusing choice, and the woman who is in doubt as to just what she should purchase can do no better than choose one of the well known standard weaves.

Veloutine is a new and very expensive variety of silk. It is thick and glossy and is especially elegant for bridal gowns.

Beaver cloths are more popular than they have been for several seasons. They make up best in short coats, as long coats and cloaks would be rather too heavy.

There is just now an enthusiasm for Punchinello ruffs or fraises of broad silk laces or of pink silks in evening colors, and even in scarlet, crimson, wine and claret. They are plaited at their straight edges in triple or quadruple folds, or are laid in wide plaits, several rows being placed together; and they are tied about the throat with narrow ribbons in the same shade.

Passementerie in open basket-work patterns, or half-inch braids arranged to produce plaided effects contribute a truly artistic finish to Parisian street gowns, long coats and wraps.

Elegant fringes of heavy silk twist are stylishly used to garniture capes and the tabs of wraps, being set under the edges in every instance, and often without a heading.

Diadem effects are becoming to most faces and are very fashionable.

A *distingué* head-covering for visiting, theatre and concert wear is a black bonnet trimmed at the edge with a full pinked ruche of yellow glacé silk well crushed down after it is applied; and another, equally effective, is a yellow bonnet decorated with a black ruche

arranged as above, a black wing or two and a yellow or black aigrette. Neither of these bonnets need match the gown, but it should harmonize in coloring.

Yellow has lost none of its prestige. A remarkably attractive *capote* or coronet bonnet is covered with yellow *crépe de Chine* shirred over the shape, and yellow and black velvet supply the trimmings and the ties.

The new shades of purple show a glint of pink in or over them, the bluish tones being quite out of date. The woman who possesses a garment in one of the unfashionable shades should lay it carefully away, for a few months of seclusion will do it no harm, and its color is certain to return to favor shortly.

Lace-like passementerie is even more decidedly in vogue than it was last Spring, being generally used to produce an appliqué effect. Curiously enough, it is well liked in black upon golden-brown and in golden-brown upon black; and in the latter arrangement it is sometimes wrought to place with floss in a different shade of brown.

The feather boa, if of good quality, costs more than the majority of rich furs and is not nearly so serviceable. It is an extremely pretty ornament for young women, but is undignified for matrons.

Very full and gracefully disposed turbans and hat crowns made *en suite* of woollen dress goods are pretty and appropriate to the season.

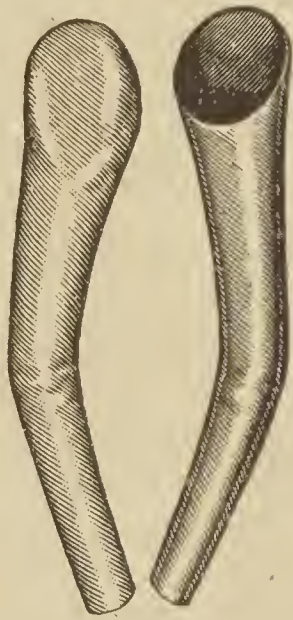
Coral will be largely worn during the present Winter. Beads in soft, pale colors are very costly, and happy is she who can bring forth coral ornaments from among the disused trinkets of former years. Since black gowns are so fashionable for evening wear, coral, amber, silver and gold beads will be generally admired.

Elaborate decorations of feather-stitching done with coarse silk or twist in self or contrasting colors obtain as widely as ever for blouses, *négligé* jackets, silken petticoats and similar garments. They are especially appropriate for children's dressy apparel.

Dinner and evening dresses that are cut in low, pointed outline at the top are filled in with chemisettes of tulle, rich laces or silk mulls, upon which jewels may be placed in rich disorder. A ruff that

tapers toward its ends (perhaps it should be called a Bertha) passes about the neck and follows the edges of the chemisette to the point, emphasizing rather than concealing the beauties of the soft diaphanous fabric. This finish for a bodice strongly rivals the Elizabethan ruff and Medici collar.

Riveted blocks of angular polished steel set upon solid galloons of silk are used to decorate long coats of fine rich woollens and silk



3670

Upper Side. Under Side.

LADIES' PLAIN DRESS SLEEVE.  
(COPYRIGHT.)

(For Description see Page 22.)

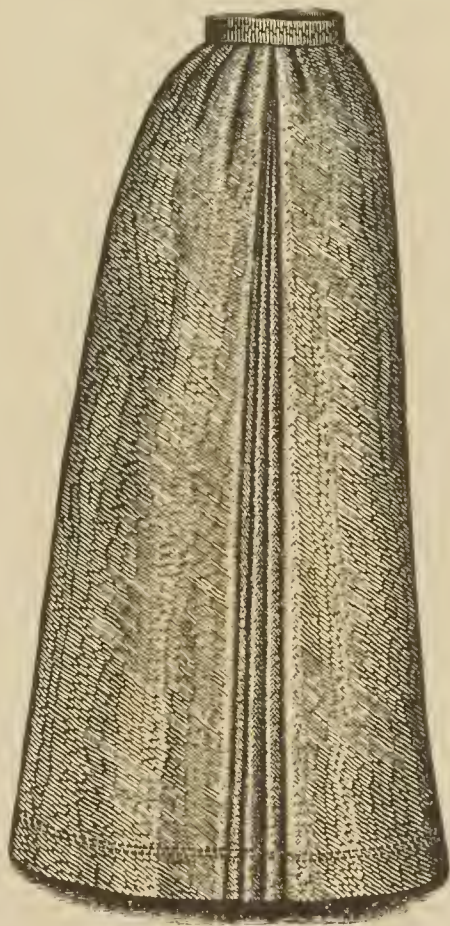


3671

Upper Side. Under Side.

LADIES' MEDIUM-HIGH DRESS  
SLEEVE, WITH FITTED LINING.  
(COPYRIGHT.)

(For Description see Page 22.)

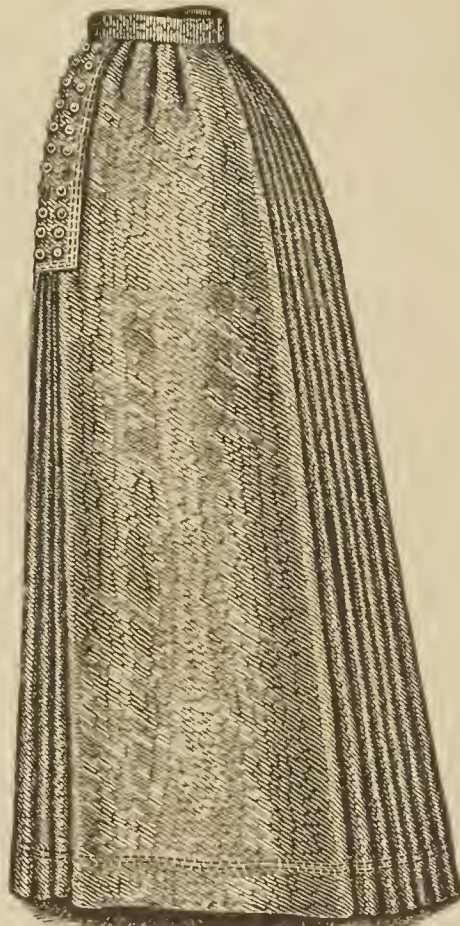


3675

Right Side-Front View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 23.)



3675

Left Side-Back View.



matelassé. These blocks are rather sparsely applied upon a trimming that is to outline the front edges and Louis XV. pockets of a coat, and they have a coat-of-mail effect that is very picturesque.

The new hats are really *Incroyable*. The more irregular their outlines and the more disproportioned their sides, the more ardently are they admired by fashionable women. They are rightly called picture hats and are laden with birds and feathers.

The latest caprice in the arrangement of narrow velvet bonnet-strings that are ornamentally fastened at the back of the crown is to cross them under the chin and fasten them with a hook and eye under a bow at the back of the neck. Sometimes a fancy lace-pin is thrust through the bow, and sometimes the ties are simply crossed and secured with a pin.

Women who possess riding boots wear them when driving in severe weather.

Mahogany seems, from long usage and from its poetic associations, to be peculiarly appropriate for the furnishing and fitting of the dining-room; and as colonial furniture painted white is now favored for this apartment, a wood called white mahogany is frequently used for cabinet work to correspond. Whether Nature or art is responsible for the hue of this wood does not yet appear.

Black velvet sailor-hats trimmed at the front or side-front with a group of Prince of Wales' plumes are much admired, and they are exceedingly becoming to pretty faces. For the woman, however, whose face has lost the freshness of youth or is too fully rounded, the shape is almost invariably unbecoming. The sailor hat is much more tractable on a windy day than the large shapes with eccentric brims.

The black silk hemstitched handkerchief grows more and more popular for both men and women. Narrow Chantilly edgings are sometimes added to those intended for feminine use, but it has not yet been ascertained how these dainty decorations will withstand laundering.

Amazon cloths in broken checks and plaids of rich, warm colors are in high favor.

One of the most elegant gowns of the season was worn at a recent wedding by the step-mother of a bride. It was made of robin's-egg blue moiré underfaced wherever possible with pale coral-pink satin, and was topped with a Medici collar lined with the satin. About the throat, which was prettily displayed, was worn a necklet of coral, a blue pompon was adjusted in the blonde hair, and a blue Prince of Wales' fan, blue shoes and stockings and pearl-gray gloves completed the toilette.

A fashionable street dress is of dark-blue serge decorated with narrow and broad black soutache braid applied together at the hem of the plain skirt in front and about the front and sides of the waist as high as the

bust. The hem of the full back of the skirt is without any trimming.

A superb carriage gown for a bride is developed in golden-brown smooth cloth. The skirt is trimmed across the front with rows of wide soutache braid in a darker shade of brown, the upper edge of each row being followed by narrow gold braid; similar rows of braid are applied vertically upon a fold at the left side-front, and the extreme edge of the fold is trimmed with a narrow band of sable. The braid garniture is repeated upon the standing collar and is arranged in circular rows upon the upper part of the waist as far as the top of the arms'-eyes, and the upper edge of the collar is completed with a tiny line of fur. The arrangement of trimming upon the waist suggests a yoke and is most becoming to women of slight build.

Black is united with almost every color, and jet is particularly favored upon such tints as pink, yellow and gray. Bonnets in these delicate hues are encircled with cords, rolls or serpents of sparkling jet or, perhaps, with jet, black lace and an edging of curled black feathers.

Dame fashion has again very sensibly declared in favor of large muffs.

A charmingly picturesque dancing dress is known as the opalescent. The peculiar but very attractive effect is produced by four plainly made skirts of thin *mousseline de soie*, the first being blue, the next pink, the third blue and the last pink. The bodice is of blue-and-pink shot silk. The decorations are supplied by pale-blue and pale-pink ribbons overlaying one another, either shade being uppermost, according to fancy. The gloves, shoes and stockings and a pompon in the dark hair are blue-white, a silver aigrette is also worn in the hair, and a string of silver beads contrast effectively with the olive tinting of the throat.

Dancing gowns of black tulle are most artistically decorated with tufts of primrose-yellow plumage, and amber or jet beads may encircle the throat. The gloves will be black Suède, silk or lace, jet ornaments will be worn in the hair, and the feet will be clothed in black.

A very stylish dress bonnet is made of black feathers arranged to curl down closely upon and over the frame, the trimming consisting of a cluster of black pompons, with a black aigrette rising from the heart of each. In designing such a bonnet it is of prime importance to choose a becoming shape. The toques are most adaptable to feather arrangements.

Black grenadines, with or without colored borders, are used for gowns of state for elderly women this Winter; and when of handsome quality and made up slightly open at the throat and with high flaring collars of black lace suitably

wired, they make most satisfactory dinner toilettes for those who dine out frequently. By changing the ornaments in the hair and



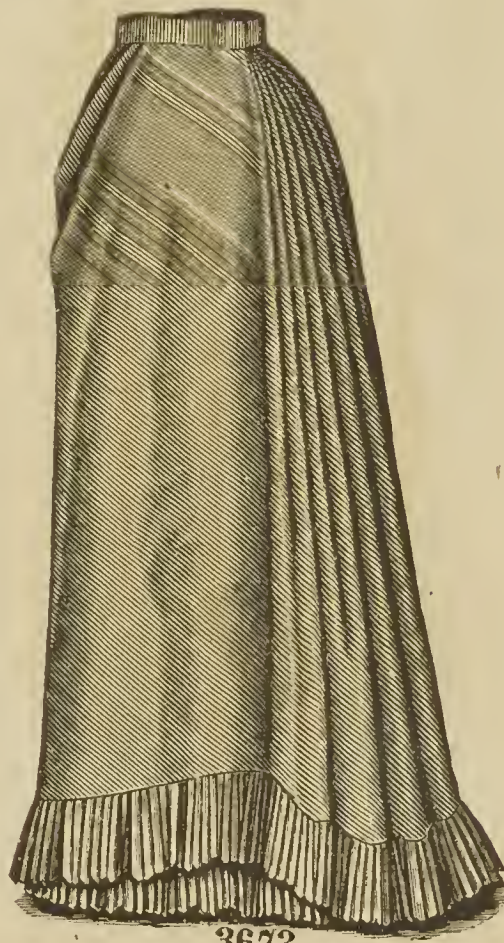
3680

LADIES' HOSE AND SHOE BAG. (COPYRIGHT.)  
(For Description see Page 23.)



3673

Side-Front View.



3673

Side-Back View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 23.)



upon the bust a pleasing variety may be produced with a single gown, especially when the embroidered grenadines are used.

It is quite the thing just now for little boys to wear the Scotch bonnet, together with a tartan scarf disposed over the left shoulder and secured beneath a silver thistle.

An effort has been made to bring castor gloves into general use for shopping wear, and the innovation is to be commended for several reasons. The soft texture of the skin allows the fingers perfect freedom, and the gloves may be drawn on or off without difficulty. An occasional sponging with white soapsuds will preserve such gloves in good condition for a surprisingly long time.

Dragging street skirts have received very little admiration, nor are they likely to be approved by sensible women who take proper pride in the neatness of their attire.

To remove signs of wear from gloves that are not too seriously soiled, wrap a piece of fresh, soft oiled silk about the forefinger and rub the untidy spots with it. Of course, this will not remove stains or oil from glacé or Suède kid.

What is the favorite coiffure? Well, all the styles that have been devised during the last five years are about equally fashionable. The mode of dressing the hair, like the color of the gown, is left to individual taste, for la Mode declines to interfere in the matter.

It would be difficult, if not quite impossible, to name the color which is now most admired. The dyer gives us beautiful tints and

daintily combined tones; and femininity vote approval of one to-day and of another to-morrow, while the woman who is "always well dressed" chooses the color of her dresses according to her age, her complexion and the extent of her wardrobe.

There is a decided fascination in the making and furnishing of a dainty work-basket, and nothing makes a more practical and pleasing birthday or other gift. The guest room is not completely furnished unless it contains a little basket in which are arranged a thimble and a spool of black silk, another of twist and a third of white thread, with a needle thrust into each.

Vests are stylishly made up in fawn, drab, white and black, and very often they are exquisitely decorated with embroidery. In many instances the vest is inserted in or applied upon the gown; but



3653

Right Side-Front View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 25.)

quite as frequently it is a separate garment that may be worn beneath any half-open jacket or partly closed basque.

Individuality of taste and discretion in the choice of fabrics and garnitures were never more necessary than during the present season of rare abundance. Good judgment is essentially valuable at a time when what are known as "picture gowns" and "picture hats" are in vogue.

Among the new modes are certain designs which, by reason of

some peculiarity of seam or gore, are especially well suited to figures that differ in some respect from the average. Thus, there is a recently devised costume for stout persons in which there are special adjusting seams and nearly vertical lines and folds that apparently lessen the breadth and plumpness of the figure.

Then there is a new military cape that is much more becoming to stout women than the shorter and less ample varieties.

Fur, plush, velvet and suit goods are used for shoulder-cape to wear with warmly lined dress basques, jackets and long or short coats. When woven fabrics are chosen for these capes they may either match or contrast with the garment worn beneath.

The silk or velvet lining for the hood of a military cape is much more effective when of the same shade as the garment material, and the inside of the Medici collar will generally match, unless faced with fur or feathers.

The immature maiden and her wee sister are not attired exactly like their mamma; but there is a suggestion of elderliness about the latest garments for young folks that is wonderfully attractive.

Notwithstanding the apparent sumptuousness of material and design noted in the house and street gowns of matrons and maids, misses and girls, there was never a time when prettiness and practicality were so closely allied and could be produced at so small a cost as at present.

The commodore cape is favored for women who traverse the ocean by steamer, for men while travelling by boat or by rail, and for boys everywhere; and so is the Scotch cap or bonnet. Both these head coverings may be easily and cheaply made by the home *modiste*, remnants of the street gown, and a head band either made at home or purchased at a hatter's being all that are needed in the way of materials.

An "American Indian Party" was recently given to a young miss on her birthday. All the picture-frames, brackets and chandeliers in the dining-room were festooned with strings of colored glass beads, and many of the appointments of the table were of Indian design. The centerpiece consisted of a wigwam made of confections; bouillon was served in cups set in Indian baskets; bonbons and fancy cakes lodged in little canoes of birch bark and the ices were moulded in the shapes of Indians. The favors consisted of Indian baskets and the divers bead ornaments made by Indians.

A simple decoration for a plain cloth jacket is made with wide black grosgrain ribbon sewed flatly around the neck and cascaded down each front edge.

Gauntleted gloves of Suède and glacé kid are now used for other

than riding purposes. They have plainly stitched backs; but the gauntlets are wrought with pretty embroideries in colored silks in floral designs. These gloves are very dressy and make the hands appear smaller.

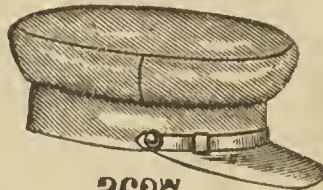
Dainty foot-trimmings for dancing gowns of tulle, *mousseline de chiffon* and tissues generally are contributed by very full ruchings made of Russian net edged with inch-wide satin-edged grosgrain ribbon. The ribbon gives body to the ruching, which retains its pretty folds and plaits much better than if made of the netting alone.



3668

LADIES' HOOD. (COPYRIGHT.)

(For Description see Page 24.)



3637

PATTERN FOR A COMMODORE CAP.  
(COPYRIGHT.)

(For Description see Page 24.)



3653

Left Side-Back View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 25.)



# Styles for Misses and Girls.

FIGURE NO. 299 P.—MISSES' EMPRESS JOSEPHINE COSTUME.

(For Illustration see this Page.)

FIGURE NO. 299 P.—This illustrates a Misses' costume. The pattern, which is No. 3661 and costs 1s. 6d. or 35 cents, is in eight sizes for misses from eight to fifteen years of age, and may be again seen on page 34 of this DELINEATOR.

The costume is fashioned after the styles in vogue during the days of the Empress Josephine. It is here shown developed in fine cashmere of a pale - heliotrope shade, velvet of a darker tint and white *crêpe de Chine*, and tasteful garniture is contributed by silk fringe and ornamental pendants. The full, round skirt falls in graceful, clinging folds from the body, to which it is joined. The body is very short and is closely adjusted by the customary darts and seams. Over the fronts of the body gathered surplices are arranged; they cross the bust in characteristic style and are quaintly disclosed between the rounding edges of the Figaro jacket; and the lower ends of the surplices are concealed beneath a well-boned, fitted girdle, which encircles the waist and is fastened at the back beneath a large rosette of velvet ribbon. From beneath the girdle

at the left side in front sash-ends fall prettily to unequal depths over the skirt, and their ends are effectively trimmed with handsome silk fringe. A stylishly high standing collar is at the neck of the body. The sleeves are of *crêpe de Chine* and are arranged over smooth linings to fall with full puff effect; they are finished at the wrists with cuff facings of velvet. The Figaro jacket, which is entirely independent of the rest of the costume, is becomingly short and is adjusted by shoulder and under-arm seams. Its fronts are cut away to accom-

modate a Medici collar, which is softly rolled and extended in tapering points to the bust. The edge of the collar is decorated with pendant ornaments, and similar ornaments follow the edge of the jacket. The short sleeves of the jacket rise with the popular curve

over the shoulders; they are deeply slashed on the upper side, and all their loose edges are ornamented with pendants.

Many charming color contrasts may be effected in this picturesque costume. Plain or figured India or China silk, foulard or challis will make up most attractively by the mode, and will be pretty and appropriate for wear at a Greenaway party or a fancy-dress ball. Soft woollens combined with silk, Surah or velvet, or plain and fancy cashmere, serge, etc., will also develop attractively in this way; and various dainty garnitures, such as feather-stitching, lace, embroidery, passementerie, ribbon, etc., may be arranged to suit.



FIGURE NO. 299 P.

FIGURE NO. 300 P.

FIGURE NO. 299 P.—MISSES' EMPRESS JOSEPHINE COSTUME.—This illustrates Pattern No. 3661 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 300 P.—MISSES' COSTUME.—This illustrates Pattern No. 3683 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see this Page.)

FIGURE NO. 300 P.—MISSES' COSTUME.

(For Illustration see this Page.)

FIGURE NO. 300 P.—This illustrates a Misses' costume. The pattern, which is No. 3683 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 35 of this magazine.

In the present instance India silk, velvet and *point d'esprit* net are united in the costume, and ribbon and cord comprise the garnitures. The full skirt is finished at the bottom with a deep hem and falls in soft, pretty folds from gathers at the top. It is joined to the fanciful body at the back, and the front of the skirt is finished with a band, over which the front of the body extends in a well defined point at the center. The body is nicely adjusted by single bust darts and under-arm and side-back gores, and the closing is



made invisibly at the back. The top of the body is cut away at the front and back in low, square outline to reveal the guimpe in square yoke shape; and bretelles arranged over the body flare widely from the center of the front and back and are disposed over the shoulders in box-plaits that stand upright with frill effect. The front and back exposed in vest shape between the edges of the bretelles are effectively faced with velvet, over which at the front silk cord is arranged to simulate a lacing. Sections of ribbon that conceal the back edges of the bretelles are gracefully narrowed on the shoulders and again at the lower edge of the front, where they terminate beneath full bows of long loops and ends of similar ribbon that fall prettily over the skirt. The short sleeves curve stylishly high over the shoulders; they are each deeply slashed on the upper side, and the edges of the slash are connected by silk cord laced through eyelets.

The guimpe is shaped by under-arm seams and closed at the back. It is shirred at the top to form a high frill about the neck, and the fulness below is drawn well to the figure at the waist-line by a tape or elastic inserted in a casing. The full sleeves are each shirred at the wrist to form a frill which droops prettily over the hand.

The mode will develop daintily in plain and figured India silk, Surah or foulard, as well as in plain and fancy cashmere, challis, serge and novelty goods. Tucks, braid, ribbon or feather-stitching may form a pretty foot-trimming for the skirt, and any appropriate garniture preferred may be applied upon the body according to individual fancy. Plain or fancy India or China silk, *crêpe de Chine*, mull, lace nets of all kinds and sheer muslins are greatly favored for the guimpe, and a frill of *Fedora*, *point d'esprit*, Italian or other fine lace edging may ornament the neck and wrists.



FIGURE No. 301 P.—MISSSES' CAPE AND CAP.—This consists of Misses' Cape No. 3646 (copyright), price 7d. or 15 cents; and Cap No. 3637 (copyright), price 5d. or 10 cents.

(For Description see this Page.)

FIGURE No. 301 P.—MISSSES' CAPE AND CAP.

(For Illustration see this Page.)

FIGURE No. 301 P.—This consists of a Misses' cape and cap. The cape pattern, which is No. 3646 and costs 7d. or 15 cents, is in five sizes for misses from eight to sixteen years of age, and is differently portrayed on page 39 of this magazine. The cap pattern, which is No. 3637 and costs 5d. or 10 cents, is in seven sizes from six to seven and a-half, hat sizes, and is again shown on page 28.

Black Astrakhan is the material here illustrated in the cape. The garment is nicely fitted by shoulder seams and by a seam that curves well over each shoulder and terminates in dart style at the front and back. The customary high effect over the shoulders is produced by gathers in the lower edge of each curved seam; and the closing is made invisibly. At the neck is a Medici collar that has rounding front ends and is cut high at the back. The cape is lined throughout with silk.

The cap is pictured made of light cloth and black Astrakhan. It has a circular crown, to the edge of which is joined the side; the latter is in four sections, and both it and the crown are lined with silk, the crown being also interlined with canvas. The band, which

is of Astrakhan, joins the lower edge of the side, and the visor is made of cardboard smoothly covered with the cloth.

All sorts of light-weight cloths and cloakings in plain, checked or figured weaves will develop stylishly in the cape. Combinations are particularly favored for the cap. Plush, Astrakhan, velvet, corduroy or lady's-cloth may be chosen for both the cape and cap; or, if preferred, the cap may be made of different material from the cape, flannel being especially pretty, with brass buttons and a patent leather strap for decoration.

FIGURE No. 302 P.—MISSSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 302 P.—This illustrates a Misses' dress. The pattern, which is No. 3654 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently portrayed on page 36 of this DELINEATOR.

The dress, which is known as the pinafore dress, is here shown developed in plain and striped India silk; and the garniture consists of heavy, fancy cord, a rosette of similar cord, and a full ruching of silk that decorates the deep hem of the full, round skirt. The top of the skirt is gathered and joined to the fanciful body, which is adjusted by the customary darts and seams and closed invisibly at the front. The pinafore front and back, from which the dress derives its name, are extended in straps over the shoulders, and the fulness in the lower edge of each portion is disposed in plaits that flare prettily upward. The waist is encircled by a girdle, which is curved nicely to the figure and is slightly pointed at the center of the front. The coat-shaped sleeves rise with stylish fulness at the top and are ornamented at the wrists with fanciful cuff-ornaments; and a standing collar is at the neck. The edges of the pinafore front and back are ornamented with fancy cord, as are also the edges of the girdle. A rosette of cord is placed at the upper edge of the girdle, and from the lower edge a bow of long loops and ends of cord falls gracefully over the skirt.

FIGURE No. 302 P.—MISSSES' DRESS.—This illustrates Pattern No. 3654 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

The picturesque mode will develop with equally good effect in a combination of plain and fancy silk, Surah, wool goods or gingham.





Figured and plain challis will also make up daintily by the mode. If preferred, a single material may be suitably used throughout, the edges of the pinafore portions being defined with rows of velvet or satin-edged ribbon, soutache or metallic braid, edging or feather-stitching; feather-stitching or a plaiting may also ornament the edge of the skirt, and rosettes of ribbon may decorate the shoulders.

FIGURE No. 303 P.—MISSES' WRAPPER.

(For Illustration see this Page.)

FIGURE No. 303 P.—This illustrates a Misses' wrapper. The pattern, which is No. 3641 and costs 1s. or 25 cents, is in eight sizes for misses from eight to fifteen years of age, and is differently pictured on page 37 of this DELINEATOR.

In the present instance the wrapper is represented made of heavy figured flannel. It is conformed to the figure at the sides by under-arm darts, and the center and side seams are curved to produce a graceful effect. The fronts are loose-fitting and are closed with buttons and button-holes their entire length. The waist is encircled by a belt passed beneath pointed straps that are tacked at their ends to the side seams, and the pointed ends of the belt are fastened over the closing with a button and button-hole, regulating the fulness of the wrapper nicely at the waist. At the neck is a turn-over collar that flares sharply in front. The comfortable coat-sleeves are quite full at the top, where they are drawn by gathers to rise stylishly high above the shoulders; and the wrists are faced and rolled back to form cuffs, which are deepest at the back of the arm. On each front at the hip is arranged a pocket that is pointed at the bottom and turned down at the top to form a lap corresponding in outline with the lower edge.

The wrapper will be generally favored for *négligé* wear, eider-down, striped, plain, figured and Jersey flannels being particularly well suited to the requirements of the mode. The wrapper will also make up satisfactorily in blankets, the most popular varieties of which show plain grounds with fancy borders, and mottled grounds with plain borders.

FIGURE No. 304 P.—GIRLS' CLOAK.

(For Illustration see Page 32.)

FIGURE No. 304 P.—This illustrates a Girls' cloak. The pattern, which is No. 3662 and costs 1s. 3d. or 30 cents, is in eight sizes for girls from five to twelve years of age, and is differently illustrated on page 38 of this magazine.

Heavy woollen cloaking showing brown figures upon a lighter ground was here selected for the cloak, and large bone buttons contribute a stylish garniture. The loose fronts lap in double-breasted style and close with buttons and button-holes, a corresponding row of buttons being placed on the overlapping front. The back is closely adjusted and extends only to the waist-line; it is lengthened by a full skirt that is gathered at the top, and the lower edge is finished with a hem. The sleeves are in coat-sleeve shape and are trimmed at the wrists with round cuffs. Arranged over each shoulder is a fanciful cape-section that is gathered at the top to form a

stylish frill over the top of the arm. The front edges of the cape sections fall free from the coat, and the back edges, which are deeper than the front edges, are tacked to disclose the back in a deep V and connected at the waist-line by a short strap, the pointed ends of which are each ornamented with a button. At the neck is a turn-over collar mounted on a band. If desired, the collar may be trimmed with fur, and similar fur may decorate the sleeves and the square patch-pockets on the fronts.

Many attractive wool cloakings, such as beaver, kersey, rough serge and cheviot, may be chosen for the cloak, and silk, Surah, pongee and various other silken fabrics may be employed when a cloak for the intermediate season or for travelling is desired. Checked, plaid and striped cheviots will make a very dressy garment. Astrakhan, Persian lamb, otter, beaver, chinchilla, krimmer or any other fashionable fur may be added for garniture, or a simple finish of silk or worsted braid or machine-stitching may be adopted. The cape section will often be lined with some pretty silk or satin, with very stylish results.

The fanciful hat has a soft crown of cloth and is tastefully trimmed with feathers.

FIGURE No. 305 P.—GIRLS' COAT.

(For Illustration see Page 32.)

FIGURE No. 305 P.—This illustrates a Girls' coat. The pattern, which is No. 3638 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in two views on page 38 of this DELINEATOR.

In this instance the coat is pictured developed in fancy plaid camel's-hair cloaking, with all its parts, except the vest, cut bias, the pattern being so arranged that the bias effect may be easily achieved. The fronts are loose and are reversed their entire length to form broad lapels, between which is disclosed a vest that is sewed permanently beneath the right front and fastened invisibly at the left side. A smooth effect is obtained over the hips by long under-arm darts, and the back is gracefully conformed to the figure by center and side seams; extra fulness allowed at the seams below the waist-line is arranged in under-folded plaits that present the effect of well pressed box-plaits on the outside. The coat-shaped sleeves are sufficiently full at the top to rise high above the shoulders, and each wrist is trimmed with a broad band of fur. At the neck is a standing collar, below which at the back is a rolling collar that is reversed with the fronts. The rolling collar is overlaid with a band of fur, which is continued down the reversed portions of the fronts to the edge of the garment.

Rough coatings and cloths showing bouclé or *frisé* effects, as well as beaver, kersey, camel's-hair, serge, etc., will develop stylishly by the mode, which is also well adapted to light-weight fabrics for the intermediate seasons. Otter, krimmer, monkey, chinchilla or any other stylish fur may be added for decoration, or a simple finish of braid or machine-stitching will form an appropriate completion. The vest will often be made of velvet, plush or Astrakhan when the rest of the garment is made of cloth or silk.

The broad-brimmed felt hat is handsomely trimmed with ribbon and birds.

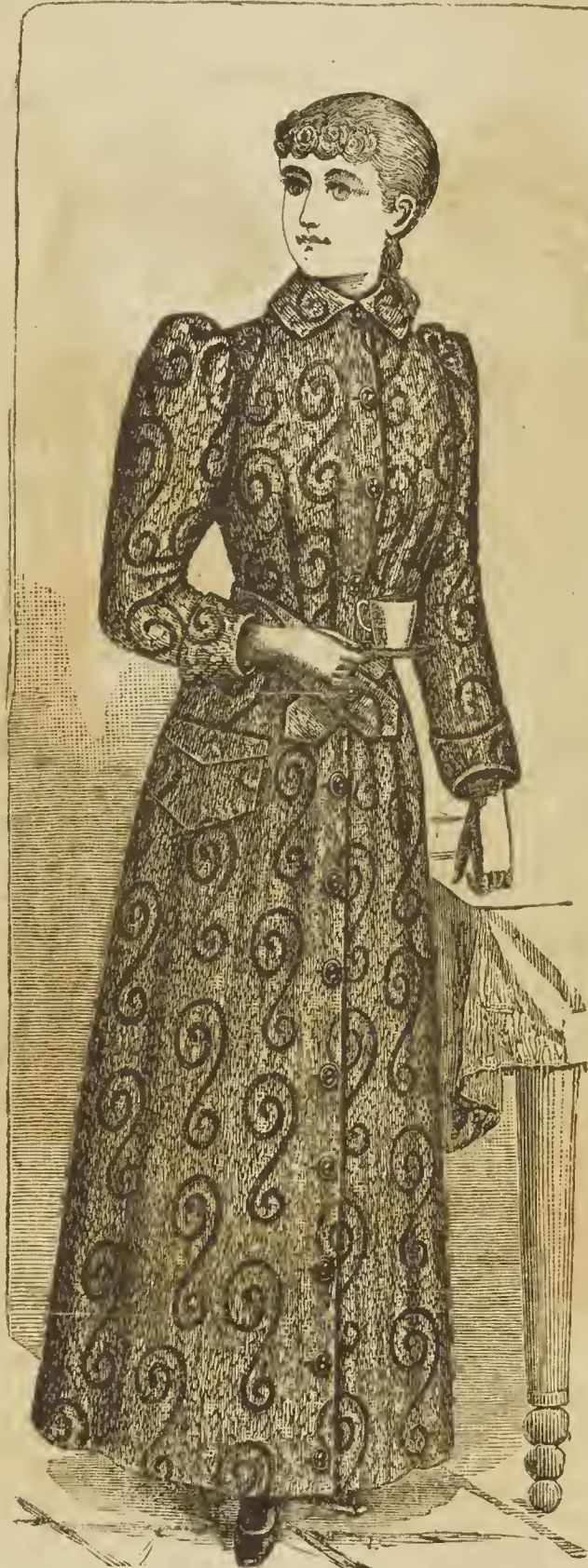


FIGURE No. 303 P.—MISSES' WRAPPER.—This illustrates Pattern No. 3641 (copyright), price 1s. or 25 cents.

(For Description see this Page.)



## FIGURE No. 306 P.—GIRLS' PINAFORE DRESS.

(For Illustration see Page 33.)

FIGURE No. 306 P.—This illustrates a Girls' dress. The pattern, which is No. 3658 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen differently made up on page 36 of this magazine.

Figured and plain camel's-hair are here combined in the dress, and narrow lace edging provides the decoration. The full, round skirt is finished at the bottom with a deep hem and is joined at the top to the fanciful body, from which it falls in graceful folds. The body has a smooth front and backs, over which are arranged pinafore portions that give the dress its title. The pinafore front is shaped in low, round outline at the top and extended over the shoulders in straps that overlap the straps of the pinafore backs, the latter being shaped in low, square style at the top and closed with buttons and button-holes. The slight fulness in the lower part of the pinafore portions is regulated by gathers, and the waist is encircled by a belt, which closes at one side. The coat-shaped sleeves, which are trimmed with euff facings of the figured goods, are slightly full at the top and comfortably close-fitting below the elbow. A standing collar is at the neck. The free edges of the pinafore portions are trimmed with a dainty frill of lace, and similar lace decorates the neck and wrists.

Many dainty combinations of plain goods with those showing plaid, checked or striped designs may be effected by the mode, which is especially well adapted to school and house wear. For church and other dressy occasions the garment will make up stylishly in embroidered cashmere, plain and fancy silk, Surah and similar handsome fabrics. The pinafore portions may be made more pronounced by an outlining of velvet or grosgrain ribbon or an edge finish of pretty lace or embroidery, and a bias band, plaitings, ruchings or rows of ribbon or feather-stitching may trim the skirt.

The large hat has a brim facing of velvet and is becomingly trimmed with loops of ribbon.

## FIGURE No. 307 P.—GIRLS' DRESS.

(For Illustration see Page 33.)

FIGURE No. 307 P.—This illustrates a Girls' dress. The pattern, which is No. 3651 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be again seen on page 36 of this DELINEATOR.

The dress is here pictured developed in two shades of old-rose cashmere, and réséda-green velvet ribbon in two widths ornaments it daintily. Three rows of velvet ribbon are applied above the hem of the full, round skirt, and the top of the skirt is gathered and

falls in soft, natural folds from the body, which is deepened to form a slight point at the center of the front. The body, which is shaped by the customary shoulder and under-arm seams and closes with buttons and button-holes at the back, has a full, fanciful front arranged at the lower edge in overlapping plaits that flare prettily upward from the point at the center. The top of the full front shapes a more pronounced point at the center; it is shirred to form a frill, below which a section of velvet ribbon is arranged to follow the pointed outline; and a dainty bow of similar ribbon ornaments the center. The smooth front, which is uniquely revealed above the full front, is decorated with rows of velvet ribbon that diverge prettily from the center, and upright rows of similar ribbon trim the standing collar. The full puff sleeves are extended over the shoulders, and each is shirred to form a frill, which ornaments the top of the arm; the coat-shaped linings exposed to cuff depth at the wrists

are finished with euff facings and decorated with velvet ribbon. A section of wide ribbon is effectively arranged to outline the lower edge of the body and is continued across the plain back, its ends being concealed beneath a large rosette at the center.

Picturesque dresses of figured and plain China silk, foulard, cashmere and challis may be made up by the mode; and upon these fabrics charming garnitures of feather-stitching, rows and loops of baby ribbon associated with rows of wider ribbon, frills of Fedora, *point d'esprit* or Velasquez lace, or Vandyke embroidery may be applied in any pretty way suggested by individual fancy. Plain and fancy Scotch gingham and other serviceable wash fabrics will also make up nicely in this way, the manner of their completion being decided by personal taste.

The large felt hat is pointed at the front and trimmed with a feather pompon and loops of broad ribbon.



FIGURE No. 304 P.

FIGURE No. 305 P.

FIGURE No. 304 P.—GIRLS' CLOAK.—This illustrates Pattern No. 3662 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 305 P.—GIRLS' COAT.—This illustrates Pattern No. 3638 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 31.)

## MISSSES' COSTUME.

(IN EMPRESS JOSEPHINE STYLE.)

(For Illustration see Page 34.)

No. 3661.—This costume is prettily exhibited at figure No. 299 P in this magazine.

In the present instance figured and plain China silk are stylishly associated in the costume, and a large rosette and silk cord supply appropriate garnitures. The short, round body is perfectly adjusted by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the front with hooks and eyes. Crossing the bust in characteristic style are surpllices which are prettily wrinkled by gathers at the top, where they pass into the shoulder seams; the lower ends are also gathered and stayed and fastened at the lower edge of the body with hooks and eyes. The full puff sleeves are gathered at the top and bottom, and the coat-shaped linings over which they are made are exposed at the wrists to deep euff depth and finished with euff facings of silk; and a standing collar is at the neck. The full, round skirt is finished at the bottom with a deep hem; and the top is gathered and sewed to



the body, except for a short distance at the left of the center of the front. A placket is finished at the left side, and the free portion of the skirt is sewed to a short band and fastened to the body underneath with hooks and eyes. The top of the skirt is slightly distended at the back and sides by a long, narrow pad filled with hair that is tacked to the body underneath. The pad is in two sections, which are curved at the top, and the upper section, being the larger, is gathered at the lower edge. Arranged over the body is a stylish Figaro jacket that is shaped by shoulder and under-arm seams. The sleeves are short and are gathered at the top to rise becomingly above the shoulders; they have each but one seam and are slashed at the top of the arm, the edges of the slashes being connected by a silk cord drawn through eyelets. The fronts of the jacket are prettily rounded and are cut away at the top to accommodate a Medici collar which rolls and flares in regulation fashion. The jacket may be worn or not, as shown in the illustrations. The waist is encircled by a girdle composed of sections that are shaped to fit the figure closely. The seams and ends are boned, and an interlining of canvas secures a smooth adjustment. Sash-ends of unequal length fall gracefully over the skirt at the left of the center; their lower ends are deeply fringed, and their upper ends are gathered and joined to the girdle, which is closed at the back beneath an immense rosette of the dress fabric.

Many dainty combinations of plain and figured silks, crêpes and soft woollens may be effected by the mode, which is particularly well adapted to the development of masquerade or character dresses and may be most becomingly worn by a miss of tall, slender figure. Charming

house-gowns may be made of cashmere, serge, challis and numerous other pretty woollens; and suitable garnitures of dainty lace, embroidery, platings, full ruchings or rows of velvet or grosgrain ribbon or feather-stitching may be added in any tasteful way desired.

We have pattern No. 3661 in eight sizes for misses from eight to fifteen years of age. As shown in the large engravings for a miss of twelve years, the costume requires nine yards of plain and a yard and three-eighths of figured China silk each twenty inches wide. Of one material, it needs ten yards twenty-two inches wide, or four yards and five-eighths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' PINAFORE COSTUME.

(For Illustration see Page 35.)

No. 3660.—Havane-brown cashmere and velvet of a darker shade are associated in this stylish costume, and steel buckles provide the decoration. The skirt is fashioned in the popular four-gored style and is entirely concealed beneath a drapery, which is slightly wrinkled over the gores by three shallow, forward-turning plaits in the

top at each side of the center and falls at the back in full, graceful folds resulting from gathers at the top.

The fanciful basque is closely adjusted by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the front with hooks and eyes. Arranged over the fronts and included in the shoulder and under-arm seams are full front-portions, which are drawn by gathers at the neck and shoulders; the fulness at the lower edge is collected in three small, forward-turning plaits that are tacked a short distance above the lower edge to the fronts underneath; and back of the plaits at each side a smooth effect is obtained by a dart taken up with the dart in each smooth front. The full, seamless back, which is arranged over the smooth back, is gathered at the top to correspond with the full fronts, and the fulness below the waist-line is conformed to the figure by two backward-turning, overlapping plaits in the lower edge at each side; the plaits flare prettily upward, and the front edges of the full back pass into the side-back seams. Around the arms' eyes puffs are arranged, their ends being joined and tacked over the under-arm seams.

The pinafore bodice, from which the costume takes its name, is closely fitted by single bust darts and under-arm and side-back gores; and the backs extend over the shoulders in narrow straps, the pointed ends of which are fastened beneath a buckle to the pinafore front above the bust. The seams of the pinafore portions are tacked over the corresponding seams of the basque, and the back edges of the pinafore backs, which overlap the end of the plaits in the full back, are tacked to position from the end of the point to a little above the waist-line. A girdle section of velvet, gathered at the ends, is sewed to the front edge of the right pinafore-front; it is passed through a buckle, and the free end, which is finished with a stay, is fastened with hooks and eyes beneath the left pinafore-front. The full



FIGURE NO. 306 P.—GIRLS' PINAFORE DRESS.—This illustrates Pattern No. 3658 (copyright), price 1s. or 25 cents.

(For Description see Page 32.)

FIGURE NO. 307 P.—GIRLS' DRESS.—This illustrates Pattern No. 3651 (copyright), price 1s. or 25 cents.

(For Description see Page 32.)

sleeves are made over coat-shaped linings to rise with the fashionable curve over the shoulders, and a standing collar is at the neck.

Charming combinations of colors and materials may be effected in this costume, two and even three fabrics uniting with picturesque effect. Cashmere or other wool goods, China silk and velvet will combine most effectively; or, if preferred, one material may be used throughout, and an air of variety may be given the costume by the addition of dainty garnitures, such as velvet or grosgrain ribbon, gimp or braid. A full ruching of silk or a plating may be applied for a foot trimming.

We have pattern No. 3660 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the costume requires three yards and seven-eighths of dress goods forty inches wide, with a yard and an-eighth of velvet twenty inches wide. Of



one material, it needs seven yards and three-fourths twenty-two inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

### MISSES' COSTUME.

(For Illustrations see Page 35.)

No. 3683.—India silk, velvet and *point d'esprit* net are combined in this costume at figure No. 300 P in this magazine, ribbon and cord contributing the decoration.

Though dressy and picturesque in effect, the costume is quite simple in style, and is here illustrated made up in dress goods, velvet and white Surah. It consists of a dress and guimpe. The dress has a full, flowing skirt, that is broadly hemmed at the bottom and gathered at the top, which is joined to the fanciful bodice at the back and sides and to a band across the front, where it is overlapped by the pointed bodice-front. The bodice has a low, Pompadour neck and is closely adjusted by single bust darts and under-arm and side-back gores, and closed at the back with hooks and eyes. Rising high on the shoulders with picturesque effect are the box-plaited portions of handsome bretelles, which are continued flatly and with a pretty slant toward the center down the front and back of the bodice to the lower edge. The bretelles are tapered narrowly toward the ends, and are folded double so as not to require a lining; and between them the front and back are faced with velvet and bordered at the neck with a narrow Greek-key design in fancy braid. The plaited end of a long ribbon is tacked to the front end of each bretelle; the ribbons are carried over the joinings of the bretelles to the bodice, are twisted once and tacked on the shoulders, and are plaited and tacked to form long loops and ends at the back ends of the bretelles, the ends falling nearly to the edge of the skirt. The sleeves reach nearly to the elbows and are deeply notched on the upper side and gathered to rise high on the shoulders, the loose edges being followed with a Greek-key design in fancy braid.

The guimpe is quite ornamental and is attractively displayed above the low neck of the bodice. It is made without shoulder seams, and is turned in deeply at the neck and shirred three times around, the shirrings being tacked to a band or stay underneath and forming the edge into a full frill. A little below the shirrings is applied a row of lace insertion, from beneath which the Surah is cut away to produce an airy effect. A shirr-string run in a casing at the waist-line draws the guimpe in closely about the waist. The under-arm seams are shaped to remove as much fulness as possible from the lower part of the guimpe, and the closing is made at the back with hooks and loops. The full sleeve is shirred three times round a little above the wrist edge, which forms a pretty frill; and the shirrings are tacked to a stay. The top is gathered across the shoulder, and a little above the shirrings a row of insertion is applied, with dressy effect, the Surah being cut away

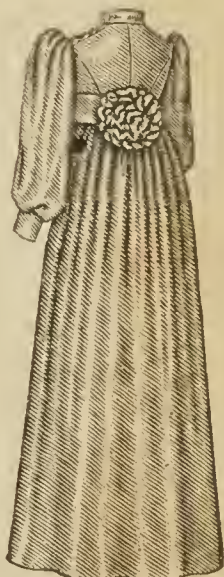
The costume is particularly charming for party and dancing wear and for dressy occasions generally. It will develop beautifully in all sorts of soft woollens and silks, and also in nets, tissues, flouncings, gauzes, etc. The guimpe will usually contrast with the dress, which may be made of a single material, if preferred. The skirt may be decorated or not, as liked, rows of ribbon, a design in fancy braid, a broad band of velvet, etc., forming effective garnitures.

We have pattern No. 3683 in seven sizes for misses from ten to sixteen years of age. As shown for a miss of twelve years, the costume will need three yards and three-eighths of dress goods forty inches wide, with three yards of Surah and a yard and an-eighth of velvet each twenty inches wide. Of one material it requires nine yards and three-eighths twenty-two inches wide, or five yards forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3661

Views Showing Jacket Omitted.



3661



3661

Front View.



3661

Back View.

MISSES' COSTUME. (IN EMPRESS JOSEPHINE STYLE.) (COPYRIGHT.)

(For Description see Page 32.)

### MISSES' DRESS. (KNOWN AS THE PINAFORE DRESS.)

(For Illustrations see Page 36.)

No. 3654.—Plain and striped India silk are prettily combined in this dress at figure No. 302 P in this DELINEATOR, a full ruching, a rosette and heavy cord supplying the garniture.

In this instance the dress is represented made of dark-blue plain sateer and figured satcen showing a light ground and dark figures. The full, round skirt is hemmed deeply at the bottom, and above the hem it is encircled by a deep band of the plain material; the top is gathered and sewed to the body, and a placket opening is finished at the left side of the front. The body is closely fitted by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made in front with hooks and eyes. Over the front and back are arranged a narrow pinafore front and back which are cut low in Pompadour shape at the neck, and extended to form narrow straps that meet in seams on the shoulders. The pinafore back is sewed permanently along each front edge, and the fulness at the bottom is arranged in a backward-turning plait at each side of the center. The pinafore front is sewed permanently along its right side edge to the right front, the left side edge is attached to the left front with hooks and eyes, and the fulness in the lower part is disposed in two forward-turning plaits at each side of the center, the plaits being tacked to position. At the neck is a standing collar; and the stylish leg-o'-mutton sleeves are gathered

at the top to stand high above the shoulders. Upon each shoulder of the pinafore portions a rosette of ribbon is ornamentally placed. A girdle, which is slightly pointed at the front and has pointed back ends, follows the lower outline of the body, and its ends are crossed at the back and closed beneath a large rosette of ribbon.

The dress is very picturesque and gives opportunity for many pretty combinations. All sorts of dress goods of either cotton, woolen or silken texture will make up prettily by the mode, and velvet, silk or a contrasting shade of the same material may be united with any of them. Velvet, moiré or grosgrain ribbon, fancy braid, passe-



menterie, narrow box or side plaitings, a full ruching or bands of the material will form a handsome decoration, and the edges of the band, as well as of the girdle, collar and sleeves, may be prettily feather-stitched.

We have pattern No. 3654 in seven sizes for misses from ten to sixteen years of age. As pictured for a miss of twelve years, the dress needs three yards and seven-eighths of figured light and two yards and five-eighths of plain dark sateen thirty inches wide. Of one material, it requires seven yards and a-half twenty-two inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' DRESS.

(For Illustrations see Page 36.)

No. 3651.—At figure No. 307 P in this magazine this dress is shown made of two shades of cashmere, with velvet ribbon in two widths for trimming.

Figured wool goods and plain velvet are here united in the dress, and ribbon and rosettes provide tasteful decorations. The full, round skirt is finished at the bottom with a deep hem, and the top is gathered and sewed to the fanciful body, which is shaped by shoulder and under-arm seams and closed at the back with buttons and button-holes. The smooth front of the body is deepened toward the center to form a slight point at the lower edge. The full front, which is included in the arm's-eye and under-arm seams, is shaped at the top to form a pronounced point at the center; it is turned under at the top and shirred twice to form a pretty frill, above which the smooth front is disclosed in a unique manner and trimmed with a yoke facing of velvet. The fulness below the bust is drawn toward the center and collected at the lower edge in four forward-turning, overlapping plaits at each side of the point at the center, the plaits flaring diagonally upward. The full puff sleeves are turned under at the top and gathered to form a pretty frill, which narrows to a point at the front and back of the arm and extends upon the body; they are gathered at the lower edges, and the coat-shaped linings over which they are made

are exposed to narrow cuff depth and trimmed with cuff facings of velvet. A standing collar of velvet is at the neck. A section of

ribbon follows the outline of the waist, its ends being concealed beneath two rosettes of narrow velvet ribbon which ornament the back.

The mode will develop daintily in serge, cashmere, camel's-hair, challis and all woollen fabrics of seasonable texture. Plaid and checked goods will make up with especially stylish effect, and with them velvet, Surah, faille or plain woollens will be associated for the collar and yoke, and cuff facings. Velvet or satin-edged ribbon, fancy braid, feather-stitching or crocheted laces may be added for decoration in any pretty way desired, or a simple finish may be adopted.

We have pattern No. 3651 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress needs five yards and a-fourth of material twenty-two inches wide, or two yards and a-half forty-four inches wide, each with half a yard of velvet twenty inches wide for the collar, etc. Price of pattern, 1s. or 25 cents.



3683

Front View.



3683

Back View.

MISSSES' COSTUME. (COPYRIGHT.)

(For Description see Page 34.)



3660

Front View.



3660

Back View.

MISSSES' PINAFORE COSTUME. (COPYRIGHT.)

(For Description see Page 33.)

GIRLS' PINAFORE DRESS.

(For Illustrations see Page 36.)

No. 3658.—At figure No. 306 P in this DELINEATOR this dress is again shown.

Navy-blue cashmere and red Surah are here combined in the dress, the Surah and narrow gilt braid providing the decoration. The full, round skirt, which is formed of joined breadths of the material, is finished at the bottom with a deep hem and decorated a short distance above the edge with a wide band of Surah bordered at each edge with narrow gilt braid. The top is drawn by gathers and sewed to the body, which is shaped by under-arm and shoulder seams and closed invisibly at the back. At the neck is a standing collar, the loose edges of which are followed with gilt braid. The stylish coat-sleeves are gathered slightly at the top to produce a raised effect above the shoulders, and the wrist edges are followed by narrow gilt braid. Arranged over the body at the back and front are a pinafore front and backs that separate at the sides and are shirred at the lower edges and at belt depth above the edges.

The pinafore backs are cut

in square outline at the top and are extended in narrow straps to pass into the shoulder seams. The pinafore front is cut rounding at the



neck and extended to form straps that are lapped upon the pinafore backs and tacked to position. The closing of the pinafore backs is made with buttons and button-holes, and the loose edges of the pinafore front and backs are decorated with a piping of narrow braid. A belt decorated at its edges with a piping of braid encircles the body and is closed at one side with hooks and eyes.

The mode will develop attractively in all sorts of woollens, and combinations of both colors and materials are especially adapted to it. Plain woollen and fancy silken fabrics will unite prettily in the dress, and velvet is especially handsome in conjunction with either. The trimming may consist of a broad band of the ornamental material bordered by narrow soutache or metallic braid, fancy cord, etc., or several rows of ribbon may

sharply at the throat and has a seam at the back. The coat sleeves are gathered at the top, and turned up at the wrists to form narrow cuffs that are faced with the material and are deepest at the back of the arm. A strap which is pointed at the ends is sewed to each side seam at the waist-line to hold the belt in place; and the ends of the belt, which are pointed, are crossed at the closing and secured with a button and button-hole. Upon each front is placed a pocket, which is pointed at the bottom and turned down at the top to form a lap that is pointed at the bottom, faced with the material and decorated at the point with a button.

This very serviceable garment is, as its name suggests, especially adaptable for lounging, and much comfort may be derived from its loose and easy adjustment.



3651  
Front View.



3651  
Back View.

GIRLS' DRESS. (COPYRIGHT.)  
(For Description see Page 35.)



3654  
Front View.



3654  
Back View.

MISSES' DRESS. (KNOWN AS THE PINAFORE DRESS.) (COPYRIGHT.)  
(For Description see Page 34.)

encircle the skirt. Vandyke-point lace, passementerie or any preferred garniture may be applied according to individual fancy.

We have pattern No. 3658 in eight sizes for girls from five to twelve years of age. As shown for a girl of eight years, the dress requires a yard and seven-eighths of cashmere forty inches wide, and two yards and seven-eighths of Surah twenty inches wide. Of one material, it calls for five yards and a-half twenty-two inches wide, or two yards and a-half forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' BATH-ROBE OR  
BLANKET WRAPPER.

(For Illustrations see Page 37.)

No. 3641.—This robe may be seen made up as a morning gown of heavy figured flannel at figure No. 303 P in this DELINEATOR.

The wrapper is here shown made of figured flannel. It is shaped by a curving center seam, and side seams that are placed well to the back, and

the fronts are made smooth-fitting at the sides by under-arm darts. The front edges of the fronts are hemmed from the neck to the lower edge, and the closing is made with buttons and button-holes the entire length. At the neck is a rolling collar which flares

All varieties of woollen goods, such as Jersey flannel, French flannel in plain or figured varieties, blankets, Canton flannel (the rough surface for the right side), etc., will make up nicely in this way; and feather-stitching will form a pretty decoration, being worked upon the collar, cuffs and pockets and at each side of the closing.

We have pattern No. 3641 in eight sizes for misses from eight to fifteen years of age. For a miss of twelve years, the wrapper needs five yards and an-eighth of goods twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide, or two yards and five-eighths fifty-four inches wide, or a blanket two yards by two yards and three-eighths. Price of pattern, 1s. or 25 cents.

MISSES' COAT.

(For Illustrations see Page 37.)

No. 3664.—This handsome cloak is illustrated made of cloth, Astrakhan and ribbon. The superb adjustment is performed by single bust and under-arm darts, side-back gores, and a curving center seam that ends below the waist-line at the top of an underfolded box-plait; and each side-back seam disappears at the top of a backward-turning coat-plait, the plaits being stayed under-



3658  
Front View.



3658  
Back View.

GIRLS' PINAFORE DRESS.  
(COPYRIGHT.)

(For Description see Page 35.)



neath with an elastic about midway to the lower edge. The center seam is stayed with a bar-tack, and the top of each coat-plait is marked by an Astrakhan button. A deeply pointed yoke, which is fitted by shoulder seams and extends to the waist-line both back and front, is arranged upon the upper part of the coat; along its edges are joined the gathered edges of wide ribbons that meet in a seam at the back point of the yoke and tie in a handsome bow at the front point of the yoke, the seam of the ribbons being tacked to position. An underlap is sewed to the left front to a short distance below the waist-line, and the closing is invisibly made along it. At the neck is a boléro collar which tapers prettily at the throat. The full sleeves are arranged over coat-shaped linings that are exposed to cuff depth and faced with Astrakhan; the fulness at the top is drawn by gathers to stand high above the shoulders, while at the bottom the edge is turned up and shirred to form a frill.

Cheviot, homespun, tweed, chevron, diagonal, tricot, lady's-cloth, broadcloth and various other coatings of smooth or rough surfaced varieties will develop stylishly in this coat. Combinations are especially effective for the mode, and Persian lamb, As-



3641

Front View.

MISSES' BATH-ROBE OR BLANKET WRAPPER. (COPYRIGHT.)

(For Description see Page 36.)

trakhan, velvet, corduroy, etc., will unite handsomely with most of the coatings now in vogue. Ribbon or China, India or Surah silk may be used for the frill, and a contrast in colors may be effected, if desired. When one material is made up, handsome effects may be obtained by covering the yoke with an embroidery or braiding design done in a contrasting color, or the yoke may be striped with narrow ribbon or braid.

We have pattern No. 3664 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the coat requires two yards and three-fourths of cloth fifty-four inches wide, with half a yard of Astrakhan fifty inches wide, and five yards and an-eighth of ribbon about four inches wide. Of one material, it needs eight yards and a-half twenty-two inches wide, or four yards forty-four inches wide, or three yards and a-fourth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3664

Front View.

MISSES' COAT. (COPYRIGHT.)

(For Description see Page 36.)



3664

Back View.

GIRLS' COAT.

(For Illustrations see Page 38.)

No. 3638.—This coat is shown made of fancy plaid cloaking at figure No. 305 P in this magazine, and fur provides the decoration.

The coat is here shown developed in rough-surfaced coating and trimmed with fur. The adjustment of the back and sides is close and is performed by under-arm darts, side seams, and a curving center seam that terminates below the waist-line at the top of an underfolded box-plait; and each side seam disappears at the top of an underfolded, backward-turning plait. The fronts are narrow and roll all the way to the edge to form long revers, between which is visible a vest that extends the entire length of the coat. The vest is sewed permanently to position at the right side some distance from the roll and is closed invisibly at the left side. The revers join the ends of a rolling collar, which passes across the back; and the collar and revers are covered with fur, which forms an effective framing for the vest. At the neck is a high standing collar that closes at the left side and is concealed at the back by the rolling collar. The coat sleeves are drawn



3641

Back View.

MISSES' BATH-ROBE OR BLANKET WRAPPER. (COPYRIGHT.)

(For Description see Page 36.)

by gathers at the top to produce a high curve above the shoulders, and are encircled at the wrists with fur.

The coat is extremely stylish and will develop handsomely in all sorts of light-weight coatings, plush, lady's-cloth, broadcloth, beaver, cheviot, tweed, tricot, Astrakhan, novelty goods, rough-surfaced goods, etc. All varieties of fur will trim it prettily, and so will Vandyke-point lace, passementerie, buttons and ostrich-feather bands. For wear in very cold weather the fronts may be closed over the vest and confined at the top with a fancy pin or with cord loops passed over buttons.

We have pattern No. 3638 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the coat requires five yards and a-fourth of goods twenty-two inches wide, or two yards and a-half forty-four inches wide, or two yards and an-eighth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



## GIRLS' CLOAK.

(For Illustrations see this Page.)

No. 3662.—Another illustration of this handsome cloak may be observed by referring to figure No. 304 P in this DELINEATOR, where it is shown made of figured cloaking.

The cloak is here pictured made of fancy cloaking. It is fitted by under-arm and shoulder seams and a well curved center seam. The back extends only a little below the waist-line and is deepened by a full skirt, which is gathered at the top and joined to the lower edge of the back, its front edges being joined to the back edges of the fronts in a continuation of the under-arm seams. The fronts are loose-fitting and are closed in double-breasted style with buttons and button-holes; and the bottom of the cloak is finished with a deep hem. At the neck is a turn-over collar which is mounted on a standing collar; and the coat sleeves are finished with round cuff-facings. A cape section which is arranged over the cloak on each side falls prettily over the arm and extends to a little below the waist-line; it is shirred twice at the top to form a pretty frill, and is sewed through the shirring to the cloak a short distance above the arm's-eye. The front edges of the sections fall free below the shirring, and the back edges are sewed flatly to the back as far as the top of the skirt. A short strap which is pointed at each end crosses the cape sections at the joining of the back and skirt and is tacked to the cape sections under large buttons. A patch pocket is arranged on each front near the hip.

All sorts of cloakings will develop handsomely by the mode, and combinations are especially effective. Lady's-cloth, wide-wale cheviot and diagonal are particularly adaptable to such a cloak. A stylish exponent of the mode may be made of dark-green cloth and black Astrakhan, the Astrakhan being used for the cape sections and collar. Fur will sometimes be used for decoration, and machine-stitching is always in good taste.

We have pattern No. 3662 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the cloak needs five yards and seven-eighths of material twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



3638

Front View.

GIRLS' COAT. (COPYRIGHT.)

(For Description see Page 37.)



3638

Back View.



3662

Front View.

GIRLS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)



3662

Back View.

shaping seams are the shoulder seams and a seam that curves over each shoulder in dolman fashion and terminates in dart style at the back and front, the lower edges of the curved seams being gathered to produce the becoming high effect over the shoulders. The front corners of the cape are square, and the closing is made with hooks and eyes. At the neck is a boléro collar, which may be worn standing or rolled over, as shown in the engravings.

The mode is adaptable to all varieties of woollen goods used for coats and jackets. Plush and Astrakhan are especially stylish for a garment of this description, and a dainty silk lining will be very effective. Sometimes the cape will be made of the same kind of material as the dress, and a lining of flannel or chamois may be added to provide the required warmth. Ball trimming will form a pretty decoration, and a band of fur will also be in good taste.

We have pattern No. 3646 in five sizes for misses from eight to sixteen years of age. For a miss of twelve years, the cape requires a yard and three-fourths of material twenty-two inches wide, or five-eighths of a yard either forty-four, fifty or fifty-four inches wide, each with a yard and a-fourth of silk twenty inches wide to line. Price of pattern, 7d. or 15 cents.

## MISSES' AND GIRLS' CAPE.

(For Illustrations see Page 39.)

No. 3667.—These engravings illustrate a stylish cape made of cloth and lined with silk. The cape is shaped by shoulder seams and has a cross-seam over each shoulder; the lower edges of the cross-seams are gathered to produce the becoming high curve across the shoulders, and the ends of these seams are terminated in dart style. The right front is extended to reach to the left shoulder and is arranged in three upward-turning plaits and fastened with hooks and eyes. At the neck is a modified Medici collar which has a seam at the center; and the cape is closed at the throat with a hook and eye. The lower outline of the cape is uniform at the back and sides, and in front the corners are prettily rounded away.

The cape will develop stylishly in lady's-cloth, flannel, Astrakhan, light-weight coatings in plain, checked, striped or figured varieties, broadcloth, etc.

The edges may be pinked or left unfinished, when made of material that will permit such a completion; drop or ball trimming will be very effective, or a simple machine finish may be adopted. The cape will generally be lined with silk.

We have pattern No. 3667 in seven sizes from four to sixteen years of age. For a miss of twelve years, the cape requires a yard and three-fourths of material twenty-two inches wide, or seven-eighths of a yard forty-four inches wide, or three-fourths of a yard either fifty or fifty-four inches wide, each with a yard and a-half of silk twenty inches wide to line. Price of pattern, 7d. or 15 cents.

## MISSES' CAPE, WITH BOLÉRO COLLAR.

(For Illustrations see Page 39.)

No. 3646.—This cape is again shown at figure No. 301 P in this DELINEATOR, where it is developed in black Astrakhan.

In this instance the cape is pictured made of Astrakhan. Its only



MISSES' AND GIRLS' PLAIN DRESS SLEEVE.

(For Illustrations see this Page.)

No. 3666.—This sleeve, which is well adapted to either house or street gowns, is pictured developed in wool dress goods. It is in plain coat-sleeve shape, its adjustment being accomplished by a seam at the inside and outside of the arm. The under portion is narrower than the upper, and the sleeve is sewed to the arm's-eye with the customary slight fulness at the top. Every variety of dress

times in a dressy gown the sleeve will be made of velvet, braided cloth or silk or some other prettily contrasting fabric. Dainty cuffs of velvet, silk, etc., may ornament the wrists, or a simple or elaborate garniture of gimp, galloon, ribbon, braid or cord passementerie, lace, embroidery or buttons may be applied in any tasteful way desired.

We have pattern No. 3666 in eight sizes from two to sixteen years of age. To make a pair of sleeves for a miss of twelve years, requires a yard and an eighth of material twenty-two inches wide, or five eighths of a yard either thirty-six, forty-four or



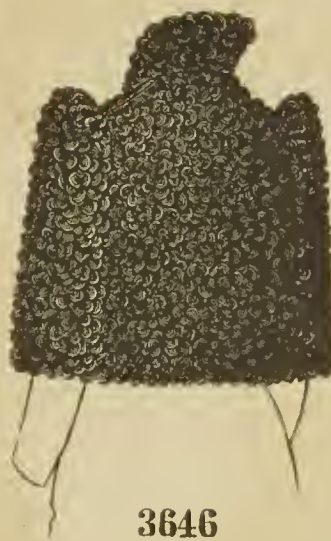
3646

Front View.



3646

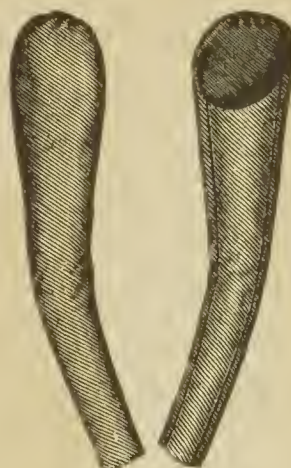
Front View.



3646

Back View.

MISSES' CAPE, WITH BOLÉRO COLLAR. (COPYRIGHT.)  
(For Description see Page 38.)



3666

Upper Side. Under Side.

MISSES' AND GIRLS' PLAIN DRESS SLEEVE. (COPYRIGHT.)  
(For Description see this Page.)

goods may be employed for fifty-four inches wide. Price sleeves of this kind, and some of pattern, 5d. or 10 cents.



3667

Front View.

MISSES' AND GIRLS' CAPE. (COPYRIGHT.)

(For Description see Page 38.)

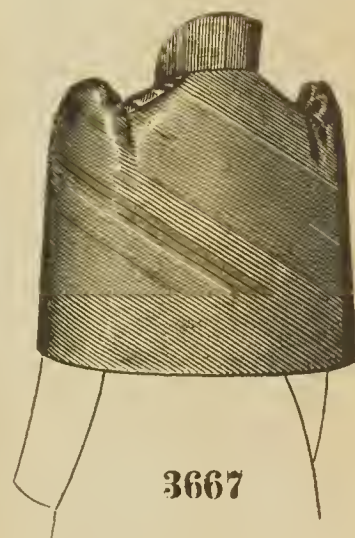
Styles for Little Folks.

FIGURE No. 308 P.—LITTLE GIRLS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 308 P.—This

cord, and at the center of the front between the flaring edges of the frill are placed two rows of tiny buttons, over which a fine silk cord is laced, with



3667

Back View.

MISSES' AND GIRLS' CAPE. (COPYRIGHT.)

(For Description see Page 38.)

consists of a Little Girls' dress and guimpe. The dress pattern, which is No. 3682 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and may be seen in two views on page 40 of this DELINEATOR. The guimpe pattern, which is No. 3625 and costs 5d. or 10 cents, is in eleven sizes from two to twelve years, and is again shown on its accompanying label.

The dress is here pictured developed in old-rose cashmere and darker velvet, and silk cord and tiny buttons provide the decoration. The full, round skirt is finished at the bottom with a deep band of velvet followed at the top by a row of heavy silk cord. The top of the skirt is gathered and joined to the short body, which is shaped in low, rounding outline at the neck both front and back, and closed at the back with buttons and button-holes. Falling in pretty, soft folds from the rounding upper edge of the back is a frill, which is carried over the shoulders and, narrowing gradually, is arranged on the front to form a V that flares widely from the lower edge. The upper edge of the frill is concealed beneath a silk



FIGURE No. 308 P.—LITTLE GIRLS' TOILETTE.—This consists of Little Girls' Dress No. 3682 (copyright), price 10d. or 20 cents; and Guimpe No. 3625 (copyright), price 5d. or 10 cents.

(For Description see this Page.)

charming effect. The short sleeves which, like the body, are of velvet, are gathered over plain linings to present a full puff effect, and their edges are ornamented with cord.

The guimpe is here pictured made of plain white India silk. It has a full, seamless yoke gathered over the plain front and back portions, and is nicely drawn to the figure at the waist-line by tape or elastic inserted in a casing. The shirt sleeves are gathered at the top and bottom and finished with wristbands trimmed with narrow lace edging; and a standing frill of similar edging takes the place of the usual standing collar.

The dress will develop prettily in Henrietta cloth, serge, challis, flannel and various other seasonable woollens, and any of these fabrics may be associated with velvet, silk or Surah. Rows of velvet or grosgrain ribbon, soutache or metallic braid or feather-stitching may ornament the skirt, and any fanciful garniture preferred may be applied to the quaint little body. The guimpe may be developed in Swiss, mull, nainsook, percale or any sheer fabric, and if a dressy effect be desired.



the full yoke may be of lace or embroidery, in which case the smooth portions underneath may be cut away. Frills of lace or embroidery may trim the neck and sleeves, or a simple finish may be adopted.

FIGURE No. 309 P.—LITTLE GIRLS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 309 P.—This consists of a Little Girls' apron and dress. The apron pattern, which is No. 3648 and costs 7d. or 15 cents, is in eight sizes for little girls from two to nine years of age, and may be seen in two views on page 42 of this magazine. The dress pattern, which is No. 3432 and costs 10d. or 20 cents, is in nine sizes for girls from one to nine years of age, and is differently shown on its accompanying label.

The apron is here pictured developed in dotted Swiss and embroidered edging, with grosgrain ribbon for garniture. The front and back fall in full folds from the short body, which is shaped by shoulder and under-arm seams; and the closing is made at the back with buttons and button-holes. The front and back of the body are cut away to disclose the dress in deep V shape at the neck, and the bottom of the apron is finished with a hem. Fanciful bretelles cut from embroidered edging are arranged upon the body, and dainty bows of ribbon ornament the shoulders.

The dress is shown made of Gobelin-blue cashmere. It has full sleeves that are extended to the neck and inserted between the full front and back, which fall into pretty, soft folds from rows of smocking made in round-yoke shape at the top; and the bottom is finished with a hem, above which three tucks are arranged. The smocking may be done with silk matching or contrasting with the dress fabrics; and above the smocking the dress is gathered to form a shell-ruching about the neck. The sleeves are each gathered at the wrist



FIGURE No. 309 P.—LITTLE GIRLS' TOILETTE.— This consists of Little Girls' Apron No. 3648 (copyright), price 7d. or 15 cents; and Dress No. 3432 (copyright), price 10d. or 20 cents.

(For Description see this Page.)



3649

LITTLE GIRLS' BONNET. (COPYRIGHT.)

(For Description see Page 41.)



3682

Front View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.) (COPYRIGHT.)

(For Description see Page 41.)

the tucks, and a dainty frill of Fedora, *point d'esprit* or Italian lace may trim the edges of the neck and sleeves underneath the

frills. The sash provided by the pattern may be worn or omitted as preferred, and it will frequently be made of Surah, China or India silk. The smocking may be effectively done with silk or linen floss.

FIGURE No. 310 P.—LITTLE GIRLS' OUTDOOR TOILETTE.

(For Illustration see Page 41.)

FIGURE No. 310 P.—This consists of a Little Girls' coat and bonnet. The coat pattern, which is No. 3663 and costs 10d. or 20 cents, is in six sizes for girls from three to eight years of age, and is differently illustrated on page 41 of this magazine. The bonnet pattern, which is No. 3649 and costs 5d. or 10 cents, is in four sizes for girls from one to seven years of age, and is shown again on this page.

Cloth, silk and velvet are associated in the coat in this instance, and soutache braid and velvet rosettes trim it effectively. The fanciful body has a plain back and fronts of lining, over the lower part of which tucked portions are arranged; and drooping prettily over the top of the tucked portions is a full puff of silk that is narrowed by tackings on the shoulders to fall with stylish effect over the top of the arms. The full, round skirt is hemmed at the front and lower edges and falls in graceful folds from shirrings at the top. The puff sleeves are very full at the top, where each is arranged by shirrings at the front of the arm and overlapping, upturning plaits at the back to produce a picturesque effect; and the coat-shaped linings exposed at deep cuff depth at the wrists are finished with cuff facings of silk trimmed with soutache braid in an artistic design. At the neck is a velvet collar which falls squarely at the back in sailor-collar style. The waist is encircled by a broad belt, which closes at the left side and is ornamented at the right of the center with a large rosette of velvet; and similar rosettes



3682

Back View.

LITTLE GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.) (COPYRIGHT.)

(For Description see Page 41.)

to form a dainty frill, above which rows of smocking draw the fullness closely to the arm.

Cross-barred muslin, percale, lawn, gingham, dimity, cambric and all sorts of sheer muslin may be chosen for the apron, with lace or embroidered edging for the bretelles; and tucks, edging, stitching, ribbons, etc., may be arranged in any pretty way for garniture. Cashmere, flannel, Henrietta cloth, serge and numerous other soft woollens will make charming little dresses of this kind, and the mode is also well adapted to Surah, India or China silk and Bengaline. Rows of feather-stitching may decorate

decorate the belt at the back.

The bonnet is here shown made of silk. Its full crown, which is arranged in box-plaits, is shaped to present the high, pointed effect of the Normandy cap; and its picturesque pose is maintained by an interlining of stiff crinoline. The brim is shirred on wires to form a pretty framing for the face, and the silk ties are bowed beneath the chin. The top and bottom of the bonnet is ornamented with a large rosette formed of numerous loops of fancy braid.

Many charming combinations of colors and fabrics may be effected in coats of this kind, and the mode is quite as well adapted to the development of a single fabric, to which an air of novelty may be imparted by adding Astra-



khan, Persian lamb, beaver or other stylish fur for the cuffs; and, if desired, large rosettes of similar fur may be appropriately applied. Velvet, silk or Surah may be used in combination with cloth for the bonnet, or silk or velvet alone may be employed. A silk pompon, stiff loops of ribbon or a rosette of lace may decorate the bonnet at the top, or applied garniture may be entirely dispensed with.

LITTLE GIRLS' BONNET.

(For Illustration see Page 40.)

No. 3649.—At figure No. 310 P in this DELINEATOR this bonnet is again shown.

The bonnet is one of those picturesque styles so generally becoming to little women. It is here portrayed made of Gobelin-blue velvet and silk. The crown rises high in front in Normandy fashion and is flat at the back; it has a wide box-plait between two narrower box-plaits in front and a box-plait at each side of the center at the back, the plaits flaring out of their folds where the crown rises. It is stiffened with crinoline, and has a lining of silk in which enough fullness to fit the head comfortably is arranged by two box-plaits in the front and two side-plaits at the back. The brim, which is folded double, is turned in at both edges and shirred to form pretty frills; it is sewed through this shirring along the edge of the crown, and below the shirring it is shirred on two wires which stiffen it suitably and throw the portion in front of them in a becoming frill about the face. The ties are finished to form narrow frills where they join the brim and are bowed quaintly under the chin. A full rosette of narrow ribbon is placed on the crown just above the brim in front, and a smaller rosette is placed on the brim at the back.

These little bonnets may be made up to match the top-coat or dress. A dainty bonnet may be made of velvet and silk in a color that will look well with any dress or wrap. A full bow or a bunch of tips may be placed in front, but the rosettes are newer than either.

We have pattern No. 3649 in four sizes for little girls from one to seven years of age. As shown for a little girl of five years, the bonnet will require three-eighths of a yard of velvet, a yard and five-eighths of silk, and three-eighths of a yard of silk lining each twenty inches wide. Of one material, it will need a yard and seven-eighths twenty-two inches wide, or a yard and a-fourth either forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.



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Front View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)

closed in the back with buttons and button-holes. The neck is cut quite low and round and is followed at the back by a deep frill of

cashmere that is continued over the shoulders and diagonally down the front, where the ends meet in a seam at the center. On the front the frill is graduated, and above the ends the front is faced with velvet to the neck. The center of the facing is decorated with a row of fancy braid, and each edge of the ruffle is followed by a row of similar braid. The picturesque sleeves reach nearly to the elbows and are gathered at the top and bottom and arranged upon smooth linings.

This dress is extremely dainty and very simple in construction. All soft woollens, such as cashmere, Henrietta cloth, camel's-hair, *drap d'été*, foulé, etc., will develop prettily in this way, and soft, dainty colors in contrast with the guimpe, which is generally made of white goods, will be especially effective. Combinations are particularly pretty for the mode, and velvet or silk will unite charmingly with woollen goods. Soutache, metallic, gold or silver braid, narrow gimp, etc., will form a pretty trimming.

We have pattern No. 3682 in seven sizes for little girls from two to eight years of age. As shown for a little girl of five years, the dress requires two yards and a-half of cashmere forty inches wide, with seven-eighths of a yard of velvet twenty inches wide. Of one material, it needs four yards and three-fourths twenty-two inches wide, or two yards and an-eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 3663.—Cloth, silk and velvet are united in this little coat at figure No. 310 P in this DELINEATOR, and a handsome design of braid and a large rosette of velvet form the garniture.

In the present instance light-gray cloth, Sicilienne and velvet are effectively united, and rosettes of Sicilienne provide the trimming. The front and lower edges of the full, round skirt are finished with hems, and the top is gathered twice and sewed to the fanciful body, which is shaped by shoulder and under-arm seams and closed invisibly at the front. The body has smooth front and back portions of lining, over the lower part of which the front and back are arranged in a series of small tucks that extend from the center nearly to the under-arm seams. Over the top of the body a full, deep puff is arranged to droop prettily over the tucked portions, and a tacking on each shoulder narrows the puff fancifully across the shoulders. The full, puff sleeves are gathered at the top and bottom; three short rows of shirrings arranged at the upper part of the seam, with three upturning, overlapping plaits at the back near the arm's-eye edge, produce a fanciful, puff effect at the top; and the coat-shaped linings exposed at cuff depth at the wrists are finished with cuff facings of velvet. At the neck is a velvet collar, the square corners of which extend in sailor-collar style at the back. The waist is encircled by a broad belt, which closes beneath a large rosette of Sicilienne a little to the left of the center, and two similar rosettes ornament the back.

Camel's-hair, foulé, serge, cashmere and other light-weight cloths, as well as Bengaline, faille, Surah, etc., will develop attractively by



3663

Back View.

LITTLE GIRLS' COAT. (COPYRIGHT.)

(For Description see this Page.)



FIGURE NO. 310 P.—LITTLE GIRLS' OUTDOOR TOILETTE.—This consists of Little Girls' Coat No. 3663 (copyright), price 10d. or 20 cents; and Bonnet No. 3649 (copyright), price 5d. or 10 cents.

(For Description see Page 40.)

LITTLE GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.)

(For Illustrations see Page 40.)

No. 3682.—At figure No. 308 P a pretty combination of cashmere and velvet is pictured in this little dress, which is there shown over a guimpe.

In this instance cashmere and velvet are united in the dress, and fancy braid supplies the decoration. The full, round skirt is hemmed deeply at the bottom, and the top is drawn by gathers and sewed to the short, round body, which is shaped by under-arm and shoulder seams and



the mode, and Surah, velvet or some other prettily contrasting fabric will usually be employed for the collar and cuff facings and often for the puff sleeves. Figured and plain fabrics may be combined with especially artistic effect, or, if preferred, one wool texture may be employed throughout. The tucks may be ornamented in a unique manner with feather-stitching done in a contrasting shade, and a dainty arrangement of crocheted lace may ornament the sleeves and collar.

We have pattern No. 3663 in six sizes for little girls from three to eight years of age. As pictured for a little girl of five years, the coat requires a yard and seven-eighths of cloth fifty-four inches wide, with two yards and a-fourth of silk and three-eighths of a yard of velvet each twenty inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and five-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

#### LITTLE GIRLS' APRON.

(For Illustrations see this Page.)

No. 3648.—Dotted Swiss and embroidered edging are combined in this pretty apron at figure No. 309 P in this magazine, with ribbon for trimming.

Striped cambrie was here chosen for the apron, and Hamburg edging trims it prettily. The short body of the apron is cut away at the front and back to form a deep V. The front and backs are joined in short shoulder and under-arm seams, and a closing is made at the back with buttons and button-holes, the closing edges being finished with hems. Turning over from the neck edge of the front and back are bretelles that are quite narrow where they meet at the center and widen toward the shoulders, where they each shape a decided point. The front and back skirt-portions are joined by under-arm seams and are turned under at the lower and back edges for hems. The upper edges are gathered from the center nearly to the under-arm seams and sewed to the body. The edges of the bretelles are ornamented with Hamburg edging, and similar edging decorates the arm's-eye edges.

Cross-barred muslin, cambric, rainsook, lace, gingham, piqué, checked gingham, colored cambrics and other washable textures are favored for these protective little garments. Lace or embroidered flouncing, rainsook and pereale will also make up well in this way, the entire body being sometimes of embroidery or fancy tucking. Lace or embroidered edging, feather-stitching or novelty braid may be employed for decoration in any dainty way preferred, but a simple finish will not be inappropriate.

We have pattern No. 3648 in eight sizes for little girls from two to nine years of age. For a little girl of five years, the apron requires two yards and a-fourth of goods twenty-seven inches wide, or a yard and five-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.

#### ITEMS OF FASHION.

In the way of neck-dressing for the theatre or opera there is nothing lovelier than the flower collars in Henry II. style. These collars are made up on ribbon of a suitable shade, and pale-pink, white, Jacqueminot and crushed roses, pansies in all their exquisite colorings, violets, marguerites, chrysanthemums, etc., may be used for them. The flowers should match or be in pleasing harmony with the gown. A collar of large purple pansies on rich purple ribbon is lovely with a heliotrope, lavender or black gown. With a pale-pink costume a collar of crushed roses on pale-pink ribbon is exquisite. Flowers to match the collar may be carried and may be tied with ribbon the same shade.

An effective bonnet recently worn with a gold-trimmed black lace reception gown was formed of three bands of large cut-jet beads, the hair showing prettily between the bands. Three black Prince of Wales tips fell over the crown from the back, and the trimming was repeated in front. Black terry velvet strings were

attached to the lower corners of the bonnet, and crossed under the chin, the ends being secured to the corners of the bonnet with diamond pins.

A no less unique theatre bonnet noted at a recent "special benefit night" was formed of a large serpent of green and gold that was apparently coiled about the crown of the head. The head stood up aggressively in front, and sapphires flashed brilliantly from the eyes. Strings of gold-colored velvet were added, but without them the odd-looking head-dress could scarcely have been called a bonnet.

The dainty, fancy-edged, narrow silk ribbons in vogue some seasons since are being revived for basting inside the standing collars of tailor-finished and less formal gowns.

The colors for Winter include a number of shadowy browns which will be very useful, notably the rich, soft tan shade called Hindoo. This is combined with pale Egyptian greens, such as verdigris, walnut, umber, etc., and is exceedingly pretty.

The reds are delightful, particularly the Moorish-red, Indian-red, Boulanger and the rich cherry-red so much in vogue.

Turquoise-blue is very effective for trimming and is much liked for combination with black.

The silk pompons so freely used several years ago are now popular for trimming.

The bright plaid Bengalines, which are such very close kin to poplin, develop charming gowns for young misses, alone or in combination with black velvet or some sombre-colored wool material.

One of the newest fads is to slip the watch in the neck of the dress, and allow the ehatelaine or fob chain to hang down in front.

The long feather boas are promised a vogue during the entire Winter for opera and theatre wear. The fair wearer often suffers discomfort from these warmth-giving accessories, yet Fashion wills that she lay them not aside—and then they are so very soft and becoming.

Capes of gray Persian lamb, with a high Russian collar, are much liked for wear over dressy gowns for the theatre or opera. The cape is easily discarded and is a handsome accessory to the toilette.

The fashionable umbrella has a handle of natural wood curiously twisted. Crab-apple, white ash, acacia and *wechsel*, the sweet-smelling wood, are the favored varieties. A person who possesses an umbrella having a handsome silver handle may keep it bright by polishing with jewelers' rouge and chamois.

On the mild Winter days that hint of Spring the fashionable but imprudent woman lays aside her wrap, happy to display her superbly shaped tailor-made gown of faced cloth. A chamois

jacket must then be worn under the bodice, the fit of which is by no means affected thereby; and about the neck should be worn a *cravate* of Russian sable or mink.

The long, straight drapery of the fashionable habit or "eel-skin" skirt is sometimes made independent of the skirt foundation; thus, one drapery may be worn over a variety of skirts, or several draperies may do duty over one lining.

A unique idea has lately been introduced in the form of a "pocket" photograph-case made of a silver coin; a thin layer of the silver is cut off and forms the cover, the remaining portion being cut *intaglio*; and a glass is made to fit it, under which is slipped the picture of the favored one. It were wiser to wear such a case as a watch-charm, and not risk disposing of it by carrying it with other specie.

One of the useful novelties carried by many fastidious gentlemen is a dainty little eye-glass polisher. It is made of two small circles of chamois, the edges of which are button-holed with a delicate shade of silk; they are tacked together in book form.

Fur capes of all descriptions are even more popular this Winter than last. They have round backs, pointed fronts, high shoulders and storm or Medici collars.

Button-hole scollops are a favorite decoration upon the edges of woollen dresses this season.

The great fluffy muffs now in vogue recall the days of the crinoline and voluminous skirt, with which they were contemporaneous. These muffs are picturesque as well as comfortable, and the possessor of such an adjunct will be loath to lay it aside in favor of a new mode, in which comfort is not considered.



3648

Front View.



3648

Back View.

LITTLE GIRLS' APRON. (COPYRIGHT.)

(For Description see this Page.)



## Styles For Infants.

FIGURE No. 311 P.—INFANTS' CLOAK.

(For Illustration see this Page.)

FIGURE No. 311 P.—This illustrates an Infants' cloak. The pattern, which is No. 3644 and costs 10d. or 20 cents, is in one size, and is differently pictured on page 44 of this DELINEATOR.

Cream-white Henrietta cloth was here selected for the cloak, and dainty garnitures are contributed by satin ribbon, feather-stitching and a full ruching. The long, full skirt is trimmed around the bottom with a row of broad satin ribbon and is joined at the top to the short body, from which it falls in free, graceful folds. The full fronts and back of the body are prettily drawn by gathers at the top, and the fullness at the bottom is collected in short plaits that are ornamented with feather-stitching. The full portions are arranged upon smooth linings, and the closing is made invisibly at the front. At the neck is a band, upon which a full ruching of lace embroidery or silk is arranged. The full sleeves rise with pretty effect over the shoulders and the fullness at the lower edge of each is drawn by shirrings to form a dainty frill at the wrist. The waist is encircled by a section of ribbon which is arranged in a handsome bow at the front.

Surah, China or India silk, Bengaline, cashmere, serge and numerous other silken and woollen fabrics will make up acceptably by the mode. The edge of the skirt may be embroidered or trimmed with lace or ribbon, and loops or rosettes of baby ribbon or dainty frills of lace or embroidery may decorate the body. Eider-down flannel and plain, striped or figured French flannel are often employed in developing cloaks for ordinary wear, and for them a plain finish is appropriate.

The close-fitting little cap is made of silk, and frills and a rosette of the material decorate it daintily.



FIGURE No. 311 P.

FIGURE No. 311 P.—INFANTS' CLOAK.—This illustrates Pattern No. 3644 (copyright), price 10d. or 20 cents. FIGURE No. 312 P.—INFANTS' DRESS.—This illustrates Pattern No. 3643 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

of tucks, for which, however, allowance must be made when cutting, as the tucks are simply ornamental. The short, square yoke, to which the skirt is joined, is cut from a tucked section of material, or it may be made of combined tucking and insertion, lace or embroidery, the seams being concealed by feather-stitched or plain bands; and the closing is made at the back with tiny buttons and button-holes. The full sleeves are finished with wristbands, from each of which a narrow frill of embroidered edging droops prettily over the hand; and a frill of similar edging turns downward from a narrow band at the neck.

All sorts of sheer muslins, cambric and nainsook, as well as washable silks may be employed for the little dress; and torchon, Medici, *point d'esprit* or crocheted lace, embroidery, tucking or feather-stitching may be applied in any preferred manner, or a less elaborate finish may be adopted.

### INFANTS' DRESS.

(For Illustrations see Page 44.)

No. 3643.—This dainty little dress is illustrated made of fine nainsook and tucking and trimmed with fine embroidered edging at figure No. 312 P in this magazine.

The dress is here shown made of nainsook and fancy tucking, with tucks and narrow embroidered edging for decoration. The upper part of the dress consists of a square yoke of fancy tucking closed at the back with buttons and button-holes. To the lower edge of the yoke are joined the full skirt- portions, which are joined by under-arm seams and gathered at the top; at the center of the back a slash of desirable length is made for the opening, and a narrow band conceals the joining of the skirt portions and yoke. Near the bottom of the dress a cluster of five small tucks is made between two wider tucks, but all the tucks must be allowed for in cutting out the garment, as they are not allowed for in the pattern. At

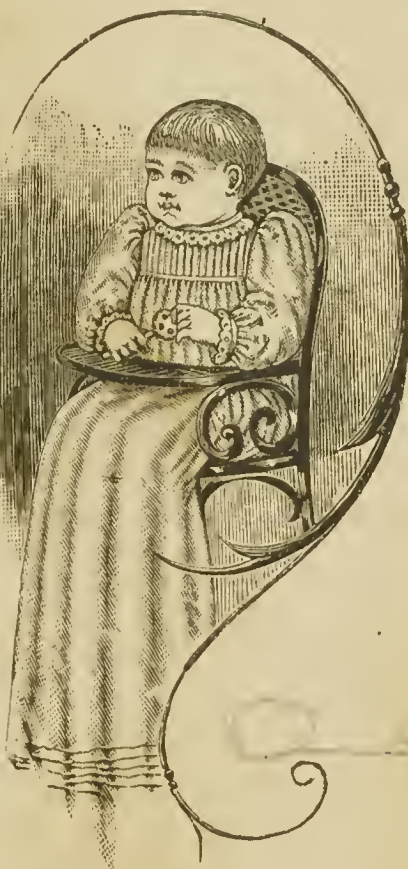


FIGURE No. 312 P.

the neck is a narrow band and a frill of edging. The dainty little shirt sleeves are gathered at the top and bottom and finished with wristbands decorated with narrow edging.

The little dress will develop prettily in nainsook, lawn, cambric or any of the sheer fabrics used for infants' clothing, and the softer the material the more desirable it will be for the little one's comfort. The yoke may be made of all-over embroidery, tucks and insertion like the illustration or in any preferred style, and the lower part may be tucked, trimmed with insertion or hemstitched; or, if desired, a flounce of lace or embroidery to correspond with the yoke may be placed upon the lower edge.

Pattern No. 3643 is in one size, and, for a garment like it, will require two yards and a-fourth of material thirty-six inches wide, with a-fourth of a yard of fancy tucking twenty-seven inches wide for the yokes. Price of pattern, 10d. or 20 cents.

FIGURE No. 312 P.—INFANTS' DRESS.

(For Illustration see this Page.)

FIGURE No. 312 P.—This illustrates an Infants' dress. The pattern, which is No. 3643 and costs 10d. or 20 cents, is in one size, and may be seen in two views on page 44 of this magazine.

The dress is here pictured developed in fine white nainsook, with tucks and embroidered edging for decoration. The full skirt is of regulation length and is trimmed around the bottom with a cluster



## BABIES' DRAWERS.

(For Illustrations see this Page.)

No. 3676.—These drawers are represented made of muslin and trimmed with Hamburg edging. They are quite short at the front edges, which are hemmed deeply and closed with buttons and button-holes. At the back they are deep enough to fold up in front in a pointed lap, that has a button-hole worked in the point to pass over one of the closing buttons. The top is gathered slightly across the back and finished with a belt, which is closed in front with a button and button-hole. The loose edges of the drawers are trimmed with Hamburg edging.

Muslin is generally used for this serviceable little garment, although Lonsdale cambric, Canton flannel or linen may be chosen, if preferred. The edge may be finished with machine-stitching or with Hamburg edging or any narrow washable lace, although an elaborate decoration is not necessary. The drawers are extremely comfortable and easy of construction, and will very often be made oil-silk or rubber cloth, and in such instances a plain finish will be adopted.

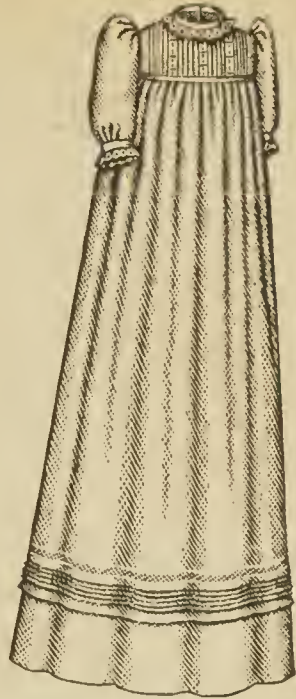
We have pattern No. 3676 in two sizes for babies from one-half to one year of age. For a baby of one year, the drawers will require seven-eighths of a yard of material twenty-seven inches wide, or three-fourths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

## PATTERN FOR A SCOTCH CAP. (ALSO KNOWN AS THE HIGHLAND BONNET.)

(For Illustrations see this Page.)

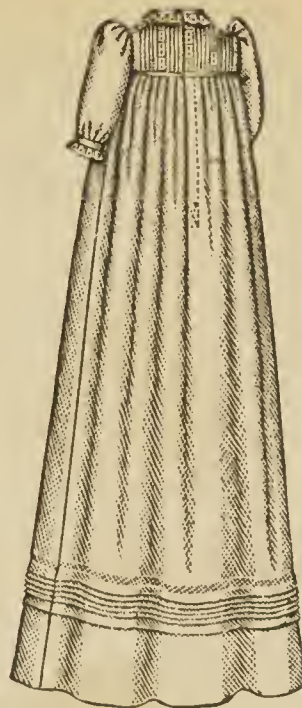
No. 3636.—This cap is represented made of navy-blue cloth, trimmed with ribbon and lined with silk. The long, oval crown is sewed to the side, which is narrowest at the back, where the ends meet in a seam. The cap is shaped to be deepest at the sides of the head, and the crown is creased through the center from back to front to produce the characteristic effect. The cap is lined with satin and interlined with canvas. A ribbon follows the lower edge of the side and is arranged to fall in ends at the back; a ribbon bow is ornamentally placed at the left side, and through its knot is thrust a feather or quill which points toward the front.

The cap is very stylish and may be appropriately worn by boys and girls as well as adults. Pieces of goods like the costume may be used for making the cap, and checked cheviot is especially suitable. Cloth or flannel will make up well by the mode, and for cold-weather wear velvet or corduroy will be very effective. Piqué will make up prettily for use in warm weather, and it is much favored on account of its good laundering qualities. The crown may be either creased or worn flat, at the option of the wearer. When worn in the



3643

Front View.

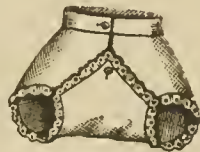


3643

Back View.

INFANTS' DRESS. (COPYRIGHT.)

(For Description see Page 43.)



3676

BABIES' DRAWERS.

(For Description see this Page.)



3636

Right Side View.



3636

Left Side View.

PATTERN FOR A SCOTCH CAP. (ALSO KNOWN AS THE HIGHLAND BONNET.) (COPYRIGHT.)

(For Description see this Page.)



3644

Front View.



3644

Back View.

INFANTS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)

Scottish games, etc., the feather is always thrust through the ribbon bow, turkey feathers being frequently chosen.

We have pattern No. 3636 in seven sizes from six to seven and a-half, hat sizes. To make the cap for a person wearing a No. 6½ hat, will require three-eighths of a yard of goods twenty-two inches wide, or three-eighths of a yard forty-four inches wide, each with three-eighths of a yard of satin twenty inches wide to line. Price of pattern, 5d. or 10 cents.

## INFANTS' CLOAK.

(For Illustrations see this Page.)

No. 3644.—Another illustration of this cloak may be seen at figure No. 311 P in this DELINEATOR, the material shown being cream Henrietta cloth, with ribbon, a ruching and feather-stitching for the dainty decoration.

The cloak is here pictured made of white cashmere, and decorated with feather-stitching and ribbon. The full, round skirt is hemmed at its front edges, and the lower part is trimmed with three rows of ribbon sewed to position along the upper edges, the lower edges being left free. The upper edge of the skirt is drawn by gathers and sewed to the short, round body, which has a smooth lining of silk that is shaped by under-arm and shoulder seams and closed with buttons and button-holes. The fulness of

the body is arranged at the top in two rows of shirring across the back and front, and at the bottom in three plaits at each side of the closing and at each side of the center of the back, the plaits extending only a short distance above the lower edge and being feather-stitched to position. A pretty rosette of ribbon is arranged on each side of the back just in front of the plaits, and from beneath the rosettes start ribbons, which are carried to the front and tied in a pretty bow at the closing. At the neck is a band which is covered with a full double box-plaited ruche of ribbon. The dainty little sleeve is gathered at the top, and is lined with silk and shirred twice some distance above the edge to form a pretty frill and regulate the fulness at the wrist.

This charming little cloak will develop prettily in cashmere, Henrietta cloth, *drap d'été*, serge or any of the fashionable dress fabrics, especially in the soft shades, such as white, pale-blue, fawn, ashes-of-roses, etc. Heavy corded silks will also make up prettily in this way, and so will light-weight coatings, flannel and eider-down. Ribbon or lace will make a dainty trimming; feather-stitching is also in good taste and it may be done with silk the same color as the goods.

Pattern No. 3644 is in one size, and, for a cloak like it, will require three yards and seven-eighths of material twenty-two inches wide, or two yards and three-eighths thirty-six inches



wide, or a yard and seven-eighths forty-four or fifty-four inches wide, each with one yard of silk twenty inches wide for the linings. Price of pattern, 10d. or 20 cents.

INFANTS' DRESS-YOKES AND SLEEVES.

(For Illustrations see this Page.)

No. 3679.—Two styles of yokes and sleeves are included in this pattern. The pointed yoke is made of tuck and plain white nainsook, and lace edging and feather-stitched bands provide the decoration. This yoke is shaped by shoulder seams and closed at the back with tiny buttons and button-holes. The sleeves are in coat-sleeve shape. They are gathered at the top to curve slightly over the shoulders, and the wrists are trimmed with tucks and a frill of lace edging. A frill of similar edging ornaments the pointed lower edge of the yoke and is surmounted by a narrow feather-stitched band. At the neck is a downward-turning frill of lace, above which appears a feather-stitched band.

The round yoke is developed in fancy tucking and plain nainsook, and lace edging and feather-stitched bands provide the decoration. The yoke is slightly deepened at the center of the front and back. It is shaped by shoulder seams and closed invisibly at the back with small buttons and button-holes. The full sleeves have but one seam; they are gathered at the top, and also at the bottom, where they are finished with wristbands; and a dainty frill of lace edging droops prettily over the hands. At the neck is a frill of lace edging turning upward from a narrow feather-stitched band; and the rounding lower edge of the yoke is trimmed with a similar band, from beneath which falls a frill of lace edging.

Lawn, fine cambric, piqué, mull, cross-barred muslin and various other fine cotton fabrics are used for yokes of this kind. Fancy tucking, lace and embroidery are often employed in combination with plain nainsook for the sleeves, or the yokes may be of a plain fabric, with Valenciennes, fine torchon or Medici lace, Hamburg embroidery, etc., for garniture.

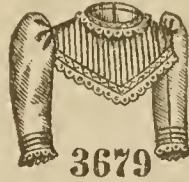
Pattern No. 3679 is in one size, and, to make either yoke, with its accompanying sleeves, will require a-fourth of a yard of tucking twenty-seven inches wide, with a-fourth of a yard of nainsook thirty-six inches wide. Of one material, either style needs three-eighths of a yard either twenty-seven or thirty-six inches wide. Price of pattern, 5d. or 10 cents.



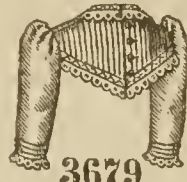
Front View.



Back View.



Front View.



Back View.

INFANTS' DRESS-YOKES AND SLEEVES. (COPYRIGHT.)

(For Description see this Page.)



3678  
Front View.



3678  
Back View.

INFANTS' SKIRT.

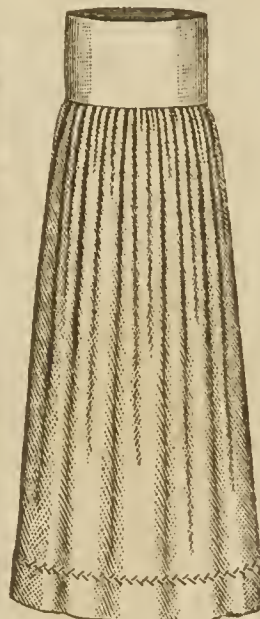
(For Description see this Page.)



3677  
Front View.



3677



3677  
Back View.

INFANTS' PINNING-BLANKET AND FLANNEL BAND.

(For Description see this Page.)

INFANTS' PINNING-BLANKET AND FLANNEL BAND.

(For Illustrations see this Page.)

No. 3677.—These two garments are important parts of an infant's layette, and at least a half dozen of each is required. They are always made of flannel, with the exception of the band or body of the pinning-blanket, which is of fine muslin. The pinning-blanket is hemmed deeply at the bottom and narrowly at the front edges, the hems being fastened with feather-stitching done with white wash silk. The top is drawn by gathers and sewed to the band, which is made double and extended some distance beyond the hems of the blanket to lap widely. The closing is made with safety-pins. The blanket may be allowed to hang free or it may be pinned up, as preferred, both arrangements being shown in the illustrations.

The band is perfectly straight and is hemmed at all its edges, the hems being turned over on the outside and held in place by feather-stitching. The ends of the band are lapped as much as necessary and closed with safety-pins.

All kinds of flannel are suitable for these garments, the kind known as "baby" flannel being best liked. Fancy stitching done in rope silk or wash embroidery silk is an effective decoration and very easily done. Sometimes the edges of the blanket will be

rated with tucks and embroidered edging and insertion. The full skirt is finished at the bottom with a deep hem that is decorated with a flounce of the edging; above the hem are two clusters of tucks separated by a row of insertion. The top is drawn by gathers and sewed to the band, which is double and extends some distance beyond the placket edges of the skirt so as to lap broadly; it is closed with safety-pins.

This dainty little skirt will develop prettily in lawn, cambric, nainsook, flannel, etc. Various modes of decoration may be adopted, such as alternate rows of insertion with clusters of tucks, simple

clusters of tucking, several rows of feather-stitching, hemstitching, etc., and a flounce of lace or embroidery may be added to the bottom. In making the tucks allowance for them must be made before cutting out the garment,

as none is allowed in the pattern.

Pattern No. 3678 is in one size, and, for a skirt like it, will require two yards and three-eighths of material thirty-six inches wide. Price of pattern, 7d. or 15 cents.

INFANTS' SKIRT.

(For Illustrations see this Page.)

No. 3678.—This little skirt is pictured made of cambric, and deco-



## Illustrated Miscellany.

### HATS AND BONNETS.

(For Illustrations see Pages 46 and 47.)

While it is not obligatory this season to have a hat or bonnet to match a special toilette, still the woman who would be considered well-dressed must see that a pleasing harmony exists between the toilette and the bonnet. A hat may be severely or elaborately trimmed, as best suits the style and taste of the wearer. Feathers are with-

passementerie, while the crown is covered with soft folds of silk that are held down near the top of the crown with bead passementerie in Vandyke design. A bow of satin-edged ribbon is artistically placed at the right side of the front, and at the left side are three fluffy tips that rise gracefully. From under this trimming start two ribbons that are carried over the crown, plaited and caught at each side of the back to form the ties, which may be bowed or else secured with a fancy pin, as preferred. Such a bonnet may be stylishly made up in black, brown, olive, gray or any becoming color.



FIGURE NO. 1.—LADIES' BONNET.



FIGURE NO. 3.—  
LADIES' TOQUE.



FIGURE NO. 5.—LADIES' TOQUE.



FIGURE NO. 2.—GIRLS' FELT HAT.

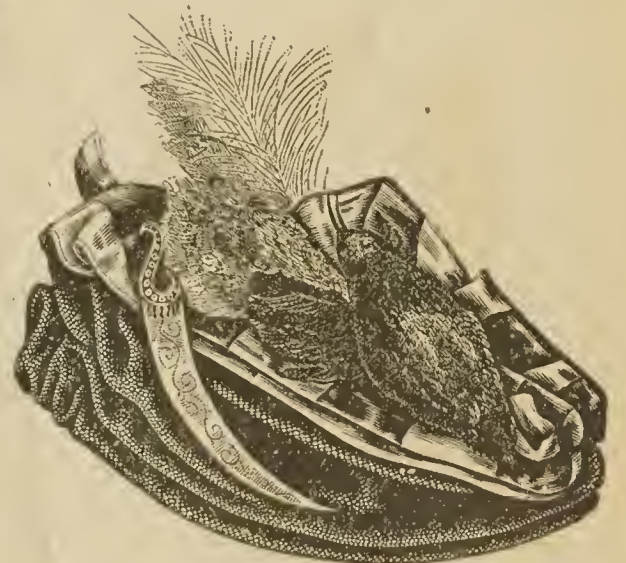


FIGURE NO. 6.—LADIES' VELVET TOQUE.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Hats and Bonnets," on Pages 46 and 47.)

FIGURE NO. 2.—GIRLS' FELT HAT.—A very handsome hat for a young girl is here shown. The material is soft dark-blue felt, and the brim is wide and caught up at one side under a large bow of ribbon, in which nestle two bright-plumaged birds. The ribbon is carried to the back and arranged in a full bow on the brim, and thence about the crown to end in a prettily tied bow at one side of the front. Airy aigrettes rise loftily in front of the birds on the brim; and three heavy silver cords are evenly spaced round the square crown. Dark-green, dark-gray, olive, pearl, cream and other shades in felt may be chosen, with handsome effect.

FIGURE NO. 3.—LADIES' TOQUE.

out doubt the most graceful and stylish trimmings for hats, and just now they are shown in all sorts of fanciful arrangements and in all tones and tints to match the new dress goods. Ribbons are exquisite in quality and coloring and are used in plain, striped and fancy varieties and in good widths.

FIGURE NO. 1.—LADIES' BONNET.—This is a very dressy and stylish bonnet for a lady of or past middle age. It has a double brim, the upper brim rising in graceful curves in front to show the coronet-like arrangement of soft silk folds on the under brim. The upper brim is smoothly covered with velvet and edged with narrow



FIGURE NO. 4.—LADIES' FELT HAT.

riage or reception wear is here illustrated. The crown is softly covered with Gobelin-green velvet. Covering the brim is a pale-gold band of beautiful, curly ostrich plumage that reaches up on the



crown in front and graduates quite narrowly toward the back. A butterfly bow of velvet ribbon rises from amid the plumage of the band in front, and a similar bow is at the back behind two fancy

ends at the broad edge binding. A very thick cord is carried diagonally across the side of the sloping crown, and a full trimming of ostrich tips is gracefully arranged, some of the tips starting from under a prettily tied bow of wide ribbon placed near the back at the left side. Shaded or monochrome tips may be used, as preferred.



FIGURE NO. 7.—LADIES' FELT HAT.

birds with outspread wings. A pretty bunch of fancy quill-feathers and aigrettes produces a high effect at the right side, and from the back depend the bridle strings of wide dark velvet ribbon,

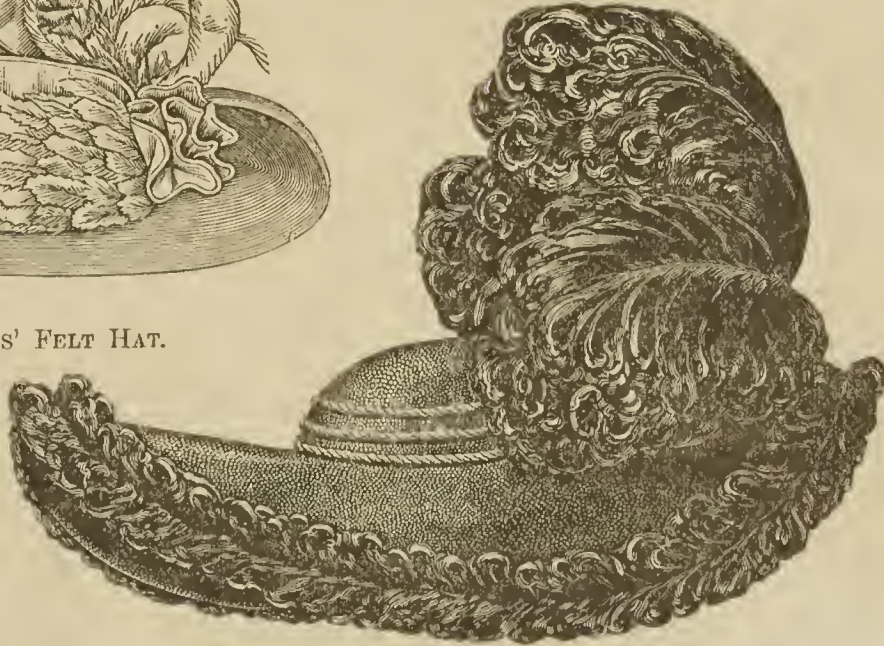


FIGURE NO. 8.—LADIES' LARGE HAT.

(For Descriptions of Figures Nos. 7 and 8, see "Hats and Bonnets," on Page 48.)

FIGURE NO. 5.—LADIES' TOQUE.—This dressy-looking toque is covered with golden-brown velvet put on in soft folds and fan-plaits in front. A row of gold lace extends in points on the front and sides, and a bow of wide brown and gold ribbon is placed directly in front, a larger bow of similar ribbon being disposed at the back. A fancy plumage-ornament from which airy aigrettes rise with pretty effect is placed on the left side of the crown, completing a rich and elegant trimming. Such a toque is dressy enough to wear while driving, and for theatre, reception and visiting uses, and may be made up in colors to match a special toilette.

FIGURE NO. 6.—LADIES' VELVET TOQUE.—This beautiful toque



FIGURE NO. 1.—ISABELLA PEASANT BODICE, WITH TABLIER.



FIGURE NO. 2.—HENRY II. COLLAR.



FIGURE NO. 3.—BODICE ORNAMENT.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Stylish Lingerie," on Page 48.)

which will be caught firmly with a lace or "stick" pin at the throat. FIGURE NO. 4.—LADIES' FELT HAT.—The brim of this stylish hat is bent in a unique way and smoothly faced with corded silk, which

is made of velvet and striped ribbon. The velvet is arranged in graceful folds on the brim and high in front. The ribbon is broad and is arranged in loops and soft folds to cover the crown, on one side



of which is a handsome decoration of fancy plumage and aigrettes. A fancy pin in the design of an engraved scimeter is fastened at

velvet. If a hat of this kind is to do duty with several costumes, one of black velvet, with trimmings of ostrich tips will be appropriate, though an edging of gold or silver cord may be introduced, with becoming effect.

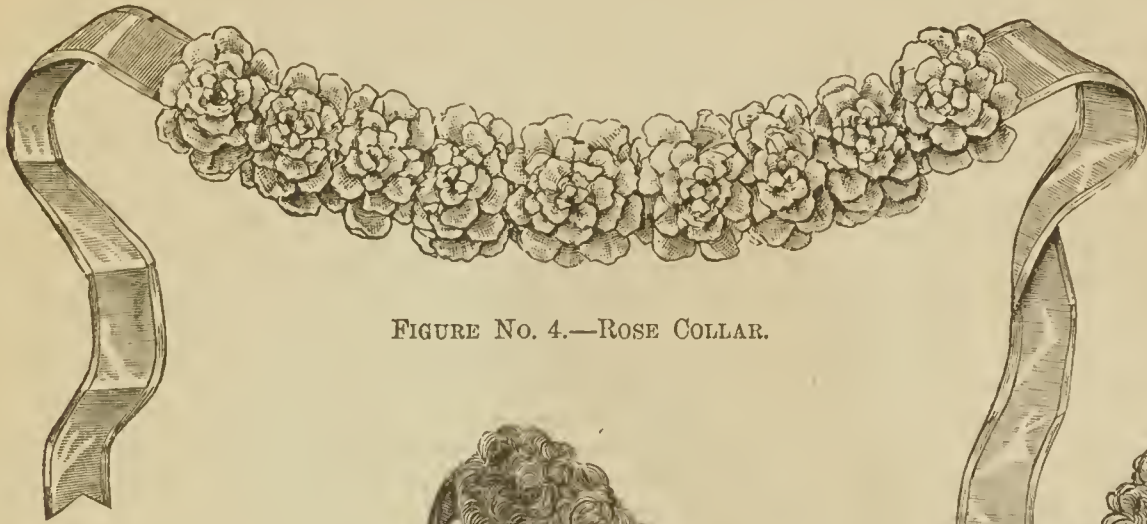


FIGURE NO. 4.—ROSE COLLAR.

one side of the front, and completes the rich trimming. Such a hat may be made up in any color or combination of colors preferred.

FIGURE NO. 7.—LADIES' FELT HAT.—This engraving illustrates a hat that will be especially pretty for a youthful face. The shape is a fine light-tan felt that is flat on one side and in front and rolled well toward the back at the other side. Ribbon the shade of the felt is gathered into a rosette at the back and then carried straight over the crown and gathered into a similar rosette at the front. A breast of fancy plumage fills in one side between the rosettes, while at the other side near the back ribbon and a fancy plumage ornament are placed, with stylish effect. Cream, white, pearl and other light, dainty shades may be selected if more becoming.

FIGURE NO. 8.—LADIES' LARGE HAT.—This is a handsome and picturesque shape for young ladies. It is smoothly covered with velvet, and a feather band outlines the brim. Three rows of heavy gold cord surround the low, broad crown, and from the back rise three large ostrich tips that extend far over on the crown. The hat may be made up in a color or colors to match a special gown or top-coat, but in black it is remarkably rich-looking. A narrow band of Astrakhan or Persian lamb may border the brim, if preferred to the feather band, or the edge may be finished with a full quilling of



FIGURE NO. 5.—OSTRICH-FEATHER COLLAR.



FIGURE NO. 6.—INFANTS' FLANNEL SHAWLS.

(For Descriptions of Figures Nos. 4, 5 and 6, see "Stylish Lingerie," on Page 49.)

## STYLISH LINGERIE.

(For Illustrations see Pages 47 to 49.)

With the great variety of pretty accessories that can now be purchased ready for application, a very simply made gown can readily be transformed into an exquisite toilette for the most dressy occasions.

Thus, a plain silk or velvet gown may become a "thing of beauty" for a reception, dinner, etc., by the addition of bead or passementerie or lace ornaments, so ingeniously placed that shiny or partly-worn places may be covered with little trouble.

The flower collars in Henry II. style which are seen in crushed roses and roses of all kinds and colors, as well as in pansies, violets, etc., are wonderfully dainty and most delightful accessories for gowns of tulle, lace, gauze and airy tissues of all varieties.

FIGURE NO. 1.—ISABELLA PEASANT BODICE, WITH TABLIER.—With a surplice or plain waist and any of the smooth, clinging styles of skirt, this beautiful accessory is very effective. The bodice is rich in embroidery and is perfectly tight-fitting. It extends in narrow straps upon the shoulders, and has a pointed upper edge and a straight lower edge from which the short, pointed tablier of rich jet depends, with elegant effect. A simple gown may be made very elabor-

ate by the addition of an accessory of this kind.

FIGURE NO. 2.—HENRY II. COLLAR.—This beautiful collar is very full and broad, and is developed in black *lisse* edged with a wide band of gold tinsel. The ties are black satin-edged gros-grain ribbon. Such collars may be obtained with edges of various colors and make an elegant addition to a black gown.

FIGURE NO. 3.—BODICE ORNAMENT.—This ornament is known as the Jane Hading bodice-ornament, and its effect on a plain velvet gown is here handsomely illustrated. The neck of the basque is cut slightly low in V shape in front, and the left side is decorated with a jabot of plaited *lisse*.



On the right side of the front is arranged the ornament, which extends diagonally from the shoulder so as to cross the left front at the waist-line, below which it falls in a handsome, deep fringe upon the skirt. Cuff ornaments to match are arranged upon the sleeves, with pretty effect. These ornaments may be purchased in beads of all colors, jet being particularly handsome and effective even on colored gowns.

FIGURE No. 4.—ROSE COLLAR.—Crushed roses arranged on a pale-pink ribbon form this lovely collar, which is in Henry II. style and is a most attractive accessory to an evening toilette.

FIGURE No. 5.—OSTRICH-FEATHER COLLAR.—This engraving illustrates Kursheedt's Standard ostrich-feather collar, which is in Henry II. style. The plumage is soft and fluffy, and the ties are of grosgrain ribbon, with a narrow satin edge. The collar may be obtained in all colors, but black is much preferred, for the reason that it is almost universally becoming and looks well with all colors.

FIGURE No. 6.—INFANTS' FLANNEL SHAWLS.—The shawls here

FIGURE No. 7.—EMBROIDERED TIES.—These ties are of fine white mull, prettily embroidered at the ends. They are much favored for children's wear and also for ties for caps, aprons, etc.



FIGURE No. 7.—EMBROIDERED TIES.

(For Description see "Stylish Lingerie," on this Page.)

## DRESSMAKING AT HOME.

(For Illustrations see Pages 49 to 51.)

In house gowns as well as in those intended for promenade or dancing uses the skirt draperies describe the long, slender lines that so gracefully adapt themselves to most figures. Of course, even though the general outlines are similar in character, there is variety in the modes; some draperies fall smooth and unbroken to the lower edge, others show a few undecided wrinkles about the hips and other again introduce long plaits at the sides; but the back-draperies are with few exceptions plaited to form the stylish fan, which has apparently not yet exhausted the admiration of Fashion's votaries.

All the prevailing modes adapt themselves perfectly to the new Winter fabrics, which are too heavy to admit of much draping.

Bodices, when not designed to have full fronts, are trimmed to give the idea of fulness, and sleeves continue to present only the smoothness characteristic of the coat-sleeve style of making below the elbow, the fulness above which is made to rise effectively above the shoulders.



FIGURE No. 1.

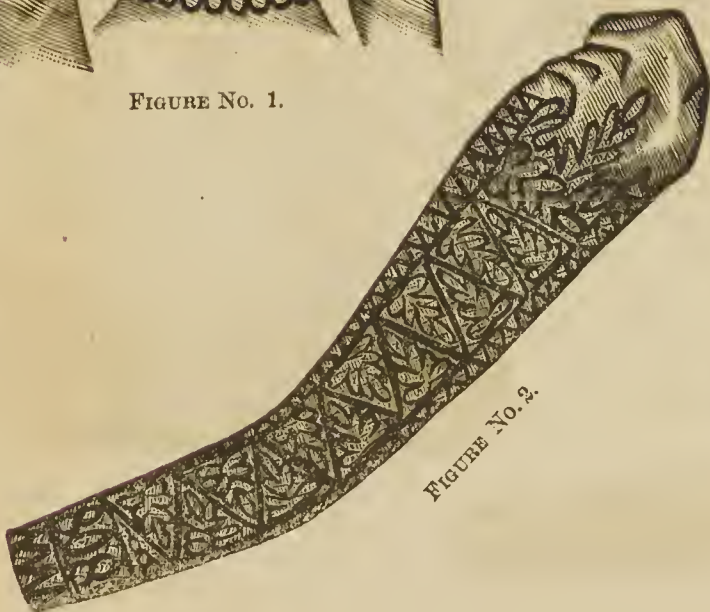


FIGURE No. 2.

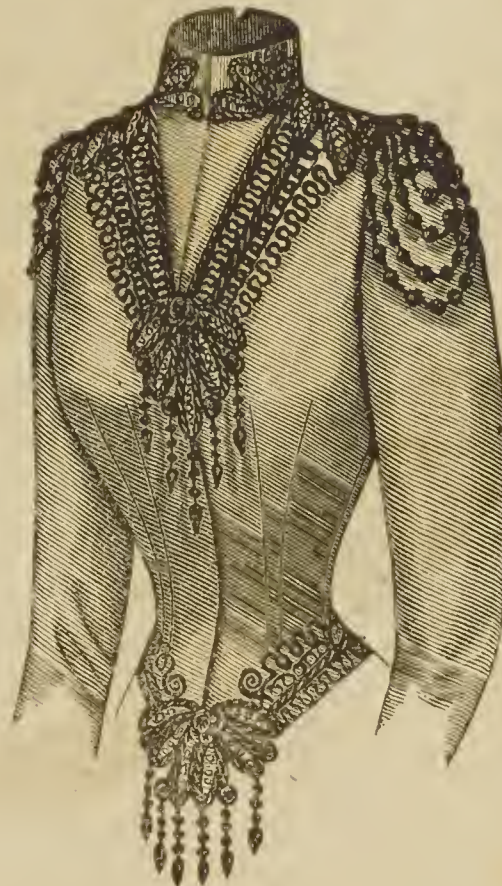


FIGURE No. 3.



FIGURE No. 4.

FIGURES Nos. 1 AND 2.—DECORATION FOR A LADIES' BASQUE WAIST AND SLEEVE.—(Cut by Pattern No. 3038; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

FIGURES Nos. 3 AND 4.—DECORATION FOR THE FRONT AND BACK OF A LADIES' BASQUE.—(Cut by Pattern No. 2646; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Dressmaking at Home," on Page 50.)

illustrated are made by the Kursheedt Manufacturing Company. The flannel is of fine quality and good coloring, and the embroidery, which is rich and handsome in design, is in large and varied assortment.

Much license is given to the arrangement of garniture, the individual rather than Fashion deciding on the mode of application.



FIGURES NOS. 1 AND 2.—DECORATION FOR A LADIES' BASQUE WAIST AND SLEEVE.—Cadet-blue camel's-hair is the material shown in the present instance, and the pattern employed in cutting the garment is No. 3038, price 1s. or 25 cents.

The fronts of the waist, pictured at figure No. 1, show fulness at the neck and shoulder edges and are decorated with a bodice

ornament falls over the top of the arms with the effect of epaulettes.

Figure No. 4 represents a back view of the basque. The upper part of the decoration is applied to outline a short V at the neck; the lower part meets at the waist-line and spreads toward the shoulders and falls in a series of chains on the tail of the basque. Pendants fall from the collar, and the effect of the sleeve decoration viewed as from the back is charmingly illustrated. Any plain basque may be given a dressy and handsome effect by the application of this garniture.

FIGURES NOS. 5 AND 6.—COMBINATION AND DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—Fawn-colored camel's-hair, white faille and velvet are united in this picturesque costume; it is fashioned by pattern No. 3656, which is illustrated in this magazine and costs 1s. 8d. or 40 cents.

The skirt, shown at figure No. 5, falls in natural folds all round and is trimmed at the bottom with two folds of black velvet. Two sash-ends of faille trimmed with fancy fringe fall from a deep girdle at the left side.

At figure No. 6 are shown the bodice and the upper part of the skirt. Over the fronts are arranged full surpllices of silk, which are crossed at the bust, the neck of the fronts being turned away to show the throat between the surpllices; and a deep, shaped girdle of black velvet overlaid with jet passementerie encircles the waist. The sleeves are full, and the lower part droops over the velvet cuff-facings, which are applied



FIGURE NO. 5.



FIGURE NO. 6.

FIGURES NOS. 5 AND 6.—COMBINATION AND DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—(Cut by Pattern No. 3656; 10 sizes; 28 to 40 inches, bust measure; price 1s. 8d. or 40 cents.)

ornament of black silk passementerie, the ornament being deeply extended at the center almost to the throat and curved at each side. The collar is in high standing style, and the sleeves are in leg-o'-mutton shape.

The sleeve, as represented at figure No. 2, is richly decorated with a passementerie sleeve corresponding in design with the bodice ornament and extending to within a short distance of the top, which is seen in a pretty puff above the ornamental sleeve. These ornamental accessories may be suitably applied to silk and velvet bodices and sleeves.

FIGURES NOS. 3 AND 4.—DECORATION FOR THE FRONT AND BACK OF A LADIES' BASQUE.—Mode serge was used for this basque, which was cut by pattern No. 2646, price 1s. 3d. or 30 cents.

At figure No. 3 is given a front view of the basque, which is fitted accurately by double bust darts. Kursheedt's Standard waist decoration of fancy passementerie is applied to the fronts to outline a V at the top and to follow the lower edge of the basque. The standing collar is covered with the passementerie, and part of the



FIGURE NO. 7.

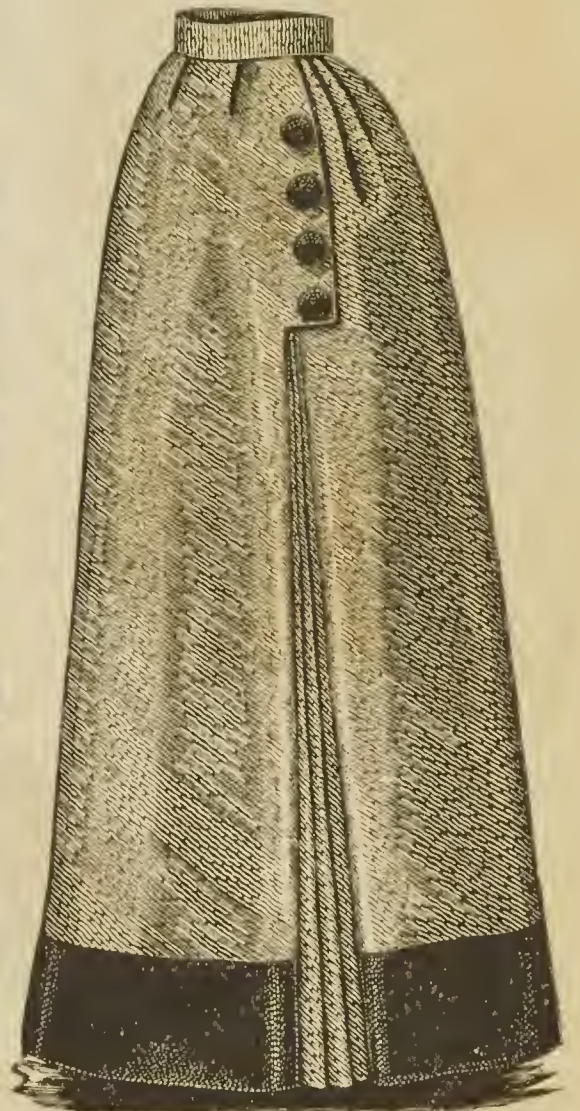


FIGURE NO. 9.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 3675; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

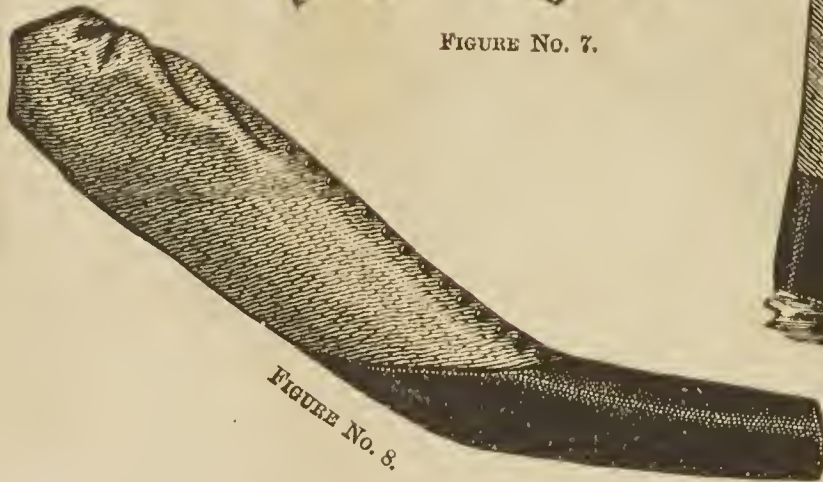


FIGURE NO. 8.

FIGURES NOS. 7 AND 8.—COMBINATION AND DECORATION FOR A LADIES' BASQUE AND SLEEVE.—(Cut by Pattern No. 3645; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 5, 6, 7, 8 and 9, see "Dressmaking at Home," on Pages 50 and 51.)

to the wrists of the foundation. A zouave jacket that is completed with a velvet Medici collar is worn over the bodice, the fronts rounding away to expose the surpllices. Many rows of narrow velvet ribbon are applied to the fronts of the zouave, following the outline of the edges. The sleeves are short and are slashed on the



upper side, and three graduated rows of velvet ribbon are introduced for trimming, each row being pointed at each side of the slash. All soft woollen and silken fabrics will develop a costume of this kind stylishly.

FIGURES NOS. 7 AND 8.—COMBINATION AND DECORATION FOR A

accompany basque No. 3645, which is shown at figure No. 7 and costs 1s. 3d. or 30 cents, and it greatly favors the tailor mode of completion.

FIGURE NO. 10.—DECORATION FOR A LADIES' SKIRT.—This stylish

skirt is represented developed in Kursheedt's Standard lace net and black silk, the latter material serving for the foundation skirt. The front drapery falls without fullness to the edge and shows a border decoration of wide black satin-edged grosgrain ribbon. The pattern used for making this skirt is No. 3298, price 1s. 6d. or 35 cents. The skirt is admirably adapted for wear with basque No. 3674, represented at figure No. 12, price 1s. 3d. or 30 cents.

FIGURES NOS. 11 AND 12.—DECORATION FOR A LADIES' BASQUE AND SLEEVE.—Kursheedt's Standard lace net was employed for the development of this basque and sleeve, which were cut by pattern No. 3674, illustrated elsewhere in this magazine and costing 1s. 3d. or 30 cents.

The sleeve, shown at figure No. 11, also rises



FIGURE NO. 11.



FIGURE NO. 12.

FIGURES NOS. 11 AND 12.—DECORATION FOR A LADIES' BASQUE AND SLEEVE.—(Cut by Pattern No. 3674; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

FIGURE NO. 10.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 3298; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

LADIES' BASQUE AND SLEEVE.—The materials associated in the basque and sleeve are mixed black-and-gray cheviot and black velvet, and the pattern used for the making is No. 3645, which is illustrated in this magazine and costs 1s. 3d. or 30 cents.

The fronts of the basque, shown at figure No. 7, are curved perfectly to the form by double bust darts and closed in double-breasted fashion below the bust with button-holes and velvet-covered button-moulds, the regulation duplicate row being sewed just in front of the first dart in the overlapping front to heighten the double-breasted effect. Above the bust the fronts are reversed in lapels that are faced with velvet and form notches with a rolling collar of velvet. A linen chemisette having a Piccadilly collar and a polka-spotted four-in-hand scarf are worn instead of the chemisette provided by the pattern. The velvet sleeves are raised on the shoulders.

At figure No. 8 is portrayed the sleeve, which is made of the dress material and trimmed with velvet that is pointed above the elbow, and with a row of small velvet buttons that extend almost to the top of the arm at the inside. This basque is intended for wear with skirt No. 3675, which is pictured at figure No. 9 and costs 1s. 6d. or 35 cents.

FIGURE NO. 9.—DECORATION FOR A LADIES' SKIRT.—Mixed gray-and-black cheviot was employed for making this graceful skirt; it is cut by pattern No. 3675, which costs 1s. 6d. or 35 cents, and is illustrated elsewhere in this magazine. Over the gores of the skirt foundation is hung a front-drapery that falls with the effect of straight panels between and at each side of fan-plaits, the drapery being extended at the left side for some distance below the belt to form a lap, which is tacked under four black velvet-covered button-moulds, a deep band of velvet being ornamentally applied at the bottom. The back-drapery falls in stylish fan-plaits. This skirt is designed to



FIGURE NO. 13.—DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 3602; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)



FIGURE NO. 14.—LADIES' STYLISH SKIRT.—(Cut by Pattern No. 3471; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 10, 11, 12, 13 and 14, see "Dressmaking at Home," on Pages 51 and 52.)

full at the top, and the lower part of the arm is trimmed at the inside with a row of fancy jet buttons, a band of feather trimming outlining the wrist edge.

At figure No. 12 is shown the basque. The fronts are full and cross the bust in surplice fashion; they are mounted on fitted fronts of black silk, which are turned away at the neck to expose the throat between the surplices.



A band of black ostrich-feather trimming outlines the neck and the open edges of the surplice fronts, which are dotted with jet pendants, the lower part of the right front being decorated back of the fulness

FIGURE No. 14.—LADIES' STYLISH SKIRT.—This skirt will form a fitting accompaniment to basque No. 3602, which is shown at figure No. 13 and costs 1s. 3d. or 30 cents. The material illustrated in this

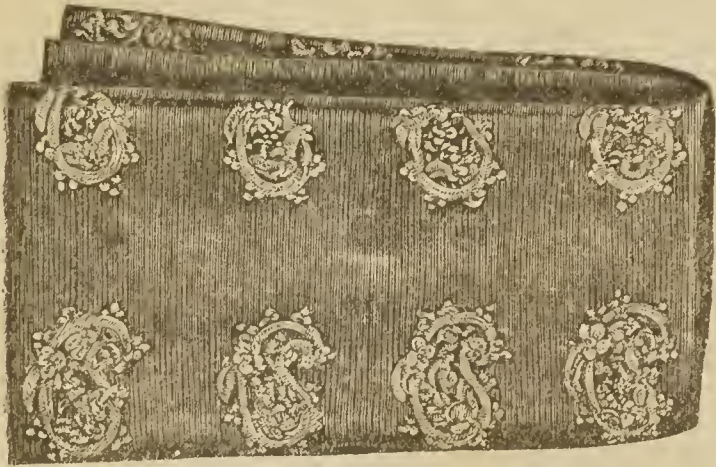


FIGURE No. 1.

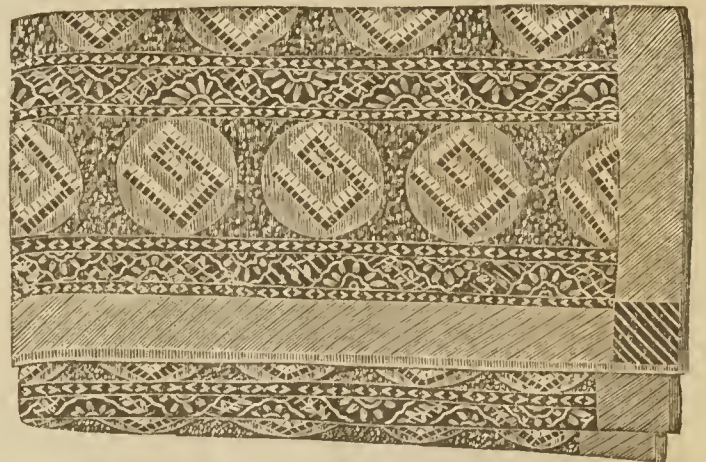


FIGURE No. 2.

with a handsome jet-ornament. The sleeves are stylishly full at the top, and are ornamented at the upper part with jet pendants.

This basque may be fashionably worn with skirt No. 3298, shown at figure No. 10, price 1s. 6d. or 35 cents.

FIGURE No. 13.—DECORATION FOR A LADIES' BASQUE.—The stylish basque shown at this figure is made of Kursheedt's Standard Bayadère striped laec flouncing, and is cut by pattern No. 3602, which is illustrated in the December DELINEATOR and costs 1s. 3d. or 30 cents. The low-necked fronts are cut

skirt is Kursheedt's Standard Bayadère striped flouncing. The drapery overhanging the foundation is slightly wrinkled at the top, the stripes formed in the lower part being sufficiently decorative to dispense with applied trimming. The pattern employed for making this skirt is No. 3471, price 1s. 6d. or 35 cents.

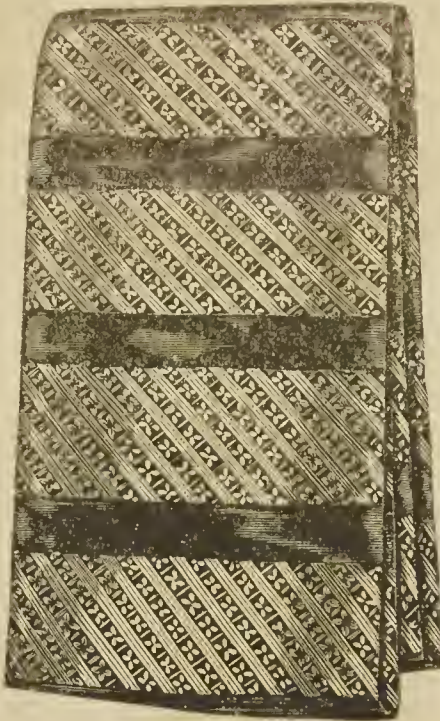


FIGURE No. 3.

FIGURES Nos. 1, 2 AND 3.—GENTLEMEN'S FANCY MUFFLERS.

### STYLES FOR GENTLEMEN.

(For Illustrations see Pages 52 and 53.)

Some radical changes have been made in the styles of braces this season. Experimental novelties that were introduced last season and did not exactly meet the approval of the public have been discarded,

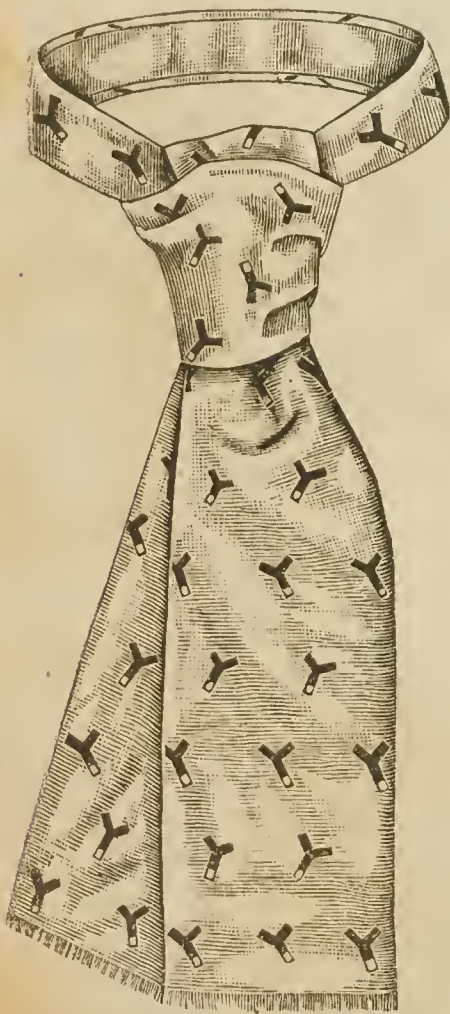


FIGURE No. 4.—GENTLEMEN'S KNOT SCARF.



FIGURE No. 5.—GENTLEMEN'S RING SCARF.

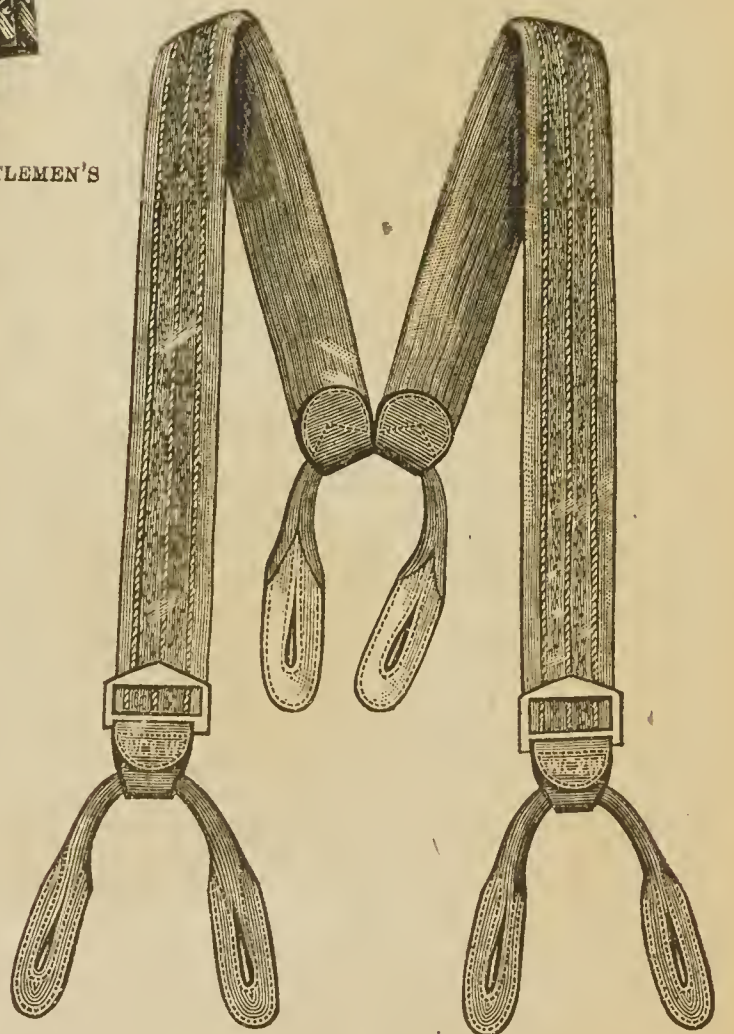


FIGURE No. 6.—GENTLEMEN'S IMPROVED BRACES.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Page 53.)

from the upper part of the flouncing. A double shirring is made at the top to form a filled heading, the high-necked fronts being cut away above the frill; and the fulness is drawn to a point at the lower edge, the outline being followed by a band of chenille and tinsel passementerie. The high-shouldered sleeves are cut from the lower part of the flouncing, the stripes running bias. This basque may be suitably worn at receptions, parties, etc., with skirt No. 3471, which is shown at figure No. 14 and costs 1s. 6d. or 35 cents.

and in their places appear improvements upon them. This relates chiefly to buckles and other attachments. The most practical



innovation is the spiral-spring attachment for the back of suspenders. It may be added to any brace and allows perfect freedom of movement to the wearer, adjusting itself to all positions assumed by him; and it is practically unbreakable and always looks bright and handsome.

The Cantab cross-back is the most popular make. It is preferred in white, and plain colors, such as mode, tan, etc. The webs show a variety of stripes and figures, raised silk stripes being among the most conspicuous of the pretty designs. A marked liking is also displayed for a pattern composed of stripes alternating with rows of dots and groups of pin-dots in two or more colors, usually bright. Webs an inch and three-eighths wide are most fashionable. The buckles are of gilt and narrow. Heavy cast-off buckles are almost *passé*, a neat, thin buckle that contains no more metal than is actually necessary being substituted. The clumsy, cheap imitations of the cast-off buckle were the cause of its downfall.

Cross-back braces with leather front ends will be much worn during cold weather. They are mounted with white kid and Russia

For full-dress white or black satin, plain or embroidered, is *au fait*. The ends are of white or black satin or kid, according to the web. For the holiday trade each pair of silk braces is put up in a handsome box with glass top.

The illustrations this month include three silk mufflers, a ring and a knot scarf, three styles of fancy silk handkerchiefs and a pair of improved braces.

FIGURES NOS. 1, 2 AND 3.—GENTLEMEN'S FANCY MUFFLERS.—Fine quality silk was used for making these mufflers, and the color effects are very rich and handsome but not *bizarre*.

At figure No. 2 is displayed a muffler woven with a brocade effect in tones of gray. Different shades of red and blue are introduced in other specimens.

The muffler pictured at figure No. 3 shows a gray-and-black pattern, with heavy cross-bars of solid black.

A black ground with red figures is pictured in the muffler shown at figure No. 1. The pattern is also varied by substituting old-gold, blue or white for the red figure.

FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.—A novelty in knot scarfs is shown at this figure. The material is white corded silk showing black satin figures shaded with white. The ends are fringed.

FIGURE NO. 5.—GENTLEMEN'S RING SCARF.—The handsome novelty shown at this figure is made of black satin. The scarf is already

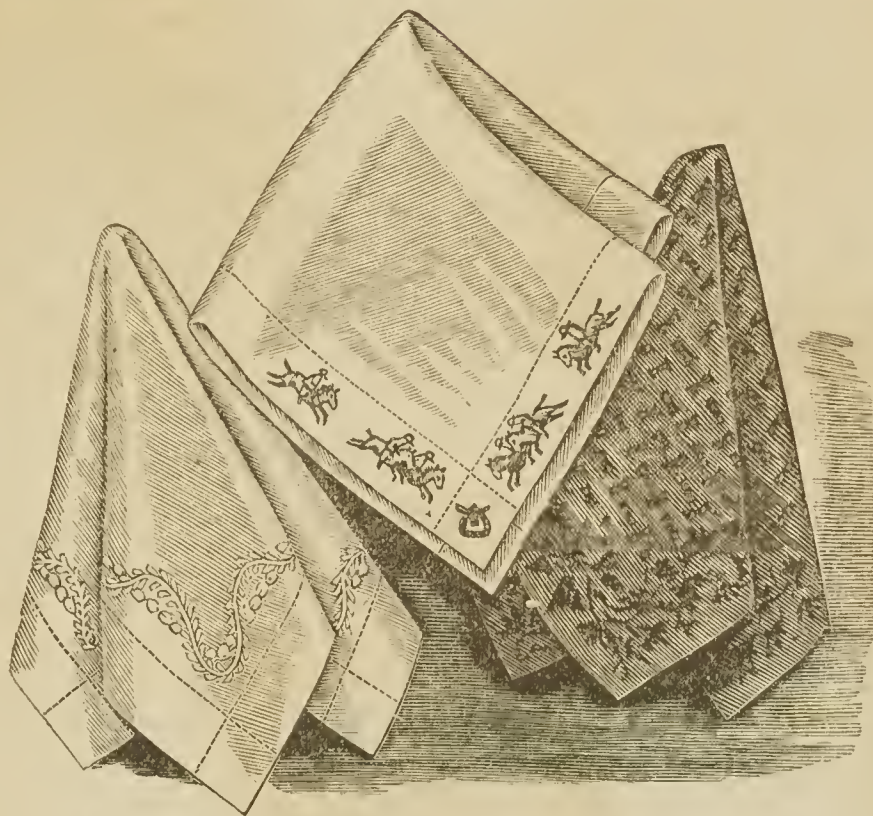


FIGURE NO. 7.—GENTLEMEN'S FANCY SILK HANDKERCHIEFS.  
(For Description see "Styles for Gentlemen," on Page 54.)

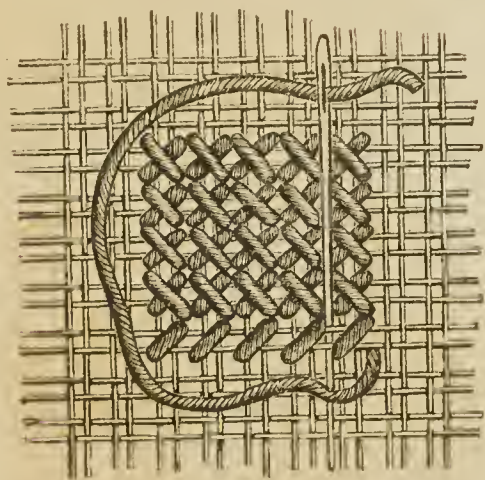


FIGURE NO. 1.—CROSS-STITCH.

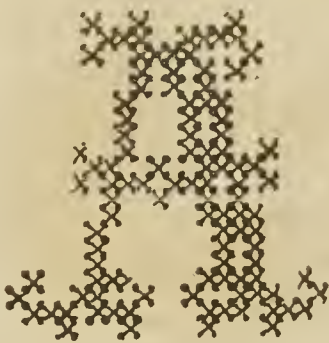


FIGURE NO. 2.

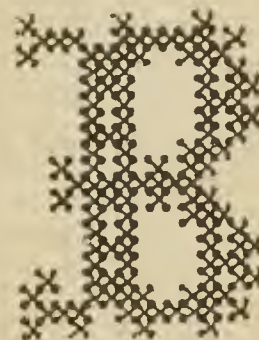


FIGURE NO. 3.

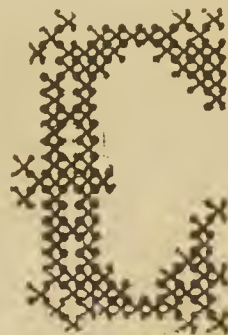


FIGURE NO. 4.

FIGURES NOS. 2, 3 AND 4.—LETTERS IN CROSS-STITCH.

leather ends. Adjustable ring-back suspenders are rapidly gaining favor. They are shown in white, plain colors and neat stripes, with Cantab and leather ends.

In silk goods the webs are chiefly white and plain, pale tints. The novelties are combinations of white stripes and figures on black grounds, and *vice versa*. They are mounted

with white or black kid ends, according to the web. These braces are also shown with back ends of silk elastic or a spiral spring.

French Guyot braces are principally offered in white and light plain colors and stripes.

In Berlin braces there is no change. They are staple.

braces here pictured are an improvement on those lately seen, and the feature is the connection of the back and the end with two straps instead of one as formerly. This innovation adds much strength to an ordinarily weak part of a pair of braces. The ends are of real Russia leather. The braces are known as the Duplex.



FIGURE NO. 5.—CUSHION, WITH CROSS-STITCH EMBROIDERY.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "Fancy Stitches, and Their Application," on Page 54.)

made up and represents the shape now popular for wear with a ring. A nickel-plated piece is joined in the band at the back for holding the scarf in place upon the collar.

FIGURE NO. 6.—GENTLEMEN'S IMPROVED BRACES.—The



**FIGURE NO. 7.—GENTLEMEN'S FANCY SILK HANDKERCHIEFS.**—The first handkerchief in the group is made of white twilled silk with white embroidery.

The next handkerchief is of white corded silk having black satin racing figures in the border, and is very attractive. This, as well as the preceding handkerchief, has a two-inch hem.

The last handkerchief is of black brocaded silk and is very rich-looking. It is made without a hem.

## FANCY STITCHES & THEIR APPLICATION.

(For Illustrations see Page 53.)

Under this heading we open a new department, which will treat in detail all kinds of fancy and embroidery stitches and their application to various kinds of fancy-work.

An artistic department of this kind has been



FIGURE NO. 1.—ARM-CHAIR AND MELON SLUMBER-ROLL.

repeatedly requested by our patrons, and it is in answer to this demand that it has been incorporated into the magazine. The greatest care will be exercised by our artists to so clearly illustrate the stitches that even a novice in needlecraft may readily acquire the art from a study of the illustrations and the descriptions explaining every detail of the work. The department is to be a permanent feature of the DELINEATOR until every kind of fancy stitch has been treated; and we feel sure it will contribute many novel and fascinating things of beauty to delight the eyes and employ the fingers of the needle-loving woman.

**FIGURE NO. 1.—CROSS-STITCH.**—This stitch, though one of the best known of the fancy stitches, is not always made to produce the very best effect. The under stitches for any special design should be put in first and then the upper stitches, so that all the upper stitches will cross in the same direction. The stitches are most easily made on canvas, which may be basted on the article to be decorated; and after the design is worked the canvas threads should be carefully drawn out. The illustration shows the method of making the stitches accurately; and graceful applications of the stitch may be seen at figures Nos. 2, 3, 4 and 5. In order to make the stitch regular the holes in the canvas must be carefully counted. The under stitch should always be worked from the upper right corner to the lower left corner of the square, and the upper stitch from the lower right corner to the upper left corner of the square, drawing the needle through at the lower left corner of the square to start the next upper stitch.

**FIGURES NOS. 2, 3 and 4.—LETTERS IN CROSS-STITCH.**—These letters are very graceful in design and may be worked in silk, wash cotton, worsted, etc. They are worked on canvas, which may be basted on the material to be worked and the canvas threads drawn carefully out afterwards. For marking chamber and table linen these letters are very effective.

**FIGURE NO. 5.—CUSHION WITH CROSS-STITCH EMBROIDERY.**—A beautiful application of the cross-stitch is illustrated in the decoration on this handsome cushion. The top covering of the cushion is

yellow silk arranged to produce a soft, loose effect. The sides are covered with dark Gobelin-blue plush, decorated with alternating large and small fancy figures in cross-stitch. A row of fluffy tassels with pompon heads makes a rich fringe for the bottom of the cushion.

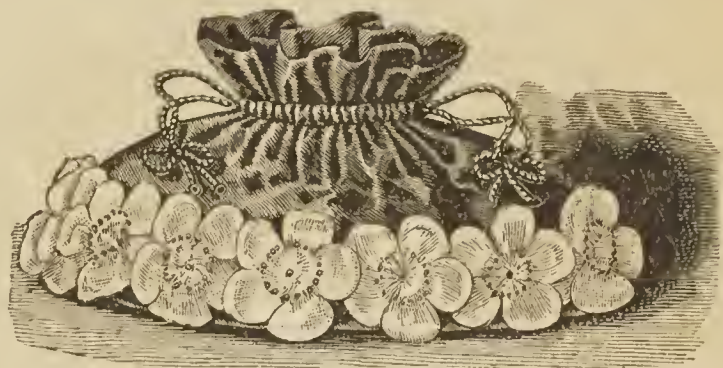


FIGURE NO. 3.—FANCY BAG.

ion, the three tassels at each corner being considerably longer than those between. Large tassels tip the ends of prettily looped cord, which forms a rich upper-corner decoration. Sections of canvas for the designs are basted on the plush; the design is then worked in the selected color or colors and the canvas threads removed. If preferred, the designs may be worked on canvas and appliquéd on the goods. Other colors may be used instead of those above described, with equally good effect.

## THE WORK-TABLE.

(For Illustrations see Pages 54 and 55.)

Since it has become fashionable to embellish the many large easy-chairs which form so important a part of the furnishing of drawing and dining rooms, a variety of designs in comfortable cushions or head-rests have been introduced. These articles, besides being so eminently ornamental, are a luxury to the weary one who rests in the com-



FIGURE NO. 2.—SHAVING PAPERS

fortable *fauteuil*. The task of making these and other fancy articles proves most fascinating to the woman who endeavors to render her home as bright and cosy as possible by her handiwork. Many pretty ornaments that may be made for one's own use or as gifts to friends are illus-

trated in this department this month, and if the accompanying instructions for making are carefully followed, success will result.

**FIGURE NO. 1.—ARM-CHAIR AND MELON SLUMBER-ROLL.**—The



FIGURE NO. 4.—FANCY CHAIR AND CUSHION.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "The Work-Table," on Pages 54 and 55.)



entire chair is upholstered in dark-red plush, the seat being plain and the back and arms tufted with buttons. A puffing of plush is observable at the sides of the back, and the top of the chair forms a seroll, about which are adjusted the twisted cord chains that are attached to the ends of the slumber-roll. Flowered China silk is the material represented in the roll, which is sewed in sections; the silk is caught together underneath and sewed with running stitches, and the cushion is filled with eider-down. Either plain or fancy China silk may be used to develop a roll of this description, and when wadding filling is used, it may be perfumed with sahet-powder.

FIGURE NO. 2.—SHAVING PAPERS.—The practical article here shown is composed of a number of sheets of Japanese shaving paper cut in the design of the outside, which presents the outlines of a shaving mug cut from water-color paper, the handle of the brush, the soap receptacle and the handle of the mug being shaped accurately. The shaving papers are stitched through at the top in three places

gold plush. The cushion, which is adjusted over the back of the chair by means of gold cord loops secured at the upper corners, is made of flowered China silk and in shape suggests a knapsack. It is rolled at the top to form a head-rest, and gold-colored silk tassels trim the lower edge. The cushion, which lies flatly against the back of the chair, is filled with sweet grass and is as practical as it is ornamental. Any straight-backed chair may be decorated with a cushion fashioned after this design.

FIGURE NO. 5.—FANCY CHAIR AND HEAD-REST.—This pretty easy-chair has a plainly cushioned seat of old-blue plush, and a fancy back consisting of a plush upper part and an artistically carved antique oak lower part, the carving being possible to an amateur, who carefully follows the instructions given in wood-carving in the *DELINEATOR*. Over the right side of the top of the chair is hung the head-rest, which is made of two shades of turquoise-blue Surrah, the darker silk being used for the square center, that is wrought in a conventional design with Japanese cord. Around the square is sewed a puffing of the lighter silk, and the back is plain. The head-rest is filled with cotton, which is perfumed with violet and orris powder; and a double crocheted chain of blue embroidery silk attached at its ends to the upper corners of the rest holds it in place. The rest is hung at the side of the chair in this instance, but it may be adjusted in any



FIGURE NO. 6.—FANCY LAMP-SHADE.



FIGURE NO. 5.—FANCY CHAIR AND HEAD-REST.

(For Descriptions of Figures Nos. 5 and 6, see "The Work-Table," on this Page.)



FIGURE NO. 1.—PARTY BAG.

(For Description see "Artistic Needlework," on Page 56.)

with thread and caught to a heavier paper, which is pasted on the back. The words "Shaving Papers" are painted in Mikado lettering with water-colors, as are also the pretty conventional designs which ornament the outside, a heavy line at the top and two similar lines at the base being painted with the effect of embossing. A broad, yellow satin-edged grosgrain ribbon is attached at one end to the top of the papers, and the other end is drawn through the handle and arranged in a bow.

FIGURE NO. 3.—FANCY BAG.—Rose-colored silk was employed for making this dainty bag, which is sewed at the lower edge to a disc of stiff pasteboard, in order that the bag may stand flatly on a dressing table or wherever desired. The top of the bag is turned under deeply for a hem, and a double row of stitching forms a easing, through which cords are drawn for closing the bag. Artificial wild-roses tinted a delicate pink are placed in a row at the lower edge of the bag, with effective results. The bag may be used for odds and ends, and a perfumed sachet may be arranged inside and cut to fit the pasteboard foundation.

FIGURE NO. 4.—FANCY CHAIR AND CUSHION.—This pretty chair is painted white and gold, and the upholstered seat is made of old-

desirable position.

FIGURE NO. 6.—FANCY LAMP-SHADE.—This unique shade is composed of four bannerettes, to the rods of which are attached wires that are in turn hooked to the sides of the large, round globe of the lamp. Each bannerette has a center of bolting-cloth adjusted on a white satin foundation and decorated with a figure in water-colors. A wide strip of orange velvet ribbon edges the center at each side, a fancy gold fringe is sewed across the lower edge, and a bow of gold cord is arranged at each upper corner.



## ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 55 and 56.)

New fields are continually opening for the woman whose tastes incline to neat and artistic needlework, and though hand-painting has become so popular, the pretty, fancy embroidery stitches are not less favored than when painting was an art in which few could boast of skill. Silks, velvets and ribbons are indispensable in the construction of fancy work; in the shops one sometimes chances upon odds and ends which are *passé* for aught else, and the artist's eye is always quick to detect these gayly colored bits and to appropriate them to the development of dainty ornaments.

FIGURE No. 1.—PARTY BAG.—Sapphire-blue velvet and pale-blue silk of a contrasting shade are combined in this useful bag, which serves as a receptacle for the fan, gloves, slippers, handkerchief and other articles that the party-goer usually carries. The lower portion of the bag is fashioned from velvet, which is painted with a spray of pink wild roses and leaves; and it is pointed at the



FIGURE No. 3.—BABIES' CARRIAGE ROBE.



FIGURE No. 2.—FANCY SCRAP-BASKET

end, the edges being joined in an invisible seam. To the upper edge of this section is gathered the full upper portion of silk, that is deeply hemmed at the top, a second row of stitching introduced just above the hem serving to form a casing in which are inserted draw-strings of light-blue satin-edged grosgrain ribbon,

whereby the bag is conveniently swung over the arm. One material will make up prettily in such a bag, and the design may be embroidered instead of painted.

FIGURE No. 2.—FANCY SCRAP-BASKET.—This basket is unique and artistic in design and is made of light and dark silk. An octagonal foundation is cut from heavy pasteboard, and to it are sewed invisibly four wide strips of light silk mounted on strips of cardboard of corresponding shape. These strips are each decorated at the lower part with three gold cord ornaments, and at the upper part where the strips meet with hand-painted flowers, gold cord being sewed over the joinings of the strips and carried across in a double row between the lower ends of the joinings, with the effect of drooping chains. Between the open edges of the light silk strips are inserted four full sections of dark silk that are each invisibly sewed at the lower edge to the foundation, the fulness being caught to a point at the end of the joining of the stiffened strips. The lower part of the basket is octagonal in shape; the upper part is square, and upon it is fitted a lid that is covered with dark silk and decorated with a large bow of narrow ribbon. This pretty article will find

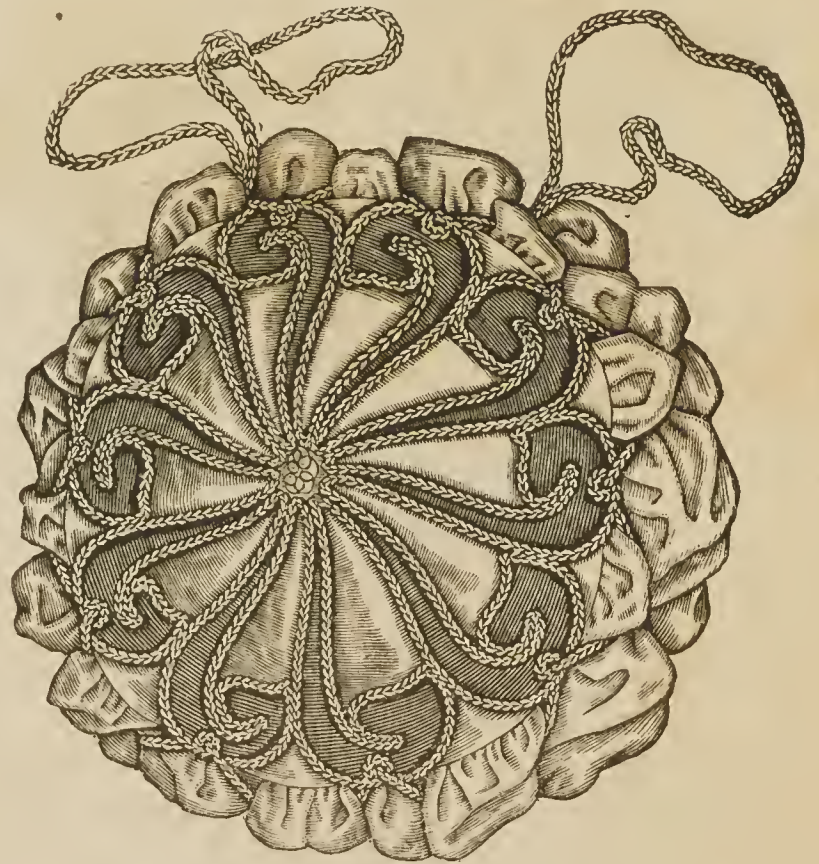


FIGURE No. 4.—FANCY HEAD-REST.

(For Descriptions of Figures Nos. 2, 3 and 4, see "Artistic Needlework," on Pages 56 and 57.)

a place in my lady's boudoir, and she may use it for holding scraps or for any other purpose preferred.

FIGURE No. 3.—BABIES' CARRIAGE ROBE.—Wide rose-colored sash-ribbon and imitation Irish-point lace compose this handsome robe, which is lined with rose-colored Surah and trimmed at its side edges with a box-plaiting of ribbon. The sash-ribbon forms the outer strips, upon which are painted "black-eyed Susans" and cat-tails;



and the lace is arranged between the ribbon strips. If desired, the outer strips may be embroidered, or brocaded ribbon may be used for them, and antique or Russian lace may form the center strip. A pretty edge finish may be contributed by heavy silk cord either matching or contrasting with the ribbon.

FIGURE No. 4.—FANCY HEAD-REST.—The engravings portray a dainty head-rest, which may also render service as a sofa-pillow. The sides are cut in circular shape and are made of pale-blue silk, and upon them is appliquéd a wheel pattern cut from gold-colored ewe's-skin and outlined with white-and-gold silk braid, for which may be substituted chain-stitching done in heavy silk. Between the circular sides is inserted a full puffing of blue silk; the sides are blind-stitched to the puffing, over which a lacing of the braid is arranged to connect the appliquéd ornaments, the puffing being daintily drawn through the lacing. Loops of the braid are arranged at the top to suspend the pillow or rest from the top of a chair; but if used as a sofa-pillow, the loops are omitted.

the third at the first joint, and the third and fourth fingers held close together. The first finger of the left hand is eurl'd under the thumb, and the middle and third fingers are bent at the first and second joints and held apart from the tips to the second joints. The "pinkey" is eurl'd away out of sight.

Of course, considerable practice will be necessary before the pic-

### CHILDREN'S CORNER.

(For Illustrations see this Page.)

My little friends are having such great fun with the shadow pictures I told them about

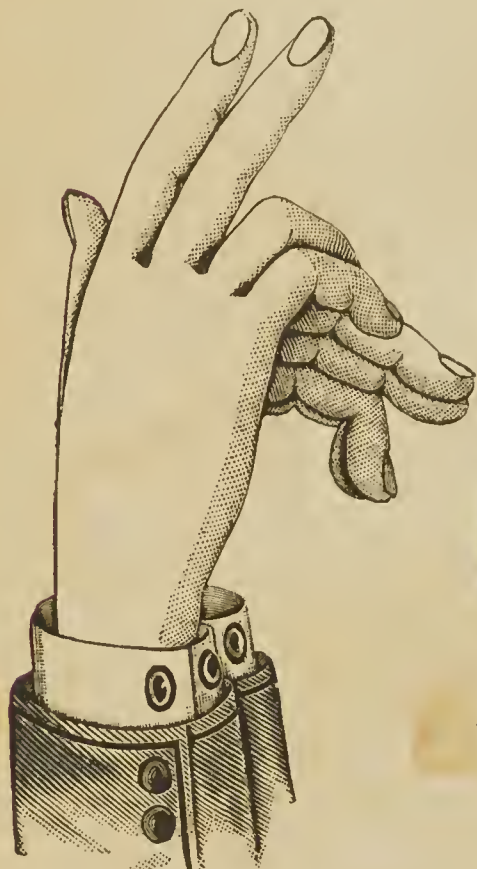


FIGURE No. 1.

some time ago that they want to know how to make more of them; so here are three new pictures—a goat's head, a rabbit and a swan—which will doubtless be received with as hearty a welcome as the others.

Figure No. 1 shows how to arrange the hands and fingers to make the goat's head. The right hand is placed over the left; the right thumb forms the ear and the first two fingers the horns; the third finger and the "pinkey" are placed over the first finger of the left hand; the first two fingers of the left hand are held together and held out, while the other two fingers are held together and bent at the joints.

Figure No. 2 shows the swan, which is very graceful-looking. The hands are crossed—the right over the left—near the wrists. The right-hand fingers and thumb are pressed close together so as to be as pointed as possible. The first finger of the left hand is bent at the second joint and touches the top of the thumb a little above the first joint. The other three fingers are held straight out and very close together.

Figure No. 3 shows a rabbit about to jump. The hands are crossed so that the right hand is on top and its knuckles just above the knuckles of the left hand. The first finger and thumb of the right hand are brought together, the middle finger held a little up from

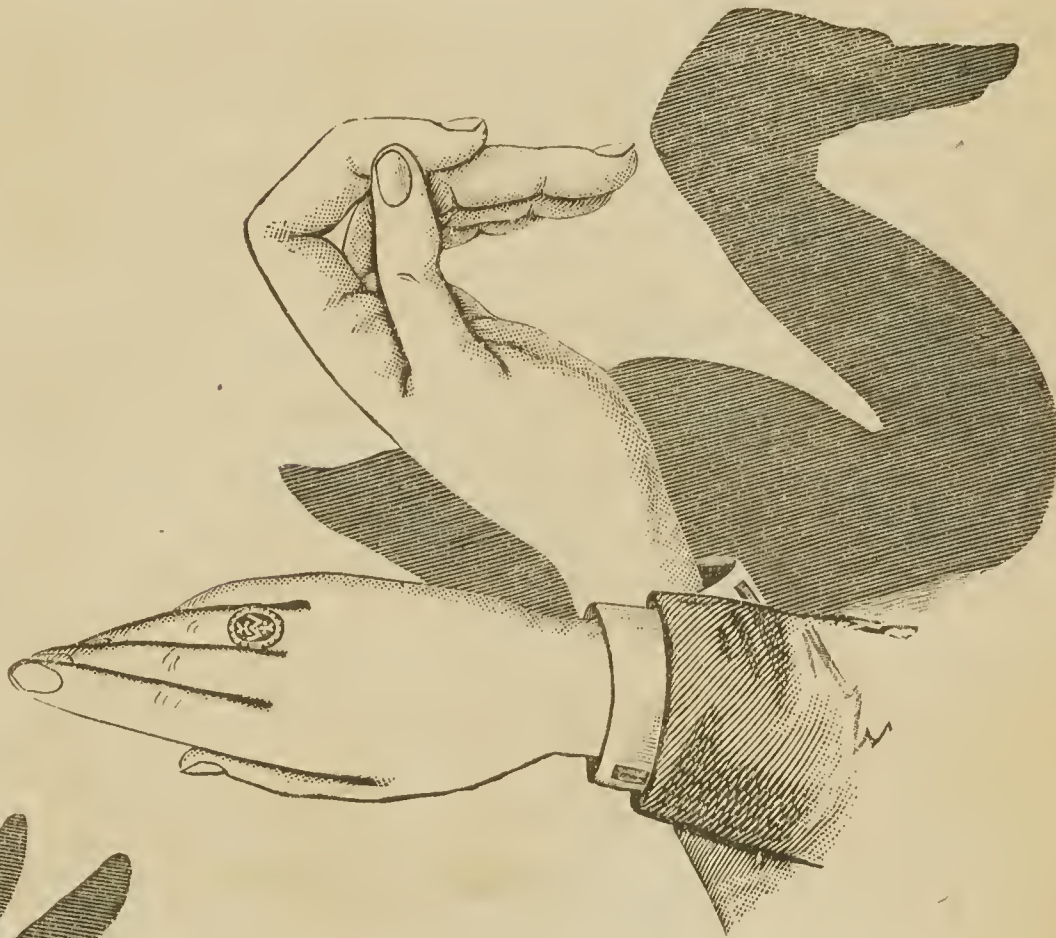


FIGURE No. 2.



FIGURE No. 3.

FIGURES NOS. 1, 2 AND 3.—SHADOW PICTURES.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Children's Corner," on this Page.)

tures can be quickly and easily made, but if you carefully study the illustrations and follow the directions given, you will soon learn and can contribute very much to the amusement of many of your little friends.



## THE DINING-ROOM AND ITS DECORATION.

FIRST ARTICLE.

Women who are desirous of entertaining their friends at breakfast, luncheon, tea or dinner, and who are not sufficiently well informed regarding the decoration and appointments of the dining-room and dining-table to make their entertainments delightful

and successful affairs, will find the present series of articles both interesting and instructive. All directions given and advice offered upon this important subject are based upon the very latest and most approved customs and usages of polite society. The table and its appointments will be thoroughly considered, from the most important to the smallest details, and the decoration of the room itself for different occasions will also receive the most complete and minute attention.

It is an indisputable fact that our lives are largely influenced by our surroundings during the hours spent in the family feasting-place—the dining-room. Consciously or otherwise, this influence is always felt, and its effects are visible in our manners and our sentiments. A prettily appointed dining-room, with its daintily spread table upon which none but wholesome and well-cooked viands are carefully served, is certain to infuse a subtle element of refinement into the most commonplace existence and to inspire higher and more generous thoughts in the minds of those who gather in it daily to satisfy their inward needs and to enjoy pleasant and improving discourse with their kinsfolk and friends. Luxurious viands and furnishings are by no means necessary adjuncts of a perfectly arranged dining-room, as some people mistakenly imagine; indeed, some of the loveliest and most attractive of such apartments are made so by the tasteful arrangement of simple, inexpensive ornaments, snowy, well kept napery, brightly polished

silver (which, by-the-by, need not be solid), shining glassware, tasteful but not necessarily expensive china, and, in short, a careful attention to every detail of the table and its furniture.

The cloth, of course, must first be considered in laying the table.

It should be immaculate and of good quality, for a cloth that is not perfect in cleanliness or is of inferior grade will entirely mar the effect of an otherwise well appointed table, while one of extreme daintiness will lend refinement and

beauty to the simplest accessories. Consequently, the cloth should receive careful attention. Very frequently handsome table-cloths are richly embroidered or tinted with fast colors in all sorts of elaborate designs; and an attractive example of this elaborate ornamentation is shown at figure No. 3. The cloth is of fine linen and is finished all round with a hemstitched hem. The design is first stamped on the cloth and is then either wrought in Kensington outline or satin stitch with wash embroidery cottons or else is tinted with Paris tints or tapestry dyes. The embroidered cloth will launder well; but when the tints are used, the cloth should be carefully cleansed, as the colors are not altogether certain on linen fabrics. Of course, when a cloth of this description is laid, all the appointments of the table should be in perfect keeping, in order to preserve a refined harmony. It is not really necessary, however, to have a decorated cover, as a linen cloth with a deep hemstitched border and, perhaps, a few rows of drawn-work above the hem is undoubtedly tasteful and elegant in effect.

The consideration of the napkins is next in order. They also should be of fine quality and may have hemstitched hems to match the cloth. The folding of the napkin is really an art, although it can be easily learned by practice and patience. There are numerous attractive methods

of folding, very many of which will be explained in these columns from time to time; and one of the simplest modes is clearly illustrated at figure No. 1. To fold the napkin as shown, proceed as follows: Fold one edge over to a depth of about two inches, and bring the opposite edge almost over to this edge, folding it on the same side of the napkin, as illustrated at figure

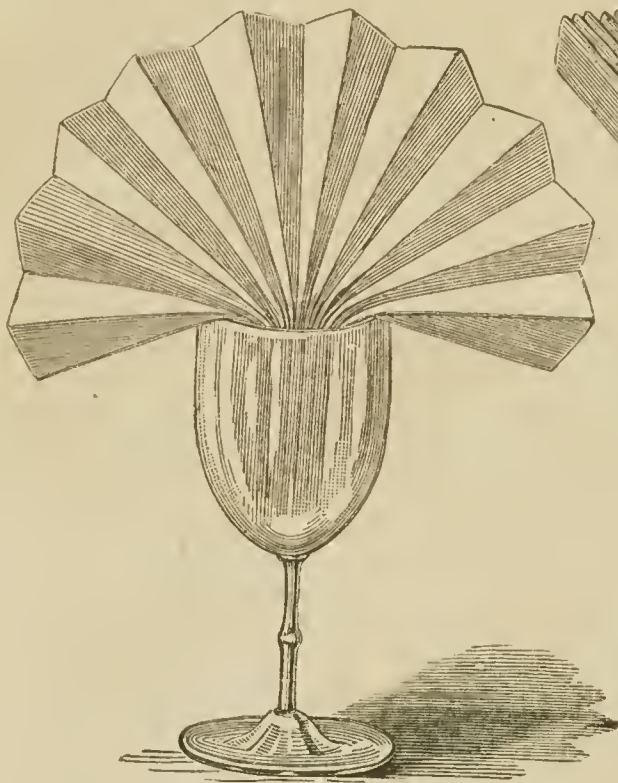


FIGURE NO. 1.—ORNAMENTAL ARRANGEMENT OF NAPKIN.

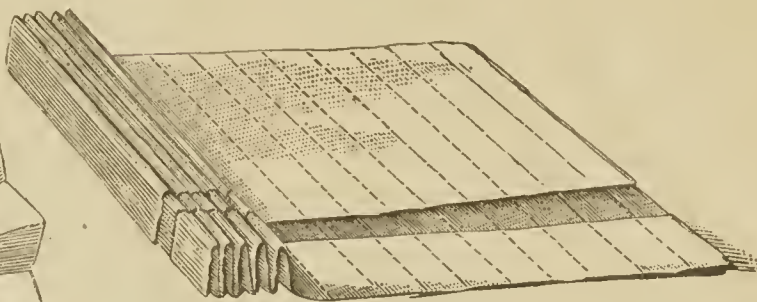


FIGURE NO. 2.—METHOD OF FOLDING NAPKIN.



FIGURE NO. 3.—DECORATED TABLE-CLOTH.

No. 2. Then fold the napkin back and forth in fan fashion, making the folds even, as shown by the dotted lines, and pressing them well with a hot iron. Place the napkin in the glass, with the narrowly folded side down, and the folds will spread out naturally, as pictured at figure No. 1. It is not necessary to use more than the merest suggestion of starch; and it may be omitted altogether.

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of that Edition by sending in their orders by the tenth of January. We shall, 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].



## SEASONABLE DRESS FABRICS.

The new fabrics could not be more perfectly adapted, both in appearance and texture, to the season of ice and snow for which they are intended. Not only do the rough, shaggy surfaces shown in so many instances give ample promise of warmth and comfort, but the fibres are invariably so soft and thick and so closely woven as to render the goods well-nigh impervious to cold and dampness. Combinations, which for a time seemed to have lost their hold on popular favor, are once more in the ascendant. Some of the French costumes unite fancy wool goods and plain silken or woollen fabrics. The colors in the latter are sometimes startling, so that it is rather by force of self-persuasion than from a true sense of æsthetic beauty that one is able to perceive the harmony of the combination; but happily the choice of the second fabric is left to the individual, who may follow either a caprice of fashion or her own inclination, and produce a gown that will be at once modish and perfectly congenial to her tastes.

To be exact, all the new woollens may be referred to three classes, homespuns, cheviots and camel's-hairs, each class embracing a most comprehensive variety. Homespuns and cheviots have never before been regarded as especially dressy fabrics, but they are now fashionably worn on the drive and promenade and at day receptions. They are no longer made up and completed with the absolute severity lately favored; on the contrary, their desirability for dressy gowns is admirably brought out by associating fancy and plain silks and even velvets with them. Irish frieze belongs to the homespun order. Imitations of this material have appeared from time to time, but the genuine fabric is so superior, both in texture and coloring, that there need be no difficulty in distinguishing it. Three varieties that may be mentioned for their handsome appearance and exceptional wearing qualities are a brown, a light-gray and a dark-gray mixture. A stylish homespun shows a mixture of dark-brown and an indescribable shade of gray, and silky-looking tufts of fine golden-brown camel's-hair are woven over the surface. In another choice specimen light and dark gray are woven in a wide herring-bone pattern, and the rather dull tone thus produced is illuminated with a sprinkling of red.

An unusually attractive pattern in homespun displays light-yellow and mixed yellow and seal-brown lengthwise stripes, with here and there a knot or bouclé of yellow and brown woven upon the surface. An afternoon reception gown recently made up in this fabric combined with brown faille deserves particular mention. The skirt is covered by draperies of the homespun. The front-drapery is extended to form a lap at the upper part on the left side and is disposed below in plaits that flare toward the lower edge. At the right side it is laid in plaits that extend from the belt to the lower edge; and the back-drapery is arranged to fall with the effect of fan-plaits, which, as well as the plaits on each side of the front-drapery, are fashioned from the faille. The back of the perfectly adjusted basque falls in coat-tails below the waist-line, and the front is closed in double-breasted fashion with buttons and button-holes; a second row of buttons is sewed immediately in front of and parallel with the first dart at the right side, the waist thus being given a slender, tapering effect that is very desirable. The fronts are reversed at the top in lapels that form notches with the rolling collar, and between the lapels is disclosed a chemisette of the faille. A high collar to match is at the neck of the chemisette and stands above the rolling collar at the back; and the sleeves, which are also of the faille, rise full and high above the shoulders. The hat accompanying this stylish toilette is a brown velvet poke trimmed with yellow ostrich tips and brown-and-yellow striped silk. Tan Suède gloves and a seal cape complete the outfit.

Scotch and English tweeds differ very little from the cheviots save in name. An attractive specimen of English tweed that will make up bias with exceedingly pleasing effect has a mixed gray ground blocked with fine lines of brown and dark-gray. This fabric will prove very generally becoming, and in this respect will be superior to many of the most fashionable of the season's materials that are so patterned as to be suitable only for tall women. Among the cheviots are offered numerous checks that are meeting with very general approval. One that is often selected for walking costumes shows drab and mode checks barred with black. If it is not desirable to use the checked goods for the entire gown, the bodice may be cut from plain goods matching one of the checks. A pretty striped cheviot has a mixed brown ground in which are woven narrow rough stripes in red, brown and black, each color being arranged in groups of four stripes each. This may be cut either bias or straight, and, if desired, it may be used only for the skirt, the bodice being made of plain brown cloth with trimmings of the cheviot.

Then there is a cheviot that partakes of the nature of camel's-

hair. In one sample the ground is mixed black and gray, and upon it are snowflakes and smooth, round spots of plum color, over which are woven black lines that resemble Astrakhan. A very charming combination may be effected by using plum-colored silk with these goods. Storm or weather cheviot is the title bestowed on a plain variety that is presented in all the dark colors. This material is rough but not shaggy and resembles serge in the style of its twill. Of the serviceableness of cheviot there is not a doubt, and this quality does not in the least detract from its dressiness.

When draped effects are desired either in the waist or the skirt of a costume there is no woollen material better for the purpose than camel's-hair. Some fancy varieties of camel's-hair necessitate the use of a second fabric, since the designs are so large that the goods could not be used effectively for a bodice. Thus a soft gray camel's-hair displaying a raised Greek-key design in brown and dark-gray may be used for a skirt that is plainly draped in front and full but not bouffant at the back; and with this skirt may be worn a basque of velvet or silk that harmonizes with one of the colors in the camel's-hair. An equally beautiful variety is woven in dark and medium gray stripes, and the medium stripes are crossed diagonally by black raised stripes showing glints of gold and scarlet. This material may, of course, be made up alone, with very tasteful results. A particularly stylish costume having a draped skirt and a fancy waist may be made of dark-rose camel's-hair figured with cubes of black suggesting fur that are outlined on two sides by stripes of a lighter shade of rose. These blocks are widely separated, and for that reason a costume of this kind may be worn most appropriately by a tall woman.

Next come the camel's-hair plaids in clan and in fancy colors barred with Astrakhan stripes, and camel's-hairs striped with self colors, the smooth surface of the latter goods being covered with long, silky hairs. The spotted camel's-hairs show peculiar color combinations. Thus, on a Bismarck-brown ground are woven furry moon-spots in Nile-green, and on a plum ground mode spots are seen. A truly unique variety of camel's-hair has an éceru ground upon which are short, parallel lines of black that terminate at both sides in tufts of black hair suggesting fringe. It need scarcely be said that such a fabric must be qualified by some plainly woven material, for although the camel's-hair is very stylish, its effect when used for an entire costume would be rather grotesque.

Foulé and camel's-hair are very close kin, the latter having a twill on both sides, while the former shows an exactly similar twill on the right side only. Foulé is used for house gowns and is shown in all the beautiful new tints. Cordorette is a new weave that may be known by its fine diagonal threads grouped between heavy, cord-like threads that run in the same direction.

Cashmere, Henrietta, serge and similar fabrics are, of course, largely used, but they display no new features save those contributed by the skill of the colorist. The merits of these goods are too well known to require special mention here; but for the benefit of intending purchasers it may be well to give a list of the new colors most suitable for the dainty house-gowns of blondes and of brunettes. For the woman with blue eyes and golden hair there are turquoise-blue, amethyst, sapphire, silver-gray, dahlia, plum, sage and Nile-green; and for dark-eyed and dark-haired maids and matrons there are Bordeaux, maroon, garnet, red, golden-brown, tan, éceru and dark-rose. These colors are wonderfully dainty in the soft, flexible woollens, and from among them every woman, no matter what her type, may choose a tint that will enhance the charms with which Nature has endowed her.

Although every color in countless shades is now fashionable, black is still in vogue—so much so, in fact, that no well appointed wardrobe is complete unless it includes at least one black gown. There are numerous black fabrics that are not at all suggestive of mourning, from which the dressiest of gowns may be fashioned. Camel's-hairs are offered in which many of the designs seen in the colored varieties are effectively woven; and an abundant assortment of serges is shown. One tasteful specimen of serge displays grosgrain stripes on which are woven floral designs in satin threads, and another is figured with pretty satin-finished polka-spots. Next in order come the diagonals, which are woven in plaids and other designs; and the homespuns are likewise well represented. In a toilette lately made up for general wear in homespun showing a herring-bone pattern the skirt is overhung by a drapery that is wrinkled in front and falls with the effect of a round tablier over a knife-plaiting applied at the bottom of the skirt, while at the back it is arranged in plaits that spread in fan fashion toward the lower edge. The basque curves fashionably high over the hips and describes a blunt point at the front and back. The fronts are dart-fitted, and over



them are adjusted full surplices that cross at the bust, above which the fronts are disclosed in vest fashion, the loose effect produced in the fronts forming an attractive contrast with the close-fitting back. At the neck is a standing collar, and the sleeves are becomingly full at the top. This toilette, although simply fashioned, is stylish and genteel in effect. The same pattern may be used for developing Biarritz cloth and corkscrew suiting; the latter has a fine satin finish.

For house wear is shown a beautiful grenadine with Escorial stripes that is somewhat heavier than the weaves offered for Summer gowns; and there are Russian nets woven in a somewhat smaller mesh than heretofore, upon which are applied round velvet spots in pink, silver-gray, lavender and other evening tints. The spots present a fluted appearance which is due to the way they are pressed, the general effect being that of shading. Brussels nets are also seen with smoothly applied spots of gold-colored velvet. These spotted nets are used in costumes with moderation, usually forming only the front-drapery and part of the bodice; and in some instances the drapery is artistically caught up here and there so that the spots are bunched, with floral effect. A very rich drapery net is composed of alternate stripes of black fish-net and satin, and black velvet dots are applied on the net stripes. This may be used with velvet or silk for costumes of ceremony. The all-over designs in Chantilly lace have entirely disappeared, but the small floral patterns are still fashionable, being for the most part wrought in stripes.

Bengalines are growing steadily in favor for carriage and dinner toilettes and even for visiting wear. On a heliotrope Bengaline are seen Pompadour nosegays in velvet, a steel-blue ground shows orchids in their natural colors, and a very rich sample has a golden-brown surface figured with crush roses. A sumptuous dinner dress cut *en train* is fashioned from black Bengaline strewn with velvet carnation pinks that are wonderfully soft and natural-looking. In the matter of weave Sicilienne is identical with Bengaline, but its cord is a trifle heavier. It is offered in numerous popular shades, among which may be mentioned olive-brown, sage-green, cardinal, plum and an entirely new shade of Magenta; for the last admiration must needs be cultivated. Black Sicilienne figured with geometrical designs in tan, blue, green, etc., is also seen among the new fabrics and is favored for entire costumes.

The splendor of the brocades has apparently not yet reached its limit, for the new designs are even more elaborate than those lately displayed. These magnificent fabrics are heavy with weavings of gold and silver, and when made up they fully realize one's ideal of stately elegance and grandeur. The satin brocades are more frequently seen than those having a silk ground, and the artistic nature of the designs and colorings may be inferred from the following samples selected from a numerous collection: robin's-egg blue brocaded with orchids, old-rose decorated with white roses, silver-gray wrought with purple lilacs, and last but not least, a black ground upon which are purplish-pink thistle blossoms worked with metal

threads, and leaves brocaded in gold. A novel design is the "sun-burst," which is reproduced true to Nature in gold on black satin and in silver on white satin. The silver brocade was lately united with plain white satin in the construction of a rich ball costume for a young matron. The skirt is covered by a drapery, that is very slightly wrinkled in front by plaits on the hips, and gathered at the back in free folds, which are lengthened to form a slight train. The drapery is cut from the brocade, and with every movement of the wearer the elaborate silver embroidery glitters handsomely. The fancy bodice combines both the plain and the brocaded fabric, the former being used for the full back and fronts, which are adjusted on fitted portions. The sleeves are of the brocade and curve high above the shoulders, displaying the unique material with singularly artistic effect; and a Medici collar matching the sleeves is at the neck, the fronts being cut low to accommodate the collar. The same mode may be used to fashion a bridal dress of white muscovite. This fabric, which is newer than faille and is greatly favored for the purpose, is a corded silk in which the cords are flat and run horizontally. Régence is also liked for wedding gowns; and lest the two be confounded, it may be stated that the Régence has a vertical cord, which, however, is apparent rather than real, the wrong side being quite smooth. Moiré antique is once more offered in white for the gowns of very young women as well as of matrons. The watermark is larger than in moiré, and the fabric is a veritable reproduction of the old-time material of the same name.

The dainty light fabrics intended exclusively for the more youthful of fashionable women are both numerous and varied. India broché is presented in white and in all the leading tints, the ground, which resembles India silk, being embossed with small flowers or conventional figures. Then there is coin-dot flouncing, a white grenadine figured with gold-colored satin spots in all the coin sizes: this may be made up over a white or yellow silk foundation. White Brussels net decorated with leaves and flowers embroidered in chenille is very beautiful. A deep border of embroidery is worked on the bottom, and small sprays are wrought throughout the material. Damasée gauze is another new evening fabric; it has invariably a white background figured with natural-looking bouquets. White and colored *crêpes* embroidered with colored polka-spots are presented as novelties; and two fabrics of domestic manufacture are known as *crêpe de neige* and *crêpe de sable*. The *crêpe de neige*, or snow *crêpe*, has a more decided crinkle than the *crêpe de sable* (sand *crêpe*); but both may be used with entire satisfaction because of their superior draping qualities.

Materials admirably well suited to the development of every variety of attire, from the plainest to the gayest and most elaborate, may be chosen from the unusually large assortment now displayed in the shops; but before making her selections the purchaser must study as carefully as ever the effect of weave and color on her figure and complexion, remembering that an unbecoming fabric can never be made becoming, no matter how beautiful it may be in itself.

## FASHIONABLE GARNITURES.

At this time, more than at any other season of the year, la Mode gives her followers *carte blanche* in the matter of elegance of dress, for now gayeties of all kinds are at their height, and the demands upon my lady's wardrobe are numerous and varied. The new trimmings and accessories are fully as attractive in design and coloring and as diverse in their effects as are the elegant fabrics upon which they are to be applied. The severe modes of finish so extensively preferred of late for walking costumes are being rapidly modified, for they are really becoming to so few figures that it is impossible for them to become generally popular.

The tailor-made gown is the leading style for all save evening and indoor wear, and while the general character of the mode is maintained, many improvements are introduced to satisfy individual needs. An applied vest and a collar and cuffs of corresponding design are admissible upon a dress of this kind, and a novelty is offered in the shape of Egyptian embroidery done upon cloth of all colors to match cloth costumes or one of the hues in gowns of cheviot, homespun and other materials suitable for tailor-made suits. Then there are many varieties of galloon and passementerie which may be used for decorating dresses of this kind. A narrow silk cord-passementerie in a scroll or dainty hand-crochet pattern is applied in many rows in lieu of stitching, which has been voted altogether too rigid a finish. Even the seams of the bodice, and the darts when visible, are effectively outlined with the same narrow trimming, and a deep band of silk passementerie may be applied to the bottom of a plain

front-drapery. Milan edgings are also in request for outlining bodices, especially when jacket effects and fancy collars are introduced. These edgings consist of balls of varied sizes hanging from a plain, narrow gimp that is to be completely hidden beneath the edge of the garment. The balls are Milan-covered or crocheted, the latter variety being most effective. Silk soutache gimp is new and very choice and is presented in all colors either in a trefoil design or in double rows that may be separated when narrower trimming is desired. The charm of this gimp lies in its extreme daintiness and its many possibilities, there being practically no limit to the different methods of applying it on skirt and bodice.

A decidedly pleasing union of gold and fine colored silk cord is effected in a neat and stylish passementerie edging showing a vermicelli design. This garniture in gold and golden-brown is artistically used upon a costume of mixed brown Scotch tweed developed strictly in accord with the tailor mode of construction. The skirt hangs with perfect grace, and over it are adjusted draperies that present contrasting effects at the sides. The front-drapery is pressed in plaits at the right side, cut to form a lap at the left side and folded in plaits below the lap, the drapery being smoothly disposed in front. The back-drapery is also perfectly smooth at the sides and is plaited in fan fashion at the center of the back. The edges of the lap and of the draperies at each side of the plaits below are followed by the edging, which illuminates the neutral tints of the fabric admirably. The basque, which is curved to the figure by shapely seams and



darts, falls at the back in two stylish coat-tails, arches high over the hips and is pointed in front. The right front overlaps the plain left front, and to its front edge is joined a tapering lapel that is trimmed at its outer edge with the edging. The standing collar is similarly decorated, and cuffs are outlined on the high-shouldered coat-sleeves with the *passementerie*. Ladies of very conservative tastes frequently prefer braiding to applied garnitures, and a costume similar to that just described may be decorated with silk or worsted *soutache* applied flatly rather than edgewise in any chosen design upon the lower part of the drapery in front and at the sides, the plain left front of the basque, the collar and the wrists. Silk cord may be used in the same way and will occasionally be preferred because it is finer. The effect of the cord stitching, as it is called, is much more dressy, however, upon smooth-surfaced fabrics in plain colors, while braid is equally desirable upon smooth and rough materials.

There is a lingering fondness for feather garnitures, which finds expression in the decoration of the bodices of street and visiting costumes with narrow ostrich-feather binding or edging. This binding is used to trim or outline cuffs on the sleeves, to follow the edge of a boléro or Medici collar or even of a standing collar, and also to ornament the overlapping edge of a double-breasted or diagonally closed front; but feather trimmings are invariably and strictly limited to bodices, except for house or evening gowns. Feathers are certainly dainty and becoming, but the demand just now is naturally for trimmings and accessories that provide a greater degree of warmth; and for that reason feathers must yield precedence to furs, which are shown in many expensive and inexpensive varieties.

The Astrakhan furs, which include Persian lamb, silken and gray Persian and gray krimmer, are in very general demand. Incongruous as it may seem, the black varieties are applied on bridesmaids' costumes in Nile-green, light-pink, cream, turquoise-blue and other evening tints. Russian sable is also used upon these gowns, which are obviously appropriate for other full-dress occasions; but sable is applied more sparingly than Astrakhan. Black marten or Alaska sable, black lynx, black fox, mink and mink-tail are the most popular varieties of dark furs used to richly trim faced cloths, velvets and other handsome fabrics. They are applied on skirts either in border fashion or vertically, the latter style being preferred at present; and on bodices they usually decorate the collar and sleeves only. A bodice may be trimmed about the lower edge, if desired, but smooth furs are alone suitable for this purpose, the fluffy varieties having a tendency to cut the figure, as it were.

Chinchilla, badger, silver-fox, and fox *argenté* (the last-named fur being tipped with silver, while silver fox is naturally colored) are youthful and becoming, and may be used on dresses and top garments developed in black, gray, blue and most dark colors. Next comes natural lynx, the tawny color of which is delightfully becoming to brunettes. Otter and sea-otter are so softly shaded that they may be worn very near the face, and an entire suit, consisting of costume, jacket and toque, may be most artistically trimmed with either of them. Ermine and mandarin and Iceland lamb are admirably adapted to the trimming of carriage gowns, white being much favored for driving. One of the richest and most becoming of furs is fox *bleuté*, which, with its long, fluffy, slate-colored hair, invariably gives an air of distinction to any gown upon which it is applied.

An exceptionally elegant costume worn at a recent morning church wedding was developed in Bordeaux camel's-hair figured with tufts of slate-blue, garniture being supplied by bands of fox *bleuté*. The skirt is lengthened at the back to sweep the floor slightly and is entirely covered by the over-dress, which is likewise lengthened at the back to correspond with the skirt. The fronts of the over-dress are of contrasting design. The left front is short and perfectly smooth and is overlapped by the right front, which is full and extends to the edge of the skirt in tablier fashion, plaits formed at the hips producing a wrinkled effect. The side-back gores fall with the effect of panels, and the shapely back is cut to basque depth at the center and is lengthened by a gathered skirt-portion. The high standing collar is overlaid with the fur, which is extended down the edge of the overlapping front to the foot of the skirt; and the front edges of the panels and the wrists of the high-shouldered coat-sleeves are likewise trimmed with fur. With this costume were worn slate-gray Suède mousquetaire gloves, and a *capote* of Bordeaux velvet artistically decorated with fur; and a fancy muff combining the dress and *chapeau* fabrics and trimmed with the fur completed a remarkably rich toilette.

For half-silken fabrics, such as Bengaline, Sicilienne and poplin, there are many beautiful garnitures. One of the daintiest is Swiss appliqué embroidery in choice colors and in very open patterns, which may be used for bordering the draperies of dinner and ball costumes, and also for panels. Apropos of panels it should be remarked that there are none offered already shaped, but any deep *passementerie* may be used for the purpose and trimmed at the edges with chenille or Milan fringe, with very fine effect. The Swiss appliqué embroidery has but lately appeared in colors, being pre-

viously manufactured only in black; it is now favored as much as ever for black and colored silks and velvets, and is used in conjunction with feathers or furs when a particularly elaborate dinner dress is desired, the embroidery being invariably applied above the fur. The velvet appliqué trimmings are also handsome for similar gowns, the favored varieties showing one-sided effects—that is, a straight and a fancy edge.

Scotch pebbles are once more used in *passementerie*, together with crystal or jewelled beads and jet, the effects produced being unusually fine. In some instances the jet predominates, and in others the jewelled beads are most conspicuous, and the peculiar color of the pebbles emphasizes the brilliancy of the illuminated beads. A rarely artistic specimen of satin cord-*passementerie* represents a wisteria vine in its natural colors, and a wire skilfully introduced renders easy the shaping of the trimming in any desired manner. Jewelled trimmings have been so frequently and so admirably mentioned that it is impossible to say anything new in their praise; but they still demand more than passing attention because of the many really beautiful varieties that are constantly appearing. The floral patterns are made extremely natural in effect by the introduction of imitation gems in all the true shades of the flowers, and the conventional designs are so studded with the jewels that they closely resemble mosaic work. None of the jewelled conceits, however, are more generally admired than the turquoise trimmings, which are by no means restricted to dressy garments, a wider latitude being accorded them, doubtless for the reason that they are less shown and less likely to weary the eye. Costumes made of sombre browy and gray stuffs are wonderfully brightened by a narrow scroll of gold cord, set with cut or polished turquoises; but the tasteful woman must not yield too implicitly to her admiration for this pretty garniture, especially if her gown be designed for street wear, for while it is suitable for the bodice decoration of such a costume, it must not be used upon the skirt if the wearer would keep within the bounds of correct taste. Opera cloaks of plush in sage-green, ruby, old-gold, robin's-egg blue and other pretty evening tints may be enriched with jewelled trimmings of the most gorgeous description, and the addition of fur or feathers is wholly admissible, the assurance of richness and elegance being made doubly sure by the application of either.

The dainty clover-leaf or trefoil device is a favorite with the designers of garnitures, and its ready acceptance by tasteful women is a convincing proof of its genuine merit. It is shown in jewelled trimmings as a matter of course, and the desirability of such decorations is stylishly exemplified in a plain house-gown of ivory Henrietta, the leaves of the trefoil used for its ornamentation being composed of a delicate net-work of fine gold enclosed in gold cord, and a cone-shell jewel set in steel being rivetted in the center of each leaf. The skirt falls in ample and graceful folds resulting from full gathers at the belt, and is encircled at the bottom by three rows of the trimming placed about their width apart. Over the fronts of the short bodice are adjusted full surplices, the fronts being turned away at the neck to expose the throat between the surplices; and a broad, shaped girdle edged with the trefoils gives a desirably short effect to the waist. The standing collar provided by the pattern is omitted; and the long, full sleeves are made over coat-shaped foundations, presenting a cuff effect at the wrist that is emphasized by two rows of trimming applied above the edge. Two fringed sash-ends of the material fall from the girdle at the left side in front, and a rosette is tacked over the ends of the belt at the back. A short jacket with rounding fronts and a rolling Medici collar is worn over the waist, and its short sleeves are slashed on the upper side, the edges of the slashes being laced together with gold cord that is tied in a bow at the bottom. The lower and front edges of jacket and all the edges of the collar and short sleeves are followed by a row of trimming. The peculiar features of this gown are wholly in keeping with its character, and the *demoiselle* who assumes it will look as though she had just stepped down from some portrait of the days when the Empress Josephine led the world of Fashion.

The popularity of solid jet *passementeries* seemed for a time upon the wane, but they are now more extensively admired than ever. Bands of fine jet that range from a-half to four inches in width are liked for outlining edges, and the very narrow widths are even used to define the seams of over-dresses and basques. Chenille and jet are combined, and jet pendants are applied in fringe fashion. Solid jet bands in medium widths are favored for bordering skirts of faille or velvet, and the patterns are for the most part open, leaf-like designs, large cut beads being frequently introduced in the pendants, which are entirely new features of the jet trimmings.

Ribbons are seldom seen on street costumes, but their vogue is redoubled for house and evening gowns. There are many dressy women whose tastes incline toward simplicity of garniture, particularly on party dresses; and nothing affords a simpler or more dainty decoration than an attractive arrangement of ribbons. Terry or uncut velvet is more stylish in ribbons than the finished variety, and its effect is quite as soft. On ball gowns of shimmering satin



this beautiful ribbon is employed to support bunches of ostrich tips that fall over the arms in lieu of sleeves, or else is adjusted about the arms'-eyes to take the place of sleeves; and it is sometimes used to conceal tackings in the draperies.

Soft-tinted grosgrain ribbon with a mignon edge is applied with beautiful effect upon tissues of all kinds. A new party dress on which this trimming is effectively used has a skirt of cream Surah, over which falls a front-drapery of white *mousseline de soie*, embroidered with a floral design in pink and Nile-green. The back-drapery is of plain *mousseline*, and rows of pink and Nile-green ribbon are applied *en bayadère* in groups of three, the green being in the center of each group. A deep foot-plaiting is arranged on the skirt, and ribbon bows are placed upon it at intervals, the front-drapery falling over the bows, with pleasing effect. In the low-cut bodice the same colors appear in a profuse decoration of narrow

grosgrain ribbon that is arranged in handsome festoons and bows.

Gold and silver ribbons are desirable for dark cloths and serges. One variety of gold ribbon shows a floral pattern, another is studded with nail-heads of jet and steel, and still another is edged with plush; and a wide choice is allowed in the matter of arrangement. Evening gowns for very young girls should be decorated simply, very pronounced and conspicuous garnitures being wholly inappropriate and unnecessary. Besides ribbons, there is the light and dainty fabric known as *suzette*, which may be developed in such pretty forms. A favored decoration for a tinted evening dress is a *volant* made of *suzette* in a corresponding shade, the material being arranged in a rose-quilling at the top and in a box-plaiting below. Frills of this kind are so easy of construction that the least skilful of amateur dressmakers will find little difficulty in arranging one to emphasize the airy grace of her *costume du bal*.

## STYLISH MILLINERY.

Extremes in dress are fortunately short-lived, not only because the conservative woman, who shuns everything savoring of extravagance, is largely in the majority, but also because those of Fashion's votaries who would be willing to adopt such ultra styles seldom find them genuinely becoming. Thus the broad brims which were so generally worn earlier in the season are now only seen occasionally, the half-large shapes being accorded a decided preference. Indeed, there is a strong rivalry between even the moderate styles and the very small hats, the latter being voted more genteel, although not so generally becoming. A small hat may be appropriately worn by a woman whose head is small and shapely, but upon a large head such a *chapeau* almost invariably has an undesirable, if not positively ludicrous effect. The crowns are for the most part now in both medium and small hats, although one of the latter styles that is very well received shows a rather high, conical crown, and a brim that is pressed flatly against the sides and defines an obtuse point in front, the shape admitting of various arrangements of trimming.

Flowers do not seem exactly suitable for the decoration of velvet and felt hats; but they are so frequently introduced on fine shapes of both kinds that the eye soon grows accustomed to the effect, and the unique combination is accepted by a sort of common consent. A stylish shape upon which flowers are the most prominent trimmings is of felt in a dainty shade of gray. The crown is low and round, and the brim is curved into scallops at the back and simply rolled in front, a narrow fancy silver cord following the outer edge. Over the right side of the crown from the back fall loops of light-heliotrope Ottoman ribbon, the loops resting edgewise upon the crown; and at the left side is disposed a great bunch of velvet orchids and foliage that produce a rarely beautiful effect. Such a hat is dressy enough to accompany a carriage toilette, but only a blonde or a demi-blonde with a brilliant color can wear it with good taste.

Another pretty *chapeau* upon which flowers are used, but less conspicuously, is covered with navy-blue silk velvet. The crown is a Sam O'Shanter, and the brim suggests the picturesque Duchess of Devonshire shape. The drooping side of the brim is untrimmed, but the rolling side is decorated very fully with small navy-blue tips and four Jacqueminot roses, two of the flowers nestling among the feathers in front and the others falling tastefully on the hair at the back. This shape, though beautiful, is extremely trying and may only be appropriately assumed by a very young woman.

Black felt hats are rarely seen without a bit of color or a trimming of cut jet to somewhat enliven the soberness of the material. An artistic black felt lately noted has a medium-wide brim tacked up in the regular way at the back under a bunch of black tips. A large black owl with bright yellow eyes is placed at the front, its outstretched wings resting against the crown at each side. A small rosette of Spanish-yellow velvet is set above the owl's head upon the crown, and a second rosette is tacked at the back of the crown. Such a combination of colors will accord with a gown of any hue.

An exceptionally jaunty black hat is shaped fantastically of a *plateau* of felt showing a beaver edge. The back is turned up under a bunch of natural *coq* feathers, which curve gracefully over the crown; but the brim is not defined in front, the hat being bent and fluted oddly, and decreasing gradually in height toward the front. A black satin bow is secured at one side of the front, and upon a band set in bow fashion below the brim at the back are adjusted many tiny rosettes of black satin. With a hat of this style, which is decidedly French in effect, a high coiffure is necessary, the band fitting the back of the head closely.

It is almost impossible to convey in words an adequate idea of

the becomingness of low trimmings at the back; but it is none the less true that in many instances such decoration is the redeeming feature of a hat, as it gives to the face an apparent fulness that is often much needed. In toques the trimming is extended in wings or *suivez-moi* tails, and in larger hats the low garniture is contributed by bows of ribbon, flowers or a feather, the idea being really a natural consequence of the strings that were so popular on all shapes a few seasons since. Accompanying a modish costume of dark-green camel's-hair is a medium-large black velvet-covered hat. The crown is encircled by a black Tuxedo ruching dotted along the edges with Nile-green chenille, a bunch of black Prince of Wales' feathers falls over the crown from the center of the front, and the feather trimming is repeated at the back, the brim being bent up, and a single black *suivez-moi* plume falling from the bend upon the hair, with dainty effect.

Velvet in two colors is in order for large, dressy hats, and its use is by no means suggestive of heaviness. The somewhat conical crown of a very dressy hat is smoothly covered with grayish-white velvet. The brim, which is bent to be concave in front, is formed of manifold plaits of seal-brown velvet, and the back is turned up under several full tips. The color combination (if it may be properly so called when the crown only suggests a tint) is unique and very *recherche*.

For theatre wear small hats are, or should be, the rule, for the comfort both of the wearer and of those seated near her; but the plea of unbecomingness is in some cases entered against the small shapes, so medium-large hats are frequently seen at places of public amusement, some of them being very becoming and artistic. In a typical hat of this class the shape is covered with shell-pink velvet profusely decorated with jet nail-heads. The velvet is draped softly over the crown and applied smoothly on the brim, and a narrow black lace frilling is adjusted just beneath the brim so that only its edge is visible. Over the crown from the back falls a bunch of black tips, among which are several wings of black lace. The color contrast is exceedingly good, and the sparkling facets of jet add materially to its fine effect.

A *chapeau* designed for a young matron to wear with a visiting costume of brown Sicilienne is covered with brown velvet, and milliners' folds of brown velvet are formed at the edge of the broad brim. At the right side is arranged a large shell of yellow satin antique, and a number of small curling yellow tips are poised at the back, some of them falling forward on the crown, and others resting upon the hair. A seal cape and tan Suède mousquetaire gloves complete the stylish outfit.

Fur is a most effective and seasonable garniture, and is prodigally used on hats of all sizes. A very dressy specimen has a broad brim of fawn-colored felt turned up at the back and edged with natural otter. The draped crown is of brown velvet decorated with a bunch of tips that are shaded from otter to pink, and from under the tips peep two tiny otter heads. This mode of trimming suggests a corresponding decoration for the costume and top garment with which the hat is to be worn.

A jaunty shape of white French felt designed for theatre wear has a round crown, and a brim that is broad in front and slanted to nothing at the back. The front of the crown is trimmed with a large bow of heliotrope uncut velvet ribbon, and strings of similar ribbon are secured at the back beneath a small bunch of heliotrope blossoms and a white aigrette. This decoration, though simple, is dainty and well suited to the purpose for which the hat was intended.

A head-covering that is really a marvel of artistic skill is a hat



covered with butterflies made of gold beads strung on gold threads. The butterflies are adjusted on a wire frame covered with gold net, the brim of which is edged with a wreath of tiny purple violets that fall over the edge with somewhat the effect of fringe. The crown, which is open at the center, is outlined by violets, and the side is encircled by a band of gold filigree. A bunch of violets and a bow of light-green velvet ribbon are poised at the back and fall over the hair, which shows with charming effect through the open crown. This hat could not be more light and airy in appearance if the butterflies were real and were held in place by some magic charm; and it is accompanied by an equally dainty adjunct in the shape of a Medici collar, that is composed of the golden butterflies supported by a deep fringe of violets. Both hat and collar may be assumed by a bridesmaid with a gown of deep-cream *mousseline de chiffon* embroidered with violets; and they are equally appropriate for opera wear.

The sets consisting of hat and muff, which were described last month, are now supplemented by a collar or collarette that is being most enthusiastically received by dressy womankind. In a unique set designed for carriage use the hat is a soft-crowned toque of bright-red velvet. The brim is encircled by a band of black ostrich feathers, and a black ostrich-feather pompon is secured at the back. The muff is made of red velvet, lined with black satin, and a bunch of black feathers is gracefully disposed on the upper side. It is scented with orris powder, and a black velvet ribbon is passed through the opening to suspend the muff from the neck. The fronts of the collarette, which is also made of red velvet, are plaited up narrowly at the ends and reach to the waist-line, and a Medici collar is at the neck. The outside of the collar is covered with black feather bands, and a narrow yoke is outlined by feathers. Seal, otter and Persian lamb are employed for tiny sets intended exclusively to accompany walking costumes.

Astrakhan and Persian lamb are as much favored in millinery as in the making and decoration of wraps and gowns. The sombre hue of a toque made entirely of black Astrakhan is tastefully illuminated by a *torsade* of yellow velvet that is formed into wings in front. In another attractive toque the crown is covered with black velvet, a deep band of black Astrakhan trims the edge, and three Orleans-blue tips fall over the crown from the back, the blue and black contrast being highly effective. The union of black and golden-brown is stylishly illustrated in a cleverly designed toque-shaped turban. The soft crown is made of brown velvet embroidered with jet in a floral pattern, and the brim, which is uniformly rolled all round in turban fashion, is covered with black Astrakhan and decorated at the side with a bunch of small brown tips.

Hats upon which fur bands are used are somewhat severe, but they are thoroughly fashionable and accord well with tailor-made dresses. The wearing of a veil is almost absolutely necessary to the good effect of hats of this kind and, in fact, of the small shapes generally; and with hats that are bound with Astrakhan a dainty tulle veil is particularly useful in softening the harsh tone which characterizes that fur. A really lady-like toque, intended to accompany a dressy gown of shaggy camel's-hair in a neutral tint, is made of hunters'-green velvet. About the brim are formed numerous tiny milliners' folds, and a fancy gold cord edges the brim. The trimming, which follows the now almost invariable rule, falls over the crown from the back and is contributed by loops of golden-yellow uncut velvet ribbon and a bunch of green Prince of Wales' tips.

Cloth coverings are as well favored as ever for toques that are to complete handsome street and theatre toilettes. A unique but possible color contrast is shown in a toque that has a soft, gracefully disposed crown of light-heliotrope cloth embroidered in silver and decorated at the back with loops of light-green uncut velvet ribbon entwined among light-green and heliotrope tips. In a light-brown cloth toque the softly draped crown is set with steel nail-heads, and the edge is outlined with a Russian sable band; a tiny head and tail are placed at the front and a similar decoration at the back, the effect being singularly elegant.

Bonnets are also elaborated with fur; and although the fashion may not seem to accord perfectly with the rules of correct taste, the fact nevertheless remains that furs are frequently chosen to trim evening bonnets. Thus, a bonnet of rose-pink velvet shows a band of seal fur crossing its crown at the center. At the front are two ears formed of rose-pink velvet, between which are set two tiny heads with glittering eyes, and a small feather pompon secured by a brilliant Rhine-stone ornament. Two small ears are arranged at the base of the crown, and a seal head fastens the tie-strings of seal-brown uncut velvet.

Another charming evening bonnet has a pale-pink velvet brim, and a soft crown of terra-cotta velvet studded with coral and steel beads. Over the brim in front fall tiny pink tips and an aigrette, and black velvet strings are added. One of the most charming of opera bonnets seen this season is composed entirely of white ostrich tips. Directly in front are placed a full white aigrette and a jewelled butterfly with outspread wings, and narrow black velvet strings are added at the back.

A dainty confection that is by courtesy called a bonnet, but which has little to recommend it as a head-covering, is composed of two broad *bandeaux* of silver embossed with gold and steel. A twist of turquoise-blue velvet ribbon crosses the crown, a bunch of very small blue tips is placed at the front, and a second bunch at the back secures the velvet tie-strings. A bonnet that may be appropriately worn at a day reception is curiously constructed of Magenta velvet and medallions of black lace outlined by very narrow jet trimming. In front are arranged a series of tiny black velvet puffs, above which stands a pompon of curled shaded Magenta tips.

The liking for sailor hats has been extended to the Winter season, and the convenient shapes may be rendered quite dressy by means of pretty trimming artistically arranged. A stylish specimen in black felt has a narrow black cord-covered brim, and a crown that is softly draped with figured velvet; and a black pompon aigrette rises aggressively above the brim at the left side.

Now a word of advice regarding the proper mode of wearing the *chapeau*. If it be the least bit awry, the effect will be grotesque, so that the most perfect production of the milliners' art will become a caricature.

Secure the hat, whether it be a toque or a Gainsborough, with pins that are invisible unless they have jewelled tops which are intended to contribute to the ornamental appearance; and study the effect of the position on the face as much as that of the shape and trimmings.

A broad-brimmed hat should usually be worn far forward, while a toque is generally set squarely on the head; but the regulation adjustment is not always the most becoming, and sometimes the most trifling change in the position of the hat has a surprisingly improving effect upon the general appearance.

## FANCY-DRESS AND CARNIVAL COSTUMES.

(For Illustrations see Front of Book.)

The idea of impersonating well known characters and illustrating poetic fancies and proverbs by means of masks and fancy dress is an old one—almost as old, in fact, as the theatrical profession itself; and in the earlier days this pleasing mimicry played an important part in the religious festivals and secular merry-makings of all nations. Perhaps the most prominent example of ancient times is to be found in the Saturnalia of pagan Rome, in which finally all sorts of hideous excesses were permitted; and it is said that this, of course in a greatly modified and purified form, afterwards became the Carnival of the primitive Christian Church. The feast of the Carnival was for many centuries observed as a season of religious rejoicing, undergoing various changes, but preserving the same general character in the different lands into which it was introduced; but it has now lost much if not all of its sacred character, although both in Europe and America it is still the *avant courier* of the sober Lenten season. The modern Carnival comprehends pageant shows and festivities in which good-humored folly and merriment are indulged almost without limitation, and it is doubtless

the prototype and origin of the masquerades, fancy-dress assemblies and other entertainments of a similar nature that are now so popular.

The list of characters suitable for the Carnival and the *bal masque* is practically inexhaustible. When the pages of history, both sacred and profane, and of fiction fail to provide sufficiently interesting and picturesque personages for the purpose, the realm of fancy may be explored and will supply innumerable quaint images suggestive of personal characteristics, seasons, sentiments or proverbs. One of the most pleasing features of a masked assemblage is the abundant opportunity it affords for bright and humorous sallies, by which attention is called to the various characters assumed by the merry maskers, or their identity is made known.

The preparations for such occasions of jollity are in themselves a source of genuine pleasure, and each participant studies to shroud his or her personality in mystery until the time arrives for unmasking. The selection of appropriate materials and accessories for the development of gay, dainty or grotesque costumes is as important as the proper construction of the garments themselves, but by a



careful study of the present illustrations some wholly original as well as interesting and picturesque characters may be successfully impersonated. Cambrics, soft woollens and velvets are the fabrics most frequently brought into requisition for making fancy costumes. Old material, if the signs of wear be not too apparent, may be utilized to advantage, unless a court costume or other sumptuous gown be desired; and even then the store-closet or garret will probably yield a remnant of rich brocade or heavy silk or some discarded gown of a past generation that can be turned to account by the ingenious brain and busy fingers of the maker.

#### LADIES' AND GENTLEMEN'S FANCY COSTUMES.

**ITALIAN FRUIT VENDER.**—This costume, illustrated at figure No. 262 P, is an exact reproduction of that worn by an Italian peasant girl; and red wool goods, black velvet and white mull are united in its construction. The skirt portion of the over-dress and the back of the bodice portion are fashioned from wool goods; and the fichu, which is of mull, is crossed over the bust in regulation style, its ends being visible between the front edges of velvet girde-portions that are laced with gold cord passed over buttons. The throat is exposed between the open edges of the fichu, and three rows of large pearl beads with a pendant encircle the neck. The short puff sleeves are cut from the wool goods, gold bands encircle the arms above the elbows, and gold bangles are worn at the wrists. An apron of flowered cambric is secured by a broad ribbon tied at the back of the waist in a large bow; and the head-dress consists of a red-and-white striped wool kerchief arranged in the picturesque Italian style. A basket containing fruit is carried to better illustrate the character, which is well suited to a petite, vivacious brunette. The pattern used for making the costume was No. 3244, which costs 1s. 8d. or 40 cents.

**MARY QUEEN OF SCOTS.**—At figure No. 263 P is pictured the costume worn by the celebrated Scotch queen or, indeed, by ladies of the XVI. century. The patterns employed for cutting the toilette were basque No. 3606, which costs 1s. 3d. or 30 cents, and sleeve No. 3314, price 5d. or 10 cents. The basque, which is made of Royal-purple silk and may be worn with any full skirt of similar or contrasting color, is very deeply pointed in front to produce the effect of a stomacher and is trimmed along the closing edges with heliotrope velvet ribbon. The full sleeves are cut from heliotrope silk, and an arrangement of velvet ribbon decorates them on the upper side, a padded roll of the flowered ribbon encircling the top of each arm. An ornament consisting of three strings of large pearl beads and a medallion is suspended from shoulder to shoulder over the bust, and a deep, stiffly starched ruff of white cambric is adjusted about the neck. The hair is combed back smoothly from the forehead and puffed at the sides for the better adjustment of the head-dress, which has a crown of purple velvet edged in front with pearl beads, from under which in front comes a pointed ornament of heliotrope velvet, the point resting between the eyebrows. Careful attention to detail will render this a most effective character.

**LADY OF THE COURT OF LOUIS XVI.**—Figure No. 264 P portrays a costume which may very suitably be chosen for the impersonation of Marie Antoinette. Flowered and plain wool dress goods are the fabrics united in the costume, which was cut by pattern No. 2863, price 1s. 8d. or 40 cents. The skirt is disclosed between the flaring edges of the full drapery, and the latter is lengthened, like the skirt, into a graceful demi-train and trimmed at its front edges with brocaded ribbon. The basque is sharply pointed both back and front, and the neck is cut low and outlined with soft folds of tulle. From a ribbon bow placed at the bust depends a daisy chain, and a collar of daisies encircles the neck. The short sleeves are each trimmed at the wrist with a deep frill of Italian lace and a ribbon bow tacked on the upper side. Bracelets are worn; and the hair is powdered and arranged in a rather low Pompadour, three white ostrich tips being adjusted to fall toward the front. The left hand daintily lifts the left side of the drapery as if my lady were about to take part in some stately dance of the olden time. A beauty-patch of black court-plaster on the cheek or chin will add a finishing touch to the general effect.

**NIGHT.**—At figure No. 265 P night is represented, not as the "sable goddess," but as a sort of sentry or town watchman. Her skirt, which was cut by pattern No. 2916, price 1s. 6d. or 35 cents, is made of silver-gray wool goods trimmed at the lower part with black velvet cut out at the upper edge in sharp points that are each tipped with a star of black velvet; and crescents and stars of black velvet are pasted or invisibly sewed all over the skirt. Gracefully confining the fulness of the waist is a deep black velvet girde which is pointed on the upper side; it was cut by pattern No. 3605, price 7d. or 15 cents. Over the costume is worn a black cloak (doubtless the all-enveloping "mantle of night"), which is made of wool goods and cut by pattern No. 3423, price 1s. 8d. or 40 cents. The cloak is shirred to yoke depth at the top, and the

fronts flare widely from the throat, where they are fastened with a hook and eye. The hood is also made of black wool goods and is shirred to form a deep frill about the face. Black silk cords secure the lower front corners, being tied in loops and ends at the throat; and on top of the hood at the front is placed a black bow, upon which is perched a small owl. The hood was cut by pattern No. 3003, price 7d. or 15 cents. A lighted lantern is carried in the left hand and a bunch of primroses in the right hand, and the cloak is held up under the right arm to afford a better view of the moons and stars.

**GENTLEMAN OF THE TIME OF HENRY II.**—This costume, pictured at figure No. 266 P, may be developed in a variety of fabrics and will be found very effective. The knee breeches were cut from striped black-and-white silk by pattern No. 3376, which costs 1s. or 25 cents. Pattern No. 3551, price 1s. 3d. or 30 cents, was chosen for the blouse, which is made of white silk. Over the blouse is worn a black velvet jacket, the front edges of which flare widely from the throat. The free edges of the jacket and the wrists are trimmed with gold passementerie, and a frill of lace falls softly over each wrist. The jacket was shaped by pattern No. 3337, price 1s. 3d. or 30 cents. The cape is made of tan cloth, the pattern selected being No. 3433, price 1s. or 25 cents. A stiff cambric frill is worn about the neck, and the cap is of silk matching that in the breeches. The hose are of tan silk, and the low-cut shoes are of tan Suède, decorated with tan ribbon bows.

**THE MILLINER.**—This character, which is a very effective one, is quaintly pictured at figure No. 267 P. The dress is made of figured wool goods; a deep flounce with a frilled heading is adjusted on the lower part, and the dress is caught up at the back to keep it from touching the ground, the daintily shod feet being thus coquettishly displayed. The cape is of black velvet and falls uniformly about the figure. The broad-brimmed hat is also made of black velvet and is trimmed in front with a great bow of old-fashioned dotted silk ribbon; and similar ribbon is used for ties that are bowed under the chin. Kid gloves are worn, and a huge handbox bearing the words "Latest Styles in Millinery" in conspicuous letters is carefully carried. The dress was cut by pattern No. 3159, which costs 1s. 6d. or 35 cents, and the cape by pattern No. 3433, price 1s. or 25 cents.

#### MISSSES' AND GIRLS' FANCY COSTUMES.

**MUSIC.**—The genius of music is daintily portrayed as a "young maid" at figure No. 268 P. The dress is made of figured black-and-white wool goods, white cambric and black velvet. The skirt is trimmed at the bottom with a band of white ribbon on which a staff and notes are painted in black. Over the full cambric bodice, which shows a high frill at the neck and a narrow black velvet ribbon bow in front, are adjusted velvet bodice-portions decorated at the top to accord with the skirt; and white ribbon sash-ends ornamented like the ribbon on the waist and skirt fall nearly to the edge of the skirt at the right side. The short, full sleeves are trimmed at the bottom with cambric frills and long ends of velvet ribbon. Black slippers decorated with black bows, and white hose are worn, and a guitar is carried. The dress was cut by pattern No. 3291, price 1s. 3d. or 30 cents.

**THE MILKMAID.**—This costume will prove becoming to misses and girls of all ages and is shown in an artistic development at figure No. 269 P. The simple dress was shaped by pattern No. 3238, price 1s. 3d. or 30 cents, the material being blue-and-white striped calico. A fichu of white mull is crossed over the bust, its ends being tucked under a folded belt of similar material that is sewed to the top of a plain mull apron; and a bunch of bright flowers is pinned at the throat. The sleeves are full and short and seem to be rolled up. In the left hand is carried a wooden milking-stool, and a wooden milk-pail is hung over the right arm. An untrimmed straw hat having a rolling brim and sugar-loaf crown is poised coquettishly above the pretty face.

**CINDERELLA.**—At figure No. 270 P this favorite of the world of little folks is shown clad as in her first lowly estate. Her dress is fashioned from brown calico by pattern No. 1973, price 1s. or 25 cents. The skirt is formed in tucks above the hem, and over it is worn a white muslin apron. The bodice is almost covered by a white woollen kerchief having fringed edges, and the puff sleeves are very short. A dark handkerchief is quaintly disposed over the head and knotted under the chin, and an old-fashioned hearth-broom is carried.

**LITTLE BO-PEEP.**—The wee shepherdess represented at figure No. 271 P is a veritable "Little Bo-Peep" and has evidently found one of her lost sheep, which she holds to her breast with her left hand, while in her right hand she carries the inevitable crook, decorated with a pretty ribbon bow. The costume worn is entirely concealed by a cloak developed in fawn cashmere and brown velvet. The long, full skirt of the cloak hangs gracefully from the short body. The sleeves are fancy, and a small frill lies flatly about the neck. A large black felt hat trimmed with a fawn-colored ostrich feather is worn. The cloak was shaped by pattern No. 2841, price 1s. or 25 cents.



**SPANISH DANCER.**—Figure No. 272 P illustrates a Spanish dancing-girl whose attitude expresses the very poetry of motion. The skirt, which was cut by pattern No. 2898, price 1s. or 25 cents, is made of yellow Surah and trimmed with three flounces of black lace. The bodice corresponds in material with the skirt and was shaped by pattern No. 3599, which costs 1s. or 25 cents. It droops in blouse fashion over a Spanish girdle of black velvet, and a frill is formed at the neck. The sleeves are omitted. Over the blouse is worn a black velvet zouave fashioned by pattern No. 2862, price 7d. or 15 cents. The fronts of the zouave are reversed in lapels, which, as well as the other free edges of the garment, are trimmed with a frill of lace; and three rows of frilled lace are applied upon each of the short sleeves. Yellow satin slippers and black silk hose encase the feet, and the head covering is a picturesque hat of black velvet. Narrow gold bracelets are worn, and castanets are carried.

**THE ARCHER.**—A pretty little archer fully accoutred for the chase is pictured at figure No. 273 P. The dress is made of figured challis and white cambric by pattern No. 2754, price 1s. 3d. or 30 cents. The full skirt is lifted at the left side over a metal belt that is adjusted diagonally from the right hip. The bodice has a square yoke of white cambric frilled at the neck and outlined with black velvet ribbon; and the lower portion is drawn to a point at the waist-line. The sleeves have puffs at the top and a wrist trimming of black velvet. A fez of white cloth decorated with a quill feather is worn, an unstrung bow is carried in the right hand, and a quiver full of arrows is slung at the right shoulder. Leather buskins are worn.

**THE PRESS.**—The wide-awake herald of the daily news is uniquely represented at figure No. 274 P. The dress is made of mixed black-and-white gingham showing what is known as the "pepper-and-salt" pattern, and was cut by pattern No. 3568, price 1s. 3d. or 30 cents. The full skirt is trimmed with rows of white ribbon lettered in black with the names of well known daily papers; it is gathered to the short bodice, and the joining is concealed by a white ribbon belt also bearing the name of a prominent paper, while the sash-ends are marked "Extra." The bodice has a full white cambric yoke showing a frill at the neck, and over it are arranged zouave jacket-fronts edged with lettered ribbon. The short, puffed sleeves are similarly trimmed with ribbons. A red-and-white checked handkerchief is disposed in picturesque cap fashion upon the head, and a news-bag marked "Press" and filled with folded newspapers is suspended at the left side by means of a leather belt passed over the right shoulder. A brass or tin trumpet is blown continually to announce the coming of "The Press."

#### BOYS' CARNIVAL COSTUMES.

**PANTOMIME.**—This is an exceedingly appropriate character for a boy and is clearly illustrated at figure No. 275 P. The suit consists of a shirt and trousers of white linen, the shirt being fashioned by pattern No. 1037, which costs 10d. or 20 cents, and the trousers by pattern No. 9754, price 7d. or 15 cents. The trousers are short and wide; the shirt is closed with large, linen-covered buttons, and the sleeves are gathered to narrow wristbands. A Toby frill of white cambric is worn about the neck. The cap is a white Tam set well back on the head, and the white heelless slippers are trimmed with white worsted pompons.

**ROBINSON CRUSOE.**—Figure No. 276 P depicts a youthful-looking impersonation of Defoe's well known hero, all the details of his grotesque garb being faithfully reproduced. The short trousers are made of dark cloth by pattern No. 3163, which costs 7d. or 15 cents, and the jacket of the same material by pattern No. 2575, price 10d. or 20 cents. The waist is encircled by a short skirt of goat-skin, and a girdle of rough rope supports a hatchet. A deep collar of goat-skin is worn about the neck, and Robinson's favorite parrot is perched on his right shoulder. The conical hat is edged with a narrow band of goat-skin and is set squarely on the head, and plaid hose and black pumps are worn. In the right hand is carried a rude staff, and the left hand rests on the hatchet.

**HARLEQUIN.**—A masked harlequin engaged in an acrobatic performance is depicted at figure No. 277 P. The entire suit is fashioned from black-and-red plaid. The trousers extend below the knees and were cut by pattern No. 3170, price 10d. or 20 cents. The blouse, instead of being loose, is drawn well to the figure at the waist, below which is a short skirt-portion. A turn-over collar is at the neck, and the sleeves are plain. The pattern employed for the blouse was No. 9753, price 10d. or 20 cents. Plaid hose and black slippers are worn, and the flat felt hat is arranged in military style and decorated at the left side with a quill feather. A black wire half-mask is worn, and in the hands, which are raised above the head, is held a lath or wooden sword.

**FADS.**—At figure No. 278 P is seen a youth whose elegant attire and affected attitude betoken the "exquisite" or "swell" of the period. The trousers are made of black broadcloth, being stylishly shaped by pattern No. 3170, which costs 10d. or 20 cents. The

white muslin shirt was cut by pattern No. 2146, price 10d. or 20 cents. A white linen Piccadilly collar and a black satin band-bow are worn, and three gold studs are inserted in the immaculate shirt-front, which is so generously displayed between the reversed fronts of the low-cut vest. The vest is made of white marseilles by pattern No. 2987, which costs 7d. or 15 cents. The short Tuxedo coat is made of cloth to match the trousers, and its fronts are rolled back in a jaunty manner. Cuffs are outlined on the sleeves with a single row of silk braid, and a large yellow chrysanthemum is worn on the left lapel. The pattern employed in cutting the coat was No. 3787, price 1s. or 25 cents. A monocle is adjusted to the right eye, and a fashionable silk hat is set rather far forward on the head, the hair being brushed over the temples. Yellow kid gloves showing brown stitching are worn. In the left hand a walking stick with a huge handle of natural wood is carried, and the right hand holds a pair of opera-glasses, the little finger being airily raised in the manner favored by the modern "dude." The pointed shoes are of patent leather, and the gait is necessarily as extreme as the attire.

**THE JOCKEY.**—The racing costume seen at figure No. 279 P lends a decidedly "professional" air to its youthful wearer. The short trousers are made of white flannel and are trimmed down the sides with wide stripes of dark-red flannel, the pattern employed in shaping them being No. 1982, price 7d. or 15 cents. The shirt-waist is fashioned from white flannel showing large blue polka-dots, by pattern No. 9367, which costs 7d. or 15 cents. The sleeves are gathered to narrow wristbands, and at the front of the sailor collar is tied a very wide red Windsor scarf. A jockey-cap, cut by pattern No. 3166, price 5d. or 10 cents, and made of orange and orange-and-white striped flannel, is worn. The stockings are striped orange and white, and over the black shoes are worn light cloth over-gaiters. The right hand hangs at the side, and the left hand holds a short whip and rests lightly upon the hip, the pose expressing expectancy.

**AN INDIAN CHIEF.**—A great "brave" in all his gaudy trappings is presented at figure No. 280 P. A coat and pair of trousers that show considerable evidences of wear may be used for this suit. The wide trousers display wide pipings of cloth at the sides, the coat is decorated with colored beads and a brass armet worn above the elbow, and a necklace of wolf's teeth encircles the neck. About the waist is arranged a belt or sash, in which are secured the tomahawk, scalping-knife and other weapons. A wig of long, coarse black hair is worn, and the huge Indian head-dress of feathers is arranged in characteristic fashion. A flannel blanket is adjusted at the back to trail far behind, leather moccasins are worn, and a bow and arrows are carried. Of course, the character demands that the face be stained a reddish-brown or copper color; and in addition the eyebrows may be blackened to meet at the center, and the face may be painted beneath the eyes to produce a properly savage expression.

**SANTA CLAUS.**—The large-hearted, good-natured old fellow who brings such joy to the children at Christmas is always a popular character, and he is portrayed at figure No. 281 P as a very old man, the impersonator wearing for the purpose a mask showing a wrinkled face and snow-white hair and beard. The long duster, which is of some shaggy gray material like Canton flannel and is trimmed at all the loose edges with bands of white cotton batting, was cut by pattern No. 2740, price 1s. or 25 cents. A cord is tied about the waist, and the feet and ankles are encased in cheap fur or dyed goat-skin, leather straps being adjusted about the ankles. White woollen mittens, and a round cap made of the coat material and trimmed to correspond are worn. A large bag overflowing with dolls hangs from the left shoulder, a drum is suspended from the right arm, and both arms are folded upon the breast to hold a variety of toys.

**THE ASTROLOGER.**—The individual pictured at figure No. 282 P is clad in a garb which illustrates beyond peradventure the occult science in which he is supposed to be an adept. A domino of black lustreless cambric wholly conceals all garments beneath, and upon the material are pasted all the signs of the zodiac cut from gold paper. About the waist is tied a rope, to one end of which is attached a chronometer and to the other a pair of dividers. The tall black hat shows a golden comet with its fiery tail, and a pair of large spectacles are worn to give a wise expression to the face. The effect is completed by a telescope carried in the arms, wherewith the learned man would scan the starry heavens to read the future. The pattern employed for making the domino was No. 3035, price 1s. 8d. or 40 cents.

Masks may be worn or omitted with any of the foregoing costumes, as may be preferred or as the occasion may demand; but in either case the garments and "make-up" will be found so suggestive that the characters which they are intended to illustrate will be readily recognized, especially if the impersonator maintains the rôle by as correct an imitation as possible of the manners of the original. The patterns used for the different costumes require occasional modification, as will be observed; but the simplest modes have invariably been chosen, so that the garments may be easily and quickly developed.



## LESSONS IN WOOD-CARVING.—No. 3.

The learner, having by this time tried her tools and acquired some skill in handling them by means of more or less practice in waste wood, and having carefully followed the instructions presented in the previous lesson, is ready to proceed a step farther in the art of wood-carving. In the present lesson, therefore, both the flat or traced and the intaglio styles of carving will be considered; and it may be remarked in this connection that the practical work of the novice should by no means be confined to the designs and decorative objects here described and illustrated. On the contrary, the

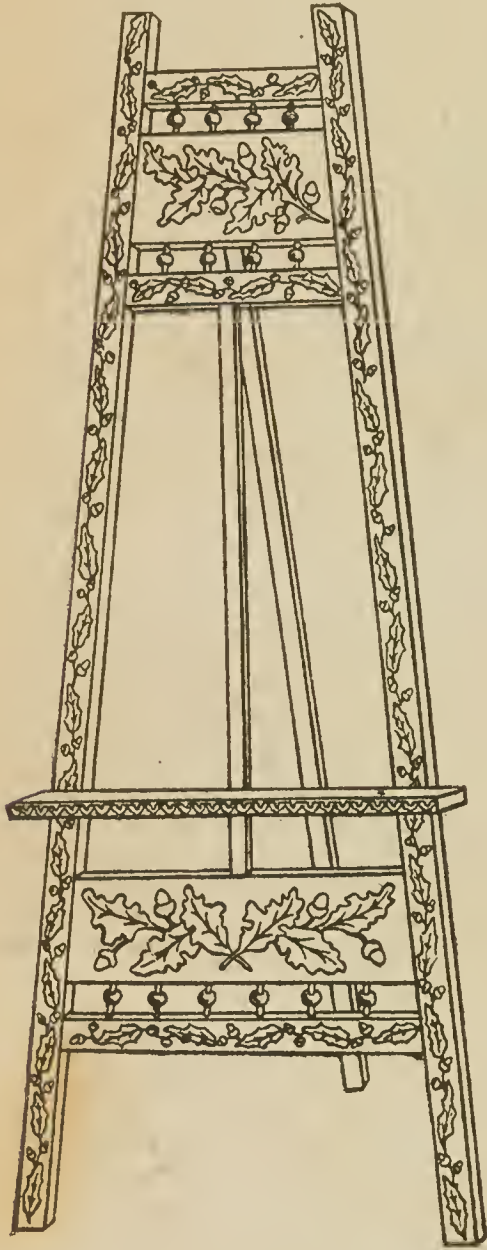


FIGURE No. 7.

niture the light woods are to be preferred; and for the easel which is the subject of this lesson cherry is considered much prettier than walnut, although the same design may be executed in any sort of wood preferred.

As is the case with all articles that are to be carved, the parts of the easel should be made, but not put together until after the carving has been done, for it is simply a waste of time to attempt to carve a made-up article. Any good cabinet-maker or carpenter will be able to make a suitable easel by the aid of the illustration at figure No. 7 and the dimensions given below. The carver should then do her work while the easel is in separate pieces, finishing each part by itself; and when all are completed they may be returned to the cabinet-maker to be properly joined. He will, if requested, also do the polishing, but the enthusiastic carver will generally prefer to perform this part of the work.

This easel is to be five feet high and should be made of wood an inch thick. The upright sides should be flat and two inches wide, and the small cross-pieces at the top and bottom in which the spindles are fastened should also be two inches in width; the

woman who really desires to become proficient will, after working out the design presented in each lesson, take up as many others of a similar nature as she has time to execute properly, for by constant practice only can she acquire ease, rapidity and accuracy in the work.

In this instance we have chosen cherry as the wood in which to develop our design. It is not advisable for the beginner to carve entirely in one kind of wood, as she will acquire a much more general knowledge by working for a time in each of the different varieties, beginning, for instance, on walnut, then trying cherry, next oak, and so on through the list. The amateur carver almost always thinks the wood with which she is best acquainted is the most suitable for her purpose; but it should be her aim to be alike skilful in all, and to choose wood solely for its appropriateness to the object she desires to make. For many articles of fur-

spindles are two and a-half inches long. The wide panel at the top should measure five inches in depth and twelve inches across from end to end, and the wide panel at the bottom should measure five inches one way and sixteen inches the other. The shelf or rest for the picture, which is placed about three inches above the wide panel at the bottom, should be about three inches wide and have a half-inch bevel across the front and ends.

For the upright portions of the easel we have selected a conventional design in oak-leaves and acorns, to be executed in the flat or traced work. Before transferring the design draw a line a-fourth of an inch from each edge the entire length of the parts, taking care to have it perfectly straight and parallel with the edge. These lines are not to show when the work is finished, but are intended as a guide for using the background-punch after the design has been transferred. The narrow margins outside these lines are to be left plain and smooth and should show a fine polish, as should also the leaves and acorns of the pattern; and the background, when well beaten in, serves to throw out the entire design with artistic effect. Now trace the pattern inside the lines by means of carbon paper and a sharp pencil, as heretofore described. The design shown at figure No. 8 will be used for these pieces; and when it has been properly outlined by the small veiner or V-shaped tool (which should also be used for the straight lines), carefully stamp in the background, following exactly the directions given for the work in the preceding lesson, and turning the punch continually so the indentations made by it will be as irregular as possible.

This pattern will also be used for the narrow strip above the spindles at the top of the easel. Leave a margin a-fourth of an inch wide at each edge of this strip, and then transfer the design to the plain space left in the middle. In tracing with the veiner be careful to bring out all the veins of the leaves, and all the markings of the acorns and cups, and also remember to trace the straight lines very lightly, taking out a thin shaving at first and making the lines as regular and even as possible.

Decorate the narrow strip at the bottom of the easel just below the spindles



FIGURE No. 8.



FIGURE No. 9.

with the same acorn design done in exactly the same manner. The narrow ledge on which the picture is to rest should be left plain, excepting the bevel around it, which should show the design illustrated at figure No. 9 executed in flat carving, the background being hammered in even with the edges.

For the panel at the top we will use a larger design of oak-leaves and acorns, shown at figure No. 10, and this will be executed in intaglio. The background of the panel will be left plain, as is generally the case in sunken or intaglio carving. The panel should, therefore, be very smoothly and nicely planed, as otherwise it might be difficult to give it that high polish which is so desirable in such work. When the background is to be hammered in, however, as will be done in the lower panel, such absolute smoothness of finish is not so necessary. After the design has been transferred to the wood, and the latter firmly clamped to the table, go over the outline with the veiner. In intaglio work the wood is removed from the design, so that the latter is lower than the background. When the outline is completed satisfactorily, begin to slightly cut away the wood inside the design with a small modeller. Commence on one of the acorns



go carefully around its edge, inside the line made by the veiner, and remove a very little wood, allowing the outer edge next the background to remain just as the veiner left it. Now cut away a little wood from the top of the acorn, cutting toward the line at the outside. The acorn should be modelled or carved slightly around all its edges, so that the highest point is in its center. The cup of the acorn should be carved in like manner and lowered a very little, and minute lines should be cut across it with a small veiner to produce the rough appearance noticeable on the natural cup. The stems should be first traced with the V-tool and then slanted down from

plain surface outside this line is to serve as a border, for the background of this panel will be hammered in with the punch, as in flat or stamped work. Next transfer to the panel the design of oak-leaves and acorns shown at figure No. 11, being careful to have the center of the design come at the center of the panel. This design is quite similar to the one used on the upper panel and should be carved in the same manner. The leaves nearest the center should be modelled a little more than those at the ends. As soon as the modelling has been satisfactorily completed, stamp in the background. This is done according to the directions heretofore given, with this exception, that, as the design is lower than the background, the punch cannot be placed in the groove around the leaves, stems, etc.; the tool should, therefore, be set exactly at the edge of

the design and then struck with the mallet. Great care is necessary to prevent the edges becoming ragged or uneven; and less force is required than when the work

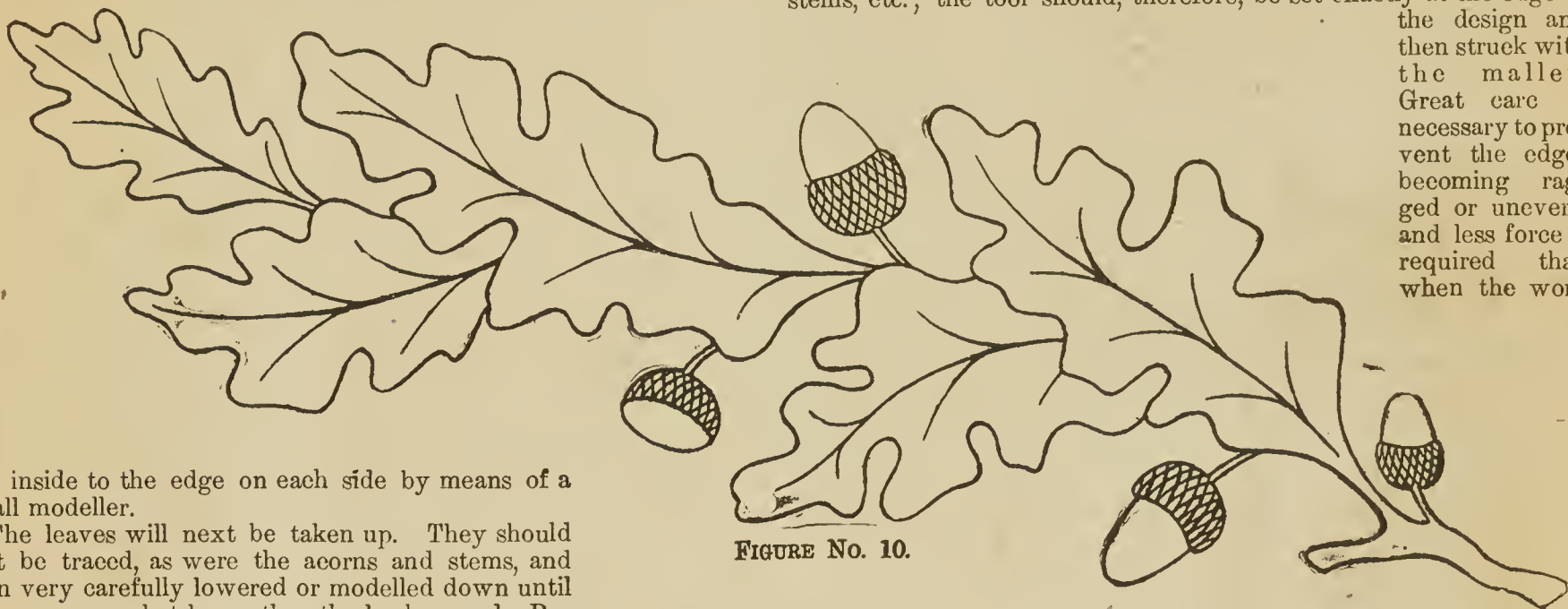


FIGURE No. 10.

the inside to the edge on each side by means of a small modeller.

The leaves will next be taken up. They should first be traced, as were the acorns and stems, and then very carefully lowered or modelled down until they are somewhat lower than the background. Remove a very little wood at a time, and cut out each leaf most deeply down the midrib or center of the leaf, taking out less wood as the point of the leaf is approached. Cut, but do not tear, the wood. It is better to proceed slowly, doing only good work, than to run the almost certain risk of ruining the article by undue haste. With each stroke of the modeller make a clean but not deep cut, being careful to leave no ragged or rough edges. It is desirable for the novice to have a small piece of putty at hand to press into the leaf occasionally as she proceeds with the carving, and thus take a sort of proof of her work and note the progress she is making. She can perceive any error or needed correction more readily from such a proof than she can from the wood itself. The veins of each leaf should be cut a trifle lower than the rest of the leaf, and care should be taken to place them in exactly the proper position with regard to the center and outline. The midrib should show more prominently than the smaller side ribs or veinings, and the latter should be cut lighter as they approach the point or edge of the leaf.

Aim to have the work as smooth and clear-cut as possible. It is more artistic to do all the work with the tools, but it must be carefully done, so that while the strokes of the tools may be clearly seen, each stroke may tell for itself and show unmistakably the object for which it was made. Many carvers use sand-paper and small rasps or files to finish their work, but the perfect smoothness thus produced savors too much of machine-work, and for that reason the method is not favored by really good carvers. At the same time, however, there are occasions during the progress of many pieces of carving when it would seem almost a waste of time and patience

to make certain surfaces perfectly clean and smooth by the use of the chisel or modeller; and at such times a little sand-paper is a valuable assistant. Fold a small piece of the sand-paper so it will fit nicely into the corner or niche that is to be smoothed, and with it carefully remove any rough fragments of wood and level the imperfect surfaces.

The carving on the lower panel may now be done. First draw a line a-fourth of an inch from the edge all round the panel. The

is stamped or lowered. The line at the edge of the panel should be traced and the background hammered in along its inner edge in the usual way. If there are any rough places about the edges of the design, caused by the background-punch, they may be readily smoothed by going carefully along the edges with a sharp chisel or modeller.

The carving of the easel is now finished; and as soon as the parts have been securely joined by the cabinet-maker, the easel is ready for polishing. First smooth any rough or uneven places that may appear, by rubbing them with sand-paper or with a little pumice-stone and water applied with a soft cloth or piece of chamois. These imperfections will not be found in the carving, if the latter was carefully done; but they may appear on the spindles or some

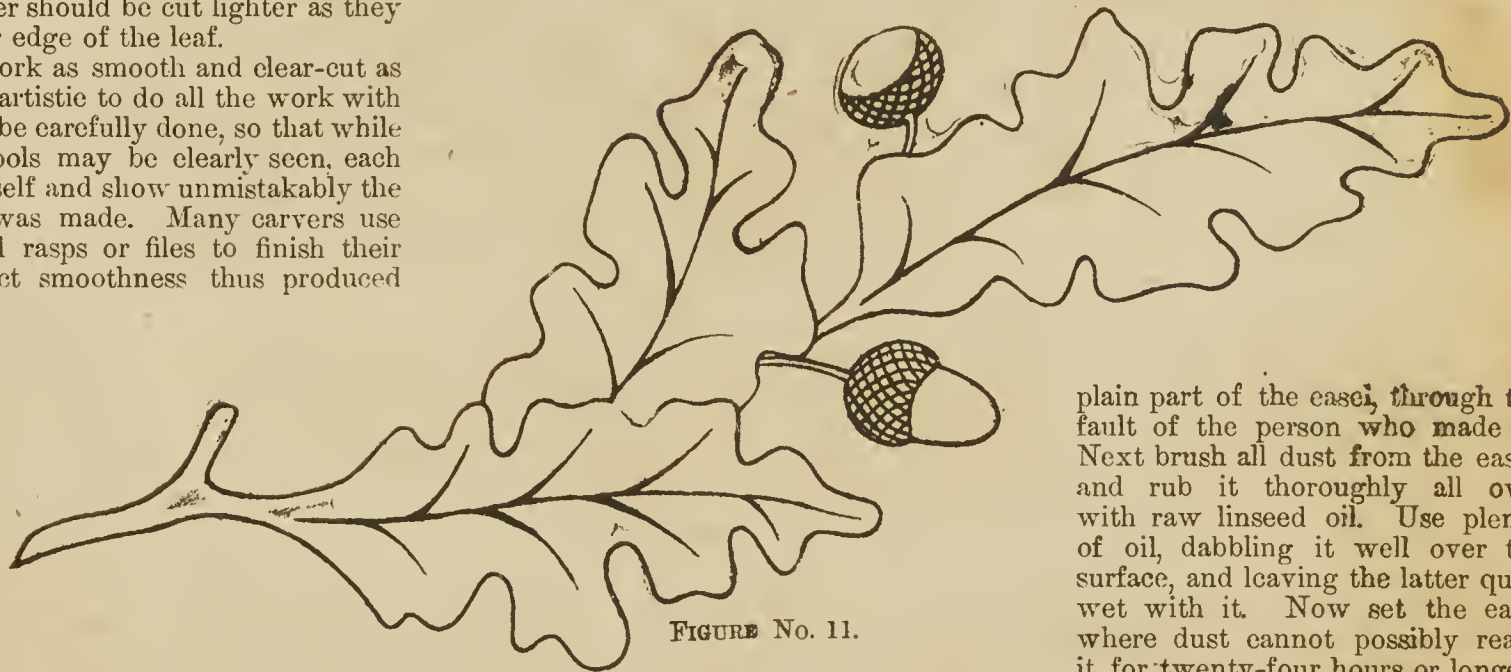


FIGURE No. 11.

plain part of the easel, through the fault of the person who made it. Next brush all dust from the easel, and rub it thoroughly all over with raw linseed oil. Use plenty of oil, dabbling it well over the surface, and leaving the latter quite wet with it. Now set the easel where dust cannot possibly reach it for twenty-four hours or longer; at the end of this time give it another coat of raw oil, which should

be well rubbed in with the palm of the hand. A smooth stick of soft pine is also an excellent polisher, and by its use the pattern or design (not the background) can be given a very high polish. Do not use beeswax or any hard oil finish; the raw oil alone will impart a beautiful and durable gloss. It is well to apply a fresh coat of oil once or twice a year to work of this kind, as this will increase the rich effect of the carving. The more oil the background absorbs, the more strongly will the design stand out.



## DRAWN-WORK.

ARTICLE XIII

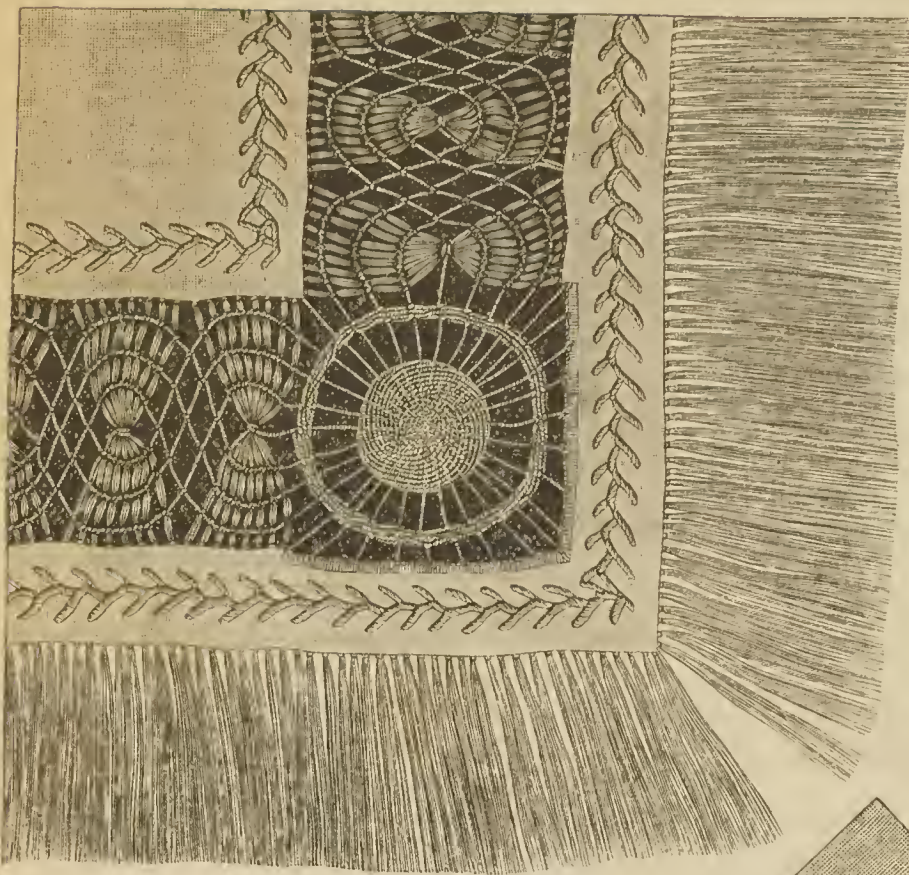


FIGURE No. 76.—DOYLIE.

Among the daintiest articles decorated with drawn-work are handkerchiefs of sheer linen lawn, and dainty little square or oblong doylies to lay over satin toilet-cushions or bureau-scarfs after the fashion of mats, upon which may be placed perfume jugs, powder boxes, Cologne bottles, etc. In many of the doylies white embroidery silk is intermingled with the working cotton in a most effective manner, but handkerchiefs are always knotted with ordinary but very fine working cotton.

Any of the fancy designs illustrated and described in previous lessons may be used in decorating articles of this kind, and the application may include variations for the corners, a handsome and dainty illustration of such an addition being represented at figure No. 76.

FIGURES Nos. 76 AND 77.—DOYLIE, WITH DETAIL FOR THE CORNER.—These engravings illustrate a doyle for a toilet cushion or scarf, the material used being sheer linen lawn. The design is very similar to those which appeared in the DELINEATOR for July and August, 1890, and the border is made upon exactly the same principles as are described for those designs, so that any one who has mastered the pattern mentioned will have no difficulty in following the one here shown.

In order to render the corner design perfectly clear as to detail, we have added a quarter-section of the circle, with the threads spread out so as to fully illustrate their arrangement, although in the number for August, 1890, the method of making the solid center of the circle is distinctly shown. Button-hole stitches must be made along

the inner edge of the corner as seen at figure No. 76, to stay them before the radiating threads are attached. The knotting thread which forms all the fans and the spokes or radiating threads of the web or circle is cotton; but the solid portion of the circle and the ring about it, as well as the fancy stitching at each side of the border, are made of white embroidery silk. The contrast thus formed is exceedingly pretty.

In making the fringe, which is done last, draw two or three threads at each side of the doyle where the fringe is to be knotted; then by means of the knot-chain tie the threads into strands as thick as they are desired to be. When the strands are tied, draw or ravel the remainder of

the fabric intended for the fringe, and the latter will be complete.

This design may be tastefully used for bureau-scarfs, tidies, handkerchiefs, pillow-shams or any article which is to be decorated with a border and corners.

FIGURE No. 78.—DESIGN FOR HANDKERCHIEF BORDER.—At this figure is shown a handkerchief decorated after the drawn-work design

given in the September DELINEATOR of last year, when all the details for its development were clearly described. Only a corner section of the handkerchief is here pictured, but the design continues in a border about the

entire handkerchief. Frequently this design is used only for a corner, which may be simply a square, or may extend to the third row of stars at each side and terminate

squarely or with an irregular outline similar to that made by stairs or steps.

The hem of the handkerchief may be wide or narrow, as preferred; but narrow hems, that is, those which are from a-half to one inch wide, are the most popular.

If the worker does not wish to hemstitch her handkerchief herself, she may purchase a handkerchief already hemmed and decorate it with the design illustrated or any other she may admire.

FIGURES Nos. 79 AND 80.—DESIGNS FOR BORDERS.—These two engravings illustrate two pretty methods of making simple borders and finishes for scarfs, curtains, tidies, table-spreads, napkins, doylies, etc. At figure No. 79 the knot-chain is used to tie the strands at the middle, after which an extra cotton is twisted around the knotting thread between the strands, as seen in the engraving. The ornamental stitching above is familiar to everyone as the cat-stitch, made from left to right, an upper stitch being taken, then a lower one, then an upper one, and so on across the work.

FIGURE No. 80.—A hemstitched hem constitutes the edge finish and is made in the usual manner. The strands of the border above

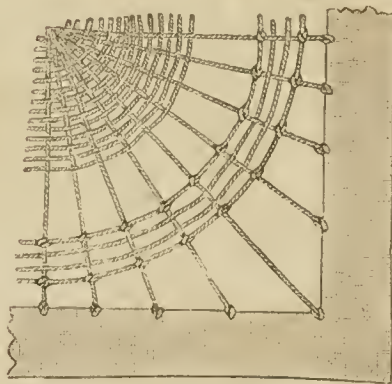


FIGURE No. 77.—DETAIL FOR THE CORNER.

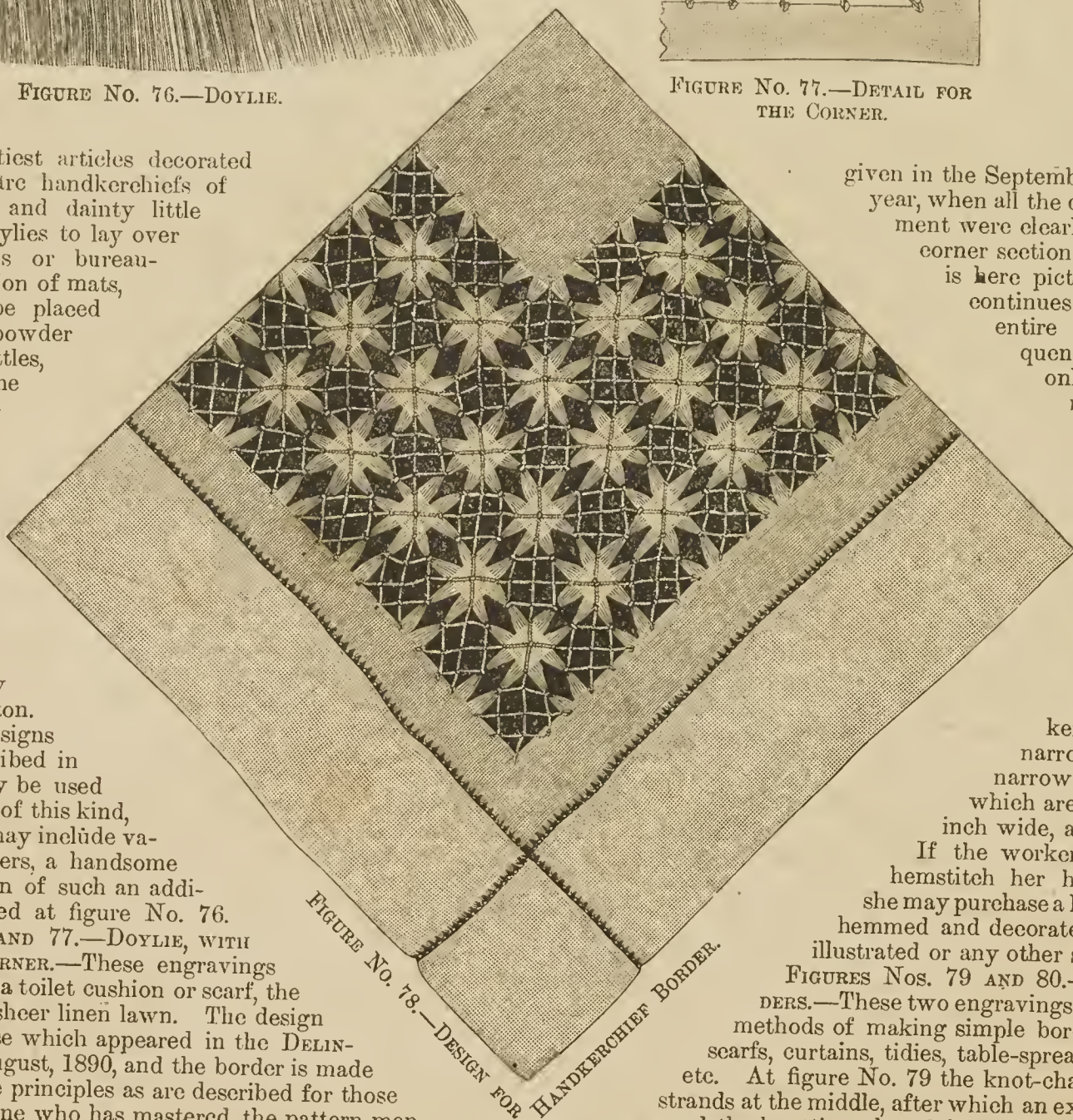


FIGURE No. 78.—DESIGN FOR HANDKERCHIEF BORDER.



the hem may be easily knotted if the engraving is closely inspected. After each knot is made the cotton is twisted around half of the strand, knotted and then carried to the next point to be knotted.

between those of the other. This finish is popular for fringed towels, tidies, napkins, scarfs, doylies, etc. It is also seen along the edges of scrim window-curtains that are to be finished with hems alone or

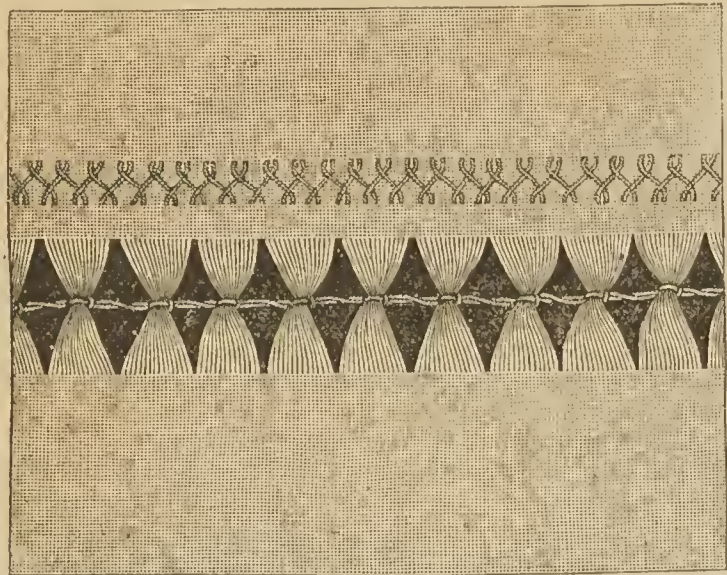


FIGURE NO. 79.—DESIGN FOR BORDER.

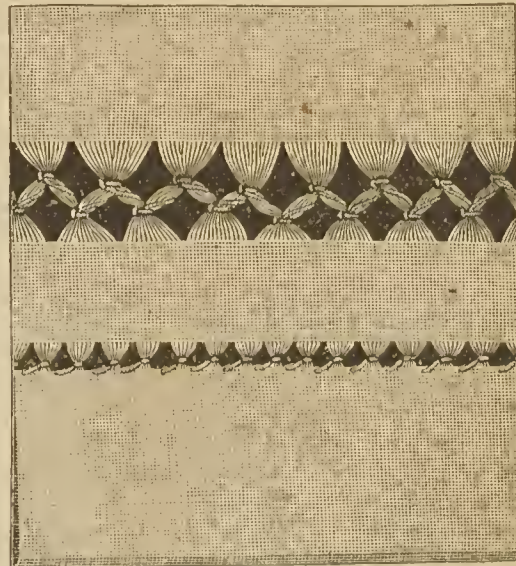


FIGURE NO. 80.—DESIGN FOR BORDER.

It will be observed that the strands are divided so that those along the two edges alternate, the strands along the one edge coming

with hems and lace borders, and is used in making a plain finish on babies' skirts and the lower edges of linen or scrim aprons.

## HOLIDAY SHOPPING.

Simultaneously with the natural regret at the departure of Autumn comes the thought of the delightful festivities of the holiday season—a time that brings joy and mirth and happiness to-day, just as it did nineteen centuries ago, when the Bethlehem shepherds listened to the heavenly music that proclaimed the Saviour's birth. Many tokens of love and good wishes find their way from friend to friend at this happy season, and thrice blessed is she who seeks out those homes in which earthly blessings are few, and brightens them with Christmas good cheer and happiness.

For days and weeks before the actual commencement of the holidays, the shops are crowded with merry groups selecting gifts from among the great array of bright and dainty articles so temptingly displayed. The wise woman is she who makes her purchases early, thus not only avoiding the crush which immediately precedes the holidays, but also gaining the important advantage of being enabled to make her selections from a complete and unbroken stock. The novelties now offered for the inspection of holiday shoppers are wonderfully rich and artistic, and the variety is, perhaps, greater than ever before.

Celluloid is very popular this Winter and is made up in many unique and attractive ways. There are shown numerous new designs in photograph-frames, for which this material is used. A remarkably pretty specimen is formed of a piece of celluloid the size of an ordinary cabinet frame. The center, instead of being cut out to fit the picture, is cut across diagonally from end to end, thus leaving four points, which are turned back from the picture and fastened in place by bright cords that are laced through holes like eyelets made along the edges of the laps, and tied in pretty bows at the points. These frames are offered in all the delicate shades, and in very bright red.

Celluloid is also extensively used in making the new pin-cushions which are so fashionable just now; for since Dame Fashion has decreed that pin-cushions shall appear in the parlor, many new and lovely devices are to be seen in these useful articles. The most noticeable change in them is in the matter of size, the large, square cushions once in vogue having given place to much smaller shapes that are generally round. The varieties most in vogue are made of China silk in combination with squares of either drawn-work or celluloid; and they are all so pretty that it is by no means an easy task to make a suitable selection from the large assortment now displayed. One especially attractive cushion is round and not more than six inches in diameter, and is covered with light-blue China silk. The silk is drawn smoothly over the top, and a very full box-plaiting of silk fringed on both edges is sewed all about the cushion, the stitching being concealed by a small blue cord. Over the top is laid a small square of white celluloid, upon which is

painted an edge decoration of small sprays of forget-me-nots. The points of this square reach exactly to the edge of the cushion and are tied down with narrow ribbon. A pin-cushion of this kind is intended for ornament rather than for use, as there is very little room left for pins.

Another very beautiful pin-cushion is covered smoothly over the top with lavender Surah and finished about the edges with a triple box-plaiting to match, over which is sewed a very fluffy fringe in the same shade. The top is decorated with a piece of celluloid in a delicate shade of lavender. The celluloid, which is shaped somewhat like a four-pointed star, is ornamented with a design of violets that are so arranged that the blossoms exactly reach the edge, while the stems and leaves are thrown in toward the center; and the celluloid outside the violets is cut away with very sharp scissors, thus leaving a border of violets all round. This ornament is fastened at the corners with fine silk cord and tassels the shade of the Surah.

There really seems to be no limit to the many beautiful things in which celluloid appears. Handkerchief and glove sachets, calendars, letter-cases, jewel-cases, shaving-tablets and dozens of other dainty articles are made of it, either wholly or in part. One handkerchief-case, which would make an acceptable gift to the most fastidious of womankind, is constructed of yellow China silk and celluloid. The case is in book shape, with pockets inside to hold the handkerchiefs, and is, of course, suitably padded with wadding and perfumed with sachet-powder. Around the outer edge is a wide puff of silk, and the rest of the case is smoothly covered with the same material. Over the silk, and reaching just over the edge of the puff, is placed a sheet of celluloid, around which is painted in irregular and seemingly careless fashion a vine of reddish-yellow nasturtiums with its queer, umbrella-like leaves. The celluloid is cut away outside the blossoms, thus leaving a border of the flowers, apparently just as they grew.

There are also many lovely little jewel-cases for which celluloid is cut in fancy shapes, decorated with painted sprays of flowers, and then fastened around small baskets or glass tumblers and lined with a full puffing of fancy-colored silk. These make very convenient little receptacles, as they will fit into almost any nook or corner and may be suspended by means of narrow ribbons or cords fastened at each side.

Leather and chamois are also largely and very successfully used in the making of fancy articles, the most attractive and unique of which are jewel-cases, opera-glass bags, glove and handkerchief cases, cravat-cases and chair and sofa cushions. These are pinked or scalloped around the edges and are made up with plain or fancy silks. In the construction of a very pretty opera-glass bag is used a piece of chamois that is slightly oblong and is pinked all



round and decorated with ox-eye daisies painted in a pretty all-over design, a little pink being used in the shading of the petals. The chamois is fastened by two rows of stitching upon a square of light-blue China silk, which has first been hemmed all round. Fine silk cords are passed through between the rows of stitching, both to draw up the bag and to serve as handles. A fancy ball is sewed to each corner of the square of silk, and the ends are allowed to hang over on the outside of the bag. Many other bags, similarly shaped but showing various floral designs and different combinations of colors, are displayed, so that it will be an easy matter to choose one that harmonizes nicely with any toilette. A dainty handkerchief-case is developed in light-brown chamois made up with écu silk. The chamois is decorated with a new and very handsome embroidery design done in gold thread.

Cushions are offered in seemingly boundless profusion and are of all sizes and shapes, for either chairs or sofas. They are round, square or octagonal in shape and are ornamented in every way that ingenious designers can devise. Cushions intended for hard usage are made of inexpensive materials and simply decorated, while to make those designed for dainty effect rather than utility the most delicate fabrics and colorings are selected. Some that are both serviceable and ornamental consist of round pillows smoothly covered both top and bottom with China silk, the edges being finished with a wide and full puffing of similar silk. White or écu linen covers, some very elaborately decorated with Sorrento or Roman embroidery, and others nearly or quite plain, are laid over the top and bottom of the pillows and secured by cords laced through eyelets in the edges, first from the top cover to the lower one, then back, and so on around, thus forming a small net-work of cord over the puffing.

Extremely artistic effects are produced in the square cushions, one in particular being greatly admired. It is of large size and is covered with rich cream-colored brocade, the beautiful designs of which have been outlined with Japanese gold thread; and it is beautifully finished with fancy gold cord and balls. Handsome cushions to be used as hassocks in daintily furnished rooms are also seen in great variety and are particularly acceptable to the woman who delights in pretty belongings.

There is a wonderful display of drawn-work, delicately wrought upon the finest of linens. This work is used upon a great number of articles of household use and ornament, from doilies of exquisite design to elaborately wrought tablecloths. These are embroidered both in white and in colors; and favor seems about equally divided between solid embroidery and dainty light outlining in which a few long stitches placed skilfully here and there serve to give character and life to the whole.

Cushion covers decorated with embroidery designs, executed both in white and in washable silks, are very popular just now because of their beauty as well as their utility. A really unique handkerchief-case is in book form, covered plainly with delicate pink silk, over which is fastened a cover of very fine white linen that is fringed all round to a depth of an inch and a-half. This cover is made large

enough to fold over on the inside, and on one corner of the outside a beautiful spray of sweet peas is embroidered in washable silks, while here and there over the rest of the surface is seen an occasional blossom and tendril, with now and then a leaf. Such a cover is not only very beautiful, but possesses this advantage over similar articles made of silk or satin, that in case it becomes soiled it may be laundered with perfect safety. A really artistic creation is a cravat-case made of very heavy gray linen canvas fastened upon heavy pasteboards, and lined with China silk, ribbon bands being arranged to hold the cravats in place. The outside of the case is decorated with pansies painted in water colors.

Plush articles are once more in favor, and are handsome and more elaborate than ever, as the plush is now used in combination with a great deal of metal, oxidized or old silver being greatly preferred. The addition of the metal not only increases the beauty of the fabrications, but renders them much more durable. Toilet, manicure, shaving and perfumery sets are shown in the plush-and-metal combination, and also in beautifully wrought metal, and it is safe to predict that they will become even more popular as the season advances.

Many new designs in silver mirror-frames are presented, and they are marvels of the silversmith's art. Dainty bonbon boxes are also offered in unusually large assortment to tempt all women who have the truly feminine taste for sweets. Many of these boxes are of very fanciful design and are decorated either with silver or with silver and gold combined. One attractive specimen is made of silver and is nearly round; upon the top is a graceful spray of flowers and leaves, the blossoms being made of gold, and the leaves and stems of silver.

Photograph-frames are exhibited in cabinet size, and in small, oval shapes that are only large enough to display a small head. Some are very expensive, while others are quite moderate in price; but all are artistic in design and execution and very ornamental. Silver, either polished or oxidized, is most frequently used for these frames, but a few are composed of stones set closely together. A very effective frame of the latter variety consists of three rows of garnets, the middle row being formed of large stones, while for the inner and outer rows small, pointed, star-like gems are used. An equally beautiful frame is made of moonstones and silver, very little of the metal being visible around the single row of large stones.

Silver is more generally favored than ever for jewelry, for it is seen not only in bangles and beads, but also in pins, earrings and hair ornaments, and is extensively used for the backs of combs intended for evening wear. Precious stones of all kinds are especially popular just now, and many new combinations have appeared. The moonstone is still decidedly in vogue, being freely used for earrings, pins, rings and bracelets. The opal also holds a prominent place, although many superstitious people avoid it because of the ancient belief that it brings "bad luck." The delicate flower pins grow more and more beautiful, the pansies and dainty sprays of forget-me-nots being especially true to Nature; and the feminine admiration for them is ever on the increase.

M. M. M.

## HOUSEKEEPING, GOOD AND BAD.

### FIFTH PAPER.

The woman who wilfully remains in ignorance of those things which are necessary to the perfect maintenance of the home, especially when, as is usually the case, such knowledge is within easy reach, is highly culpable and deserves to lose the love and respect of her family. The household, in which so large a part of the ordinary family's income is expended, should by all means be conducted on business principles, all purchases being made in such a sensible and thrifty manner that the greatest possible good shall accrue with the least possible demand upon the resources at hand; and the husband has as much right to expect his wife to look well after his interests in the home as he has to require a paid employé in his business to manage his particular department economically and judiciously. Who can censure a man for feeling and expressing indignation when he sees his neighbor's household conducted far more comfortably than his own at half the expense?

Hunger is said to be the prime moving power of the world. It supplies the motive for all productive labor, whether of the head or of the hand, from the highest to the lowest. Therefore, the economics of food should be studied, its highest sustaining power be sought, and all needless loss of such power considered as a crime. Numerous serious evils are certain to result from a waste of food, particularly in homes where the income is barely sufficient for the support of the family; because when people are insufficiently or improperly fed their powers are diminished, and those who perform manual

labor (and these generally include the bread-winners) are the first to suffer. This is a logical truth, yet too few women or even men think of waste as a sin which the truest penitence cannot remedy. What is lost is lost; for absolute waste there is no restitution. Like squandered time, wasted goods cannot be replaced.

Every human being who remembers a mother or has had a home goes back to that mother for ideals of nurture of body and mind and to that home for the dearest shelter when night falls and the heart is weary or the hands are folded because the day's work is over. Perhaps it might be needless to make such suggestions here if the duties of a mother who is also the housekeeper and sustainer were not so sadly overlooked from the standpoint of that economy which is too often ignorantly forgotten when it should be intelligently considered and conscientiously learned. In all aspects the laws of producing and preserving should be familiar to mothers and should be taught by them to their children. To learn how to keep the wolf from the door is but a part of one's duty, since if economy is clearly understood and practised, there can be no wolf of hunger and want in ordinary circumstances. Giving is not wasting; it is sharing. The destruction of valuable things or lack of care in their use or consumption is the most sinful waste, whether the possession thus lightly treated be time or material or bodily health.

The gift or faculty of preserving or saving should by all means be cultivated at home. Examples of it should be made familiar to the



young child by daily practice and pleasant lessons, and the little one should be taught to look upon the gift as something very much to be desired and be made to understand distinctly that to make the best and the most of our belongings for our own and our neighbor's good is as clearly a great virtue as parsimony would be a contemptible meanness. To preserve in order that we may be generous should be one of the greatest pleasures of a well ordered mind. As soon as a garment or an article is unbecoming one's station it should be made presentable by freshening and repairing, that it may do service for another. In like manner the young should be taught to mend their broken toys when they no longer give them pleasure, that they may bestow them upon less fortunate children to whom they will prove a source of joy.

While economy may be a necessity, the woman who desires to be a perfect housekeeper will find it also a source of pride and pleasure to triumph, at least partially, over the ravages of wear and tear. In a home that is pervaded by the right spirit the preservation of material surroundings and the lengthening of their term of usefulness and beauty brings as much satisfaction as the practice of the most refined accomplishment. Why should a little girl be sent to sewing school to learn how to make a neat darn? or why should it be necessary for a lad to attend a manual labor class to learn the ordinary uses of hammer and saw? The good housekeeper of to-day understands the use of carpenter's tools as well as that of her needle, and she is happy not only in applying her knowledge and skill, but also in imparting them to her children. Besides the practical value to the young of such lessons in the domestic arts, there is the after charm of remembering that "Mother taught them at home." Beloved home! Here it is that civilization takes deep root and thrives, that the best impulses bud, blossom and bear worthy fruit, and that inspirations are most likely to become realities—provided, of course, wastefulness and a foolish pride of ignorance regarding the possibilities of moderate possessions do not make shipwreck of domestic happiness. This idea is suggested by an interesting fact in the biographies of many great men and women who have both distinguished themselves and greatly benefited the world. Such persons, as a rule, have come from homes in which the struggle for the necessaries of life and for comparatively respectable surroundings has developed ingenuity and brought industrial and inventive talents into prominent relief. Abject poverty, also, has roused the same powers through the law of self-preservation.

Of course, the talent for good housekeeping, which should in the generality of cases find all wise and needful expression at home and with the children, may be carried too far—may wander outside the domestic circle and render its possessor a martyr to her own spirit of thrift. On this point we quote from memory the views of a certain writer who has made a careful study of the subject, and who puts the case aptly thus: "How many women do without objects that their æsthetic sense craves—leisure, friends and even health itself? Their power in this respect is shown in the great benefit that has come to others through their talents. How often it is said, 'The establishment is in the name of A & A, but it is the wife of one of the partners who carries on the business.' I suppose the world would call that a silent partner with an active interest, but I call it power, and the grandest kind of power, which like the electric fluid makes itself felt without being seen." In a way the sentiment thus expressed is strong, fine and impressive, but no woman has a right to place herself as a living sacrifice to a man's prosperity. She may do this, if need be, for her children, but she is undermining the manliness of her husband and injuring him irretrievably by such Quixotic self-abnegation. There are many ways in which she may aid him quite as effectually without wasting her health, relinquishing natural enjoyments and almost losing her identity as a woman in the routine of business life. By preserving and keeping in order the furnishings of his home and by setting before him palatable food that shall give him health and strength without wasting his substance, she performs all that "a sweet reasonableness" can approve, unless the circumstances are uncommon, and then necessity should decide her course.

Many a woman unintentionally wastes her husband's best energies by making him mentally uncomfortable at home. She is fussy, discomposed and blustering, like a March day. Such a woman is most disagreeable any and every where, but to a weary husband, who needs to preserve his nervous forces and to find rest and a recruiting of his strength in domestic tranquillity, she causes untold misery. If the nervous, excitable woman would only pause to reflect, she would be surprised to find how few of the worries of ordinary home life really need to find their way to her husband's ears; and, if she carried her reflections still further, she would find how seldom he adds the perplexities of his business to increase the weight of her burdens, and would conclude that in simple justice, if for no more loving reason, she should refrain from disturbing the quiet of his hours at home by relating all the trivial vexations to which she is subjected. Half the ills of daily life are doubled in size and importance by being put into words. This should not be under-

stood to mean that a man should be led to suppose that all domestic affairs are only amusements, and that the machinery of the household always runs without friction; but the wearisome details should be shut out from those hours which husband and wife might and should spend together in happy pleasure.

There are many women and some men who are so talkative about little things, and even about nothing in particular, that life within hearing of their chatter is truly a burden. This is an unpardonable waste of energy. It is a wise economy to talk just enough to be charming and, like a skilful orator, leave the listener desiring more. Some women are, and all should be, aware of this fact. Just what should be told the husband about domestic matters and what kept from him largely depend upon his temperament. It is much wiser for a man to tell his wife of his business difficulties or successes than for her to weary him with a lengthy account of annoyances which he cannot hinder or help, and which fall sometimes upon the best regulated families. Knowing his financial status, she may aid him by economy or by wisely regulating her hospitalities; but it is seldom that a man can be a help to his wife in the actual administration of household affairs.

Impetuous women are too much given to alternate excesses of lavishness and economy; and because their average outlays are kept within bounds, they do not reproach themselves with this unevenness. Of course, it is undesirable, when not absolutely necessary, to provide none but cheap articles of food and raiment; but by wisely intermingling the simpler varieties, especially of food, with those that are more attractive and more expensive, a wise saving is effected without a hint of parsimony. This equalizing of the comforts and necessaries of life can only be brought about by prudent forethought resulting from the carefully heeded lessons of experience.

How to be truly economical, to be truly just to herself and to others, is a question every wife should ask herself; and if she does not receive a satisfactory answer, she should propound to others some such query as this: "What proportion of my time should I give to the purely mechanical department of housekeeping, what to making myself companionable to my husband, and what to the mental and moral training of my children?" Earnest young wives seek advice from those experienced elderly women (of whom we all know at least one), who have reached the calm of old age through a life of practical and ideal usefulness, that has left neither lines of discontent upon their faces nor an abiding expression of regret in their eyes. These sweet and tranquil sources of wisdom are of incalculable value, but the young wife must not forget that her circumstances, and the temperament with which she has to deal are not exactly like those of her experienced adviser. She must always learn much by herself and for herself—by experimenting with wide-open eyes and an earnest desire for knowledge. If she be not rich, she must learn how to make inexpensive things dainty, and must subordinate the beautiful to the needful, for that is indeed a triumph of mind over matter; and if she have a full purse, she will gain an equal victory by abstaining from cloying and vulgar lavishness.

Sometimes it is the husband who desires ostentatious appointments when the wife's fine sense of the artistic and the refined is offended by such display, and she is really less at ease than she would be were she compelled to practise the arts of economy. This condition of the household is seldom bettered by advice, because neither persuasion nor protest is likely to subdue or restrain a crude fondness for superfluity of rich furnishings. All that the wife can do is to attain as much reserve in her home as will not give offense to her over-generous husband. Happily, such cases are comparatively rare, as women are more prone than men to take pleasure in an undue display of worldly prosperity. Nothing but positive restraint can, as a rule, correct feminine extravagance, and this check too often causes pain to him who exercises it, as well as to her who has made it necessary.

It is an economy to keep up a cheerful spirit or, at least, wear a cheerful countenance, when the sky has been darkened by the clouds of adversity. By a wise and not very difficult philosophy this can be done by both husband and wife, because more than half the wants of life are fictitious. The demands of necessity are really small, and it is only when we consider our neighbors' estimate of what we ought to have that we discover many needs we never dreamed of before. Forget "what the neighbors will think," and the outlook will be brighter. It is as bad housekeeping to wear a mournful face as it is to provide sour bread. A little valor in man and a little facility, tact and hope in woman can make life tolerable, even if one must relinquish all expectation of great possessions, or even of moving into a better tenement next year.

Of all things, do not seem to be dull. This state of mind does not repair a misfortune, or even a last year's garment or a discarded plaything for little Johnny. Do the best you can with your temperament, your gifts and your attainments; expend your energies in making brightness visible and old things usable; gild sacrifices with a courage that is contagious and abiding—this is good housekeeping in its highest and noblest sense.



## DECORATIVE DESIGNS FOR HOLIDAY SOUVENIRS.

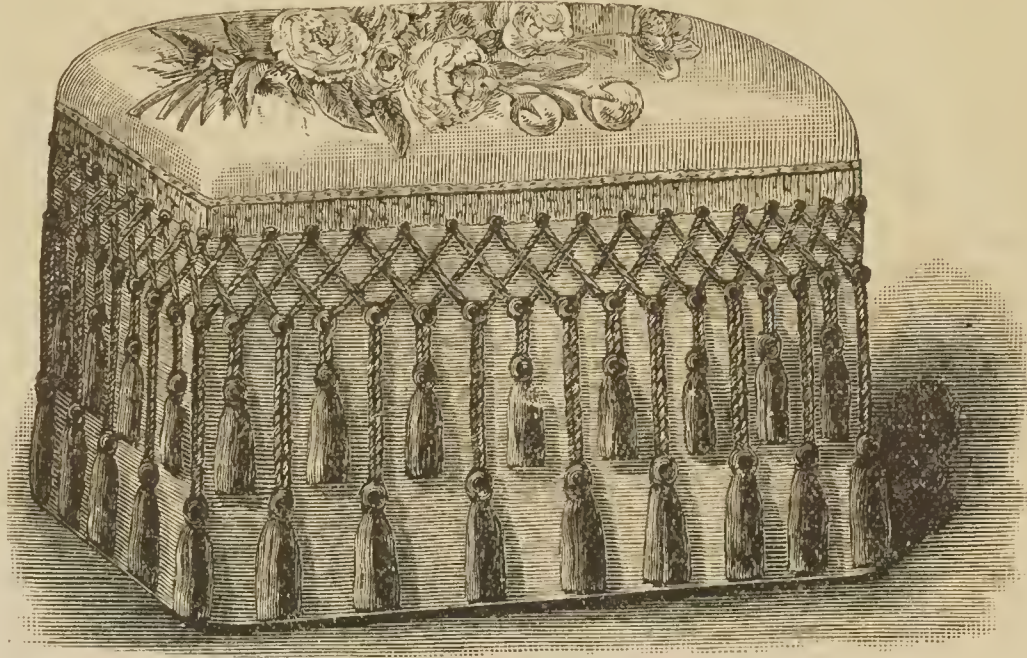
**SHOE-BOX DECORATED WITH YELLOW ROSES.**—The foundation of this box is of pine, finished with a lid and hinges. The sides are covered plainly with furniture velveteen of a rich wine or bronze shade. The short, heavy nap of this fabric makes it easy to paint on. The sides and ends are finished with a heavy fringe held in place by brass-headed tacks. The top is to be padded with excelsior, over which is stretched unbleached muslin cut the proper size and shape, a small allowance being made for turning in and fastening in place with small tacks. The velveteen for the top should be cut sufficiently large to allow for this padding. Fasten the velveteen to the painting board,

and sketch or transfer or stamp (if you use perforated patterns) the design. Then apply one coat, or a *body color*, as artists call it, of kremnitz-white, using a few drops of pale drying-oil diluted with a little turpentine to mix the paint. For retouching the leaves and stems use chrome-green, zinnober No. 1, and a very little each of white and lemon-yellow for light shading. A few very light touches of burnt-sienna may be advantageously used upon the stems. For the roses and half-blown buds choose cadmium No. 1, with a very little shading of vermilion, and delicate touches of ivory-black in the shadows. Use white for lighter tints. In the centers of the roses the vermilion is lightly applied with cadmium. Allow the painting to dry well before attaching the fabric to the box. The inside of the box may be lined with gray linen, to which pockets are secured.

**FOLIO FOR ENGRAVINGS, ETC.**—The outside of this dainty article is ornamented by a tapestry painting, the subject of which suggests one of Watteau's pictures. A group of court ladies are descending

a broad marble water stairway, their attitudes expressing the surprise and pleasure consequent on hearing the sweet strains of music from a guitar, played by a young serenader. The colors of the garments vary sufficiently to give tone to the picture, the dull Gobelin blues and greens being offset by rich, deep red, yellow and purple, several colors being combined in one costume, with picturesque effect. The foliage and grass are colored a natural green,

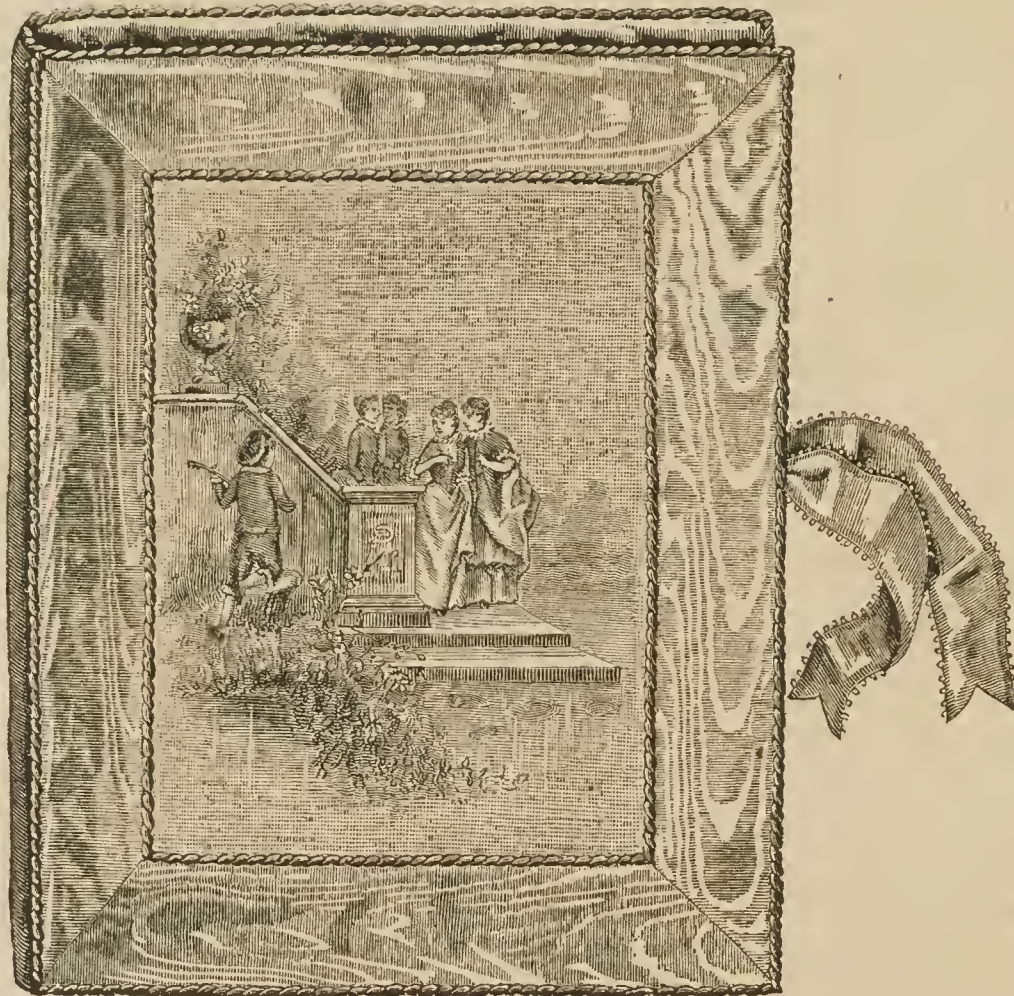
and the water is painted to appear clear and transparent. The design is framed by a band of yellow moiré followed at all its edges with gold cord; the remainder of the folio is covered with yellow silk and the back is edged with cord. Ends of yellow picot-edged ribbon are sewed at the center of the sides to hold the latter together when filled with stationery, sketches, etc. The sides are made over foundations of pasteboard.



SHOE-BOX DECORATED WITH YELLOW ROSES.

sketch may be made, using an outline brush and kremnitz-white. Make the flowers at the top of the panel purple, and those below pink, shading into creamy white; and use long-handled sable brushes Nos. 2, 5 and 7. The colors needed are white, yellow-ochre, permanent-blue, rose-madder, raw-umber, light-red; and for shadows add burnt-sienna and madder-lake. First put in the entire design in white, let this dry, and then retouch in the natural shades. This design enlarged would be effective on tapestry canvas. To make the purple tints required, add to white a small quantity of light-red and permanent-blue. For the shadows work in burnt-sienna and madder-lake. In all the buds make the tints a little deeper than the flowers themselves. For the cream-white tint, add a very little yellow-ochre to white, working in a little raw umber in the shadows. For the pink tint add a little white and rose-madder to a very little light-red. When the painting is dry, make up the panel over a thin, bevel-edged pine board padded with a single thickness of cotton sheeting, which will give a softer, heavier look to the satin. Frame the panel in a narrow flat gilt frame, to bring out the dark background.

**LAMP-SHADE OF YELLOW SATIN.**—Cut the satin in panels, and sew rows of lace insertion between them. Place a delicate design on each panel as, for instance, a cluster of small pansies. For the pansies use permanent-blue and madder-lake, with shadings of bone-brown. A very little white may be used in the high lights. For



FOLIO FOR ENGRAVINGS, ETC.

### SUGGESTED DESIGNS.

**PANEL OF ASTERS ON BLACK SATIN.**—Purple and pink asters may be effectively painted on dark backgrounds, and very pretty studies can be procured from any art dealer; from these a

sketch may be made, using an outline brush and kremnitz-white. Make the flowers at the top of the panel purple, and those below pink, shading into creamy white; and use long-handled sable brushes Nos. 2, 5 and 7. The colors needed are white, yellow-ochre, permanent-blue, rose-madder, raw-umber, light-red; and for shadows add burnt-sienna and madder-lake. First put in the entire design in white, let this dry, and then retouch in the natural shades. This design enlarged would be effective on tapestry canvas. To make the purple tints required, add to white a small quantity of light-red and permanent-blue. For the shadows work in burnt-sienna and madder-lake. In all the buds make the tints a little deeper than the flowers themselves. For the cream-white tint, add a very little yellow-ochre to white, working in a little raw umber in the shadows. For the pink tint add a little white and rose-madder to a very little light-red. When the painting is dry, make up the panel over a thin, bevel-edged pine board padded with a single thickness of cotton sheeting, which will give a softer, heavier look to the satin. Frame the panel in a narrow flat gilt frame, to bring out the dark background.

**LAMP-SHADE OF YELLOW SATIN.**—Cut the satin in panels, and sew rows of lace insertion between them. Place a delicate design on each panel as, for instance, a cluster of small pansies. For the pansies use permanent-blue and madder-lake, with shadings of bone-brown. A very little white may be used in the high lights. For



the stems and small leaves use Antwerp-blue, white eadmium and a very little madder-lake. Finish the shade with lace set on full.

**WHITE MOLE-SKIN TOILET-CUSHION AND PERFUME-BOTTLE.**—With an outline brush sketch on the pieces for your bottles a simple spray of forget-me-nots, with very delicate leaves. To paint the spray, choose permanent-blue thinned with turpentine, making the centers of the flowers with a dot of lemon-yellow. The center of the cushion should be ornamented with a larger spray. Line the cushion with delicate blue satin, and make it up over a muslin cushion previously prepared to fit the size of your mole-skin cover. Finish the bottles at the top with frills of lace or ribbon. This set will make a pretty and inexpensive gift.

**COVER FOR PINE CUSHION.**—A design of a pine bough and cones painted on dark-red satin will be very appropriate, and such a pattern may be procured of any dealer in stamping goods, and stamped directly upon the goods with white powder. First give the design one coat of white, and when this is dry, paint the bough with terre-verte, shading in a very little burnt-sienna. For the cones proper use Vandyke-brown, with shadings of burnt-sienna. If the pattern shows any opening pine leaves, use for them white, emerald-green and a little terre-verte. This design may be effectively embroidered with silks or rope-silks upon linen or plush.

**PAINTED ENGRAVINGS.**—Select some striking figure piece, and oil out the surface of the engraving (just as in landscape work), rendering it transparent. Then mix oil colors the proper shades for the design with turpentine, and paint on the *wrong* side of the picture. The colors strike through and produce a very charming effect. The picture should be framed under glass.

**MANTEL-LAMBREQUIN OF OLD-GOLD VELVET.**—Have a bold design of wisterias stamped upon the lambrequin. Paint it first with a rather heavy coat of white. Then use rose-madder, white and permanent-blue to make three shades of purple, and apply with fine French bristle-brushes. For green leaves and stems take emerald and chrome green. Or the lambrequin may be embroidered with a design of wild roses and finished at the edge with a moss-green and pink chenille fringe.

**SASH-CURTAIN.**—A sash-curtain of transparent muslin or bolting-cloth will be a delicate and pretty gift. Mix colors for bolting-cloth with turpentine, and apply them to the goods as a wash or dye. A design showing two birds upon a branch that runs diagonally across the curtain will prove highly effective. For the branch use bone-brown, yellow-ochre, a very little cobalt-blue, madder-lake and ivory-black. Paint tendrils and twigs with light zinnobor-green and white, adding a little light-cadmium and vermilion, and the faintest touch of ivory-black for shading. Color the throats of the birds with light-red, madder-lake and raw-umber; for shadow tints add a little cobalt-blue. Make the tips of the tails and wings black. For the tails and wings proper use ivory-black, permanent-blue, white and a little madder-lake, yellow-ochre and burnt-sienna. On the backs of the birds use cadmium, orange-yellow, a little ivory-black and a touch of madder-lake. Where the back nears the tail paint the feathers with yellow-ochre, black, permanent-blue and madder-lake, with a little burnt-sienna in the shadows. Form the eyes with a touch of ivory-black and a ring of cadmium made with the outline brush. Butterflies of various colors and sizes will also decorate a sash-curtain daintily.

## EVENING AMUSEMENTS AT HOME.

### SECOND PAPER.

**HIT OR MISS.**—This game, which is very easy to learn and requires little thinking, is extremely diverting and may be continued as long as the players choose. The company being seated in a circle, each person turns to the player at his right and asks a question in a whisper, after which he turns to his left-hand neighbor and whispers an appropriate answer to the question he asked. Each player is then called upon in turn to repeat aloud both the question and the answer that were addressed to him by his neighbors. For example: No. 1 inquires of the player on his right, No. 2, "Why are you so stout?" He then turns to the person on his left, No. 3, and answers his own question by saying, "Because I eat three good meals a day." No. 2 whispers to his right-hand neighbor, "What do you like best to do?" and then turns to his left with the remark, "To swing in a hammock and read an interesting book." No. 3 asks of the companion at his right, "Can you play the violin?" and addresses the reply, "A monkey can do it better," to the player on the left. As soon as every one has been asked a question and received a reply, the leader requests each to announce to the company the query and answer he has received.

Of course, the fun lies in the incongruity or, as sometimes happens, the appropriateness of what is thus brought out. When the company consists of friends and neighbors who are well acquainted and who know how to indulge in harmless and good-humored personalities, this game may be made extremely amusing.

**FLORAL CATECHISM.**—This may be played by any number of persons of either sex and of all ages, and if the company is mixed, the leader calls upon men and women or boys and girls in alternation. The first player called upon is asked to name his or her favorite flowers, and does so, enumerating five or six, as, for instance, hyacinth, daisy, lily, heliotrope and crocus. This person is then sent from the room, and certain of the remaining players are given the names of the flowers mentioned. The absent one is now admitted and is asked, "What shall be done with hyacinth?" Not knowing who hyacinth is, he usually hesitates, but before the leader can count ten deliberately he must announce the doom of the flower in question. Thus he may say, "I will dry and preserve it," "I will pull it to pieces," "I will allow it to wither," or, "I will put it in a beautiful vase." Then he is questioned regarding the fate of the next flower, and so on until all are disposed of. When the flowers have thus been sentenced, the persons bearing their names will in turn mention their identity and the fates assigned them. Thus one will say, "I am Miss Hyacinth and am to be dried and preserved"; another will say, "I am Miss Daisy and am to be pulled to pieces"; and so on until the list of names is completed. The leader then calls upon another person, and the game is continued as long as it is amusing. If the player who mentions the list of floral favorites is a

man or boy, the names should, if possible, be bestowed upon women or girls.

**ELEMENTS.**—The players form a circle and cast votes or draw lots for a leader, who takes his place in the center with a soft ball or knotted handkerchief in his hand. He immediately tosses the ball to one of the players, names one of the elements, either earth, water, air or fire, and then begins deliberately to count ten in an audible tone. The person to whom the ball is thrown must name some dweller in the element mentioned before the counting is completed; and if he makes a wrong selection or is too late, or if he calls out the name of some animal after fire is mentioned, he must pay a forfeit and must take the leader's place and throw the ball until some other player makes an error. This game is particularly amusing and instructive to children, especially if they have some book or other reliable authority to which they can refer to ascertain the habits of various uncommon animals and to settle disputed points without lengthy discussion.

**ADVICE.**—All the players are supplied with pencils, and slips of paper that are all the same size and color. Each person writes upon his or her paper certain advice regarding conduct, conversation, attire, reading, etc., and then drops it, without address, into a basket or some other receptacle provided for the purpose. When all the slips have been thus deposited, they are stirred together by the leader, who then says to the first player, "Mr. A., are you ready for advice?" Mr. A. thereupon draws out a paper and hands it to the leader, and the latter asks some pertinent question regarding the writing upon it, as, for instance, "Is this useful or needful advice?" "Is this advice to be followed?" or "Is this advice worthless?" When Mr. A. has answered this question satisfactorily the advice is read aloud, and whether appropriate or absurd, it cannot but be amusing. The advice may consist of warnings against common errors into which all mankind are likely to fall or against little personal weaknesses to which certain of the company are known to be prone. For example: "Do not carry your heart upon your sleeve 'for daws to peck at.'" "Use less of honey and more of sincerity in your speech." "Be evil to your superiors." "Cut your garment according to your cloth." "Hats and eanes do not constitute the highest good in life."

**TIDDLE-WINKS.**—This is an old game of readily acquired skill that has recently been revised, and is now very popular. It has lately been patented and placed on sale under the name of "Tiddleley-Winks," but that is not its proper title. The original game, which is much more amusing than the more modern version, is played with a receptacle as large as the circle of players and the size of the table require; and colored disks or counters are not necessary, because the number of them for each person is determined upon at the



beginning. A low box or basket is set in the center of the table, which is preferably round. The players place their disks upon the table in front of them, and the distance from the basket at which the "flipping" is to be done is determined and maintained. The first person places a disk on the table at the distance agreed upon, and with his finger-nail or with a small, thin bone blade pressed upon one edge of the disk he endeavors to flip it into the receptacle. If he fails, the next player tries his skill, and so on round the circle. When a player succeeds in placing a disk in the basket, he immediately tries another, and so continues until he misses or has exhausted all his allotted portion of disks. In the latter case the game is ended and another may be begun. There can be no question as to how badly each of the company was beaten by the successful player; for as all began the game with the same number of disks, and as those disks which failed to reach the basket were gathered into their original heaps by their unlucky owners, the standing of each person at the end of the game is decided by the number of disks left on his hands. This game may be played by every member of the company, whether old or young; but it is particularly appropriate for little folks, as it is amusing without causing boisterous merriment.

**REPAIRING THE DONKEY.**—This is a somewhat rollicking amusement, and requires no skill, but simply the faculty of being amused with trifles—a gift, by-the-bye, for which those who possess it should be truly grateful. The figure of a donkey without a tail is cut from some dark material and fastened lightly upon a sheet that is stretched across a doorway or adjusted upon the wall; as many tails as there are persons in the company are fashioned from the same fabric, and a bent pin is inserted in the upper end of each tail to serve as a hook. Each performer is placed in front of the donkey at a distance of about six feet and is then carefully blindfolded. Holding a tail in his hand, he takes three steps forward, turns round three times, takes three steps backward, and then turns and faces the donkey to the best of his ability. Being now considerably bewildered as to the location of the animal, he walks forward and places the tail where in his blinded judgment he thinks it belongs, being careful to hook it in position at the first touch, as any fumbling or feeling for the proper spot is strictly forbidden. Each member of the party goes through the same process; and the one who places the tail nearest the mark receives a prize, while the most unlucky player is accorded a "booby" prize. Sometimes the "booby" is sentenced to pay a forfeit by the person whose effort was most nearly successful. The name of the player to whom each tail belongs should be written, pinned or pasted upon it at the beginning of the game, so there can be no doubt or discussion as to the persons deserving the prizes.

**BEAN-BAGS.**—Mothers of restless little children can find no better amusement for them during inclement weather than that afforded by bean-bags, which render the muscles strong and active and at the same time cause much childish merriment. To construct these playthings, make a set (from twelve to twenty) of strong cloth bags about eight inches square, and in each place a pint of washed and well dried beans, sewing them in neatly and securely. When the children are gathered in the play-room or nursery they may play at toss and catch with the bags, or they may throw them across the room into some receptacle, account being taken of the speed and accuracy with which each throws a given number of bags. The bags may be tossed backward over the head with both hands, over the right shoulder with the left hand and then over the left shoulder with the right hand; the player always striving to land them in some selected spot. It is a good idea to place them on the floor so the thrower will have the exercise of stooping and rising, or upon a chair for the sake of speed in disposing of them. Then the bags may be divided between two or more players, each of whom will endeavor to excel his fellows in the rapidity and accuracy of his throwing. If a bag is dropped, a forfeit must be paid, and the players who are beaten in the game will also pay forfeits. A very pleasant amusement for small children is arranged by suspending a hoop in the center of the room or in an open doorway, through which the bean-bags may be tossed. This exercise teaches accuracy of motion and grace of pose, and develops the muscles without the slightest chance of injury. When a number of children are present, sides may be chosen, and, the bags being equally divided, they may be placed upon two chairs, one at the side of the leader of each line of players; the bags will then be caught up and passed from hand to hand down each line and back again, five times; and the side that achieves this feat the more quickly three times out of the five is the winner. Four children standing in the corners of a room or three placed at angles may toss the bags across from one to another, always throwing from right to left or the reverse. The

bags are kept flying swiftly round and round the room, and some person is stationed to observe how long it takes to go round the circle a given number of times. The ingenious mother may invent amusing games to be played with bean-bags, the age and capacity of her little ones and the space at their disposal being duly taken into consideration. For very little hands the bags may be made smaller and lighter.

**I LOVE MY LOVE.**—Every letter in the alphabet save X may be used in this game; but some of them require great ingenuity and a considerable knowledge of Christian and proper names, besides not a little wit. The first player commences something like this: "I love my love with an A, because he is athletic and his name is Aristides. He lives in Attica. I feed him upon artichokes and give him a bouquet of azaleas." Then the second person may say: "I love my love with a B, because she is beautiful and her name is Beeky. She lives in Bergen. I give her a beryl, feed her upon beans and give her a bouquet of beet blossoms." The third individual then remarks: "I love my love with a C, because she is erabbed. Her name is Caroline, and she lives in Chicago. I give her coral, feed her upon chicken and give her a bouquet of cactus." So the game continues until Z is reached. The more absurd the reasons for loving the more diverting is the game. Any player failing to furnish the necessary reasons before the leader can count fifty (or any other number agreed upon) must pay a forfeit.

**ROBBER'S STORY.**—As many chairs, less one, are arranged in a circle as there are persons in the game, not counting the one who has been robbed and who tells the story of his experience with elaborate details. He bestows upon each player the name of some object mentioned in the thrilling narrative, and every time that article is named the proper person rises, turns round once and sits down again. When a word including all the objects, such as the load, is spoken, every one immediately arises and tries to take the chair of some one else. In the confusion somebody is again left standing, the person who had no seat at the beginning being particularly careful to obtain one this time. The story may be told in this fashion: "I was going to Denver wearing my gold watch (the person named watch rises, turns about and reseats himself); I had a heavy load for the poor horses to draw (at the word load all bob up and change places) and was fearful of a robber by the way (robber rises and sits again). I had a linen duster (duster whirls), a rifle (rifle whirls) and a box of luncheon (luncheon whirls) and expected to be out all day and part of the night on a lonely road. I tried to make Jack and Jenny, the horses (both whirl), hasten on, but they were tired, and the day was hot. I was eating my luncheon and had spread my umbrella, when the robber came in sight. I cracked my whip, Jack and Jennie shied, the luncheon-box fell off, my rifle wouldn't fire, the load turned over, the robber was caught beneath it, and I am here without my load." At every mention of an object the whirling takes place, and when the word load is heard, everybody is up at once. Of course, the story is told with great deliberation, and many incidents are mentioned to prolong it, objects being sometimes mentioned very close together and sometimes quite far apart. This game will be enjoyed quite as much by older persons as by the juvenile members of the company.

**FORFEITS.**—An agreeable mode of arranging the penalties in this game is to write out a variety, placing those for the girls upon slips that differ in color from those used for the boys. These slips are placed in a box, bowl or vase, to be drawn out at random, thus avoiding any suggestion of personal punishment. Thus, on one slip for a girl may be written, "Bow to your superior and kiss your best friend." The first command is easily obeyed; the second is more difficult, but a eat, a mirror, a book, a brother or an elderly person may be kissed as the victim's best friend, often causing much merriment. Another slip may read, "Ask a conundrum," or "Relate an anecdote." Certain forfeits may be written on both kinds of paper, such as "Blow out a candle blindfolded," or "Answer a question that is asked you without using the letter a (or any selected vowel) in your reply." The person sentenced to blow out the light is placed facing the candle and is then securely blindfolded, turned about several times, and ordered to advance and blow. Few persons have ever been known to extinguish the light, but the attempt is invariably amusing. When the forfeits are not written out, but are left to the ingenuity of the judge, the latter may create not a little fun by demanding a song from some one who is well known as a wretched singer, a poem from a person who never wrote a line, or a speech from the quietest man in the party. Small children may be sentenced to cry in the corner, kiss the cat, dance or pay some other penalty that is child-like and not too displeasing to the juvenile victims.

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that Edition by sending in their orders by the tenth of January. We shall 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].



## HOW TO LIVE WISELY.—19.

## CONCLUSION.

A certain man who considers himself a high authority on "Life and Living" and who is not without followers (although he is a specialist in somewhat narrow lines, and his enemies call him a theorist) assures us that the height of human perfection is to be attained only by careful attention to bathing, exercise, and the eating of suitable food at proper intervals and with cheerful surroundings and a glad heart; and his idea is correct as far as it goes, but it does not go far enough. Another theorist, of still narrower views, insists that by wearing hygienic apparel which will convey electricity—a life-giving principle—to the centers of our being, we may gather and maintain health and energy in our bodies through the nerves that come to the surface for nourishment. Still another person, whose wisdom is no deeper than that of the other two, asserts that we must look to the perfection, both in shape and adjustment, of our apparel for that admirable freedom for muscles and limbs which alone can bring vigorous health, long life and the ability to work or to play without a consciousness that our bodies and brains are performing their accustomed tasks.

These theories were combined and to a certain extent approved in the last chapter; but the chief objection to their originators is that they are not gifted with a comprehensive vision, but perceive only a segment of the entire and well rounded truth, entirely overlooking the greater and more important portion of that truth, which lies in the fact that the mental forces are largely influential in restoring and maintaining the physical health. Longevity and a marked freedom from disease and bodily weakness have been most frequently the lot of persons who were agreeably occupied with productive intellectual labor or whose brains were fully absorbed with active efforts which at once afforded pleasure, strengthened the mental capacity and, perhaps, gratified the kindly inclinations of the heart. But he who would engage in intellectual pursuits with satisfactory results must be careful to choose raiment that is suitable both in texture and form, must indulge in a reasonable amount of unwearied exercise, must partake of nourishment that is attractive to his taste and sufficient for his needs, and must be possessed of an education that is broad enough to include general human interests and deep enough in one or more directions to make it available in a practical way for his own or others' maintenance. It is in a wise proportioning of ones' sympathies and efforts that health and happiness are found, and the two always are and must be inseparable, since one cannot maintain itself without the other. How could a slavish devotion to gaining and keeping health, as in the first one-sided theory mentioned, secure happiness, or even bring a consciousness of its possession should it chance already to exist?

We are far too generally inclined to train our children and ourselves in a one-sided fashion. We lose sight of the immense importance of due proportion in personal development. This blunder is said to be due to an increased enthusiasm for specialties in education. Every possible effort is made to deepen and enlarge our knowledge of some one selected interest or pursuit, thus indirectly specializing certain parts of the physical mechanism, together with our language and brain development. So physiologists inform us, and they give warning of ultimate mischief. Thus a person who is born with a genius for mathematics or music, and whose natural tendency in this direction is fostered and strengthened by education, is seldom of use to himself in ordinary matters.

It therefore follows that those who, in common parlance, are known as "all-round" men and women are the ones who are most useful and agreeable to themselves and others. Of course, specialties are necessary in industries and professions, but then life's work should be undertaken only after the character and the physical development have been rounded out by intellectual and manual education. This plan for early life sets all the machinery of existence in readiness for future running and enables those of mature years to take hearty interest in the pursuits of children, and the youthful to be in sympathetic touch with men and women who are venerable by reason of their age and wisdom. By this means no one can become aged in heart and mind, because the sympathy we feel for youthful occupations and pleasures really keeps us young and vigorous. Vital statistics inform us that the average length of life of those who are interested in many things, and especially in books, is far greater than that of persons whose brains or hands have been given over wholly to one interest; and this surely proves the wisdom of using all the faculties and muscles in alternation, but not necessarily in exactly even divisions, because in this practical era such accurate balancing would be amateurish and ineffectual dilettanteism. In fact, a due proportion of attention to current

affairs continued through all one's years without doubt lengthens life; and the ability to keep step with all the best there is in existence and its activities must be cultivated assiduously in youth, if it be not, as sometimes happens, a natural endowment of universal sympathy. A "Jack at all Trades" is said to be good at none, and doubtless the old proverb should be respected for its truth; but this truth is not unbiassed.

If we are to be measured by our material successes, that is, by the amount of goods we gather together, then a devotion to whatever will produce the largest fortune in the shortest time should be ours; for the sooner our hopes are realized, and the more quickly life is dropped and the increment of wealth we have acquired is bestowed or distributed according to our desires, the more satisfactory will be the result—according to the "all work and no play" theories of the times. That person must be endowed with a vigorous constitution as well as with a dull and narrow mind who feels no need of other repose than that gained from sleep. Woman, on account of her indoor life, demands more urgently than man a variety of interests outside her exacting and monotonous daily duties. She needs intellectual resources that will remove her from her cares during some part of every day, if she proposes to keep the affectionate admiration and veneration of her children. The opportunities are continually on the increase for women to acquire mental training and those graces of the mind with which they may profitably divert and refresh themselves at will.

The value of superior education for women was indirectly expressed in the explanation given by a certain Western business man of great wealth for sending his four daughters to college, while he refused the same privilege to his only son. He said: "I have but one son, and my enterprises are extended in so many directions that I cannot spare him to go to college. His presence is vital to my success and his own, and the same may be said of many another son in our new and unsubjected state. We must depend upon our daughters to bring intellectual riches to our homes and to introduce beautiful surroundings and practical improvements into our drawing-rooms, libraries and dining-rooms."

"But," he was asked, "do you not fear that your girls may desire to make professional places for themselves now that they are equipped for a wider life than the hearth affords?"

"No," he replied, "I do not think they will experience such a desire, unless there is a special call of duty for them to earn money by means of their attainments. Two of my girls have already graduated and returned glowing with scholastic honors; and in the two or three years since they left college our home has been vastly benefited by their larger views of life and their more practical ways of applying the means devoted to carrying on the household. No; education brightens, strengthens, enlarges and beautifies the feminine character, makes the countenance of the plainest girl attractive and, in short, renders a woman more lovable. Of course, I speak from experience with my own daughters."

It is a mistake to suppose that education of a higher grade injures the health of girls. They may begin with frail bodies and sensitive nerves, and they may be sent to school by their mothers with little or no knowledge of hygienic laws, or, if they know these laws, with untrained consciences that fail to compel obedience to them. As a rule, however, girls return home from good schools or colleges in better health than when they left home, provided, of course, they have not some inherited or acquired constitutional ailment that would have shown itself, and, perhaps, more severely, had they remained at home.

If a girl is never sent away from home to school, she must be wisely trained to observe regular hours for rising, retiring, eating and exercising, to partake only of wholesome food, to select her clothing wisely (if she is accorded this privilege), and to avoid many other detrimental liberties that are the pride and the injury of most girls who would not go to college if they could. The average school-girl who is not subjected to a wise mother's authority, or who has fallen into slipshod habits of living by force of example, rises in the morning at the latest moment possible, so that she has no adequate time even for a quick bath and a brisk "grooming." She swallows a hasty cup of coffee that has deteriorated by standing, tucks a bit of cake or biscuit into her pocket for luncheon, and hurries to school, worried all the way by a dread of being late. She returns home completely fagged. More than likely she has taken an ice and more cake on her way from school, or she sets herself to prepare her lessons for the next day still without nourishment or any desire to eat. After a late dinner or supper she brightens up, sees friends at home



or elsewhere, goes to a place of amusement, perhaps, retires late and awakes next morning feeling weary and without enthusiasm for anything useful or agreeable.

To school, however, she must go. Thus far the mother's authority is absolute. "If you will sit up late, you must take the consequences," is the usual answer to the appeal of heavy eyes and pallor of lips and cheeks; but there is no hint that the mother herself is most culpable in allowing her ignorant and inexperienced daughter to literally ruin her health before her very eyes. The girl's ambition is not destroyed by this routine of cake, coffee and lack of sleep, and she acquires much learning. She does not often break down wholly, but she is nervous and excitable and has a pretty, flickering color and a fragile figure that are admired by those who are ignorant of the requisites of true beauty.

She marries, but soon withers away into nothingness. Her husband is discouraged and, perhaps, wearies of her, and if he does not know that there are finer specimens of womanhood who are educated, he is likely to deery higher education for women and attribute the failure in his own household to too much learning. He does not know about the cake and coffee, and the irregular life of the student who dared to become a wife and mother after she had made her health so unstable that she was almost certain to prove only a burden to whomsoever made her a mistress over his home.

At well-regulated boarding-schools and colleges the food is simple, wholesome and abundant and is partaken of at regular hours, and ample time is devoted to the process of eating. Systematic exercise is taken in the open air or gymnasium or both under such conditions that it is a pleasure and not a disagreeable obligation. The lights are extinguished at from nine to ten o'clock, according to the rising hour in the morning. Health is watched over and developed by persons well skilled in the art of proper living. As a result of such sensible regulations college girls are almost invariably the happiest and healthiest of young women, and those who are not are generally afflicted with some temperamental or constitutional ailment which would render them equally unhappy or unhealthy in any other place. In fact, many a girl finds health in the regularity of college or school life who never had it before; and when one girl out of many breaks down at school, it is by no means a foregone

conclusion that her misfortune was caused by the pressure of too much or too difficult study.

Those who have devoted the most thought to the intellectual development of woman and its consequences view it as an invigorator of the body as well as of the mind, and they rightly claim that it produces a beauty of facial expression which is more charming and far more durable than mere perfection of feature or exquisite delicacy of color. Of course, a rounded education includes proficiency in the methods by which freshness of mind and body is secured and maintained. The educated woman practises the most approved modes of physical exercise, knows how and when to bathe, eats suitable food, wears sensible clothing and arranges her hours for rest after marriage as advantageously as the exigencies of her new obligations permit, always carefully regarding the unmistakable directions of Nature.

Intelligence always anticipates intelligence in others. It does not vaunt itself nor consider itself exceptional, nor does it believe that it has been nourished at the sole and only fountain of knowledge. Its possessor is clearly aware that self-made women—women who have educated themselves broadly and deeply at irregular times and from unsuspected springs of information—are to be found everywhere and that they are the pride of our country, proving its unlimited resources and possibilities. And the same is true of men. We would not deny that education at the schools is the best, for it is the speediest and easiest. All, however, cannot afford such education; but there are happily few men or women so situated that they cannot reach the contents of the best books and profit by them. By her enthusiastic intelligence the eager student is able to enrich others as she passes along, and, perhaps, to stir impulses in dulled brains and rouse their possessors to desire less rapid lives. She beautifies their dreary wastes of mental aridness and shows how and where a better world of interest and pleasure may be reached. Men and women who are able thus to uplift others while improving their own mental, moral and physical selves unconsciously grow to heights unsuspected at the beginning and unmeasured at the end. The sunset is always more glorious than the dawn if the skies be clear; and clear the soul may be always. "Wise living makes tranquil, even glad dying," said one of the wisest of ancient philosophers.

## PRACTICAL LESSONS IN GARMENT CUTTING AND MAKING.—No. 3.

### MAKING AND FINISHING SKIRTS.

In an article recently published in the series on Garment Fitting the proper methods of cutting skirts and of adapting perfectly proportioned patterns to the requirements of disproportioned figures were fully explained and discussed; and it is with the understanding that the skirt has been properly cut that we begin our instructions for making and finishing it.

The seams of an ordinary skirt-foundation or lining that is to be made separately from the drapery or outside fabric may be sewed so that the smooth side of the seams will be on the *under side* and the raw edges next the outside fabric; or the order of sewing may be reversed, if the outside fabric is transparent, or if there are other reasons that make it preferable to have the raw edges of the seams on the under side of the foundation. When there is to be but a very narrow facing of the outside fabric on the lower edge of the foundation, or "sham" skirt, as it is often called, it is advisable to have the raw edges of the seams on the under side. This facing should be cut to fit the bottom of the skirt after the seams of the latter are closed. If, however, this facing is of considerable depth, or any part of it extends to the top of the skirt, and the maker desires her "sham" to show a smooth finish on both sides, she may sew the seams of the foundation and outside fabric on exactly the same plan as that described for adding separate linings to outside garments, in the December DELINEATOR. That is, the seams of the two parts may be sewed separately, one of them (either on the outside or lining fabric, and usually a side-back seam) being left unsewed; then the corresponding parts may be placed upon each other, with the raw edges of the seams together; and as each pair of sections is basted, the raw seam-edges may be caught together at one side of each seam by a long running-basting stitch. As each seam is basted, turn the next section of the outside fabric over its foundation, baste it down, and catch together the edges of the next seam; and so continue until all the seams are caught together and the unsewed seam edges are reached.

By exercising a little ingenuity, the back-breadth, being nearly as wide as it is long, may in a manner be twisted over the side-gore, so that its edge may be joined to that of the gore in the usual manner,

after which the seam edges of the two parts may also be tacked or basted together as the others have been.

If preferred, the following method may be pursued: Begin, say, at the side-front seams; first lay the facing or outside fabric for the front-gore over its foundation, with their *wrong sides* together; then lay both foundation side-gores under the front-gore, with the *right sides* of the foundation gores together and the side gore facings over the front-gore just arranged, with the right sides of the facings next that of the outside fabric of the front-gore, and their front edges even with the side edges of the front-gore; then sew the side-front seams. Next turn the side-gores over their respective foundations, baste them down, and then sew the side-back seams in the same way, sewing the last seam in the manner just described by twisting the facing of the back-breadth so that the seam may be sewed in the usual manner. This method is not as troublesome as it would seem from the above instructions, and it results in a smooth finish for both the outside and under side of the "sham" skirt, while the seams are of the same thickness as they would be if overhanded together underneath.

Press the seams neatly, and then add the underfacings by either of the methods given below, unless some better one suggests itself. To give a skirt a smooth effect and offer support for the draperies, and also to keep the skirt from clinging about the ankles and having a "slinky" look and feeling, a facing of wigan or canvas should be added. Canvas is preferable, as it is of a close, smooth weave which holds the dressing better, and will not break as soon as wigan. This facing should be from six to fifteen inches wide and may be cut bias or crosswise. If the facing is narrow and bias, the sections may be straight along the edges; but if it is deep or cut crosswise, it should be shaped by the pattern used for the skirt, or by the foundation sections themselves if any alteration has been made from the shape of the pattern. As a rule, an underfacing of the goods or of alpaca, Farmer satin, sateen, cashmere or serge is applied over the bottom of the canvas to give a nice finish to the inside of the skirt, and also to serve as a protection for the shoes, which are soon worn shabby by the edge of a roughly finished skirt. This underfacing should be



from three to six inches wide and may be bias or straight, as preferred; and it should be stitched to the facing before the latter is sewed to the skirt or foundation. Its upper edge may be turned in and machine-stitched flatly to the foundation, or it may be stitched on and turned down over the stitching and then neatly pressed. The lower edges of the skirt foundation and both facings must be perfectly even before they are joined; and the top of the canvas facing may be turned under and felled or stitched down, or it may be cut in notches and machine-stitched.

The method by which the braid is to be applied must decide the one by which the facing is to be added. We will give two or three general methods of adding the facing, and afterward explain how to apply braid in connection with or independent of the facing. When the canvas facing has been supplemented with the narrow underfacing (if the latter is used), it may be sewed to the bottom of the skirt, with the underfacing next the outside facing on the foundation, and then turned up underneath just as any edge facing is, and stitched down at the top; or it may be set under the skirt foundation, with all the lower raw edges of the parts even, and then stitched at the top; or it may be set under so that its lower edge will be a-quarter of an inch above the lower edge of the foundation, which can be turned up over the underfacing and felled, and afterward have its raw edge concealed by the braid, which may be applied flatly, with its lower edge appearing an-eighth of an inch below the skirt edge, and its upper edge felled over the turned-up edge, as above suggested.

Where the raw edges of a skirt and its facings are even, the neatest finish is obtained by sewing the braid on as for an ordinary binding, and then turning it and *all the lower edges* up underneath and felling its upper edge to position. This gives the effect of a cord or piping. Below will be found other suggestions concerning braids and their application. For some peculiar reason braids sewed on by hand do not catch and retain dust as badly as those that are machine-stitched. A strong, firmly woven mohair braid should always be used, if possible, as it will outwear two or three of the loosely woven ordinary skirt braids. A plaited braid makes an effective and durable finish, and braid already plaited can be obtained of almost any notion dealer; if not readily obtained it can easily be plaited at home, pressing it as you would plaited dress fabric, and then machine-stitching the plaits at the upper edge and along the middle of the braid before adding the latter to the skirt. The neatest way to apply this braid is to insert it between the skirt and its facing, sewing it in with the same line of stitching that joins the skirt and facing, and then turning the facing up and fastening it as before directed. To arrange the braid evenly and about a-quarter of an inch below the edge of the skirt when the latter is completed, baste it in carefully before sewing it, examining the work frequently to make sure

it is being evenly adjusted. Plaited braid, however, may be laid under seam-finished or turned-under skirt edges and felled at the top, with an extra row of running or back stitching just below; if a neater finish be desired, the upper edge of the plaited braid, when *laid under* the skirt, may be overlaid with a row of plain braid to make a smooth finish. A plain braid, either flat, or doubled like a piping, may also be inserted between a skirt and its facing after the first method described for inserting plaited braids; or a braid may be laid flatly under the bottom of the seam-finished or turned-under skirt, or doubled like a piping and secured in place by one or two rows of felling, or running or back stitching, the braid appearing in any case below the skirt for about an-eighth of an inch.

Sometimes, when more freedom of motion is desired, slashes or very narrow V-openings, each about three inches deep, are cut in the bottom of the front-gore and bound with braid like that at the foot of the skirt. When two slashes are made, they are cut at about a-third of the distance from the center of the gore to the side-front seams; but when three are cut, one is made at the middle of the gore and another at each side, half-way to the side-front seam. This prevents the bottom of the skirt "binding" about the feet in walking; and as these slashes are made in the foundation skirt only, underneath the drapery, they do not show.

Where an ordinary belt is used, the skirt may be sewed to it by two or more methods. A method that is favored by the majority of dressmakers, probably because it admits of easy alteration in case the skirt should be too long or too short when completed, is as follows: the belt is made and its raw edges turned in; the skirt is turned under at the top and then gathered or plaited and properly adjusted to the figure, after which the belt is joined to it by an over-and-over stitch. A neater way, that is advisable when the maker is certain of the proper length of her skirt, is to sew the under edge of the belt on without turning the top of the skirt down, turning in the other edge of the belt and felling or stitching it down over the draperies; or the order may be reversed by sewing the outer edge of the belt to the top of the draperies and skirt and turning in and felling the other edge to position on the under side.

When the foundation skirt is to be completely finished before the drapery is added, one edge of the belt may be sewed to the foundation on the under side, leaving the other edge loose to be felled or machine-stitched on the outside after the draperies are added, in order to conceal their raw edges. Sometimes, when even this is impracticable, the belt is sewed on; and then the draperies are added, and a narrow ribbon or tape is felled over the drapery edges. This, however, is not a very neat-looking finish and should be avoided whenever possible.

Further information regarding skirt-making will be given in the February number of the *DELINEATOR*.

## TEA-TABLE GOSSIP.

I am most agreeably surprised to greet so many of my young friends at this our first tea of the new year. I feared you would all be so busy with preparations for the holidays that our party would be woefully small. How cold it is! and how bright the crisp air makes your pretty cheeks! The busy little tea-kettle is surely a cheerful sight on such a day, and its song tells of warmth and good cheer.

Margie has just now a grievance against all glove manufacturers, for she has begun to realize that there are few things in life more uncertain than kid gloves. We purchase a few pairs of a certain kind, and they wear so well that we are tempted to cry "Eureka," thinking we have found a make that will not break or rip; but, alas! in the end we find that this particular sort is no more to be relied upon than any other. Do you know how effectively court-plaster may be used for the mending of gloves? The undressed varieties have an unpleasant tendency to tear suddenly, and often in places quite remote from strain or previous mending, as Margie's glove will testify to-day. At the first sign of tenderness in a glove reinforce the weak part with court-plaster, applying it, of course, upon the inside; and frequently this will end the trouble. When a tear is found where the strain is very great, as, for instance, at the joining of the back and thumb-piece, sew it neatly with fine cotton and a No. 10 needle, and then apply the plaster to aid in holding the parts firmly in position. In selecting court-plaster for this purpose avoid what is known as arnica-plaster, as that will adhere to and soil the hands. The wise woman, when buying gloves, always procures a spool of thread the same shade as that used in the gloves, for mending. The thread should be at least No. 90 or 100, in order to be quite invisible when used.

We are told that short gloves are again in fashion, but it must be remembered that they are to be worn only when the sleeve of the dress is quite long or has a frill of lace at the wrist that reaches to the hand, since in the majority of cases that portion of the arm exposed between a short glove and a sleeve that is not quite long enough is extremely unattractive. The long gloves have always a comfortable suggestion of reserve power, for a part of the superfluous length may be used to good advantage in repairing a tattered finger or making a neat patch. In choosing gloves bear in mind that nothing makes the hand look so small as a black glove, while white and gray have exactly the reverse effect. Black kid gloves are much worn with evening dress at present. They heighten the whiteness of a pretty arm, and they certainly remain presentable much longer than colored gloves.

There are many ways of disguising a really large hand or, rather, of not emphasizing or calling attention to its size. A certain wise Frenchman, in writing of his impressions during a recent visit to England, remarks that "the people do not gesticulate." I am afraid he could not say the same of American women, because most of us are so energetic that we find it necessary to accentuate the smallest fact with a truly Gallic uplifting of the hands. Our dear Katherine is quite given to this habit, and as she has not yet arrived, we may all praise her shapely and well kept hands; but what is pretty and "fetching" in Katherine will not prove at all becoming to many of us. When the hands are large, the veins prominent or unattractive and nails badly cared-for, it is much wiser to keep them in the background as much as possible. Now Caroline's hands are indisputably large although rather plump and very white; and her nails are short



and stubby because of her deplorable habit of biting them. But she will sit with her hand to her face, thus thrusting these defects upon our notice; whereas, if she would only use a little forethought, few of her friends would notice the objectionable features.

Neglected hands may be infinitely improved by constant care. Of course, the point of prime importance is to keep them perfectly clean. Doubtless you all think your hands are properly washed, but you may be sure they are not so long as there is the least suggestion of grime about the nails. To bring a pair of ill-kept hands into perfect condition requires at least half an hour of treatment three times a week for about three weeks, at the end of which period the very texture of the skin will seem to have changed. With most of us life is so full of pressing duties that we feel as though we can afford very little time each day for care of the person, but it is surely no waste to devote at least fifteen minutes daily to cleansing and softening the hands. First soak and wash them in suds made with bathing soap and hot water in which half a tea-spoonful of borax has been dissolved. The hotter the water the more quickly will it act upon grime that is below the surface. Vascline is apt to increase the growth of hair on the hands and should be used very sparingly even in cold weather. When one's occupation does not render the soaking in hot water imperatively necessary, hands that are inclined to chap should invariably be washed in cold water during frosty weather, as this will maintain the most sensitive skin in good condition. Very often, however, the harshness of the skin which causes it to chap results from carelessness in drying the hands after washing, and for this reason almond meal is almost indispensable. This meal may be rubbed upon the backs of the hands like soap while washing, with soothing effect; but the best plan is to rub the dry meal gently upon the hands while they are still moist from drying, the small quantity of oily powder thus worked into the pores producing a delightful sensation and effectually preventing chapping.

We discussed not long ago the best method of caring for the nails, which should receive attention as soon as the hands are thoroughly dried. Any roughness of the skin or any callous spots that have become rough should be rubbed smooth with pumice stone, without which no toilet-table is complete. The ancient Romans believed that sandstone and pumice-stone stimulated the skin and made it supple, and they used them all over their bodies to produce that marble smoothness of flesh which we often read about but so seldom see.

An admirable preparation of English origin for keeping the hands smooth is composed of

2	table-spoonfuls	of	lemon-juice,
1	"	"	glycerine,
1	"	"	almond-oil.

The almond-oil should be colorless, as colored oils and vaseline darken the skin.

When we last drank tea together I promised to tell you something about massage, so as most of you are here, I will redeem my

promise. Massage is said to be of very ancient origin, but as confined to the face alone it may be called a new departure. It means simply *exercise*, and consists in rubbing, kneading and manipulating the surface of the skin so as to strengthen the muscles and nerve centers beneath. Lack of exercise, as is well known, is sure to weaken the muscles, and as only a limited number of the facial muscles are ordinarily exercised, the balance shrink and dwindle, causing those pitiless enemies of beauty, wrinkles. Massage also tends to keep the blood well to the surface of the cheeks, thus producing the healthful glow which is one of the most pleasing items in a pretty face. The facial muscles are the only ones in the entire body that are slighted in the course of ordinary exercise, and this is said to account for the fact that we so often see women whose health is good and whose figures are plump, firm and vigorous, but whose faces are thin almost to emaciation, and seamed with wrinkles for which there is no apparent reason.

Facial massage is said to correct this anomaly and also to improve the tone of the pores and prevent eruptions, blackheads and similar disfigurements.

The correct process of massage is as follows: First bathe the face in tepid water and dry it. The fingers that are to be used should then be moistened with massage oil, which is made especially for the purpose. Do not use cream or grease. Gently but thoroughly rub the entire surface of the face and neck with the inside of the first finger of each hand extended straight, using both fingers together and thus stretching the skin in every direction. The finger-nails should be cut closely, to guard against the possibility of scratching the skin. When the entire surface has been treated, allow a few moments' rest. The second manipulation is intended to exercise the nerves and muscles which have been stimulated by the first treatment, and consists in gently pinching the skin of the face with the thumb and first finger, taking up a large portion of the skin at each grasp. Then, after a short rest, repeat the pinching, but take up only a small bit of the skin each time. This exercise should not be continued too long. The fourth movement consists of pressure or light strokes upon the skin. Place the first three fingers together, and, with the ends only, lightly strike every portion of the face. This will harden the muscles; but the strokes should not be too vigorous. Now straighten the hands, and press hard, with the inside of the fingers held straight, on every part of the face, being careful not to press too long. The face should then be bathed in tepid water and dried.

Of course, the face will be red after this treatment, but this color will pass away in a little while and a most delightful sensation of perfect rest is experienced in all the facial muscles. How often would I advise massage? Once a day for a week or nine days, after which perfect rest should be taken for a day or two; the exercise may then be resumed and continued until the complexion is benefited. The method as I have described it is exactly the same as that pursued by the most skilful professionals, and anyone who so desires may, by following these directions, readily try the effect of massage upon her complexion at a merely nominal cost.

E. S. W.

## RAMBLES AMONG HOLIDAY BOOKS.

The holiday books for the season of 1890-'91 leave nothing to be desired. There are, perhaps, fewer volumes of a purely ornamental character than have been seen of late years, but this change is progress, for a book that furnishes a pleasant diet to the mind as well as to the artistic sense has an enduring value that does not pertain to the book which appeals to the eye alone. As an educator, however, the latter is worth much and is as entertaining as it is instructive. Some of the most notable issues for the year are mentioned below, and the range is from the costly to the very inexpensive.

Decidedly the handsomest book of its class issued this year is *Some American Painters in Water Colors*, a large folio, fifteen by twenty inches, containing eight reproductions of water-color paintings by prominent artists. No process with which we are familiar has ever approached that here employed in the perfection of reproducing such pictures; at a little distance the effect is not that of a fac-simile, but of the original. The titles of the plates are: A Late Arrival, by W. T. Smedley; Girl with Flowers, by Rosina Emmet Sherwood; A Truant on the Beach, by Mrs. J. Pauline Sunter; Margaret, by Leon Moran; Newly Fallen Snow, by Walter L. Palmer; A Yale-Harvard Race, by James M. Barnsley; The Pet Gazelle, by J. L. Gerome Ferris; and Little Folk Wide Awake, by Maud Humphrey. Each picture is accompanied by a sketch and portrait of the artist, and the text is furnished by Ripley Hitchcock, who deals with the subject in

a most interesting way. This volume is a companion to the very successful *Fac-similes of Aquarelles by American Artists* issued last year. [New York: F. A. Stokes Co.]

A unique and beautiful specimen of the bookmaker's art is *The Song of Hiawatha*, issued by Houghton, Mifflin & Co., Boston. Longfellow's famous poem could have no abler interpreter than Frederick Remington, whose illustrations are in themselves a liberal education in Indian affairs. The full-page engravings, of which there are many, are reproduced by photo-gravure, which process seems particularly suited to the subject; and the marginal pen-and-ink drawings form a museum of actual objects in use among the Indian tribes, with portraiture of several of the noble red men. This book is in every way worthy of the reputation of the publishers, to whom we are much indebted for putting a favorite work in such an artistic form. The shape is convenient for reading, large enough yet not cumbersome. The cover is of buckskin, with design and lettering in gold.

*Summerland* is a new volume of engravings of Nature in various phases by Mrs. Margaret McDonald Pullman, who was introduced to book lovers two years ago by *Days Serene*. The two books are similar in character, but the last deals altogether with Summer scenes, bird life, blossoms and everything that makes the Summer beautiful. The artistic talent of the author is seen everywhere—in the larger scenes and in the poetic fancy which prefaces each scene.



There are sixty-three illustrations engraved from the originals by George T. Andrew. The binding is artistic, and the book in every way up to the high standard of the art issues of the publishers. [Boston: Lee & Shepard.]

*The Poet's Year* is a sumptuous volume of original and selected poems embodying the spirit of the seasons, edited by Oscar Fay Adams. Familiar poems of Longfellow, Whittier, Tennyson and others, devoted to the twelve months of the passing year, are included, and numberless illustrations by prominent artists accompany the text. Each month is introduced by a dainty and appropriate design. [Boston: D. Lothrop Co.]

A new edition of *Baby's Kingdom*, which was so popular on its introduction five years ago, appears this year. This is a book for the record of every item of interest concerning the king of the household from his birth, with the object of giving pleasure in later years. There is no doubt that the remembrance of such things is pleasant, so beside its own beauty, this book has a *raison d'être* in utility. [Boston: Lee & Shepard.]

Miss Irene E. Jerome appears this year in quite a different character, as an illustrator, from that to which we have been accustomed, but her reputation is strengthened by the change. *From an Old Love Letter* is a collection of scriptural texts having love for the theme, and these are beautifully and artistically illuminated. It is quaintly bound and tied with silk. [Boston: Lee & Shepard.]

*Out of Doors with Tennyson* is a compilation of the laureate's poems dealing with Nature, edited by Elbridge S. Brooks. All lovers of Tennyson will give ready welcome to a volume that gathers between its covers some of the choicest word-painted scenes of English rural life. The illustrations are many and excellent, and in the introduction Mr. Brooks treats in a most interesting way of Tennyson's love of Nature, and the happy way in which he has made immortal the spots familiar to his youth. [Boston: D. Lothrop Co.]

The *Vision of Sir Launfal*, which was issued last year in a sumptuous edition, is seen this season in a smaller and more dainty form, but with the original illustrations. Of the earlier poems of Lowell this one is undoubtedly the most popular, and the two recent issues of the publishers will certainly add to its popularity. [Boston: Houghton, Mifflin & Co.]

*Shakespeare and his Birthplace* and *Bunyan's Home* are companion books, whose contents are described by their titles. The text is interesting reading, but the chief value is in the illustrations, which are printed in colors by Nister, of Nuremberg, in his well-known masterly manner. [New York: E. P. Dutton & Co.]

Two very pretty booklets are *Shakespeare Pictures* and *Tennyson Pictures*, each containing six extracts, with accompanying illustrations, in colors, from the best known of the plays and poems. [New York: E. P. Dutton & Co.]

The collection of books, booklets and cards issued by Marcus Ward & Co., New York, is wonderful in variety, and of unusual excellence. More attention has been given to books than in former years, and most of these have a decided artistic value. Among the books are *The Rime of the Ancient Mariner*, with monotint illustrations by C. M. Padday; and *Thistle Down*, a collection of verses by Sarah Doudney, beautifully illustrated in colors. In the assortment of hymns, etc., are the *Messiah*, *Magnificat* and *Star of the East*, illuminated in gold and colors; and under one cover, and also in separate booklets, are *Venite, Te Deum* and *Benedictus*. In monotint are *Light on the Way*, *Good Tidings*, *Midnight Chimes* and *Trust in the Lord*; and in the smaller issues, which have largely taken the place of cards, are *Auld Lang Syne*, *Mizpah*, *Bells Across the Snow*, *Thine for Ever*, etc., etc. Several of the publications of this house intended especially for the younger members of the family are noticed among the juvenile books.

*Health Guyed* is a travesty of the health tracts so frequently seen. The author is Frank P. W. Bellew ("Chip"), and the text and illustrations are as full of humor as the space admits. [New York: F. A. Stokes Co.]

The F. A. Stokes Co. publish also some fac-similes of water-color paintings in mats ready for framing. The execution of these prints is so good that at a little distance the effect is that of an original. The subjects are *The Mokeville Hunt*, a humorous representation of a hunt by a number of colored children; *Four Little Women*, which shows four pretty little maids standing in a row; *May-Day*, a number of children playing in the fields; and *A Truant on the Beach*, a little girl at the sea-shore. The sizes are fifteen by twenty inches.

The books, booklets and cards issued by L. Prang & Co., Boston, are in every way worthy of the reputation of the house. Nothing inartistic is seen even in the least expensive of their publications. A picture called "Playing School," by Ida Waugh, is after the style of the immensely popular "Prize Babies," and is mounted ready for framing, a choice of a plain or a hand-painted mat being given. Two dainty booklets are *The Spirit of the Pine* (the Christmas Tree),

by Esther B. Tiffany, with illustrations in monochrome by William S. Tiffany; and *The Winds of the Seasons*, which is illustrated in colors as well as tint by Louis K. Harlow. Another pretty booklet is *My Lighthouse, and Other Poems*, by Celia Thaxter, illustrated by the author; and a novelty that will please boys is the *Story of a Dory*, verses by Edward Everett Halc. The shape is that of a dory, with a mast and anchor.

T. Buchanan Read's poem, descriptive of Sheridan's Ride, is issued by the J. B. Lippincott Co., illustrated with eight wood engravings from designs especially prepared for this edition. The subject is a stirring one, and the illustrations are in keeping with it.

*Memories of Home* is a book of poems and pictures of Life and Nature, by Mary D. Brine, with illustrations by many artists. [New York: Cassell Pub. Co.]

## CALENDARS, ETC.

The F. A. Stokes Co. always issue artistic calendars, but this year they seem to have outrivalled the best of previous years. *The Bonnie Babies' Calendar*, and *The Sweethearts' Calendar* have handsome fac-similes of water-color designs, and are each twelve by nine inches. The *Cupid Calendar* and the *New York Calendar* are smaller in size, but quite pretty, the latter having views of the chief points of interest in New York City.

*All Around the Year* is a calendar illustrated by J. Pauline Sunter. It has rings, chain and tassels and is attractive as well as useful. [Boston: Lee & Shepard.]

## JUVENILE BOOKS.

*A Loyal Little Red-Coat* is a delightful story of child-life in New York at the close of the revolution, by Ruth Ogden. The story is simple, unaffected and interesting in itself, and it has, moreover, the value of pleasantly teaching much of the history of those times. The loyal little red-coat is a lovable little lady and as pleasing a creation as Fauntleroy himself. There are numerous illustrations by Harry A. Ogden, and the cover shows a white panel on which are figures of the little red-coat and a soldier in Continental uniform. [New York: F. A. Stokes Co.]

For children from seven to fourteen years old there is a delightful book called *Once Upon a Time*, stories by Mrs. Oscar Wilde, Mrs. Mollesworth, Helen J. Wood, John Strange Winter and others, with colored pictures by Harriet M. Bennett and Lizzie Mack. There are altogether twenty-six stories, all delightful; and the printing is by Nister. [New York: E. P. Dutton & Co.]

Three choicely illustrated books for children are *The Courtship and Marriage of Cock Robin and Jenny Wren*, *Monsieur Pouf*, the French poodle, and *Where Lilies Live*. Others, less expensive but equally diverting, are *The House that Jack Built*, *The Frog's Wooing*, and *The Old Woman and Her Pig*. [New York: Marcus Ward & Co.]

*Santa Claus on a Lark* is the initial story of a series of eight, by Washington Gladden. Others are "A Christmas Dinner with the Man in the Moon," "The Strange Adventures of a Woodsled," "An Angel in an Ulster," "Santa Claus in the Pulpit," etc. That all are good goes without saying, the name of the author being security enough for that. [New York: The Century Co.]

The Century Co., New York, also issue *Another Brownie Book*, by Palmer Cox, to the delight of hundreds of young people and the amusement of many older ones. We have the same comical collections of dwarfs in comical situations, with laughter-provoking expressions of fear, content and satisfaction, as in the former book, but the situations are new and many new characters are introduced. The text is quaintly descriptive of the illustrations.

The Nursery *Alice* is an abridgment of Lewis Carroll's inimitable *Alice in Wonderland*, adapted by the author to readers from "Nought to Five," as he himself puts in. It contains twenty colored illustrations, and is most dainty and attractive in appearance. [New York: Macmillan & Co.]

*Two Little Tots on their Way Through the Year*, verses by Josephine Pollard and pictures in colors by Pauline Sunter, and *Flower-Folk*, verses by Anna M. Pratt, with illustrations in colors and in monotint by Laura C. Hills, are two pretty productions. Some decidedly odd folk are evolved from the flowers, but the idea is quaint. [New York: F. A. Stokes Co.]

*Cherry Cheeks and Roses* is a pretty book of childish verses and appropriate illustrations printed in monotint and colors by Ernest Nister and published by E. P. Dutton & Co., New York.

*In My Nursery* is the title of a collection of childish verses by Laura E. Richards. Illustrations are plentiful and will be pleasing to the little ones. [Boston: Roberts Bros.]



## HOUSEKEEPERS' DEPARTMENT.

(This page is open to all inquirers desiring information on household topics of any description.)

As announced in the December DELINEATOR, a page will hereafter be devoted to answering any and all questions which may come to us relating to the household and its management. Cookery, the care of clothing, the management of servants, home decoration—in fact, every branch of housekeeping will be considered; and we are convinced that the department will be extremely beneficial to a large class of our readers.

FLORENCE:—Following is an admirable recipe for very strong beef-tea: Place a pound of finely chopped, lean beef in a wide-mouthed bottle or in a fruit-jar, add half a pint of cold water, and let it stand for an hour; then place the bottle in a sauce-panful of cold water, set the pan on the stove, and let the water slowly heat almost to the boiling point, taking care, however, that it does not boil. Cook in this way for two hours; then strain, and season with salt to taste.

MRS. R. E. L., *Jacksonville, Fla.*, wishes to know a reliable method of cleaning lace, and we can recommend the following recipe as excellent:

First sew the lace with fine cotton thread to pieces of new white flannel of proper size and shape. Then make a strong lather with white Castile soap, and dissolve powdered borax in it in the proportion of a tea-spoonful to a gallon of suds. Place the lace in the lather, and let it soak for at least twenty-four hours; and if it is much soiled, change the lather as often as needful. Then remove the lace from the suds, wring it carefully, and place it in soft cold water, repeating the rinsing if necessary. As soon as the lace has been thoroughly rinsed, wring again very gently, spread the flannel upon a smooth surface of soft, thick flannel, with the lace downward, and press with an iron that is not too hot. The lace may then be removed from the flannel. If it needs stiffening, melt a small quantity of gum-arabic in the water used for the second rinsing.

PERSIAN:—There are many patented "exterminators" for water-bugs, roaches, etc., but we doubt if anything is better than powdered borax sprinkled plentifully, frequently and persistently in the haunts of the pests. Kerosene oil used in the same way is also said to be efficacious, but it must be handled with care.

V. L. A., *Orrville, Ohio*:—"Will you please give me a recipe for making Philadelphia mead?"

The following directions are taken from "The Pattern Cook-Book," published by us, price 4s. or \$1.00:

One quart of boiling water.  
One-half pint of molasses.  
Two and a-quarter pounds of brown sugar.  
One-half ounce of flavoring extract.  
Two ounces of tartaric acid.

Put the water, sugar, molasses and acid together; and when the mixture is cold, add the extract, which may be the essence of wintergreen or sassafras or any other kind used for such a purpose. Bottle, and set away in a cold place. To make the mead, place two table-spoonfuls of the syrup in a glass of ice-water, stir until well mixed, and add a-quarter of a tea-spoonful of bi-carbonate of soda to render the drink effervescent.

LEE-HARDEN writes thus: "I keep the milk in the cellar because that is the coolest place in the house; but sometimes it acquires a rank taste, especially in very wet weather. What can I do to prevent this?" It is said that a large vessel filled with moderately small pieces of charcoal and placed near the milk will keep it in perfect condition. Several similar vessels of charcoal distributed through a damp and ill-ventilated cellar will render the air wholesome and pleasant.

JENNIE FORSYTHE, *Fredericksburg, Va.*:—Cleaning windows is not a very desirable occupation for cold weather, and besides, when water is used on the outside of the panes, it is apt to freeze and crack them. If, however, it is imperatively necessary to clean the windows when the temperature is very low, use for the outside a cloth moderately saturated with alcohol, rubbing dry with a clean cloth as usual.

JEANNETTE L., *Knoxville, Tenn.*:—The spots of iron rust may be removed from your white muslin by wetting them first with lemon juice and covering with plenty of table salt. This method is generally efficacious; but we suggest as a means of preventing the stains altogether that you cover the iron hooks in your closet with cloth or kid and then wrap them tightly with twine.

MOTHER:—Paint and, indeed, almost any kind of grease may be removed from clothing with a mixture of equal parts of turpentine and ammonia. Apply the liquid plentifully to the spots until the paint or grease is well softened; then cleanse with strong soapsuds, and brush thoroughly with a stiff whisk-broom. The mixture should be kept tightly corked when not in use.

MRS. KATHERINE B., *Burlington, N. J.*, writes: "I take great pleasure in making candies of various kinds for the children, for I know when I make them myself they are perfectly wholesome; but I find a great difference in the powdered sugar. Sometimes it is light and free from lumps, producing delicious candy; and again it is heavy and full of hard lumps and really unfit for use. Can you tell me the reason of this?" Many grocers are not aware that there are two kinds of powdered or "pulverized" sugar, and as long as the barrel is marked "Powdered" they ask no questions. For all sorts of dainty uses, such as the making of candy, frosting, fancy pastry, etc., insist on having confectioners' XXX or XXXX (as it is variously called) powdered sugar. The ordinary powdered sugar is little better than granulated for such purposes. The confectioners' sugar is, of course, rather more expensive. "The Correct Art of Candy-Making at Home," published by us, price 7d. or 15 cents, will be of service to you.

THE NEW COOK:—The following recipe for caper sauce is that followed by many of the most skilful chefs:

Two table-spoonfuls of flour.  
One table-spoonful of lemon-juice.  
Three table-spoonfuls of capers.  
One-half cupful of butter.  
One pint of boiling water.  
One-eighth of a tea-spoonful of pepper.  
One-half tea-spoonful of salt.

Beat the flour and butter to a cream, and add the boiling water. Set the mixture on the fire, and stir it constantly until heated to the boiling point; then put in seasoning, lemon juice and capers, and serve either in a separate dish or by pouring over the meat it is to accompany.

FAMILY DOCTOR:—One of the simplest and most efficacious remedies known for sore throat, congestion of the lungs, hoarseness and, indeed, all throat and lung troubles is made as follows: Procure from any carpenter a piece of pitch or "fat" pine—that is, pine wood that is heavy and discolored with the resinous sap of the tree. Shave this wood very thinly, place the shavings or chips in a sauce-pan, cover them with dark-brown sugar (granulated will do if the other cannot be procured) and pour in enough water to cover the whole to a depth of two or three inches. Then set the vessel on the stove and let the mixture boil very slowly, stirring occasionally; and when the resulting syrup is the color of ordinary molasses, but not quite as thick, remove from the fire, strain and bottle securely. A table-spoonful of this syrup, which is known as "Lightwood Syrup," taken three times a day or, in case of a very severe cold, once every two or three hours, will be surprisingly curative and comforting.

AUNT DINAH:—We have never heard of the pickle you mention, but the following, in which green tomatoes and cabbage are used, and which may be kept all Winter without difficulty, is very easily made, and is delicious with game, poultry and, indeed, meats of all sorts.

## RAGAN PICKLE.

6 quarts of green tomatoes, sliced.  
1 small head of cabbage, cut as for slaw.  
3 onions, thinly sliced.  
 $\frac{1}{2}$  tea-cupful of salt.  
 $\frac{3}{4}$  " " " sugar.  
1 " " (scant) of mustard-seed.  
1 " " " celery-seed.  
1 table-spoonful of whole allspice.  
1 " " " black pepper.  
 $\frac{1}{2}$  " " " cloves.  
1 " " " stick cinnamon.  
Vinegar to cover.

Place alternate layers of tomatoes and cabbage in a porcelain-lined kettle, sprinkling the onions, salt, sugar and seed equally over each layer. Then add good cider vinegar until the whole is well covered, and set on the range to simmer until the tomatoes and cabbage are sufficiently tender to permit of being readily pierced with a fork. When the pickle is nearly done, add the spice, which should be broken in small pieces, not ground.



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### ANSWERS TO CORRESPONDENTS.

MISS GREENIE GRASS:—It is considered a breach of the proprieties to drive alone with a young man.

MRS. R. D. R.:—Combine a darker shade of velvet with the beaver-brown satin merveilleux, and make the costume by pattern No. 3665, which is illustrated in this DELINEATOR and costs 1s. 8d. or 40 cents.

PUSSY CAT:—Trim the dark-green tricot with fine knife-plaitings of dark-green silk, and make it by skirt No. 3673, price 1s. 6d. or 35 cents, and basque No. 3674, price 1s. 3d. or 30 cents. Both patterns are illustrated in this DELINEATOR. Accordion-plaited skirts are no longer fashionable. Read "Stylish Millinery" in this magazine for information regarding the newest styles of hats. An effective hair tonic is composed of the following:

- Vinegar of cantharides,..... ½ ounce.
- Eau de cologne,..... 1 ounce.
- Rose-water,..... 1 ounce.

Submit the dress to a professional scourer.

RUSTIC:—The sample of silk is black *pearl de soie*. We have never received complaints from those who have used the article. Rub the skin with alcohol to remove the oily look.

ANXIOUS INQUIRER:—The colored tissue paper may be used, if desired.

VIOLA GARDNER:—The maid of honor enters alone before the bride, and takes her place at the left of the bride, whose bouquet or prayer-book she holds. It matters not if the maid of honor be older than the bride.

DEW-DROP:—Trim the black cashmere with black-and-gold cord-passementerie.

MADGE:—You may with propriety permit the gentleman to escort you home. The address of the Woman's Exchange is No. 329 Fifth avenue, New York City. Your writing is distinct and neat. Amber and light-blue may be combined tastefully. Submit the manuscript of the play to a theatrical manager. Oblong pocket-books of ooze leather and of seal mounted with silver are very stylish.

PANSY:—Chenille, jet and silk cord-passementerie are equally stylish for trimming a black silk costume. The toilette articles you mention we cannot recommend from personal experience; but we have never heard complaint from those who have used them.

S.:—Combine black velvet with the gray wool goods, and remodel the costume by pattern No 3665, which is illustrated in this DELINEATOR and costs 1s. 8d. or 40 cents.

BUFFALO, *Montana*:—Use your own judgment about introducing subjects of conversation at table. It is not proper for a boy to take a girl's handkerchief.

DIMPLE:—Consult your physician as to the best remedy for pimples. The action is a very childish one.

MRS. J. M. H.:—Maroon, écreu and other warm colors are becoming to a brunette. An etching, a book or a pretty inkstand may be presented to a man friend. Lemonade, cakes, fruit and ices may be served at an informal evening company.

N. E. S.:—The present you suggest for your betrothed will be suitable.

MRS. E. J. D.:—Refer to the article entitled "Fashionable Furs" in the November DELINEATOR.

### DID YOU EVER FALL

a victim to the seductive peddler with his so-called "silver polish?" if so, the scratches on your silverware are evidence of the fact. For the asking you can have, *without cost*, a trial quantity of ELECTRO-SILICON, famous for 23 years as the best silver polish, *your own eyes will then tell you what to use*, and your storekeeper will supply you with ELECTRO-SILICON. He has it, or will get it at your request. Until he does, it will be sent post-paid for 15 cts. in stamps. Address THE ELECTRO-SILICON Co., 72 John St., New York.

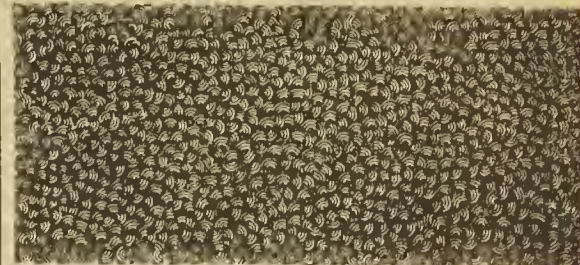
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(For Adaptation see Figure 292, page 12.)

B. 57971.—Kursheedt's Standard Black Astrakhan Trimming, 2½ inches wide, 57 cents per yard; 3 inches wide, 70 cents per yard; 4 inches wide, 95 cents per yard.  
B. 67971.—Kursheedt's Standard Fine Black Astrakhan Trimming, 3 inches wide, \$1.00 per yard; 4 inches wide, \$1.20 per yard.



(For Adaptation see Figure 5, page 48.)

L. 65.—Kursheedt's Standard Ostrich-Feather Collar-ette, black and colors, \$2.50, \$2.75 and \$3.00 each.

(For Adaptation see Figure 2 page 47.)

A. 180.—Henry II. Collar-ette *Crêpe Lisse*, edged with narrow Silk Fringe. White, Cream or Black, edged with White, Pink, Blue, Cardinal or Yellow, \$1.00 each. Different designs at 50 and 85 cents.

(For Adaptation see Figure 1, page 49.)

B. 1144.—Kursheedt's Standard Bodice for front of Waist, made of Silk Princess Braid in Black only, \$2.25 each; made of fine Gold or Silver Braid, \$3.35 each.

(For Adaptation see Figure 2, page 49.)

B. 034.—Kursheedt's Standard Decoration for Sleeves, made of Black Silk Princess Braid, \$3.75 per pair.

(For Adaptation see Figure 286, page 7.)

B. 033.—Kursheedt's Standard Garniture, made of Silk Princess Braid and Milan Drops, black only, \$3.00 each.

B. 2669.—Trimming to match, as shown on Skirt, 7 inches wide, \$3.00 per yard.

(For Adaptation see Figure 1, page 47.)

B. 1141.—Kursheedt's Standard Bodice for front and back of Waist, state bust measure desired, made of Silk Princess Braid, in black only, \$2.25; made of Gold or Silver Tinsel, \$3.35.

(For Adaptation see Figure 1, page 47.)

B. 1411.—Kursheedt's Standard Fringed Dress Front, made of Silk Cord and Milan Drops, in black only, width, 16 inches, length at sides, 12 inches, at center, 24 inches, \$6.00.

(For Adaptation see Figures 3 and 4, page 49.)

B. 9009.—Kursheedt's Standard Waist Garniture, made of Silk Cord and Milan Drops, sizes 34 and 36 inches, bust measure, \$4.10 each.

(For Adaptation see Figure 287, page 8.)

B. 760.—Kursheedt's Standard Silk Cord Gimp, in black only, 1¼ inch wide, 45 cents per yard.

(For Adaptation see Figure 293, page 13.)

B. 108.—Kursheedt's Standard Flat Girdle, 1¼ inch wide, 2½ yards long, made of Silk, in black and colors, \$1.50.

B. 801.—Gimp to match, 65 cents per yard.

(For Adaptation see Figure 290, page 11.)

Kursheedt's Standard Black Silk Chantilly Lace Flouncing.

L. 8301.—Black Silk Chantilly Lace Flouncing, 40 inches wide, \$1.57 per yard.

L. 8061.—Black Silk Chantilly Lace Flouncing, 40 inches wide, \$2.85 per yard.



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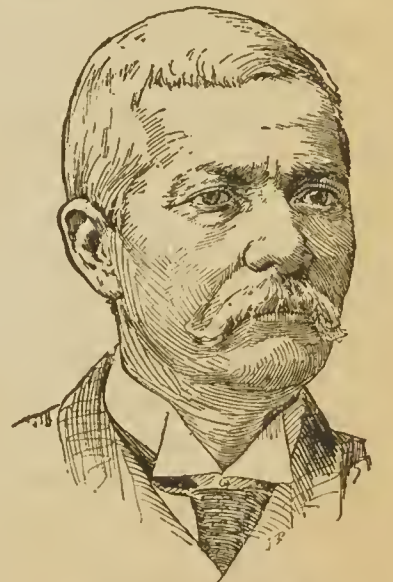
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**HENRY M. STANLEY,** who has written an article on the "Pigmies" for the January number.



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ANSWERS TO CORRESPONDENTS,  
(Continued).

A SUBSCRIBER:—Either combination is in good taste.

PANSY BLOSSOM:—Maroon, castor, beaver, plum and brown are among the most fashionable colors for Winter. "Thank you, I should be much pleased with your company," or "You are very kind, but I am otherwise engaged," would be proper.

PADYLINE L. E.:—It is perfectly right to exchange rings, but we would not advise the gentleman buying two. Pale-blue is the prettiest color for a hat-band.

MISS M. L. C.:—Combine dark-brown velvet with your silk. We do not send samples or give prices, as there is no purchasing agency connected with this establishment.

A READER:—Border the edges of the silk quilt with a ten-inch band of mottled plush, and mitre the corners. If desired, a heavy silk cord may edge the plush band. Maroon will be becoming. Wash the bang twice a week with warm water in which a little borax has been dissolved; this will remove the oil. Curl the bang over kid rollers or with a curling iron.

ANNA LEE:—Black is always fashionable. Refer to the article entitled "Stylish Millinery" in this DELINEATOR.

H. R. K.:—With the navy-blue diagonal combine velvet the same shade, and make it by costume No. 3543, which is shown in the November DELINEATOR and costs 1s. 8d. or 40 cents.

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ANSWERS TO CORRESPONDENTS,  
(Continued).

**FLAXY:**—We regret our inability to give earlier attention to your letter. Make up the plum-colored plush with faille the same shade. Braid your hair and coil it round and round the head below the crown. This will doubtless be becoming.

**GINA DE LAND:**—The *négligé* gown may be worn at breakfast. Make the travelling costume of mixed gray chevrot. Practice writing diligently to improve your style.

**MOON:**—Shirt-waists need not be lined. Remodel the green camel's-hair robe by pattern No. 3619, which is illustrated in the December DELINEATOR and costs 1s. 8d. or 40 cents. Turbans are very stylish.

**WILLIE:**—The confectioner or caterer who serves the wedding dinner will furnish the newest souvenirs.

**M. J. A.:**—Combine garnet velvet with the brown tricot, and make the dress by pattern No. 3608, which is illustrated in the December DELINEATOR and costs 1s. or 25 cents.

**ROSIE:**—Redness of the nose is frequently due to indigestion or tight lacing; if, however, it is not attributable to either of these causes, we advise you to consult a physician.

**STARLIGHT:**—Combine black velvet with the stone-gray Henrietta, and make the costume by pattern No. 3665, which is illustrated in this magazine and costs 1s. 8d. or 40 cents. All the dry-goods firms advertised in the DELINEATOR are reliable.



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These three numbers contain the following reading matter:

- (1) **Mrs. Amelia E. Barr's** new serial, "The Beads of Tasmer." Mrs. Barr is the author of that most successful serial, "Friend Olivia," just completed in *The Century*; but hereafter Mrs. Barr will write exclusively for *The New York Ledger*.
- (2) **Hon. George Bancroft's** description of "The Battle of Lake Erie," beautifully illustrated.
- (3) **Margaret Deland's** latest story. "To What End?"
- (4) **James Russell Lowell's** poem, "My Brook," written expressly for *The Ledger*, beautifully illustrated by Wilson de Meza, and issued as a FOUR-PAGE SOUVENIR SUPPLEMENT.
- (5) **Mrs. Dr. Julia Holmes Smith** starts a series of articles giving very valuable information to young mothers.
- (6) **Robert Grant's** entertaining society novel, "Mrs. Harold Stagg."
- (7) **Harriet Prescott Spofford, Marion Harland, Marquise Lanza, Maurice Thompson, and George Frederic Parsons** contribute short stories.
- (8) **James Parton, M. W. Hazeltine and Oliver Dyer** (author of "Great Senators") contribute articles of interest.

In addition to the above, SPARKLING EDITORIALS, Illustrated Poems, HELEN MARSHALL NORTH's chatty column, and a variety of delightful reading of interest to all members of the household.

The foregoing is a sample of the matter which goes to make up the most perfect National Family Journal ever offered to the American people.

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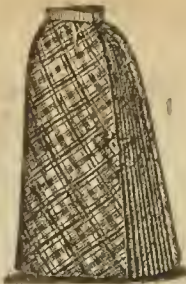
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Ladies' Walking Skirt (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 1s. 6d. or 35 cents.



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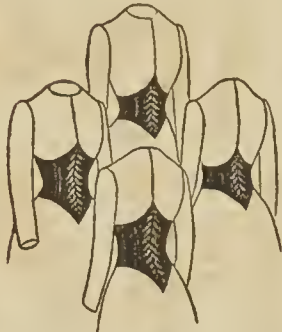
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Misses' Bodice-Girdles (Copyright): 8 sizes. Ages, 8 to 15 years. Any size, 7d. or 15 cents.



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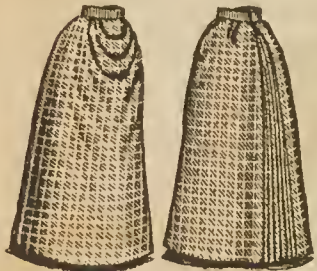


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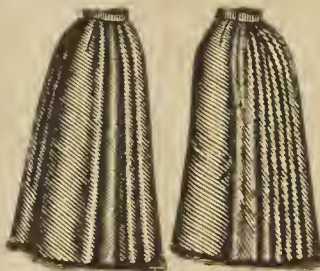
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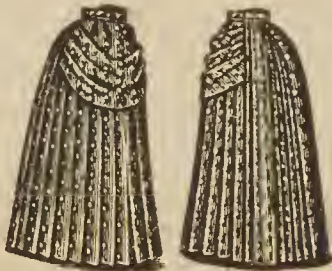


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By MRS. A. D. T. WHITNEY,

BEGINS IN THE JANUARY ISSUE OF THE

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This Outfit contains a Tube of Ingalls' Stamping Paint (used for stamping Plush, Velvet and Dark Goods), Stamping Brush, Box Powder, Pad, Book of Instructions for Stamping, and **INGALLS' 1891 CATALOGUE OF STAMPING PATTERNS**, and the following list of **FULL-SIZE Stamping Patterns.**



### DAISY ALPHABET OF 26 LETTERS, size 2 inches high—ARTISTIC DESIGNS

FOR TABLE-SCARFS, DAISIES AND FORGET-ME-NOTS, size 7x10 inches—WILD ROSES AND DAISIES, 9x6—OUTLINE TINSEL DESIGN, 10x3½—MORNING-GLORIES, 9x7½—CALLA LILIES, 10x7—APPLE BLOSSOMS, 12x8—PINKS, DAISIES AND GOLDEN-ROD, 12x8½—DESIGNS FOR TIDLES, SOFA-PILLOWS, APRONS, BAGS, PHOTOGRAPH-CASES, SPLASHERS, CORNERS, LAMBREQUINS, PAPER RACKS and TABLE-COVERS, etc.—GOLDEN-ROD AND SUMAC, 12x8—EGYPTIAN LILY, 4x5½—SNOWBALLS, 8x8—FLORAL HORSE-SHOE, 3½x4—POND LILIES, 8x9—ROPE-SILK DESIGN, 17x5—PINK, 5x2—BOUQUET OF DAISIES, 4x5—WHEAT—MORNING-GLORIES—PINK—BIRD—DAISIES—BUTTERCUPS—FUCHSIAS—PANSY FRIEZE, 4½x18—BRAID DESIGN, 14x4—TULIPS, 4½x5—SPLASHER DESIGN, "A DELIGHTFUL SAIL," 19x9—WORDS: "COLLARS, CUFFS and HANDKERCHIEFS," 8x10—"A CLEAN SHAVE," 4x4½—"PHOTOGRAPHS," 1½x9—LAMBREQUIN DESIGNS—CONVENTIONAL DESIGN OF ACORNS AND LEAVES, 4x15—CONTINUOUS GREEKIAN DESIGN, 4x15—SMALL DESIGNS FOR ALL-OVER EMBROIDERY—CRAZY PATCHWORK—FILLING-IN WORK, etc.—BUTTERFLY—CLOVER LEAF—ACORN—ROSEBUD—STRAWBERRIES—CHICKEN—FLY—LADY-BUG—VERBENA—PASSION FLOWER—TULIP—HUMMING-BIRD—DOG'S HEAD—SAILOR BOY, etc.—OUTLINE DESIGNS—RACING HORSE, 5x9—MILK-MAID'S HEAD—TINSEL DESIGN FOR CLOCK SCARF, 4x9—PAPER-BOY, 7x8—CAT, 7x10—OWLS ON TREE, 6x7—JUNE ROSES IN MUG, 7x8—DAISY BORDER, 6x7—BIRDS ON BRANCH OF WILD-ROSES, 7x9—TRAY-CLOTH DESIGNS—CLUSTER OF PEARS, 5½x8—TEA-POT, CREAMER, SUGAR-BOWL, CUP, BUNCH OF GRAPES, 5x8, etc.

We send this Outfit by mail, postage paid, for \$1.00.

With this Outfit you can save money by doing your own Stamping, and make money by doing Stamping for others. The Patterns in this Outfit are made on **15 Sheets** of our best **Parchment Paper** (size of sheet, 22x9 inches). These Patterns are made *specially* for this Outfit. Send \$1.00 for this Outfit, and you are sure to be more than satisfied.

## INGALLS' 1890 \$1.00 STAMPING OUTFIT.

This Outfit contains the following full-size Stamping Patterns:

**B**EAUTIFUL ALPHABET OF 26 LETTERS, ornamented with FORGET-ME-NOTS, size 2½ inches high—PATTERNS FOR SCARFS, etc.—A PAIR OF CONVENTIONAL DESIGNS, size of each 8x9 inches—SUMAC and GOLDEN-ROD, 12x8—WILD-ROSES, 12x8—DAISIES, 14x7—APPLE BLOSSOMS, 13x7—GOLDEN-ROD, 14x8—CONVENTIONAL DESIGN OF PANSIES, size 13x7 (These conventional designs can be repeated for BLANKETS, SOFA-PILLOWS, etc.)—A FINE DESIGN FOR SPLASHER OF POND-LILIES, CAT-O'-NINE-TAILS, etc., size 22x9—TINSEL CORD DESIGN, 13x8—OUTLINE DESIGN FOR ROPE EMBROIDERY, 18x4½—DESIGNS FOR TIDLES, SCARFS, SOFA-PILLOWS, APRONS, BAGS, etc.—HOLLY, 8x5—FORGET-ME-NOTS, 6x5—MORNING GLORIES, 8x6—MARTHA WASHINGTON GERANIUM, 8x7—FUCHSIAS, 8x6½—POND LILIES, 12x6—POPPIES, 9x7—CHRYSANTHEMUMS, 9x6—DAISIES AND FERNS, 9x6—OUTLINES—OLD LADY IN CHAIR, 10x6—BOY IN RAIN WITH UMBRELLA, 9x7—ACORNS, 10x7—PANEL DESIGN OF STORK, POND LILIES, etc., FOR PAINTING, 12x9—SIDE-BOARD DESIGNS—CURRANTS, 8x6—CHERRIES, 8x4—WHEAT, 7x4—THISTLE, 5x3—SCALLOPS—BORDER AND BRAIDING DESIGNS. This Outfit also contains Stamping Paint, Powder, Pad, Brush, Instruction Book, Catalogue of Patterns, etc., same as in the 1891 Outfit. **We send this Outfit by mail, postage paid, for \$1.00.**

**SPECIAL OFFER!** We will send you our 1891 \$1.00 STAMPING OUTFIT, COMPLETE, and the PATTERNS in this 1890 Outfit, all for **One Dollar and Sixty Cents.** ADDRESS: **J. F. INGALLS, Lynn, Mass.**



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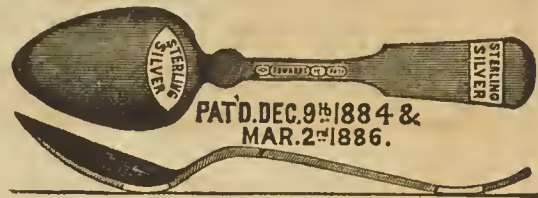


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Cut showing Silver Inlaid before Plating.

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ANSWERS TO CORRESPONDENTS, (Continued).

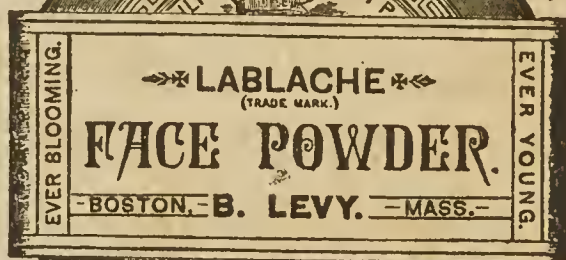
A SUBSCRIBER:—Read "The Potato and its Possibilities" in the October DELINEATOR, and "The Oyster, and How to Cook It" in the November DELINEATOR.

A. K.:—Brass hair-pins may be worn in blonde hair. A girl should not marry before she has reached her twentieth year, unless the circumstances are exceptional.

EFFEE E.:—Drink milk and cream and eat plenty of farinaceous food.

A COUNTRY KNOW-NOTHING:—By all means send an invitation. Make the costume by pattern No. 3611, which is illustrated in the December DELINEATOR and costs 1s. 8d. or 40 cents. Wear a black felt hat trimmed with garnet uncut velvet ribbon and a black bird, and tan Suède gloves.

THE ORIGINAL BOX IS ONE-THIRD LARGER THAN THIS CUT.



From the charming little CINDERELLA in the "CRYSTAL SLIPPER."

"BOSTON THEATRE, Oct. 4, 1888. Ben Levy, Esq., 34 West St.: IN all my travels I have always endeavored to find your LABLACHE FACE POWDER, and I must certainly say that it is the best Powder in the market. I have used it for the past 10 years, and can safely advise all ladies to use no other. Sincerely yours, MARGUERITE FISH."

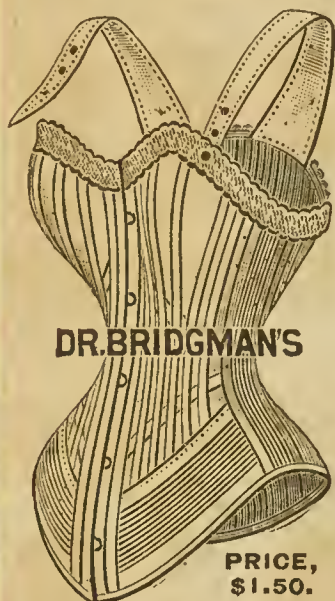
The LABLACHE FACE POWDER is the purest and only perfect toilet preparation. It purifies and beautifies the complexion. Mailed to any address on receipt of 25 2-cent stamps. BEN LEVY & CO., French Perfumers, 34 West Street, Boston, Mass.



A GRAND XMAS AND NEW YEAR'S OFFER MADE TO OUR LADY SUBSCRIBERS ORDERING

# Dr. BRIDGMAN'S ELECTRO-MAGNETIC CORSETS, WAISTS & BRACES.

To every Lady reader ordering one of our Combined High Hip and Dress Form Corsets, a Corset Waist, or a Spinal Supporting Brace (see cuts below) and remitting the price, adding 20 cents for postage, will receive free one of Dr. Bridgman's Improved and doubly useful "Duplex" Electro-Magnetic Hair Curriers and Crimpers, price 50 cents. These are all New and beautiful and reliable goods as introduced by Dr. Bridgman, for a great many years business manager of the late Dr. Scott, and every article is guaranteed to be as represented, or money will be cheerfully refunded.



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Dr. Bridgman's Combined Dress Form and High Hip Corset is something new, and will please the most fastidious. It is made of extra fine jean cloth, and has a duplex waist-band to prevent it stretching or coming apart, and Dr. Bridgman's Improved Back. Fits like a glove and is durable. Sizes 18 to 30 inches.

Price, \$1.50.

This Shoulder Brace and Spine Supporter is the most sensible and effective one yet introduced. All sizes and shapes suitable for men, women and children, at one uniform price. All having a tendency to round, stooping or other deformities of the shoulders, weak spine, backache, rheumatic pains, spinal neuralgia and consequent diseases of lungs, liver and stomach should wear it. They are most fully and permanently charged with electro-magnetism, which assists in correcting many evils.

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Dr. Bridgman's Improved Corset Waist possesses marked superiority to any waist in the market. They are just shapely enough, imparting a noble Grecian form without in the least degree distorting the body. It is made of extra fine sateen. Has shoulder straps and is fitted with Dr. Bridgman's Invaluable Spinal Back, which gives support to the Corset Waist in front and retains its beautiful shape. Dove and White, 18 to 30 inches.

- We have other Corsets, notably
- Short P. D. Shape, Sateen, \$2 00
  - Long " " " 3.00
  - Abdominal Coutil, - - 3.00
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  - Nursing, - - - - - 1.50
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A Duplex Curler sent free with either.



PRICE, \$1.50.

FITS LIKE A GLOVE.

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CRIMPER is without doubt the most unique, useful and effective little arrangement for the Hair yet invented, and being Electro-Magnetic, the Curls, Crimps or Bangs last longer and are unaffected by damp weather. Ladies who have been experimenting with the many Comb of this Paper. Agents wanted, most liberal terms. Express or Post-Office Money-Order, or Currency in Registered Letter to



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It cannot fail to please you. All our Corsets and Waists are made in Dove and White, 18 to 30 inches, and Abdominal as large as 38 inches. When ordering Brace state size around Bust and Waist, and length at back.

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### ANSWERS TO CORRESPONDENTS,

(Continued).

M. A. B.:—A black silk handkerchief will be a suitable present for a gentleman. Use black China silk for the handkerchief and washable outline silk for hemstitching. Use the finest butcher's-linen for doylies, and hemstitch them; the proper size is ten inches square.

SENGA:—Visits of condolence need not be returned.

Mrs. PERCY:—Both the galbanum and the pitch plastic may be obtained at a pharmacy. The latter is sometimes called white pitch. The recipe was given the writer by one who claimed to have used it successfully. It appears perfectly harmless, and can scarcely fail to remove the hair. However, if the skin has grown dark about the hair, let it alone; you cannot better matters enough to pay for the trouble incurred.

## HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

# ≡ MODENE ≡

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.

**Discovered by Accident.**—In Compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits—Used by people of refinement.

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED. MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A. Manufacturers of the Highest Grade Hair Preparations. You can register your letter at any Post-office to insure its safe delivery.

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COMPLETE INSTRUCTIONS FOR MAKING EVERY HOME BEAUTIFUL AND THEREFORE HAPPY, WILL BE FOUND IN OUR VERY POPULAR BOOK ENTITLED

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Prospective brides and all Housekeepers, young or old, will find this invaluable book filled with hints and instructions through which the common-place may be made refined and beautiful, the beautiful comfortable, and all surroundings harmonious. To read and heed its monitions will bring order out of chaos, and in this particular may reduce confusion to serenity and thus establish happiness.

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Is an absolute necessity of a refined toilet in this climate

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Combines every element of beauty and purity.

SOLD EVERYWHERE.



# DOLLS' PATTERNS.

This page illustrates an assortment of Dolls' Patterns, which will be found very convenient in preparing lady dolls, girl dolls, boy dolls and baby dolls for the holiday festivals in which they take so prominent a part. The patterns can be had, in the sizes specified, from ourselves or any of our agents. In ordering, please specify the numbers and sizes desired.

THE BUTTERICK PUBLISHING CO. [LIMITED],  
171 to 175 Regent St., London, W.; or 7, 9 and 11 West 13th St., New York.



Lady Dolls' Set No. 137, Nellie Bly Outfit—Ulster, Cap and Divided Skirt (Copyright): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

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Boy Dolls' Set No. 116, Short Trousers, Blouse and Cap: 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

Gentleman Dolls' Set No. 123, Coat, Vest and Overcoat: 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

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Gentleman Dolls' Set No. 122, Shirt, Trousers and Cap: 7 sizes. Lengths, 12 to 24 inches. Any size, 7d. or 15 cents.



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Rag Doll: 7 sizes. Lengths, 12 to 24 ins. Any size, 7d. or 15 cents.

Boy Dolls' Set No. 136, Blouse, Jacket and Short Trousers (Copyr't): 7 sizes. Lengths, 12 to 24 inches. Any size, 10d. or 20 cents.

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Baby Dolls' Set No. 132, Cloak, Cap and Slipper (Copyr't): 7 sizes. Lengths, 12 to 24 ins. Any size, 10d. or 20 cents.

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THE BUTTERICK PUBLISHING CO. [LIMITED],

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Boys' Legging, Extending to the Thigh, and Perforated for Medium and Short Lengths: 8 sizes. Ages, 2 to 16 years. Any size, 7d. or 15 cents.



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Men's Legging and Over-Gaiter: 3 sizes. Calf meas., 13, 15 and 17 inches; or shoe Nos. 5, 7 and 9. Any size, 7d. or 15 cents.



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Ladies' Over-Gaiter: 3 sizes. Corresponding Shoe Nos. 2, 4 and 6. Any size, 5d. or 10 cents.



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2986

Men's Chest-Shields: 3 sizes—11, 13 and 15 inches long. Any size, 7d. or 15 cents.



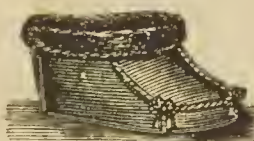
9227

Pattern for a Mitt: 5 sizes. Hand meas. (Just Back of the Knuckles), 5 to 9 inches. Any size, 5d. or 10 cents.



9588

Mitten Pattern: 5 sizes. Hand measures (Just Back of the Knuckles), 5 to 9 inches. Any size, 5d. or 10 cents.



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Ladies' Foot-Muff. One size: Price, 5d. or 10 cents.



2868

2868

Ladies' Invalid Wrap (Copyright). One size: Price, 7d. or 15 cents.



606



606

Chest-Protector: 5 sizes. Chest measures, 8x9 to 12x13 inches. Any size, 7d. or 15 cents.



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Ladies' Muff (Copyright). One size: Price, 7d. or 15 cents.



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Misses' and Girls' Smocked Muff (Copyright): 2 sizes. Either size, 5d. or 10 cents.



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Dogs' Blanket: 3 sizes. Lengths, 8, 11 and 14 inches Along the Center of the Back. Any size, 7d. or 15 cents.



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2999

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1914

Gentlemen's House-Cap: 5 sizes. Hat sizes, 6 1/2 to 7 1/2; or Head measures, 20 3/4 to 23 1/4 inches. Any size, 7d. or 15 cents.



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Ladies' and Misses' Dusting-Cap: 2 sizes. Either size, 5d. or 10 cents.



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Cap for Outdoor Sports: 7 sizes. Hat sizes, 6 to 7 1/2; or Head measures, 19 1/4 to 23 3/4 inches. Any size, 5d. or 10 cents.



3166

Pattern for a Cap for Outdoor Sports: 6 sizes. Hat sizes, 6 1/4 to 7 1/2. Any size, 5d. or 10 cents.



3167

Pattern for a Polo or Travelling Cap: 6 sizes. Hat sizes, 6 1/4 to 7 1/2. Any size, 5d. or 10 cents.



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Pattern for a Cap (Available for Tam O'Shanter or Sailor Style): 7 sizes. Hat sizes, 6 to 6 3/4; or Head measures, 19 1/4 to 21 1/2 inches. Any size, 5d. or 10 cents.

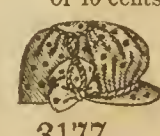


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Infants' Cap. One size: Price, 5d. or 10 cents.



3177

Pattern for a Cap (Copyright): 4 sizes. Hat sizes, 6 1/4 to 7. Any size, 5d. or 10 cents.



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Little Girls' Bonnet (Copyright): 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



1896

Child's Bonnet: 4 sizes. Ages, 1 to 7 years. Any size, 5d. or 10 cents.



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### ANSWERS TO CORRESPONDENTS, (Continued).

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ANSWERS TO CORRESPONDENTS,

(Continued.)

S. H. F.:—The newest and most approved styles of wraps are published in the DELINEATOR.

TOWSER AND MYRTIE:—The latest fashions in neckwear for ladies are described and illustrated in "Stylish Lingerie," which appears each month in the DELINEATOR. Toques are very fashionable. A small pad may be tacked under the skirt when the figure requires it.

B. I. E.:—A lady confers an honor on a gentleman by accepting him as a partner in the dance; therefore, he thanks her after leading her back to her seat.

MIDDLE-AGED LADY:—Combine heliotrope-and-black striped Bengaline with the black silk.

N. B.:—Green is a fashionable color. Trim the black dress with black-and-gold passementerie. On leaving a room in which there are visitors say "Excuse me." Ribbons are sewed in the collars of dresses.

N. L.:—The gentleman should take rooms at a hotel. It is the father's place to ask him to stay. The length of an engagement is not determined by any rules of etiquette. Moonstones and diamonds or opals and diamonds are in vogue for engagement rings. Morning and evening weddings are equally fashionable.

LOUISE:—The seams of a velvet dress need not be pressed. The dress referred to may be suitably worn on the street. A large plaid is not becoming to a short person. White silk hosiery may be worn with white slippers and a white dress.

CLARKIE:—Combine Scotch plaid goods with the green cloth, and make the costume by pattern No. 3611, which is illustrated in the December DELINEATOR and costs 1s. 8d. or 40 cents. Wear a green cloth toque trimmed with a black-and-red bird and a gold pin, and tan Suède gloves. Refer to "Beauty: Its Attainment and Preservation," a book recently published by us, price One Dollar.

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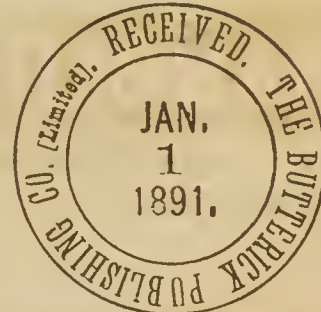
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ANSWERS TO CORRESPONDENTS.  
 (Continued).

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**ROSE MAY:**—Diamond dye is considered very good.

**FLOSSY BEATRICE:**—Trim the black dress with black silk cord and gold passementerie. A gentleman cares for his hat and coat. Answer "Certainly" to "Excuse me." A gift of jewelry should not be accepted from a man unless he is your fiancé. Navy and light blue, green, brown, silver-gray, heliotrope and plum are becoming colors for a blonde.

**MILLCENT:**—Bathe the hands in warm water and borax and dry-dust them with almond meal.

**C. C.:**—Possibly you use borax too freely. Try rubbing the face with alcohol, and then use powder.

**A. B. C.:**—In setting a table do not turn the plates over.

**B. A.:**—Combine a bright plaid with the black Henrietta, and make the costume by pattern No. 3589, which is illustrated in the December DELINEATOR and costs 1s. 6d. or 35 cents. The brown-and-white China silk will be suitable for evening or house wear during the Winter. Trim it with knife-plaitings of plain brown China silk, and make it by skirt No. 3673, price 1s. 6d. or 35 cents, and basque No. 3674, price 1s. 3d. or 30 cents. Both patterns are illustrated in this magazine. The black sample is silk nun's-veiling and the white fine rep cloth. It is not good form to wear bangles over the gloves. A miss of sixteen may wear black suede gloves, but colored gloves are preferable.



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- Cameo, finely cut, can be used for ring, scarfpin or brooch set.
- Goldstone, can be used for ring or scarfpin.
- Tiger eye, can be used for ring, scarfpin or brooch.
- Tiger eye, can be used for ring or scarfpin.
- Pink Crocidolite, can be used for ring or scarfpin.
- Green Crocidolite, can be used for ring or scarfpin.
- Carnelian, can be used for ring or scarfpin.
- Tree agate, can be used for ring or scarfpin.
- Petrified wood, can be used for ring or scarfpin.
- Jasper, can be used for ring or scarfpin.
- Bloodstone, can be used for ring or scarfpin.
- Mosaic, inlaid with Agate and Jasper, a watch-charm complete.
- Agate, two cut stones complete, for ladies' sleeve buttons.
- Agate, two cut stones complete, for gents' sleeve buttons.
- Mosaic, square pattern, sieve-button sets.
- Moss Agate, setting for ring or scarfpin.

16 in all.  
 cut and polished, and some of

this size and others



of more desirable shapes, for Jewelry settings.

The twelfth is a Mosaic about twice the size of cut, but oblong in shape, with a Mosaic center cut, ready to be mounted for a watch charm to be set with a compass, and its value is \$1. Each additional gem is honestly worth 50 cents in any jewelry store, but we make you a present of the whole selection if you send us \$1 this month for a year's subscription to THE GREAT DIVIDE, and promise to show the paper to your friends and neighbors, and ask them to subscribe. Express charges paid to your home. This offer is made for new subscribers only. Address your letters plainly, THE GREAT DIVIDE PUB. CO., 1630 Larimer Street, Denver, Colorado.

TESTIMONIALS, short ones culled from a great many received:  
 "Gems received, gems indeed."—Prof. J. W. Henry Canoll, New York College of Archaeology, etc.  
 "I have received your little cabinet of cut stones, which are gems in their way. The wonder is how you can afford them at such rates."—Dr. J. H. Chapin, St. Lawrence University, Meriden, Conn.



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ANSWERS TO CORRESPONDENTS,  
(Continued).

**E. F. J.:**—The sample of hair is a golden blonde. You may becomingly wear heliotrope, plum, cadet-blue, silver-gray and such evening shades as rose or shell pink, cream and turquoise-blue.

**BLUE EYES:**—The sample of hair is a beautiful golden blonde. The action mentioned would be inexcusable. Subscribe yourself "Sincerely yours." A well-bred man prizes pleasant manners and modest behavior in a woman more highly than personal beauty.

**HOMESPUN:**—Decorate the dark-green lady's-cloth with small buttons, and make it up by skirt No. 3675, price 1s. 6d. or 35 cents, and basque No. 3645, price 1s. 3d. or 30 cents. Both patterns are illustrated in this DELINEATOR. Mention is made of tailor-made gowns in the article on "Seasonable Dress Fabrics" in this number. Portière is pronounced port-yair.

**IDA M. M.:**—Unite plum-colored camel's-hair figured with black with the plain plum camel's-hair, and make the costume by pattern No. 3665, which is illustrated in this DELINEATOR and costs 1s. 8d. or 40 cents. Consult a physician in regard to removing the moles from your face.

**ST. LOUIS SUBSCRIBER:**—The stone for the month of September is the chrysolite. Diamonds are always fashionable. An opal surrounded by diamonds is a favorite setting for a lady's ring.



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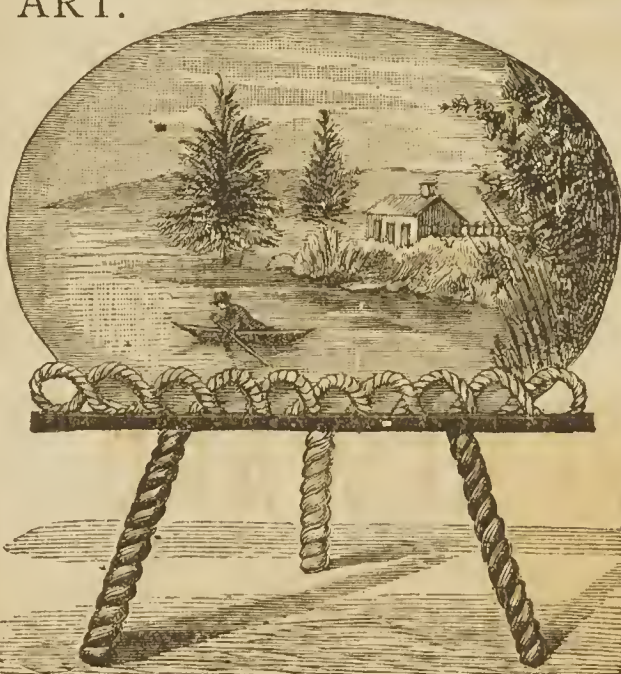
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### ANSWERS TO CORRESPONDENTS, (Continued).

**ROLAND:**—Arrange the hair at the back in a braid, and coil it round and round the head below the crown; and in front comb it in a short, fluffy bang. A ring having a setting of turquoises and diamonds is pretty. A stylish travelling gown may be made of mixed brown-and-gray homespun by using skirt No. 3675, price 1s. 6d. or 35 cents, and basque No. 3645, price 1s. 3d. or 30 cents. Both patterns are illustrated in this DELINEATOR. Wear a brown felt toque trimmed with brown velvet and a bird. Your writing is very fair.

**DELINEATOR:**—There would be no impropriety in such attentions.

**INQUIRER:**—We regret our inability to give your letter earlier attention. Christmas was a movable feast until the fourth century, and before that it was confounded with the Epiphany. Professor Louis Agassiz was born in Switzerland in 1807 and died in the United States in 1873. Address your question to a Boston paper. Why not make your friend a comfortable house-gown of plaid cheviot lined with quilted satin?

**A. B. C.:**—In order to become an efficient book-keeper it will be necessary to have a thorough understanding of the elementary branches of arithmetic; and with a fairly rapid and distinct handwriting and sufficient self-confidence you will no doubt succeed. We would recommend your attending, if possible, a business college, where you will be thoroughly taught not only bookkeeping but stenography and type-writing, which are necessary for the proper performance of the duties of a private secretary.

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**WE** desire to warn the public against the schemes of pretended canvassers, who, ostensibly acting as our agents, obtain money by the fictitious establishment of agencies for the sale of our goods and by taking subscriptions for our publications. The names recently assumed by such swindlers are F. H. Keene, D. C. Webb, J. W. Hill, C. H. Patterson, Mr. Rose, Frank Williams, A. J. Anderson, C. W. Mann, F. A. Rills, R. M. Miller, W. F. Reese, W. C. Mawn, Geo. White. Illinois, Pennsylvania, Ohio, Tennessee, New York, Indiana, Michigan, Texas and Florida, as well as Ontario and Nova Scotia, have been recently visited by these impostors.

**We offer the following Reward for the Capture and Conviction of these Frauds:**

## \$100 REWARD.

**We will pay \$100 to any person securing the arrest, sentence and incarceration of any unauthorized person, who, representing himself as our agent, obtains money fraudulently either by taking subscriptions for our publications or by the fictitious establishment of agencies for the sale of our goods.**

There is no one of our authorized representatives who is not at all times able to produce abundant evidence of his authority to transact business for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen, and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a justice of the peace or other magistrate.

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- Fast-Black Cotton Hose, Guaranteed Fast Black. Our new Sanitary Dye will not rub, crock or fade. Ladies', 25c., 29c., 35c., 39c., 50c., 63c., ..... **75c.**
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- 200 dozen Ladies' White Merino Vests and Drawers, worth 40c. per garment, ..... **29c.**
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The reasons were simple and plain—it was a cheap soldered cage; the door

got loose; the fastening at the top became detached; pussy was vigilant, and the end came. This could all have been avoided by purchasing a HENDRYX cage, which is strongly made in every part, riveted (no solder or drilled bands used), and it is as safe against cats as it is proof against vermin.

Ask your dealer for it.

THE ANDREW B. HENDRYX Co.,  
New Haven, Conn.

### ANSWERS TO CORRESPONDENTS,

(Continued).

**LANCERS:**—Thirty-six grains of sub-carbonate of soda in eight ounces of distilled water, perfumed with six drachms of essence of rose, is said to be excellent for removing black-heads. For pimples, rub on the face a mixture composed of thirty-six grains of bi-carbonate of soda, one drachm of glycerine, and one ounce of spermaceti ointment; let it remain on the face a-quarter of an hour, and then wipe off all but a slight film with a soft cloth. Turkish baths are very beneficial. Lack of space prevented an earlier reply.

**A COUNTRY GIRL:**—Trim the front of the skirt of the navy-blue cashmere costume with a band of gold ribbon; and a girdle and wrist trimming of the same may decorate the basque. A short jacket of dark-blue diagonal cloth will be very stylish.

**GUNNIE:**—In the circumstances it would be decidedly improper to invite the young man to your party.

**SARA:**—On being introduced to an elderly person or to one of distinction it is proper to bow; otherwise a bow is sufficient. It is proper to bow to an acquaintance if he or she be walking on the opposite side of the street. Yes; the introduction is in order.

## About Gloves.

When buying Gloves remember that HUTCHINSON'S are the best. They are made from selected skins, in the best manner and warranted. If your dealer does not keep them, send stamp to the manufacturer for the book: "About Gloves." It will interest you.



JOHN C. HUTCHINSON,  
Established 1862. Johnstown, New York.

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How to Buy Food, How to Cook it, and How to Serve it.

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This work will be sent by Express, charges prepaid, on receipt of price. Send money by Money-Order, Cheque or Draft to

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**PEDINE**, the great foot remedy for making the feet smaller. Instant relief for cold or perspiring feet. On sale everywhere, or sent free on receipt of 50 cts. Sample package free at stores, or mailed for a dime. Illustrated Pamphlet Free.  
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Gold Band with five modest colors on each piece, all under glaze.  
Premium with an order of \$35, or packed and delivered at depot for \$12.50 Cash. We have hundreds of other Sets, plain and decorated.

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We have been doing business in Boston for 16 years, and the publishers of this Magazine will tell you of our undoubted reliability. We do a business of over \$300,000 yearly, and our Cash sales of Dinner, Tea and Toilet Sets, Silver Ware, Lamps, etc., amounted to \$57,000 in 1890, aside from our Tea and Coffee sales. (Rogers' Knives \$3.50 per dozen.) Our illustrated Price and Premium list tells the whole story. We like to mail it to all who write for it; it costs you nothing and will interest you. 120 pages.

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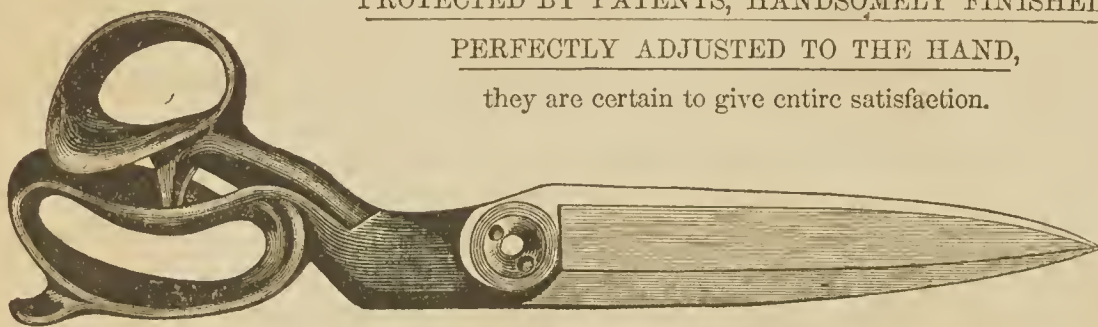
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PROTECTED BY PATENTS, HANDSOMELY FINISHED,

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They are as low as for those of ordinary manufacture.

On receipt of Price and Order, we will send to any part of the World any 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.

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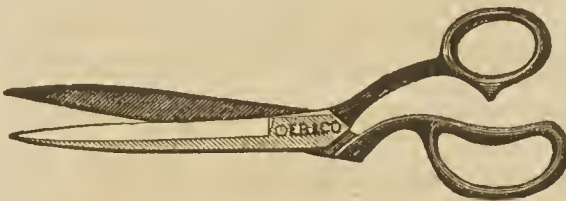
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ANSWERS TO CORRESPONDENTS,  
(Continued).

**ETHEL:**—Make the wedding gown of fawn Bengaline and a darker shade of velvet, using pattern No. 3635, price 1s. 8d. or 40 cents. A stylish walking costume may be fashioned from navy-blue camel's-hair showing discs of black Astrakhan, by using pattern No. 3596, price 1s. 8d. or 40 cents. A black velvet toque trimmed with black ostrich tips may be suitably worn with colored gowns. The patterns referred to are illustrated in the December DELINEATOR.

**M. C.:**—An old silk handkerchief may be used for dusting a piano. Prepared chalk is harmless to the skin. Bathe the head with warm water and Castile soap to remove dandruff.

**MINNA:**—Trim the black silk with the passementerie, and make it up by pattern No. 3635, which is illustrated in the December magazine and costs 1s. 8d. or 40 cents. Make the walking toilette of mode-colored broadcloth, and trim the jacket with black Astrakhan.

**HOW TO MAKE**



Many women with fair faces are deficient in beauty, owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

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Discovered by African Explorers on the banks of the Congo river, West Africa, is a certain and unfailing cure for Every Form of ASTHMA. A Positive Cure Guaranteed, or if you desire it, NO PAY UNTIL CURED. Office for Export and Wholesale Trade, 1164 Broadway, New York. For Descriptive Book and Trial Case of the KOLA Plant Compound, (HIMALYA), FREE by Mail, address Central Office, KOLA IMPORTING COMPANY, 132 VINE STREET, CINCINNATI, OHIO. *Philadelphia Press*, May 19; *Christian Observer and Medical Journal*, April 9; etc., for full accounts of this wonderful botanical discovery. The Christian Evangelist, May 30, 1890, says editorially: "If no other result than the discovery of the Kola plant followed the explorations of Stanley and associates, surely their labors were not in vain. We have the most convincing proof that it is a certain and unfailing cure for Asthma in all its forms, and is the most valuable medical discovery of this century." Remember, NO PAY UNTIL CURED.



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When needing HOSE SUPPORTERS you know A knowledge of the best becomes A really desirable accomplishment, for R rich or poor; you want your hose to wear E verything to be comfortable should be whol E nothing more aggravating than your hose for N

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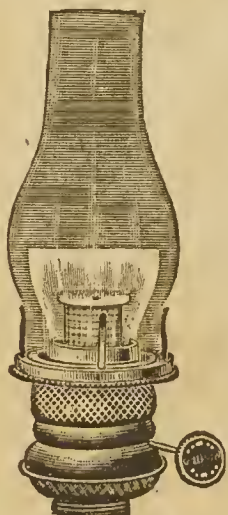
GEO. FROST & CO., 31 Bedford Street, BOSTON, MASS.

## ANSWERS TO CORRESPONDENTS, (Continued).

**HAZEL:**—The wedding march is played when the bridal party enters. If the wedding takes place at home, a friend may play the march on the piano. Make the embroidered white cashmere by pattern No. 3585, price 1s. 6d. or 35 cents. Wear white Suède gloves. The groom sends the bride's bouquet. The maid of honor may wear a light-colored China silk. The walking costume may be made of green cloth and Astrakhan; use pattern No. 3577, price 1s. 8d. or 40 cents. With it wear a green felt toque trimmed with Astrakhan and green velvet ribbon, and tan Suède gloves. The patterns referred to are illustrated in the November DELINEATOR.

**Miss F. O. S.:**—Linen collars and cuffs are rarely seen. Both standing and rolling collars complete the necks of the late costumes. Folds of white or black bolting-cloth may be basted inside the neck of a mourning gown.

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- The Delineator has the largest paid circulation of any Fashion Magazine in the World.
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- The Delineator is read by a Buying Clientele, which regards the Publication as Standard, it being our aim and practice to exclude all matter the good taste of which is in any way open to question.
- Advertisers handling Articles of Household Use or Ornament, who have tested the Delineator, find that it pays them well to continue their Advertisements in the Magazine.

Consequently, it will **PAY YOU** to ADVERTISE in the Delineator.

Our Advertising rate is \$1.50 per agate line, which is less than half a cent a line per thousand copies. This rate is lower, in comparison with returns, than the Rate for any other Monthly Publication of Reputation in the country. The only Discount we allow is Ten per Cent. on Yearly Contracts. Advertisements for the DELINEATOR will not be accepted for less space than 5 Lines, each insertion.

**Guaranteed Circulation for the January Number, 360,000 Copies.**

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Ladies having Sewing to be done will find these *Button-Hole Cutters* very convenient Adjuncts of the Sewing-Room.

They are very useful little Articles. Their cost is nothing in comparison with their serviceableness. They are readily adjusted to cut any size of Button-hole.

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We are prepared to offer very liberal terms to our Agents or other Parties desirous of ordering these goods in quantity. A Large Sale can readily be obtained for them, as they "sell on sight," being very taking in appearance and useful to the home dressmaker.



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will produce a Thick, Soft and Beautiful head of Long, Flowing HAIR in 4 to 8 weeks. Thousands of testimonials. 2 or 3 packages do it. 50c. per package, or 3 for \$1. Postal Note. Excelsior Supply Co. (sole agents,) L. Box 209, Cooperstown, N. Y.



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The Great Secret of the Hartz Mountain, Ger. will restore the song of caged birds, will prevent their ailments and condition. It makes canary shedding feathers. Sent by 15c. Sold by all druggists. Bird Food Co., 400 N. 3d St., Phila. Pa.



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Wrinkles, Blackheads, Pimples, Freckles, Pittings, Moles and Superfluous Hair permanently removed. Flesh increased or reduced. Complexions beautified. The form developed; Hair, Brows and Lashes colored and restored. Interesting Book, 4c., with sample Cremola Powder, 10c. Mme. Velaro, 414 West 47th Street, New York City.

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Full descriptive Catalogues sent free on application. Address, mentioning this magazine.

The DeWitt Publishing House,  
33 Rose Street, N. Y.

### ANSWERS TO CORRESPONDENTS,

(Continued).

**MARIE:**—The costume you describe may be worn with propriety. Hat and gloves are worn with a travelling costume in which one is married.

**R. C. P.:**—The materials may be used for a Winter gown. The decoration on the blind should face the street.

**PERPLEXITY:**—It is not necessary to send regrets, if you do not care to accept an invitation to a wedding. Pie is served for dessert; it is brought on after the table has been cleared of the other dishes. Fill the cups from a side table. Answer "Thank you." It is a breach of good breeding for a young man to call a young woman by her Christian name, unless they are very old friends or affianced. The hostess should receive her guests in the parlor; if, however, she answers the bell, the visitors, unless they are gentlemen, may precede her to the room.

**MRS. M. H.:**—Henrietta cloth is worn in the deepest mourning; it may or may not be trimmed with erape, as desired. Dull jet and black eord passementerie are used for decorating mourning gowns. Wear a black silk hat trimmed with armure ribbon and black wings, if you do not like erape garniture. When the mourning is lightened white may be introduced. A little girl under five need not assume mourning; dress her simply in black. Read "Mourning and Mourning Gowns" in the DELINEATOR for July.

**LADIES** who will do writing for me at wages. Address, with stamp, Miss EDNA L. SMYTHE, Proprietor of the Famous Gloria Water for the Complexion. Lock Box 2003, South Bend, Ind.



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ely by sample only; can live at home. We furnish Team Free. Full particulars and sample case Free. We mean just what we say, and do exactly as we agree. Address at once, Standard Silverware Co., Boston, Mass.

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and expenses paid, any active man or woman to sell a line of Silver Plated Ware, Watches and Jew-

A LIGHT EQUAL TO GAS.



Everlasting Wick Requires no trimming, as it will never burn out. Nothing but the oil burns, as the wick is "Mineral Wool," which cannot burn, and no black smoke or soot to discolor the chimney, &c. Gives a white, clear, brilliant light. Agents can make fortunes with it. Retail price, 10c. each. We will send 3 sample wicks for 10c. Small wicks, 20c. a doz., \$2.25 a gross. Medium 25c. per doz., \$2.75 a gross. Large, 30c. a doz., \$3.25 a gross. 1 Gross, assorted sizes, \$2.75. All postpaid. Address, F. O. WEHOSKEY, Providence, R. I.

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Silks, Velvets, Dress Goods, House-keeping Linens, Curtains Drapered, Fancy Goods, Ladies' and Children's Underwear, Wraps, Jackets, Suits, etc.,

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The JANUARY NUMBER of the

## Young Ladies' Journal.

It contains the latest Parisian Winter Fashions, Colored Costumes, NEW AND COMPLETE STORIES, and lacks none of the interesting features by which its remarkable prominence and popularity have been attained. The new story, entitled "PRIMROSE," is continued in this issue.

Price, 30 cents a copy; yearly, \$4.; including the extra Christmas Number. For sale by all newsdealers.

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ANSWERS TO CORRESPONDENTS,  
(Continued).

M. M.:—Make the outside of the Medici collar of the tan cashmere and the inside of brown velvet.

JETTIE:—It is perfectly proper. By all means return the engagement ring, when the engagement is broken. Read the answer to "Jo." To accept such an invitation would be censurable. Thank the gentleman for his kindness.

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Jo:—The action is ungentlemanly. It is not proper for a man to take a woman's arm; and if he is not aware of the impropriety, it would really be charitable to inform him of it. Certainly, he may walk with her. A lady never asks a gentleman to visit her unless he first intimates a desire to do so. The care of the nails is considered from time to time in "Tea-Table Gossip" in the DELINEATOR. Yes, to your last question.

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GRACE:—Combine brown camel's-hair with the changeable brown silk.

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Midwinter Number.

VOL. XXVII.

NO. 2.

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A JOURNAL

of FASHION

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and FINEARTS.



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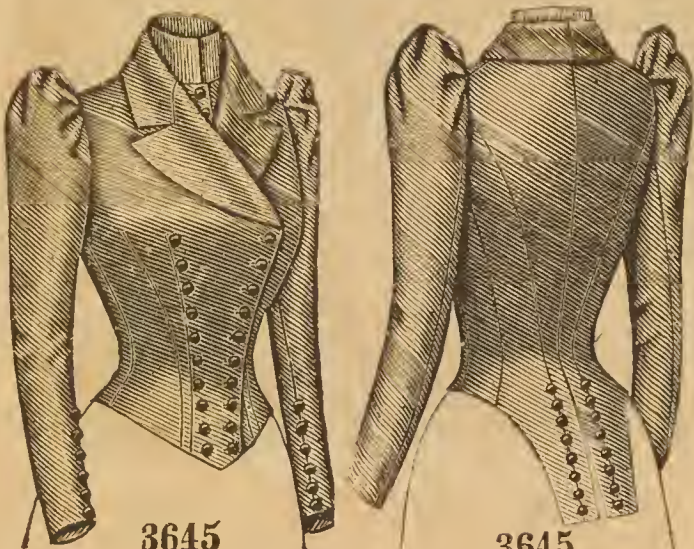
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FIGURE No. 301P.—MISSSES' CAPE AND CAP.—This consists of Misses' Cape No. 3646 (copyright), price 15 cents; and Cap No. 3637 (copyright), price 10 cents.

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FIGURE No. 573 L.—CHILD'S PINAFORE.—This illustrates Pattern No. 3592 (copyright), price 15 cents.

FIGURE No. 574 L.—CHILD'S TOILETTE.—This consists of Child's Dress No. 3620 (copyright), price 20 cents; and Guimpe No. 931, price 10 cents.



FIGURE No. 567 L.—GIRLS' DRESS.—This illustrates Pattern No. 3594 (copyright), price 25 cents.

FIGURE No. 568 L.—GIRLS' DRESS.—This illustrates Pattern No. 3614 (copyright), price 25 cents.



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FIGURE No. 554 L.—LADIES' BASQUE.—This illustrates Pattern No. 3602 (copyright), price 30 cents.



3707



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LADIES' BOX-PLAIED SHIRT-WAIST (Copyright), price 30 cents.



FIGURE No. 296 P.—LADIES' CAPE AND CAP.—This consists of Ladies' Cape No. 3672 (copyright), price 25 cents; and Cap No. 3167 (copyright), price 10 cents.

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FIGURE NO. 313 P.

FIGURE NO. 314 P.

FIGURE NO. 313 P.—LADIES' COSTUME.—This illustrates Pattern No. 3720 (copyright), price 1s. 8d. or 40 cents. FIGURE NO. 314 P.—LADIES' TOILETTE.—This consists of Ladies' Jacket No. 3694 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 3471 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 84.)





FIGURE NO. 315 P.

FIGURE NO. 316 P.

FIGURES NOS. 315 P AND 316 P.—LADIES' COSTUME.—These two figures illustrate the same Pattern—Ladies' Costume No. 3691 (copyright), price 1s. 8d. or 40 cents.

(For Descriptions see Page 85.)



# The DRESSMAKER

VOL. XXXVII.

FEBRUARY, 1891.

No. 2.

## Remarks on Current Fashions.

As usual at this season the new modes are exceptionally attractive, for the reason, mainly, that designers have had time to consider and modify the earlier Winter styles and render them yet more artistic and appropriate. Less emphasis is laid upon the rather startling fashions which were presented at the beginning of the season, but their best features have been retained in the perfected designs.

The recent styles in top garments are not only admirably adapted to cold-weather wear, but will be favored for the development of light-weight fabrics throughout the Spring.

A new long, close coat has a Vandyke edged with a bertha-like flounce that will be equally effective whether it matches or contrasts with the coat material in color and texture. This accessory, if unsuited to the figure, or if a change be desired, may be omitted without detracting from the graceful elegance of the garment.

Coats of this kind are made of mushroom, beige, light-tan, drab and gray cloth, of camel's-hair, and of Irish frieze in its usual mixed hue sometimes known as hodden-gray.

If the cloaking be flexible and of medium thickness, as it should be at this season for ordinary wear, the bertha may be lined, like the coat, with silk or satin, or it may be unlined and pinked or, perhaps, stitched upon its edges. Sometimes it will be made of heavy silk or of light-weight velvet, and the center or Vandyke will be of a similar fabric or of the cloaking.

One of the most charming of the new wraps was lately made up in beige-colored camel's-hair and brown silk to complete an outdoor toilette for a bride. It has long tabs of the silk that fall from the throat to below the knees and are confined at the waist-line with brown satin ribbons. A hemmed plaiting of silk falls gracefully from the edge of the collar and is continued down each edge of the camel's-hair portion of the wrap as far as the ribbon ties; and a double-edged silk plaiting decorates the uniform lower outline back of the tabs. This mode of completion is different from that followed in the original design, but it agrees perfectly with the accompanying skirt, which is in Cleopatra style and is trimmed at the lower edge in front and at the sides with deep silk plaitings.

Sometimes the full back-breadth of this skirt, which is, by-the-by, of particular elegance, will also be decorated with plaitings; but ordinarily these will be found to add more to the weight and cost than to the beauty of the skirt. The mode may be effectively developed in all Spring colors.

A lately devised coat shows a vest that may be appropriately

made of braided, embroidered or fancy goods of any becoming shade. The coat is so artistic in its shaping and general outlines, however, that it may be quite as effectively made up in a single fabric and plainly completed.

For concert and theatre wear this coat, or long jacket, will be developed in white, the vest being of the same material decorated with metal braids and buttons, or of silk, satin, brocade, or plaid goods, cut bias.

In an extremely artistic design for visiting costumes one of the most attractive features is a double Louis XV. pocket-lap lapped on each side of the obliquely closed over-dress. A rich costume of this style is made of dull-finished black wool goods, with golden-brown velvet for the sleeves, the long rolling collar and the upper part of the pocket-laps, and light-brown silk or cloth braided in several shades of brown for the vest and standing collar and for a narrow, V-shaped gore inserted in the center of the back. The foot of the skirt is decorated with the braided material, and the lower portion of the pocket-lap is of similar goods without the braiding.

This mode, which will be found very generally becoming, will be gladly received by the woman who delights to express her own ideas in her gowning, for the variety of rich and tasteful combinations that may be effected in this way is simply boundless. Made up in black, with crape accessories, the costume will be particularly handsome.

There is a general tendency to apply prominent foot-trimmings, which may consist of flouncings, plaitings, embroideries, marabou bands, brocaded, plaided or velvet ribbons, or bias folds or over-facings of plaid goods cut either bias or straight.

Short Spanish-jacket effects reaching a short distance below the bottom of the arms'-eyes both front and back are highly ornamental upon either plainly adjusted or full bodices. Very slender women add a full plaiting to the lower edge of the jacket, and also to the top of the standing collar of the costume; and in this case the skirt decorations, if at all full, should be of a corresponding nature—a rule, by-the-by, which should be followed when ruffles or, indeed, any other trimmings are used.

The newly devised basques show some original features that render them extremely pleasing. One that is deserving of particular mention is especially designed for the development of bias checked, plaided or striped goods and will be worn with plaid skirts or with those that are made wholly or in part of the basque material. It is in dress-coat style and will make up equally well in plain or figured materials or in striped goods cut straight.



## FIGURE No. 313 P.—LADIES' COSTUME.

(For Illustration see Page 81.)

FIGURE No. 313 P.—This illustrates a Ladies' costume. The pattern, which is No. 3720 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown differently developed on page 95 of this magazine.

Pearl-gray cashmere and serpent-green velvet are here united in the costume, and steel-and-velvet passementerie and steel nail-heads provide a handsome garniture. The gores of the skirt, which is in the approved four-gored style and may be worn with or without a small bustle, are overhung by a full, straight drapery, that falls in free, graceful folds from gathers at the top and is decorated at the lower edge with a broad band of velvet, the top of which is cut into fanciful points and outlined with steel nail-heads.

The fronts of the overdress are lapped diagonally below the bust, above which they flare broadly to reveal the vest with its trimming of several rows of passementerie. The under-arm and side-back gores extend at each side in a broad, seamless panel to the edge of the skirt, and the ornamental backs are arranged in plaits that flare prettily from the lower edge to reveal the center-backs in a long, slender V. The back of the overdress is lengthened by a full drapery which falls in natural folds from gathers at the top. The sleeves rise above the shoulders with the fashionable curve, and the wrists are trimmed with passementerie. The standing collar is similarly ornamented; and at each side of the stylish shawl-collar, which joins the back and fronts and is lapped in characteristic style below the bust, three curving rows of passementerie are effectively applied above the bust. The double pocket-laps combine the two materials, the upper one being trimmed with passementerie; they join the lower edge of the body, and their pointed back edges lap well over the panels.

Many charming combinations of plain silken or fine woollen fabrics with velvet, Bengaline, faille or all-over braided or embroidered materials may be effected in such a costume. The mode will also develop well in a single material, such as Henrietta cloth, camel's-hair, vigogne, cheviot, lady's-cloth, serge, plaid homespun, etc.; and velvet, gimp, braid or silk passementerie, Persian bands or fancy galloon may be

added in any appropriate way for garniture. A box-plaited ruching of silk, a fine knife-plaiting of the material or a frill of dainty lace will often be applied to the drapery for a foot trimming, or a less elaborate finish may be adopted, individual taste being the arbiter.

The stylish velvet hat is becomingly trimmed with an ostrich-feather pompon, loops of ribbon and steel nail-heads.



FIGURE No. 317 P.—LADIES' VISITING TOILETTE.—This consists of Ladies' Wrap No. 3690 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3687 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 85.)

## FIGURE No. 314 P.—LADIES' TOILETTE.

(For Illustration see Page 81.)

FIGURE No. 314 P.—This consists of a Ladies' jacket and walking skirt. The jacket pattern, which is No. 3694 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown again on page 98 of this DELINEATOR. The skirt pattern, which is No. 3471 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen again on its accompanying label.

Plain and brocaded satin are here associated in the toilette, and a plaiting of satin, bands of Escorial lace and a jabot of lace contribute an appropriate garniture. The skirt has a full, graceful drapery arranged upon an ordinary four-gored foundation; the front of the drapery is slightly wrinkled, and the back falls in deep, fan-shaped plaits, which at each side of the center flare stylishly to the edge. A small bustle may be worn or omitted, as preferred. The edge of the drapery is ornamented with a fine knife-plaiting of satin, above which a band of Escorial lace forms a handsome heading.

The loose, long fronts of the shapely jacket are reversed their entire length in broad revers, that are extended across the back of the jacket to form a broad, rolling collar. The revers and collar are covered with a facing that is trimmed with Escorial lace, and the closing of the close-fitting vest, which is much shorter than the fronts, is concealed beneath a full jabot of lace. The bottom of the jacket is slashed to form deep tabs that are bordered at one side only with lace. If the tabs are undesirable, the slashes need not be made, the jacket then presenting an unbroken

lower outline. The coat sleeves are sufficiently full at the top to stand with a pronounced curve above the shoulders, and the wrists are trimmed with deep cuffs, the rounding upper edges of which are ornamented with lace. A high standing collar is at the neck.

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Stylish plaids and large or pin-head checks in tweed, cheviot, camel's-hair and other light-weight woollens will develop handsomely by the mode. Twilled serge in solid colors is also favored for a toilette of this kind. The pointed, removable girdle which accompanies the stylish habit-skirt will be worn with blouse waists or omitted, as preferred. Soft silks, Bengaline, faille, armure and Surah will develop with handsome effect, with charming garnitures of *point de Gène* or Velasquez lace, jewelled or plain sou-tache, passementerie, silk or chenille or jet galloon.

The large felt hat has a brim facing of velvet. It is trimmed with ostrich feathers, lace and ribbon, and ribbon ties are bowed at the right side.

FIGURES NOS. 315 P AND 316 P.—LADIES' COSTUME.

(For Illustrations see Page 82.)

FIGURES NOS. 315 P AND 316 P.—These two figures illustrate the same pattern—Ladies' costume No. 3691. The pattern, which costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 94 of this *DELINEATOR*.

Figure No. 315 P represents a front view of the costume developed in Kur-sheedt's Standard figured and plain Scotch gingham, with satin ribbon and white lace for garniture. The foundation skirt is fashioned in the approved four-gored style, and is concealed beneath a graceful drapery that is disposed with fashionable smoothness at the front and sides. At the back the drapery is arranged in stylish, fan-shaped plaits which flare slightly toward the edge, and a small bustle may be worn if desired. Three rows of ribbon applied above the hem of the drapery provide a stylish foot-trimming.

The fanciful bodice has an over-body which shows a pretty fulness arranged in the upper part of the front in plaits that flare from the top. Each of the curving front edges of the over-body is ornamented with a graceful jabot of white lace, and the smooth under-fronts, which are revealed with unique effect between them, are deco-

rated with sections of satin ribbon applied to form a series of points at the center. The smooth fronts are trimmed above the hollowing upper edges of the over-body with ribbon applied in diagonal rows, and the ribbon is extended over the shoulders to decorate the back of the under-body above the curving edges of the smooth over-body.

The sleeves rise with the fashionable curve over the shoulders and are trimmed above the elbow with diagonal rows of ribbon. A frill of lace falls prettily over each wrist from beneath a band of ribbon, and the lace is continued in dainty jabot-folds along the outside seam and terminated beneath a butterfly bow of ribbon. The standing collar is overlaid with a downward-turning frill of lace.

The large hat is faced with velvet and trimmed with ostrich feathers and loops of ribbon.

Figure No. 316 P pictures a back view of the costume made of shaded Bengaline and black Chantilly lace net. The bottom of the drapery is ornamented in front of the fan-plaits with two ruffles of lace edging, each headed with a row of handsome cut-jet passementerie; and similar passementerie ornaments the upper edges of the over-body, which is of the net. At the neck is a Henry II. collar of lace.

The hat is made of velvet and stylishly trimmed with ribbon and ostrich tips.

Many charming color contrasts may be effected in a costume of this kind, and the mode will develop satisfactorily in a single material of either silken, woollen or cotton texture. Braid, jet or chenille passementerie, fancy gimp or galloon, lace, ribbon, etc., may be applied for garniture, and a full, box-plaited ruching of the same or of a contrasting material may be added for a foot trimming.



FIGURE NO. 318 P.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3704 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3687 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 88.)

FIGURE NO. 317 P.—LADIES' VISITING TOILETTE.

(For Illustration see Page 84.)

FIGURE NO. 317 P.—This consists of a Ladies' walking skirt and wrap. The skirt pattern, which is No. 3687 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 104 of this magazine. The wrap pat-



tern, which is No. 3690 and costs 1s. 3d. or 30 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 98.

In the present instance mode Bengaline and Kursheedt's Standard French lace flouncing are associated in the toilette, and garniture is contributed by Kursheedt's Standard cut-jet passementerie and

modes. The skirt is shaped to hang evenly all the way round and at the center of the back it falls in stylish fan-shaped plaits from the top; and a small bustle may be worn or omitted, as preferred. The edge of the drapery as far back as the plaits is bordered by a narrow ruffle of Bengaline, that is cut bias, above which a band of cut-jet passementerie is applied, with handsome effect.



FIGURE NO. 319 P.



FIGURE NO. 320 P.

FIGURES NOS. 319 P AND 320 P.—LADIES' TOILETTE.—These two figures illustrate the same Patterns—Ladies' Yoke Waist No. 3716 (copyright), price 1s. or 25 cents; and Skirt No. 3471 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 88 and 89.)

French lace edging, ribbon and a plaiting of Bengaline. Over the four-gored foundation of the skirt, which is variously known as the habit or eel-skin skirt, is arranged a drapery which presents at the front and sides the smooth, clinging effect peculiar to prevailing

The wrap is fashionably short at the back and sides; and the shoulders rise with a pronounced curve. The full vest is disposed in soft folds by gathers at the top, and shirrings regulate the fulness at the waist-line, from which point the vest falls in free, unbroken folds



to form long tabs that extend below the knee. The vest is overlapped at each side by the curving front edges of the fronts, which are bordered with passementerie matching that on the skirt; and the passementerie is also applied to the back edge of a deep slash at each side of the wrap that provides an opening for the arm. A jabot of lace edging falls from the back edge of the slash, with

fronts are arranged at the center in a handsome bow of long loops and ends which fall gracefully over the tabs. At the neck is a stylishly high standing collar decorated with passementerie.

Armure, Ottoman, Sicillienne, faille and other handsome fabrics intended for wraps, as well as cloth, camel's-hair, serge and *drap d'été*, may be employed for a dressy wrap of this kind; and Velas-



FIGURE NO. 321 P.

FIGURE NO. 322 P.

FIGURE NO. 323 P.

FIGURE NO. 321 P.—LADIES' WORK APRON.—This illustrates Pattern No. 3712 (copyright), price 10d. or 20 cents. FIGURE NO. 322 P.—LADIES' SACK APRON.—This illustrates Pattern No. 3699 (copyright), price 1s. or 25 cents. FIGURE NO. 323 P.—LADIES' WORK APRON.—This illustrates Pattern No. 3696 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 89 and 90.)

dainty effect, and the lace is carried around the back of the wrap to droop in a pretty frill from the edge. The wrap is becomingly conformed to the figure at the waist-line by a belt-ribbon and elastic straps tacked underneath, and ribbon ties brought from beneath the

quez, Marquise or *point de Gène* lace, gimp, galloon or Vandyke passementerie may be applied in any appropriate way for garniture. Any seasonable dress fabric of silken, woollen or cotton texture may be selected for the skirt, and a full frill or box-plaited ruching



of the material, a deep knife-plaiting of silk, a full puffing of silk or velvet or rows of velvet, satin or grosgrain ribbon or machine-stitching may be applied at the lower edge as a foot trimming.

The becoming toque is trimmed high at the front with a pompon.

FIGURE No. 318 P.—  
LADIES' TOILETTE.

(For Illustration see  
Page 85.)

FIGURE No. 318 P.—This consists of a Ladies' walking skirt and basque. The skirt pattern, which is No. 3687 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on page 104 of this DELINEATOR. The basque pattern, which is No. 3704 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 100.

The toilette is here pictured made of gray and black mixed suiting, and a plaiting of the material and fancy cord-passementerie contribute appropriate garnitures. The foundation skirt, which is in the usual four-gored style, is overhung by a graceful drapery that presents at the front and sides the closely clinging effect which is so pronounced a feature of prevailing modes. At the back the fullness is drawn well toward the center and disposed in fan-shaped plaits that flare slightly toward the edge; and a small bustle may be worn or omitted, as preferred. The edge of the drapery is stylishly trimmed with a knife-plaiting, above which a row of fancy cord-passementerie forms a handsome heading.

The basque is superbly adjusted by the customary darts and gores and extends below the hips, and its uniform lower outline is defined by a row of passementerie. A section of passementerie is applied to each front to simulate a diagonal pocket-lap, and the arms'-eyes are trimmed in boléro style with similar passementerie. The coat-shaped sleeves stand with the fashionable curve high above

the shoulders, and the wrists are ornamented with passementerie, as is also the high standing collar.

Stripes, plaids, shepherd's checks and plain and fancy wool suitings of seasonable weight will make up satisfactorily in toilettes of this kind. The mode is also well adapted to plain and fancy silks and Surah and Scotch gingham, percale and other washable fabrics. Plaitings or full ruchings of the same or a contrasting material, rows of machine-stitching, velvet or fancy ribbon, soutache or braid passementerie and various other stylish garnitures may be added in any pretty way preferred or a severely plain finish may be adopted.

The broad-brimmed velvet hat is handsomely trimmed with ostrich feathers and stiff loops of ribbon.



FIGURE No. 324 P.—LADIES' EVENING TOILETTE.—This consists of Ladies' Waist No. 3715 (copyright), price 1s. or 25 cents; and Skirt No. 3722 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 90.)

FIGURES Nos. 319 P  
AND 320 P.—LADIES'  
TOILETTE.

(For Illustrations see  
Page 86.)

FIGURES Nos. 319 P AND 320 P.—These two figures illustrate the same patterns—a Ladies' yoke-waist and walking skirt. The waist pattern, which is No. 3716 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 101 of this DELINEATOR. The skirt pattern, which is No. 3471 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently pictured on its accompanying label.

At figure No. 319 P the toilette is shown developed in Kurshedt's Standard lace tucking and velvet, and narrow embroidered edging and ribbon bows comprise the garnitures. The skirt is fashioned in the ordinary four-gored style and is overhung by a graceful drapery that is disposed in soft folds and wrinkles across

the front. At the back the drapery falls in stylish fan-shaped plaits at each side of the center; the plaits flare toward the edge, and a



small bustle may be worn, if desired. The top of the skirt is finished with a belt, over which is arranged a girdle that is smoothly adjusted to the figure by a seam at each side, and closed both back and front with hooks and eyes. The upper edge of the girdle shapes a decided point at the center of the front and back, and the ends are stiffened with whalebone, as are also the seams.

The waist passes under the girdle and has square front and back yoke-ports, to the lower edges of which are joined full lower-ports that are gathered at the top; the fulness at the lower edge is drawn toward the center of the back and front and regulated by shirrings, and the lower edge is finished with a belt. The coat-shaped sleeves are sufficiently full at the top to rise with the fashionable curve over the shoulders, and each is slightly lifted at the back of the wrist by tiny upturning plaits arranged beneath a bow of ribbon, the wrist edge being completed with a row of narrow edging. The high standing collar of the pattern is here omitted in favor of a frill of embroidered edging.

The broad-brimmed hat has a soft crown and is simply trimmed with a gold ribbon band and bow.

At figure No. 320 P is presented a back view of the toilette, the materials illustrated being Kurshedt's Standard black embroidered flouncing and black velvet. The standing collar provided by the waist pattern is here used, and each sleeve is simply trimmed at the wrist with a band of embroidery cut from the flouncing.

Fancy-striped or lace gingham, plain and embroidered percale, nainsook, all-over embroidery and flouncing and numerous other dainty plain or fancy fabrics for Summer wear will make up attractively in such a toilette. The mode is also well adapted to plain and embroidered cashmere, serge and similar soft woollens, and velvet will usually be employed for the girdle. Bows or rosettes of ribbon, embroidery, lace or feather-stitching

may be added for garniture, and, if desired, the ends of the girdle may be closed with silk laces drawn through eyelets.

The stylish hat has a brim of fancy straw and is trimmed in front and about its low crown with ostrich tips.



FIGURE No. 325 P.—LADIES' PROMENADE TOILETTE.—This consists of Ladies' Cape No. 3514 (copyright), price 10d. or 20 cents; Basque No. 3718 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3722 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 91.)

FIGURES Nos. 321 P, 322 P AND 323 P.—LADIES' APRONS.

(For Illustrations see Page 87.)

FIGURE No. 321 P.—This illustrates a Ladies' work apron. The pattern, which is No. 3712 and costs 10d. or 20 cents, is in five sizes for ladies from thirty to forty-six inches, bust measure, and is shown in two views on page 102 of this DELINEATOR.

In this instance the apron is pictured made of blue cambric, and an effective garniture is contributed by a border of white cambric, one edge of which is cut in scallops. The front of the apron is nicely adjusted by seams, which curve below the bust and extend to the edge of the garment. The bib is shaped in low, rounding outline at the top and is extended over the shoulders in straps that meet at the center of the back, where they are closed with buttons and button-holes. Belt sections join the bib at the waist-line and close at the back with a button and button-hole; and the skirt is extended to the center of the back, where the upper corners are also secured with a button and button-hole. Moderately large pockets that are rounding at their lower edges are sewed to the front, and their upper edges and all the edges of the apron are ornamented with a band of white cambric that is scalloped at its inner edge.

The mode, which will make up nicely in gingham, linen, chambray, canvas, oil-cloth, Silcsia, percale and numerous other fabrics used for such garments, is particularly well suited to the development of aprons intended for painting,

dusting and similar uses. Machine or fancy stitching, rows of braid or ribbon or a bias band of the same or of a contrasting material

dusting and similar uses. Machine or fancy stitching, rows of braid or ribbon or a bias band of the same or of a contrasting material



may be added for decoration, or a plain finish may be adopted.

FIGURE No. 322 P.—This illustrates a Ladies' sack apron. The pattern, which is No. 3699 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is also shown on page 103.

Polka-dotted gingham was here chosen for the apron, and machine-stitching provides a suitable finish. Shoulder and underarm seams perform the adjustment, which is comfortably loose; and the closing is made at the back with button-holes and buttons. The shirt sleeves are gathered at the top and bottom and finished with wristbands, which are edged with a frill of the material; and a double frill is turned downward from the neck, with pretty effect. The edge of the apron is finished with a row of machine-stitching, and the deep pockets, which have rounding lower edges, are completed in a similar manner.

Aprons of this kind will be found especially useful in the kitchen, and also in the studio for painting, modelling, etc., and for other occupations which require an all-enveloping and entirely protective garment. Silesia, cambric, striped, plain or checked gingham, etc., will make up suitably by the mode, and a plain finish will be in best taste.

FIGURE No. 323 P.—This illustrates a Ladies' work apron. The pattern, which is No. 3696 and costs 10d. or 20 cents, is in five sizes for ladies from thirty to forty-six inches, bust measure, and is shown developed in different material on page 102 of this magazine.

Plaid Scotch gingham is here pictured in the apron, the front of which is becomingly adjusted by seams that curve below the bust and extend to the lower edge. The skirt is extended at each side to lap at the center of the back, and is closely adjusted over the hips by darts at each side. The bib is prettily rounded at the top and extended to the shoulders in straps that join bretelle sections which pass down the back and are connected midway down by a crosswise strap attached by buttons. The ends

of the bretelles are fastened with buttons and button-holes to the band which finishes the top of each skirt portion. The lower edge of the apron is trimmed with a frill of the material, above which a bias band of gingham provides an effective heading; and the edges of the bib and deep pockets are ornamented with a narrow band of bias gingham.

Cross-barred muslin, percale and chambray are most frequently employed in making serviceable aprons of this description for ordinary wear. If a fancy garment be desired, cashmere in a pretty color may be selected, with bows, ribbon or rows of feather-stitching in some contrasting shade for decoration.



FIGURE No. 324 P.—LADIES' EVENING TOILETTE.

(For Illustration see Page 88.)

FIGURE No. 324 P.—This consists of a Ladies' waist and walking skirt. The waist pattern, which is No. 3715 and costs 1s. or 25 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 101 of this DELINEATOR. The skirt pattern, which is No. 3722 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be observed in three views on page 105 of this issue.

The toilette is here shown made of Kursesheet's Standard bayadere velvet and polka-dotted net over Surah, with Kursesheet's Standard cut-jet ring girdle and velvet ribbon for garnitures. The skirt, which is in the accepted four-gored style, is overhung by a drapery, that is arranged with fashionable smoothness at the front and sides and in fan-plaits at the back, the plaits forming the graceful folds of the demitrain. In the original pattern the adjustment over the gores is made by darts, but in this instance it is due to gathers. The

FIGURE No. 326 P.—LADIES' GORED WRAPPER.—This illustrates Pattern No. 3706 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 91.)

drapery is decorated with graduated rows of velvet ribbon.

The waist has a full back and front arranged upon closely adjusted lining-portions and shirred at the top to form a pretty frill about the low, round neck. The fulness is becomingly drawn toward the cen-



ter of the front and back and is collected at the lower edge in overlapping plaits that flare diagonally upward. The closing is made invisibly at the front, and the lower edge, which shapes a pronounced point at the center of the back and front, is followed by a cut-jet ring girdle, the long ends of which fall in unequal lengths over the drapery. The arms' eyes are each trimmed with a drooping frill of net which narrows prettily toward the top of the arm, and upon each shoulder is placed a full bow of velvet ribbon.

For a *débutante's* gown or for wear at a reception, a party or the opera or on similar occasions of ceremony this mode is very dainty. It will develop handsomely in *mousselines de soie* and *de chiffon*, tulle, gazine, striped, figured or plain Brussels net, Escorial gauze and the various pretty lace flouncings that are so well liked for toilettes of this kind. Charming garnitures of ribbon or frills of *point d'esprit*, Fedora or Marquise lace may be added in any tasteful way; and, if desired, a plaiting or full ruching of net or lace or a band of ostrich-feather trimming may edge the drapery.

FIGURE No. 325 P.—LADIES' VISITING TOILETTE.

(For Illustration see Page 89.)

FIGURE No. 325 P.—This consists of a Ladies' walking skirt, basque and cape. The skirt pattern, which is No. 3722 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 three views on page 105 of this magazine. The basque pattern, which is No. 3718 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently illustrated on page 99. The cape pattern, which is No. 3514 and costs 10d. or 20 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on its accompanying label.

In the present instance the basque and skirt, which are cut bias, are pictured made of plaid cheviot; the cape is made of tan faced cloth and lined with silk. The skirt has a four-gored foundation, over the gores of which the drapery is disposed with fashionable smoothness, while at the back it is arranged in deep fan-plaits that flare gracefully to form the full, soft folds of the demi-train; and a small bustle may be worn, if desired.

The shapely basque is adjusted by the usual number of darts and seams to fit the figure with precision. The lower edge describes a becoming point at the front and arches well over the hips, and the back is arranged in moderately long, slender coat-tails. The sleeves are full at the top, where they rise prominently above the shoulders; and below the elbow they are stylishly close-fitting. At the neck is a comfortably high standing collar.

The cape has square yoke-portions that are joined by shoulder seams. The cape section may be gathered or plaited in accordion

style, as preferred; in this instance it is gathered and falls in free, graceful folds to below the waist-line. At the neck is a Medici collar that flares in characteristic fashion.

The numerous handsome woollens in plaids, checks and stripes which are just now so widely favored and are generally cut bias, will make up charmingly in a skirt and basque of this kind.

The simplicity of the mode and the absence of garniture apparently emphasize the accuracy with which the garments are adjusted. Cashmere, cloth, serge and camel's-hair in solid colors may be used with equal satisfaction, and a band of fur or feather-trimming, rows of machine-stitching or velvet ribbon or a full ruching may be added to the skirt for a foot trimming. The cape may be developed in silk or wool cloaking, cloth, tricotee, homespun, cheviot, tweed, etc., and will usually be plainly finished.

The becoming hat is handsomely trimmed with feathers and stiff aigrettes.



FIGURE No. 326 P.—LADIES' GORED WRAPPER.

(For Illustration see Page 90.)

FIGURE No. 326 P.—This illustrates a Ladies' wrapper. The pattern, which is No. 3706 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 96 of this DELINEATOR.

In the present instance the wrapper is shown made of Kurshedd's Standard China silk in cashmere effects, and plain velvet; and a deep flounce of silk, velvet buttons and broad velvet ribbon provide the garniture. The superb adjustment is accomplished by double bust darts, side-back gores, and a well curved center seam that extends to the edge of the demi-train; and the train falls in full, graceful folds from underfolded plaits arranged at the side-back seams below the waist-line. The front edges of the fronts are finished with hems and closed to a desirable depth with button-holes and buttons, below which they are lapped and tacked. The coat-shaped sleeves are sufficiently full at the top to stand well above the shoulders, and the wrists are trimmed with fanciful cuff-ornaments of velvet and small velvet buttons. The standing collar is stylishly high and is made of velvet. The lower edge of the wrapper is decorated with a full flounce of silk, and sections of velvet ribbon extend down the fronts from the shoulders, each being arranged in a moderately deep loop a short distance above its pointed lower end.

The wrapper, which from its peculiar construction will prove becoming alike to slender and to

FIGURE No. 327 P.—LADIES' COAT.—This illustrates Pattern No. 3700 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 92.)

stout figures, will develop charmingly in India or China silk, Surah, foulard, Bengaline and numerous softly clinging woollens, such as nun's-veiling, cashmere, serge and Henrietta cloth. Many dainty garnitures, such as jabots of Fedora or *point d'esprit* lace, frills or full box-plaited ruchings of pinked Surah, silk or faille or dainty



bows and rosettes of velvet or grosgrain ribbon, may be added in any pretty way preferred; or a less elaborate finish may be adopted and, for ordinary house wear, will be quite as appropriate. If a very dressy wrapper be desired, the sleeves may be of velvet, Surah or silk, and the other parts of woollen goods.

FIGURE No. 327 P.—LADIES' COAT.

(For Illustration see Page 91.)

FIGURE No. 327 P.—This illustrates a Ladies' coat. The pattern, which is No. 3700 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 97 of this magazine.

Fancy cloaking and Astrakhan are here combined in the coat, which is superbly adjusted by single bust and under-arm darts, side-back gores, and a curving center seam that terminates a little below the waist-line above extra width underfolded in a box-plait; and extra width allowed at the side-back seams is arranged in underfolded plaits that present the effect on the outside of box-plaits, the stylish arrangement of which is preserved by elastic straps tacked at intervals underneath. The fanciful cape arranged over the body of the coat has a seamless back and fronts that extend in deep points below the waist-line. The side sections of the cape fall from the shoulders in full, deep frills and are narrowed to points below the ends of the fronts and back, and their free edges are prettily pinked. The sleeves, which are in shape coat-sleeve style, are each trimmed at the wrist with a broad band of Astrakhan; and the Medici collar flares in regulation fashion.

The mode will develop attractively in faced cloth, lady's-cloth, homespun, cheviot, chevron, camel's-hair, diagonal, etc.; and any of these fabrics may be associated with velvet, Persian lamb, Astrakhan or any other fashionable fur. The coat will make up nicely in a single material. If desired, soutache or metallic braid may be applied in a vermicelli design to the fronts and back of the cape, and the free edges of the side sections may be hemmed or scalloped. The sleeves may be made of velvet, Persian lamb or Astrakhan cloth, which are exceedingly popular just now.

The becoming toque is made of velvet and simply trimmed with a jet aigrette.

FIGURE No. 328 P.—LADIES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 328 P.—This consists of a Ladies' basque and walking skirt. The basque pattern, which is No. 3723 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 99 of this DELINEATOR. The skirt pattern, which is No. 3722 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in three views on page 105.

Ottoman silk and velvet are here combined in the toilette, and narrow braid and Kurshcedt's Standard Escorial bands provide a handsome garniture. The stylish drapery falls over the gores of the foundation skirt with the straight, clinging effect which has become the most pronounced feature of the season's modes. It is bordered with a broad Escorial band, and narrow bands are applied obliquely below the hips to simulate pocket-laps. At the back the closely clinging effect is produced in the drapery by fan-shaped plaits that flare gradually into the full, rounding folds of the demi-train, which is just now a fashionable length for street as well as carriage and house gowns; and a small bustle may be worn or omitted, as preferred.

The superb adjustment of the basque is accomplished by the customary darts and seams, and the closing is made invisibly at the front. The lower edge of the basque is of uniform outline and is slashed to form a series of stylish square tabs, which are outlined with narrow braid arranged in a trefoil design at the top of each slash. The front is trimmed above the bust with Escorial bands applied diagonally from the under-arm seams to form a point at the center below the high standing collar; and sections of similar passementerie decorate the shoulders in epaulette style. The coat-shaped sleeves, which are sufficiently full at the top to rise with a pronounced curve over the shoulders, are finished at the wrists with deep, fanciful velvet cuffs, above which Escorial bands follow the outline



FIGURE No. 328 P.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3723 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3722 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)

of the cuffs and are deeply pointed above the elbows. Bengaline, armure, faille, vigogne, twilled serge, camel's-hair and



all reasonable suitings may be employed for a toilette of this description. A band of Astrakhan, Persian lamb, beaver, mink or ostrich feathers may be added to the edge of the drapery for a foot trimming, and a narrow band to match may decorate the lower edge of the basque, if the tabs be not desired. Soutache or metallic braiding, chenille, cord or silk passementerie, Vandyke points or handsome galloon may be used for garniture, or a less elaborate finish of machine-stitching and fancy buttons may be adopted.

The large hat is trimmed from the back with ostrich tips and loops of velvet, and its edge is decorated with marabou trimming

FIGURE No. 329 P.—LADIES' BASQUE.

(For Illustration see this Page.)

FIGURE No. 329 P.—This illustrates a Ladies' basque. The pat-



FIGURE No. 329 P.—LADIES' BASQUE.—This illustrates Pattern No. 3711 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

tern, which is No. 3711 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 99 of this magazine.

The basque is here shown made of China silk and velvet, and ball trimming and Kursheedt's Standard ombré tinsel ornaments contribute a handsome decoration. The garment is admirably adjusted by the customary darts and gores and a curving center seam, and over its smooth fronts, which close at the center with buttons and button-holes, the full fronts are disposed in soft folds that result from gathers at the neck; the fulness below is becomingly drawn toward the center and regulated at the pointed lower edge by two rows of shirrings, the shirrings being concealed by the pointed girdle. The girdle is in sections that are shaped to fit the figure with precision, and its ends, as well as the deep points at the center of the front and back, are heavily boned to ensure a correct adjustment. The girdle is trimmed with tinsel ornaments, and similar decoration is applied to the short jacket-fronts, which are arranged over the upper part of the basque and trimmed at their rounded edges with narrow ball-trimming. The velvet sleeves

rise at the top with fashionable puff effect, and each wrist is trimmed with an inserted puff of China silk, above which a tinsel ornament is applied. Similar ornaments decorate the stylishly high standing collar.

Charming combinations of plain and figured Surah or China silk may be effected in this way; faille or Bengaline will unite handsomely with velvet and other contrasting fabrics, while for really dressy wear the full fronts will sometimes be made of *crêpe de Chine* or *crêpon*. Handsome garnitures of jewelled passementerie, silk or chenille passementerie or frills of embroidered *mousseline de soie* may be added in any dainty way, or seroll or vermicelli designs wrought in metallic or soutache braid may ornament the edges of the jacket fronts and girdle.

The hat is a unique shape in fine felt and is trimmed with handsome wings of tinsel passementerie.

FIGURE No. 330 P.—LADIES' BOX-PLAITED SHIRT-WAIST.

(For Illustration see this Page.)

FIGURE No. 330 P.—This illustrates a Ladies' shirt-waist. The



FIGURE No. 330 P.—LADIES' BOX-PLAITED SHIRT-WAIST.—

This illustrates Pattern No. 3707 (copyright), price 1s. 3d. or 30 cents.

(For Description see this Page.)

pattern, which is No. 3707 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 four views on page 100 of this magazine.

In the present instance figured China silk and plain Surah are associated in the waist, which may be worn above or beneath the skirt, as preferred. The seamless back is arranged in three box-plaits, and the front is correspondingly plaited, the closing being made at the center of the front and concealed by the middle plait. A casing is stitched across the back at the waist-line; tapes inserted in the casing draw the fulness nicely to the figure, and a belt encircles the waist. The sleeves curve stylishly high above the



shoulders and are finished at the wrists with deep, round cuffs that roll prettily upward from the edge; and from beneath the rolling collar the pointed ends of silk ties are brought forward and arranged in a beaming bow.

Cheviot, serge, flannel, Madras cloth and various other soft woollens, as well as wash silk, India silk and Surah, will make up stylishly in waists of this kind. The mode will also develop handsomely in gingham, percale and other washable textures. Velvet may be used for the collar and cuffs on waists of silk or wool goods, and, if desired, the plaits may be ornamented with feather-stitching done with silk in a prettily contrasting color.

The stylish cloth hat is faced with velvet and becomingly trimmed with cloth ears and fancy pins.

## LADIES' COSTUME.

(For Illustrations see this Page.)

No. 3691.—Other views of this costume may be observed by referring to figures Nos. 315 P and 316 P in this magazine.



3691

Front View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see this Page.)

The costume is here pictured developed in plain and figured percale, and a flounce of the figured percale provides the trimming. The foundation skirt is in the ordinary four-gored style and is entirely concealed beneath a graceful drapery, the top of which is drawn by slight gathers at the front and sides; a smooth effect below the hips is obtained by a dart at each side, and the back of the drapery is disposed in five deep, backward-turning, overlapping plaits at each side of the center. The plaits flare with stylish fan effect to the edge, and a shallow, backward-turning plait at each side in front of the fan-plaits adjusts the fulness to the figure. The bottom of the drapery as far back as the fan-plaits is ornamented with a flounce of figured percale; and a small bustle may be worn or omitted, as preferred.

The basque consists of a plain under-body and a fanciful over-body. The adjustment of the under-body is accom-

plished by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made invisibly at the front. The over-body is adjusted by under-arm and side-back gores and a curving center seam, and is shaped at the front to reveal the under fronts in modified boléro style and in narrow fanciful vest outline. Two backward-turning plaits arranged in each front of the over-body at the neck flare prettily downward and produce becoming fullness over the bust, and below the bust tackings made to the second darts of the fronts beneath secure a correct adjustment. The back of the over-body is cut away at the top to correspond with the front, and the exposed portions of the under-body are finished with facings of figured percale. The coat-shaped sleeves are sufficiently full at the top to rise with a stylish curve over the shoulders, and the standing collar joins the neck of both bodies.

Plain cashmere, serge, foulé, challis, gingham or percale may be associated with striped, plaid or figured goods of like texture, or a single fabric may be used throughout. Velvet will combine most effectively with woollens, and Surah or silk for a contrasting fabric

will also be in good taste. Plain and embroidered vailings in delicate tints will make a picturesque costume, and frills of Fedora, *point d'esprit* or Italian lace will prove a dainty garniture. Bows and rosettes of velvet, satin or grosgrain ribbon may ornament the body, or a less elaborate finish may be adopted.

We have pattern No. 3691 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination shown for a lady of medium size, the costume requires seven yards and three-fourths of plain and two yards and a-fourth of figured percale each twenty-seven inches wide. Of one material, it needs eleven yards and a-half twenty-two inches wide, or seven yards thirty-six inches wide, or five yards and three-fourths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

## LADIES' COSTUME.

(For Illustrations see Page 95.)

No. 3720.—A charming illustration of this costume may be seen by referring to figure No. 313 P in this DELINEATOR, where the materials combined are pearl-gray cashmere and serpent-green velvet, with steel-and-velvet passementerie and steel nail-heads for decoration.

In the present instance wool dress goods having a handsome border decoration at both edges, and plain velvet are united in the costume. The skirt is fashioned in the approved four-gored style, and the gores are overhung by a full, straight drapery that falls in free, graceful folds from gathers at the top. The lower edge of the drapery is finished with a hem, the wide border of the goods contributing a handsome foot-trimming; and a small bustle may be worn.

The over-dress has fronts that extend to basque depth and are adjusted by double bust darts; they are lapped diagonally below the waist-line, above which they flare broadly to the shoulders to reveal a vest, which is overlaid with strips of the narrow border and

extends only to the waist-line. The vest is permanently sewed at the left side and is fastened under the right front with buttons and button-holes in a fly. The adjustment of the over-dress is completed by center, side, side-back and under-arm seams, the side seams terminating in dart style over the hips. The center-backs extend to basque depth and are revealed in a long, slender V between the flaring edges of ornamental backs, the exposed part being covered with the narrow border. The back edges of the ornamental backs are turned under for hems, and two backward-turning plaits overlap each hem, the plaits flaring prettily upward and being stayed at intervals by tackings underneath. The back is lengthened by a full skirt-portion, which falls in natural folds from gathers at the top; it is joined to the lower part of the center-backs, and its front edges are sewed to the back edges of the side-backs and under-arm gores, which below the hips are in one section and extend in panel fashion to the edge of the skirt, their front edges being finished with hems. Double pocket-laps are sewed to the lower edge of the basque back of the first darts, and their pointed



3691

Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see this Page.)



back edges overlap the panels for some distance. The coat-shaped sleeves are sufficiently full at the top to rise with a pronounced curve over the shoulders, and the wrists are plainly finished. At the neck is a standing collar cut from the narrow border and sewed to the back and vest, its ends closing at the right side; and a shawl collar which is seamed at the center of the back joins the back and fronts to the lower edge, its tapering ends lapping in regulation style below the bust.

All sorts of novelty suitings, plain or figured serge, camel's-hair, tweed and cheviot may be employed in developing the mode. Surah, Bengaline and faille combined with velvet, brocaded goods or novelty silks will also make up stylishly in this way, and rich garnitures of jet, silk or chenille passementerie, handsome gimp or galloon or feather or fur bands may be added, if desired.

We have pattern No. 3720 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume requires five yards of plain dress goods forty inches wide, with a yard and three-fourths of dress goods fifty inches wide having a wide border at one edge and a narrow border at the other

edge, two yards and five-eighths of velvet twenty inches wide, and a-fourth of a yard of elastic an inch and a-fourth in width for the strap. Of one material, it needs fourteen yards and three-eighths twenty-two inches wide, or seven yards and a-half forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' GORED WRAPPER, WITH DEMI-TRAIN. (PERFORATED FOR WALKING LENGTH.)

(For Illustrations see Page 96.)

No. 3706.—This wrapper is shown made of figured China silk and plain velvet at figure No. 326 P in this magazine, with velvet ribbon, buttons and a flounce of the silk for trimming.

In this instance the wrapper is shown developed in figured dress goods and plain velvet. It is closely adjusted by double bust darts, side-back gores and a curving center seam. Each side-back seam disappears a little below the waist-line at the



3720

Front View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 94.)

top of an underfolded, backward-turning plait, and the wrapper is closed its entire length at the center of the front with buttons and button-holes. At the neck is a standing collar of velvet. The coat sleeves are gathered to rise with pretty fulness at the top, and are finished at the wrists with cuff facings of velvet. The wrapper is fashioned with a slight train, but it may be made up in walking length, perforations in the pattern indicating where it may be cut off when the latter style is preferred. It is trimmed at the bottom with a full ruffle of the dress goods that is shirred twice some distance below the upper edge to form a frill-heading.

The mode will develop attractively in all sorts of dress goods, such as flannel, cashmere, Henrietta cloth, serge, camel's-hair, challis, Bengaline, China or India silk, etc. Velvet may be united with any of these, and a ruffle of the material may decorate the lower edge; or, if a more dressy wrapper be desired, a deep flounce of lace will prove very effective, and a cascade of narrow lace may be arranged about the neck and down the closing.

We have pattern No. 3706 in thirteen sizes for ladies from twen-

ty-eight to forty-six inches, bust measure. To make the wrapper for a lady of medium size, will require ten yards of material twenty-two inches wide, or nine yards and a-fourth twenty-seven inches wide, or six yards and a-fourth thirty-six inches wide, or five yards forty-four inches wide, each with three-eighths of a yard of velvet twenty inches wide for the collar, etc. Price of pattern, 1s. 6d. or 35 cents.

LADIES' COAT.

(For Illustrations see Page 97.)

No. 3700.—This coat is shown made of fancy cloaking and Astrakhan at figure No. 327 P in this magazine.

Twill'd cloth and darker velvet are here charmingly united in the coat, the superb adjustment of which is accomplished by single bust and under-arm darts, side-back gores, and a curving center seam that terminates below the waist-line above extra fulness underfolded in a broad box-plait; and extra width allowed at each side-back seam is arranged underneath in a backward-turning plait, which,

with the center plait, produces the effect of two graduated box-plaits on the outside, elastic straps being tacked underneath to secure their stylish arrangement. The closing is made invisibly to a desirable depth at the front, and the left closing edge is finished with an underlap. A fanciful cape is arranged over the body of the coat; it is shaped by short shoulder seams, its seamless back extends in a long, narrow V below the waist-line, and the fronts taper to points at the waist-line. The side sections of the cape join in a short seam below the seamless back and widen toward the shoulders, where they are gathered to form broad, full frills that droop prettily over the top of the arms. At the front they are narrowed to correspond with the back, and the cape is permanently sewed to the coat along the seaming of its sections. The coat-shaped sleeves are desirably full at the top and are plainly completed at the wrists. A modified Medici collar of velvet is at the neck.

Lady's-cloth, serge, diagonal, camel's-hair and numerous other cloaking fabrics will develop acceptably by the mode; and while velvet will combine most attractively with any of these textures, Bengaline, Astrakhan fur or cloth, seal-skin, faille or figured cloaking may be substituted, if preferred. The cape may be made of plain cloth and decorated with braiding or rows of gilt, metallic or soutache braid, and the loose edges of the side sections may be pinked, scalloped or left entirely unfinished. A handsome development of the mode unites diagonal cloth and Persian lamb, the latter being used for the collar, cuff facings, and the fronts and back of the cape.

We have pattern No. 3700 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination shown for a lady of medium size, the coat requires three yards and three-fourths of cloth fifty-four inches wide, and one yard of velvet twenty-four inches wide. Of one material, it needs nine yards and five-eighths twenty-two inches wide, or four yards and five-eighths forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.



3720

Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 94.)



## LADIES' WRAP.

(For Illustrations see Page 98.)

No. 3690.—Mode Bengaline and French lace flouncing are combined in this wrap at figure No. 317 P in this magazine, the garniture consisting of lace edging, ribbons and jet passementerie.

The wrap is here shown made of black brocaded silk cloaking and lace flouncing, and lace edging, silk fringe and ribbon provide handsome garnitures. The back, which is shaped by a curving center seam, joins the fronts in seams that curve in dohman fashion over the shoulders and terminate in dart style at the front, the lower edges of the seams being gathered over the shoulders to produce the fashionable high effect. The fronts are slashed from the lower edge nearly to the bust to produce a sleeve effect, and the front edges are shaped to disclose full vest-sections that, for a short distance, pass into the shoulder seams, the back edges being tacked to the fronts as far as the waist-line. The vest sections are gathered at the top, and the fulness is prettily drawn to the figure at the waist-

line by two rows of shirrings tacked to stays underneath. Below the shirrings the vest falls in long, full tabs to the knees, and the closing is made invisibly at the center, the left side being finished with an underlap. At the neck is a stylishly high standing collar. The fronts are nicely drawn to the figure, and the sleeve effect is made permanent by elastic straps, which are tacked to the fronts in front of the slashes and to the side-back seams at the waist-line; and the back is gracefully conformed to the figure by a ribbon belt-tie that is tacked at the waist-line underneath. The lower edge of the wrap back of the slashes is trimmed with a row of silk fringe and a deep frill of dainty lace; the trimming is continued up the back edges of the slashes, with pretty effect. A row of the fringe

edges the fronts in front of the slashes, and the plaited ends of ribbon ties are tacked beneath the fronts at the waist-line, the ties being arranged at the center in a handsome bow, the long loops and ends of which fall gracefully over the tabs.

Armure and Ottoman silk, Bengaline, faille and numerous handsome wool cloaking fabrics will make up acceptably by the mode, and fisher's-net, Brussels net, Spanish, Chantilly or Marquise lace or the wrap material may be employed for the full vest. Silk, chenille or tape fringe, gimp, galloon or passementerie may ornament the edges or a less elaborate finish may be adopted.

We have pattern No. 3690 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the wrap in the combination shown for a lady of medium size, requires two yards and an-eighth of brocaded silk twenty-two inches wide, with a yard of lace flouncing fifty-four inches wide, and a-half yard of elastic about an inch wide. Of one material, it requires four yards and a-half twenty-two inches wide, or two yards and a-fourth forty-four

inches wide, or two yards and an-eighth fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' JACKET.

(For Illustrations see Page 98.)

No. 3694.—This jacket is shown made of plain and brocaded satin, with Escorial bands and a jabot of lace for garniture, at figure No. 314 P in this magazine.

Green and tan-colored cloth are here associated in the jacket, and gilt braid and braid buttons supply the decoration. The jacket fronts are loose and fall deeply below a vest, that is closely fitted by single bust darts, which, with under-arm and side-back gores and a curving center seam, render the jacket tight-fitting. The center and under-arm seams are discontinued several inches above the lower edge, and the side-back seams terminate a little higher up to form the back into fancy tabs. The gores and fronts are slashed in

lengths alternating with the openings at the center, side-back and under-arm seams to form a series of fancy tabs corresponding with those at the back. The tabs are outlined with narrow braid, the top of each slash is marked with a button, and the deeper sides of the tabs are laced together with braid. The fronts are extended to form a rolling collar that is joined in a seam at the center of the back; and they are reversed by the collar in wide lapels to the lower edge. The lapels and collar are covered with a facing trimmed along its outer edges with tan cloth cut in Vandykes that are outlined with braid. A high finish is effected by a standing collar decorated with braid arranged in a simple design, and the vest is decorated crosswise with a similar design.

The coat sleeves are quite full at the top, where they are drawn by gathers to stand high above the shoulders; and the wrists are each finished with a deep, flaring cuff that is decorated at the top with Vandykes of tan cloth outlined with braid to match the lapels, buttons being added at the points, with ornamental effect. A curved pocket-opening in which a pocket is inserted is made in the lower part of each front; its edges are outlined with braid, and each end is decorated with a button. If preferred, the jacket may be made up without the tabs, both effects being illustrated in the engravings.

The mode is extremely attractive, and many color contrasts as well as combinations of material may be effected. The fanciful arrangement of the fronts and lower edge is extremely attractive and forms a most desirable feature of the jacket. All varieties of smooth-faced coatings and cloths will develop handsomely by the mode, and velvet, Bengaline, faille, Astrakhan fur or cloth or a contrasting color of the same material will unite well with any of them. Braid or cord passementerie and buttons will generally be selected for



3706

*Front View, Showing Demi-Train.*

3706

*Back View, Showing Walking Length.*

LADIES' GORED WRAPPER, WITH DEMI-TRAIN. (PERFORATED FOR WALKING LENGTH.) (COPYRIGHT.)

(For Description see Page 95.)



decoration, and one of the materials may be used for the points.

We have pattern No. 3694 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires a yard and seven-eighths of green and one yard of tan cloth fifty-four inches wide. Of one material, it will need five yards and three-fourths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and an-eighth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' BASQUE.

(For Illustrations see Page 99.)

No. 3723.—This basque may be again seen at figure No. 328 P in this magazine, where it forms part of a toilette made of armure silk and velvet, with narrow braid and velvet Esecorial bands for garniture.

Hunter's-green lady's-cloth was here selected for the basque, and gilt braid and buttons comprise the decoration. The superb adjustment is accomplished by double bust darts, under-arm and side-back gores, and a well curved center seam that terminates a little below the waist-line; and the closing is made at the front with buttons and button-holes. The lower edge of the basque presents a uniform rounding outline, and deep slashes made at intervals produce a series of square tabs, which are just now an attractive feature of stylish bodices. The tabs are outlined with two rows of gilt braid, the inner row being arranged in trefoil design at the top of each slash. If preferred, the edge of the basque may be finished without the tabs in plain, round style. The sleeves are in coat-sleeve shape and are sufficiently full at the top to rise well above the smooth linings over which they are made. Each wrist is stylishly trimmed with three rows of gilt braid, and the edges of the standing collar are similarly decorated.

Silk, Surah, Bengaline and faille, as well as all fashionable wool fabrics, will develop attractively by the mode. Plaid, striped or checked tweed, homespun, cheviot and serge will make up in this way with especially good effect, these textures being often cut bias. Elaborate trimming is not applied to stylish basques of this kind, but any simple arrangement of braid, gimp, galloon or pasementerie may be added, if desired.

We have pattern No. 3723 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires three yards and a-fourth twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BIAS BASQUE.

(For Illustrations see Page 99.)

No. 3718.—This stylish basque forms part of the toilette illustrated

at figure No. 325 P in this magazine, where it is shown made up bias of plaid cheviot.

Striped wool goods are here pictured in the basque. The large views show to advantage the artistic effect of the basque when all its parts are cut bias, and the small view the effect when the parts are cut lengthwise. The superb adjustment is accomplished by double bust darts, under-arm and side-back gores and a well curved center seam, and the closing is made at the front with hooks and eyes. Extra fullness allowed at the side-back seams below the waist-line is arranged in stylish coat-plaits; and the lower outline of the basque presents the military or habit back and, arching becomingly over the hips, shapes a decided point at the closing. The sleeves are in coat-sleeve shape; they rise with the popular curve over the shoulders and are made over smooth linings, which are cut crosswise, as are also all the lining portions of the basque, to prevent a stretching of the bias edges and to insure a close adjustment. At the neck is a high standing collar.

Basques of this kind will develop most satisfactorily in plaid, checked or striped goods of silken, woolen or cotton texture, and the mode is especially appropriate for the rough homespuns, tweeds and camel's-hairs which in large and small plaids are just now greatly favored for street costumes. Elaborate decoration is not advised upon these basques, but if moderate garniture be desired, braid, machine-stitching or buttons will be in good taste.

We have pattern No. 3718 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, requires three yards and three-fourths of material twenty-two inches wide, or two yards and a-fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



3700

Front View.



3700

Back View.

LADIES' COAT. (COPYRIGHT.)

(For Description see Page 95.)

LADIES' BASQUE.

(For Illustrations see Page 99.)

No. 3711.—By referring to figure No. 329 P in this DELINEATOR, this basque

may be seen developed in velvet and China silk, with tinsel ornaments and ball trimming for garniture.

The basque is here pictured made of mixed dress goods and plain velvet. It has full fronts arranged upon smooth fronts of lining, that are fitted by double bust darts and closed with buttons and button-holes. The full fronts, which are turned under deeply at their front edges and closed with hooks and loops, have their fullness collected in gathers at the neck and lower edges at each side of the closing and in a line of shirring some distance from the lower edges, the shirring being tacked to the lining. Jaunty jacket-fronts which are very short under the arms and round away gracefully from the neck are arranged upon the fronts, with stylish effect. The adjustment of the basque is completed by under-arm and side-back gores and a curving center seam, and the lower outline describes a sharp point at the center of the front and back and a high curve at the sides. At the neck is a high standing collar. The stylish leg-o'-mutton sleeves are drawn by gathers at the top to



produce a high curve above the shoulders, and each wrist edge is bordered by a velvet cording. The girdle, which is deeply pointed at the top and bottom both back and front, is shaped by seams at

The mode will make up desirably in all sorts of dress goods and may be worn with any style of skirt, although designed to be worn with No. 3687, price 1s. 6d. or 35 cents. Velvet ribbon, braid of all kinds, lace or passementerie points, band passementerie, etc., will trim the basque handsomely. If desired, the skirt which accompanies it may have a similar decoration, and the basque may be made of the same or a contrasting material, according to individual taste.

We have pattern No. 3704 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires three yards and a-fourth twenty-two inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BOX-PLAITED SHIRT-WAIST.

(For Illustrations see Page 100.)

No. 3707.—This shirt-waist may be seen made of figured China silk, with ties of plain silk, at figure No. 330 P in this magazine.

The shirt-waist is here represented made up in both striped and plain cambric. The large engravings show it made of striped cambric and worn beneath the skirt, while the small engravings picture it developed in the plain fabric and worn outside the skirt. Three box-plaits are laid in the seamless back, and in the front plaits are similarly arranged; the center plait at the front is made in the right front and conceals the closing, which is made with buttons and button-holes. A casing which is sewed on the outside of the back at the waist-line extends nearly to the under-arm seams, and tapes inserted in this casing are carried about the waist and tied at the center of the front, thus drawing the fulness becomingly to the figure. The lower edge of the shirt-waist is narrowly hemmed. The sleeve has but one seam; it is comfortably full and is gathered at the top to rise stylishly above the shoulder. The fulness at the wrist is drawn by slight gathers at the back, and the wrist is finished with a cuff that rolls upward and flares at the back. At the neck is a rolling collar mounted on a band, and the edges of the collar and cuffs are finished with machine-stitching. The plaited ends of ties are sewed beneath the collar, the free ends are finished in points, and the ties are prettily bowed. If preferred, the ties may be omitted, as shown in the small engravings.

Madras cloth, Oxford cloth, wash silk, Surah or cheviot, tweed, cashmere or any seasonable goods of either silken or woollen texture



3690

Side-Front View.



3690

Side-Back View.

LADIES' WRAP. (COPYRIGHT.)

(For Description see Page 96.)

the center of the front and back and at the right side, and the closing is effected at the left side with hooks and eyes, the seams and closing edges being all well boned.

All sorts of dress goods, such as cashmere, foulé, Henrietta cloth, serge, camel's-hair, cheviot, etc., will

develop attractively by the mode, and combinations are especially charming. Bengaline, Surah and India or China silk will also make up prettily in this way, and velvet will combine handsomely with any of them. The basque may accompany any style of walking skirt, and it will be equally effective made of the same or of a contrasting material.

We have pattern No. 3711 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. As shown for a lady of medium size, the garment requires two yards of dress goods forty inches wide, with a yard and an-eighth of velvet twenty inches wide. Of one material, it needs four yards twenty-two inches wide, or two yards and an-eighth forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

(For Illustrations see Page 100.)

No. 3704.—At figure No. 318 P in this DELINEATOR this basque is shown developed in mixed gray-and-black suiting, and trimmed with fancy braid-passementerie.

The basque is here illustrated made of dress goods, with braid in graduated widths for garniture. It is deep and round, and its superb adjustment is performed by double bust darts that run more nearly parallel below the waist-line than those formerly used, under-arm and side-back gores and a well curved center seam. At the neck is a high standing collar, and the closing is made with buttons and button-holes down the center of the front. The stylish sleeves are made over coat-shaped linings and are gathered at the top with sufficient fulness to produce the becoming high effect on the shoulders. The wrists of the sleeves and the lower part of the basque are each trimmed with three rows of braid of graduated widths, and a similar decoration is seen upon the collar, the widest braid being at the bottom in each instance.



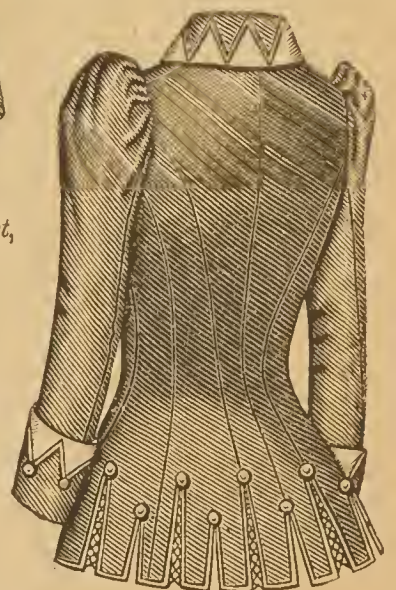
3694

Front View.



3694

View Showing Jacket, Without Tabs.



3694

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 96.)

will develop attractively by the mode, which is one of the most popular of the season's novelties. The edges may be completed with machine-stitching or a perfectly plain finish may be adopted. The



ties may be omitted in favor of a Windsor scarf, and a silk, leather or silver belt may encircle the waist.

We have pattern No. 3707 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the garment calls for four yards and seven-eighths twenty-two inches wide, or four yards and an-eighth twenty-seven inches wide, or three yards thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

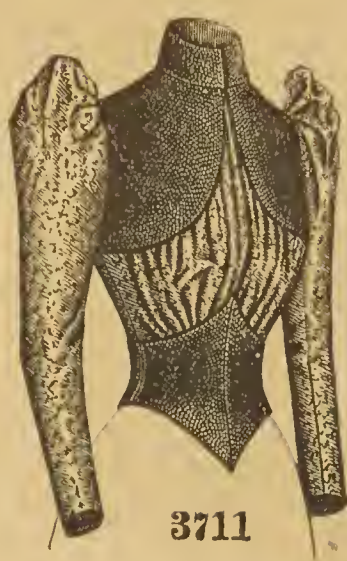
the point at the lower edge; and the admirable arrangement of the plaits is maintained by tackings made at intervals to the lining. The superb adjustment is completed by under-arm gores, and the closing

LADIES' EVENING WAIST.

(For Illustrations see Page 101.)

No. 3715.—This waist forms part of the handsome toilette shown at figure No. 324 P in this DELINEATOR, where it is represented made of polka-dotted net over Surah, with ribbon and a jet ring girdle for trimming.

The waist is here pictured developed in dotted net over Surah, and ribbon and lace contribute a dainty garniture. It is shaped at the neck in the fashionable low, round outline, and has full fronts and a full, seamless back that join in short shoulder seams and are arranged over smooth fronts of lining closely adjusted by double bust darts, and a smooth back shaped by side-back gores and a curving center seam. The full portions are turned under at the top and drawn by two rows of shirrings to form a dainty frill about the neck; the fulness below the bust is becomingly drawn toward the center and collected at the lower edge in four forward-turning plaits at each side of the closing, the plaits flaring diagonally upward



3711

Front View.



3711

Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 97.)

is made invisibly at the front. A rosette bow of ribbon is decoratively placed near the end of the point at the back, and from beneath the bow sections of similar ribbon follow the lower outline of the waist, their ends being concealed by a butterfly bow at the center of the front. From each side seam two short strips of ribbon are carried in diverging lines to the center of the front, where the corresponding strips meet at the waist-line and a short distance above beneath bows of ribbon. A frill of wide lace falls prettily from each arm's-eye, and the shoulders are each decorated with a dainty bow of ribbon.

*Mousseline de soie, mousseline de chiffon*, nets and gauzes of all kinds, China and India silk, Surah, faille, Bengaline and other fabrics used for evening dresses will develop charmingly by the mode. Lace, embroidery, gold, steel or jet passementerie, ribbon, etc., may be applied in any appropriate way for garniture, and rosettes of velvet, lace or ribbon or of the dress fabric may be added.

We have pattern No. 3715 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the waist requires a yard and seven-eighths of dotted net twenty-seven inches wide, with a yard and three-fourths of plain silk twenty inches wide. Of one material, it needs a yard and seven-eighths twenty-two inches wide, or one yard forty-four inches wide. Price of pattern, 1s. or 25 cents.



3723

Front View.



3723

Back View.

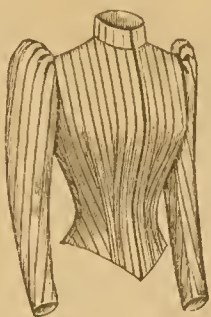
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 97.)



3718

Front View.



3718

View Showing the Basque Cut Lengthwise.



3718

Back View.

LADIES' BIAS BASQUE. (COPYRIGHT.)

(For Description see Page 97.)

and being tacked at intervals underneath. The fulness at the back is conformed to the figure below the waist-line by six backward-turning, overlapping plaits which flare prettily in fan shape from

above the shoulders; and each wrist is trimmed with a frill of wide edging.

The waist is adaptable to all sorts of dress goods of woollen, cot-

LADIES' YOKE-WAIST.

(For Illustrations see Page 101.)

No. 3716.—At figures Nos. 319 P and 320 P in this DELINEATOR this waist may be seen differently made up and trimmed, and worn with a skirt having an adjustable girdle.

In the present instance the waist is represented made of white lawn and all-over embroidery, and embroidered edging supplies the decoration. The upper part consists of a square yoke of all-over embroidery fitted by shoulder seams, and to its lower edge is joined the full lower-portion, which is smoothly fitted at the sides by under-arm seams and is gathered at the top. The fulness of the lower portion is drawn well to the center of the front and back by two rows of shirrings at the bottom, the shirrings being concealed by a belt that finishes the bottom of the waist. The closing is made with buttons and button-holes, which are invisible along the yoke. At the neck is a high standing collar covered with a turn-down frill of embroidered edging, and a frill of narrow edging trims the lower edge of the yoke. The stylish coat-sleeves are quite full at the top, where they are drawn by gathers to rise high



ton or silken texture, and combinations are much admired for it. Bengaline, Surah and India or China silk are especially pretty for such a waist, and *point de Gène*, Irish, mechlin or Vandyke-point lace will decorate them effectively. Velvet will unite prettily with either silken or woollen goods, and all-over embroidery, lace net, etc., will combine nicely with all cotton goods. The waist may accompany any style of skirt, although the full, round skirt will, perhaps, be more generally worn with it.

We have pattern No. 3716 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it requires a yard and seven-eighths of white lawn thirty-six inches wide, with half a yard of all-over embroidery twenty-seven inches wide. Of one material, the waist needs two yards and seven-eighths twenty-two inches wide, or a yard and a-half forty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CORSET-WAIST.

(For Illustrations see Page 101.)

No. 3721.—This corset-waist is represented made of drilling and trimmed with embroidered edging. It is smoothly fitted by shoulder seams, double bust darts, under-arm gores and a curving center seam, and is lined throughout, the seams being so made that their edges come between the lining and outside, thus making a neat finish. The closing is made with buttons and button-holes at the center of the front. The second bust dart at each side is left open nearly to the top, and the edges are finished with fitted casings, each stitched to hold a whalebone at each side of a row of eyelets, through which cord is laced to close the dart. A lap is arranged to underlie each lacing and is shaped to be widest at the lower edge, which comes even with the lower edge of the garment. In front of the first dart at each side, and also at each side of the center of the back, from the lower edge to a desirable distance above the waist-line, a casing is applied, to hold two whalebones. The lower edge of the corset-waist is neatly bound, and the arms' eyes are each prettily trimmed with a frill of embroidered edging. Similar edging decorates the neck, which may be cut high or in V-shaped or low, round outline, the three styles being provided for in the pattern, which is perforated for the V and low-necked shapes, as shown in the illustrations.

The style is extremely comfortable and is designed for women who dislike wearing corsets, or who because of poor health find them too burdensome. All sorts of materials used for corsets will develop well by the mode, and white or colored goods will be equally appropriate. For very handsome waists silk, satin or sateen may be used, with narrow lace, embroidery or stitching for garniture.

We have pattern No. 3721 in thirteen sizes for ladies from twenty-

eight to forty-six inches, bust measure. For a lady of medium size, it requires four yards of material twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and five-eighths thirty-six inches wide. Price of pattern, 1s. or 25 cents.

LADIES' WORK APRON.

(For Illustrations see Page 102.)

No. 3712.—At figure No. 321 P in this magazine this apron may be seen developed in blue cambric and trimmed with scolloped bands of white cambric.

The apron is here shown made of checked gingham and trimmed with bias bands of the material. The center-front is in bib shape above the waist-line and is extended to pass over the shoulders in bretelle fashion, the ends meeting at the back and fastening with buttons and button-holes. Joining the center-front at each side is a skirt section that is extended above the waist-line at the front in gore fashion to widen the bib suitably. The skirt sections lap at the back and are curved out deeply at the top so as to rest easily over the drapery of the dress; and their upper corners are fastened with a button and button-hole. A belt section is joined to the bib at each side, and the ends of the sections are closed at the back with a button and button-hole. An ample pocket with rounding lower edges is placed on each side of the seam, and its edges are decorated with a bias band of the goods, as are also the free edges of the apron and belt sections.

This serviceable apron, which covers the dress completely and affords it ample protection, may be made of calico, gingham, cambric, linen, seersucker, chambray, sateen, ticking or any cotton goods used for aprons. It may be trimmed with bias bands of the same or of a contrasting material, embroidery, novelty braid, coarse lace or any preferred garniture; and if a more fanciful effect be desired, a row of feather-stitching may follow all the edges.

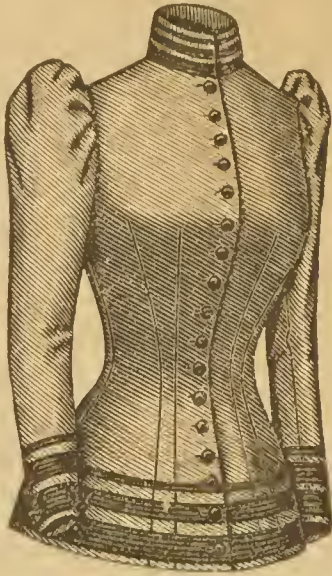
We have pattern No. 3712 in five sizes for ladies from thirty to forty-six inches, bust measure. To

make the apron for a lady of medium size, requires four yards of material twenty-seven inches wide, or three yards and three-fourths thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WORK APRON.

(For Illustrations see Page 102.)

No. 3696.—At figure No. 323 P in this DELINEATOR this apron is



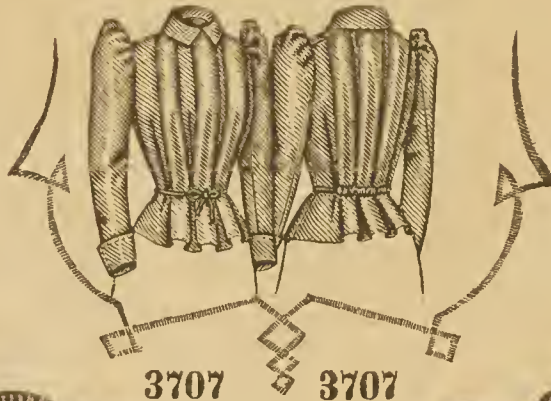
3704  
Front View.



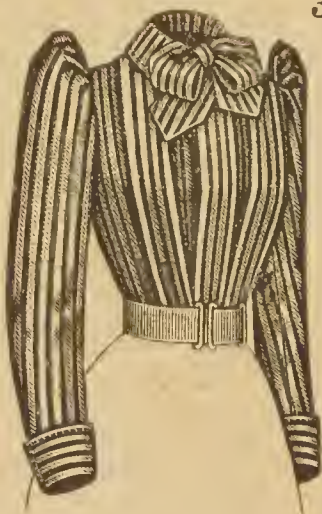
3704  
Back View.

LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 98.)



3707 3707



3707  
Front View.



3707  
Back View.

LADIES' BOX-PLAILED SHIRT-WAIST. (COPYRIGHT.)

(For Description see Page 98.)



shown made of Scotch gingham, with a ruffle and bias bands of the material for decoration.

The apron is here shown made of checked gingham and plainly finished. It completely covers the dress skirt and is lapped slightly at the back edges, which are hemmed deeply and closed a short distance below the top with a button and button-hole. The center-front is shaped to form a bib, which is low and round at the neck and extends in narrow straps to the shoulders. To the sides of the front are joined skirt portions, which extend in gore fashion to the strap extensions of the bib, thus widening the bib and curving it prettily to the figure. Back of the bib the top of the apron is finished with belt sections, which extend beyond the back edges of the apron so as to lap widely, the ends being held in place by buttons and button-holes. Bretelle-like sections that join the shoulder edges of the bib extend down the back and disappear beneath the belt sections, to which they are tacked; and between the shoulders the bretelle sections are held in place by a strap secured underneath at each end with a button and button-hole. Two darts fit the apron smoothly over each hip, and a commodious, fancifully shaped pocket is arranged upon each side of the apron, its front edge being inserted in the side-front seam.

The apron will be found very useful in the kitchen, and also for wear while dusting, painting, wood-carving, etc., being so ample as to entirely cover the dress beneath. It may be made as fanciful as desired and will develop well in all sorts of cotton goods, such as gingham, lawn, muslin, seersucker, cambric, etc., with braid, feather-stitching, embroidered edging, narrow lace, ruffling or bias bands of the material for decoration.

We have pattern No. 3696 in five sizes for ladies from thirty to forty-six inches, bust measure. To make the apron for a lady of medium size, requires four yards and a-half of material twenty-seven inches wide, or four yards and three-eighths thirty-six inches wide. Price of pattern, 10d. or 20 cents

LADIES' SACK APRON.

(For Illustrations see Page 103.)

No. 3699.—Polka-dotted gingham is pictured in this apron at figure No. 322 P in this magazine, machine-stitching forming the completion.

The apron is here shown made of gingham and trimmed with ruffles of the material. It is in loose sack style and extends to the bottom

of the dress. Shoulder and under-arm seams render the garment shapely, and the closing is made at the back about half-way to the lower edge with buttons and button-holes, the back edges being hemmed. At the neck is a narrow binding and a ruffle of the material shirred to form a self-heading. The full sleeve has but one

seam and is gathered at the top and bottom and finished with a deep wrist-band, which is decorated with a narrow ruffle of the material. A large pocket that is rounding at the lower part is applied to the front at each side, and the upper part of the pocket is turned down for a hem and decorated with a standing ruffle of the gingham.

This apron is extremely serviceable, as it entirely covers the dress; and for ladies who assist in their kitchen work, or for those who are interested in painting, wood-carving or the care of flowers, it will be very acceptable. All sorts of cotton goods, such as gingham, cambric, linen, seersucker, muslin, etc., are adaptable to the mode; and the decoration may be as simple or as elaborate as desired, ruffles, lace, embroidered edging or bias bands being used effectively.

We have pattern No. 3699 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the apron requires five yards and a-half of material twenty-seven inches wide, or four yards and a-fourth thirty-six inches wide. Price of pattern, 1s. or 25 cents.



3715

Front View.



3715

Back View.

LADIES' EVENING WAIST. (COPYRIGHT.)

(For Description see Page 99.)



3716

Front View.

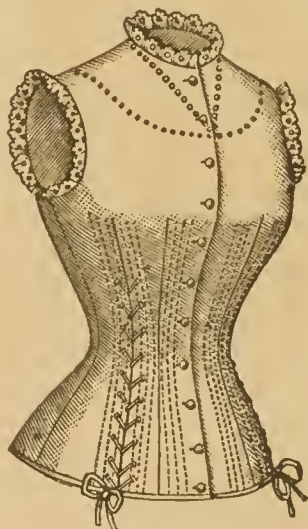


3716

Back View.

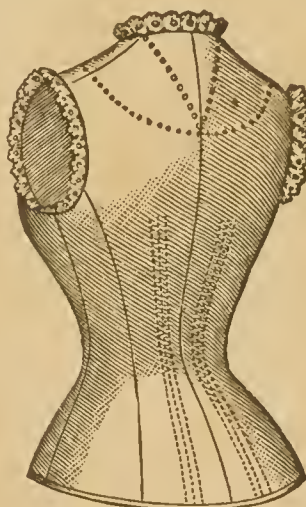
LADIES' YOKE-WAIST. (COPYRIGHT.)

(For Description see Page 99.)



3721

Front View.



3721

Back View.

LADIES' CORSET-WAIST. (COPYRIGHT.)

(For Description see Page 100.)

LADIES' SLEEVE (WITH FITTED LINING) FOR OUTSIDE GARMENTS.

(For Illustration see Page 103.)

No. 3702.—Mixed cloth was chosen for making this sleeve, and bone buttons provide the decoration. The sleeve is in two sections that are arranged upon smooth portions of striped lining. It is gathered at the top to rise with a moderate curve over the shoulder, and below the elbow it is comfortably close-fitting. The wrist is trimmed with a row of bone buttons placed at the outside of the arm.

The sleeve will develop well in cloth, cheviot, wide-wale diagonal, serge, corkscrew and, in fact, all cloaking fabrics of seasonable texture. Buttons, gimp, passementerie, fur, machine-stitching or the

trimming of the garment the sleeve is to accompany may be applied or a plain finish may be adopted.

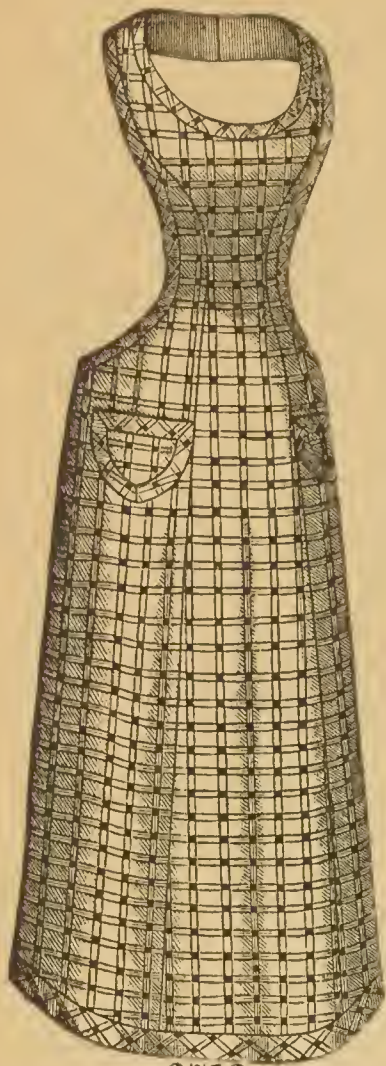
We have pattern No. 3702 in six sizes for ladies from nine to fourteen inches, arm measure, measuring the arm about an inch



below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, requires a yard

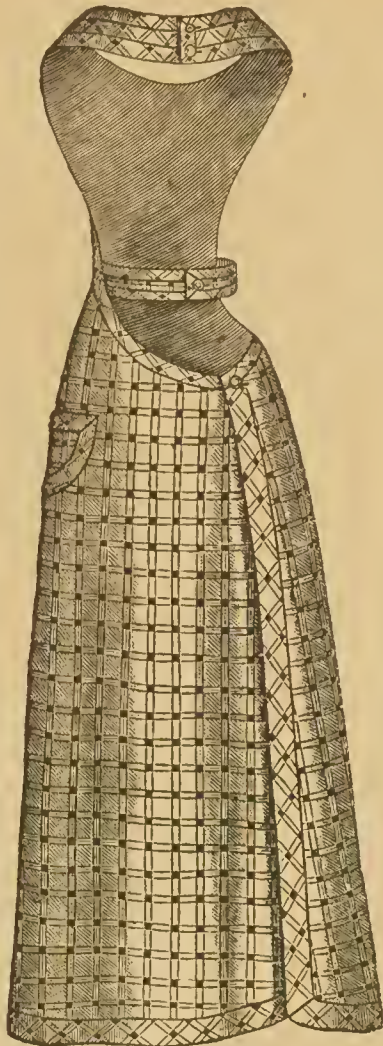
of all-over embroidery or fancy or plain tucking, or alternate strips of insertion and feather-stitched bands will be very effective.

We have pattern No. 3708 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, it requires nine yards and five-eighths of material twenty inches wide, or five yards and seven-eighths twenty-seven inches wide, or four yards and a-half thirty-six inches wide, each with three-eighths of a yard of tucking twenty-seven inches wide for the front-yoke. Price of pattern, 1s. 6d. or 35 cents.



3712

Front View.



3712

Back View.

LADIES' WORK APRON. (COPYRIGHT.)

(For Description see Page 100.)

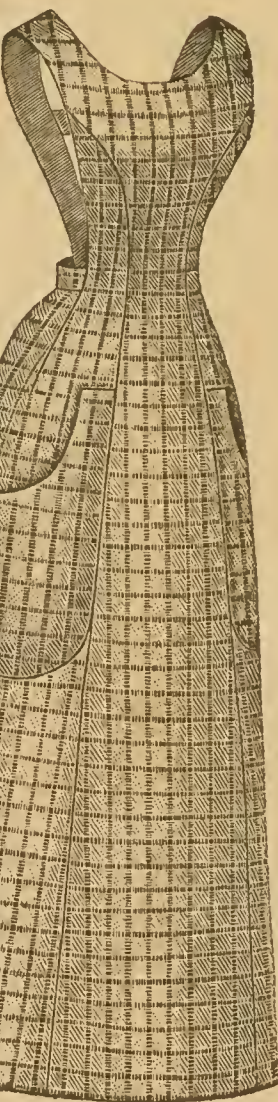
and five-eighths of material twenty-two inches wide, or seven-eighths of a yard either thirty-six, forty-four or fifty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' NIGHT-GOWN.

(For Illustrations see Page 103.)

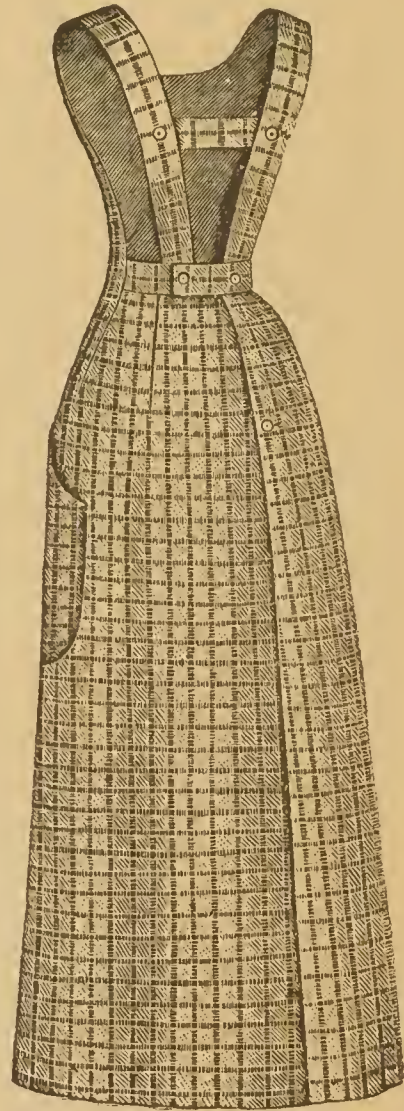
No. 3708.—This night-gown is represented made of muslin and tucking, with embroidered edging and insertion and feather-stitched bands for trimming. The upper part of the gown is a deep yoke that is square at the back and pointed at the front, the front portions being made of tucking, and decorated at the bottom with insertion bordered at both edges by feather-stitched bands. If desired, the tucking may be cut away from beneath the insertion. The full lower-portion is joined by under-arm seams, and the upper edges are gathered and sewed to the lower edge of the yoke. The front is slashed for a convenient distance at the center, and the edges of the slash are finished with laps, which are continued up the edges of the yoke; the closing is made with buttons and button-holes. At the neck is a neck-band, which is decorated at the top with a standing frill of embroidered edging and concealed by a similar frill that is applied with a feather-stitched band above the lower edge and continued with the band down the overlapping side of the front, thus concealing the closing. The shirt sleeves are gathered at the top and bottom, and each is finished with a wristband that is decorated with a double frill of embroidery and a feather-stitched band.

The mode is adaptable to muslin, linen, lawn, wash silks and, in fact, all materials used for such garments. Black Surah is popular for underclothing just now and may be used effectively for the night-gown, and the bands may be feather-stitched in bright colors and the lace be either black or white, as the fancy dictates. All washable laces, crocheted trimming, embroidered edging, ruffling, etc., will trim the night-gown beautifully. The yoke may be made



3696

Front View.



3696

Back View.

LADIES' WORK APRON. (COPYRIGHT.)

(For Description see Page 100.)

with a belt, and a placket is made at the center of the back. In the small engraving the skirt is represented made up bias of plaid goods,

LADIES' WALKING SKIRT. (ALSO KNOWN AS THE CLEOPATRA SKIRT.)

(For Illustrations see Page 104.)

No. 3687.—This skirt is shown made of different materials and otherwise trimmed at figures Nos. 317 P and 318 P in this magazine.

In the large engravings the skirt is pictured developed in fine Henrietta cloth, and a deep knife-plaiting of the material provides a stylish garniture. The foundation skirt is fashioned in the ordinary four-gored style, and a tape or elastic inserted in a casing across the back-breadth draws the fulness stylishly backward. Overhanging the skirt is a drapery, which at the front and sides is disposed with the clinging effect now so popular; and a perfectly smooth effect is obtained at the top by three darts at each side of the center. At the back the drapery is arranged at each side of the center in four deep, overlapping, backward-turning plaits, that are well pressed in their folds and flare slightly toward the edge. In front of these plaits at the top a shallow, backward-turning plait at each side disposes of all superfluous fulness; and a small bustle may be worn or omitted, as preferred. The bottom of the drapery is handsomely decorated with a deep knife-plaiting of the material turned down over its seam. The top of the skirt is finished



both the straight and bias effects being arranged for in the pattern. The mode will develop attractively in rough, shaggy camel's-hair, serge, tweed and homespun, and also in the large clan plaids, checks and stripes which are usually cut bias. Plaitings, full ruchings and bias bands are favored foot-trimmings for skirts of this graceful style, and rows of sou-tache or metallic braid or cord, passementerie, velvet or grosgrain ribbon or machine-stitching will also form an effective garniture. The skirt was designed to accompany basque No. 3704, but any style of bodice may be suitably worn with it. Sometimes the plaiting differs in color from the drapery, but one shade throughout is liked.

We have pattern No. 3687 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires seven yards twenty-two inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and three-fourths forty-four inches wide, or two yards

LADIES' DEMI-TRAINED SKIRT. (ALSO KNOWN AS THE CLEOPATRA SKIRT.)

(For Illustrations see Page 105.)

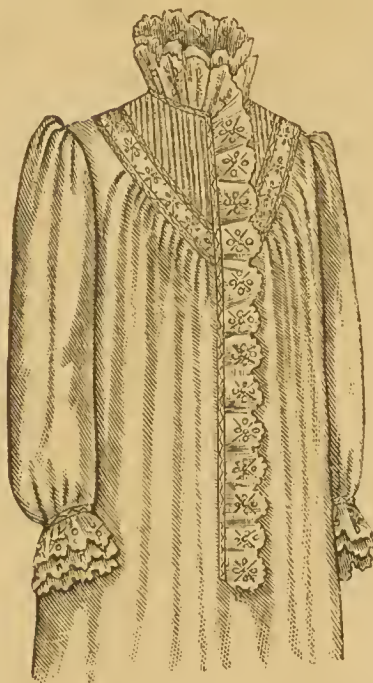
No. 3722.—This handsome skirt may be seen differently made up



3702

LADIES' SLEEVE (WITH FITTED LINING) FOR OUTSIDE GARMENTS. (COPYRIGHT.)

(For Description see Page 101.)



3708

Front View.



3708

Back View.

LADIES' NIGHT-GOWN. (COPYRIGHT.)

(For Description see Page 102.)



3699

Front View.



3699

Back View.

LADIES' SACK APRON. (COPYRIGHT.)

(For Description see Page 101.)

by referring to figures Nos. 324 P, 325 P and 328 P in this DELINEATOR.

In the large engravings the skirt is shown made of mixed dress goods, and the effect of the garment made up bias of plaid goods is pictured in the small view. The foundation skirt, which is of lining goods, is fashioned in the popular four-gored style and trimmed at the bottom with a knife-plaiting of silk; and a small bustle may be worn, if desired. The skirt is concealed beneath a stylish drapery, which is arranged over the gores to present the clinging effect which is so attractive a feature of the latest modes; the drapery is adjusted with perfect smoothness over the hips by three darts at each side of the center, and at the back it is disposed in four deep, backward-turning, overlapping plaits at each side of the center, the plaits all flaring gracefully in fan fashion to form the full folds of the demi-train. A shallow, backward-turning plait arranged at each side of the center of the back in front of the fan-plaits disposes of any unnecessary fulness at the top. A placket is made at the left side and is carefully concealed beneath the plaits.

This skirt, which is variously known as the eel-skin or habit skirt, may be stylishly developed in any of the handsome dress fabrics now in vogue. It is especially adapted to the large plaids and fancy stripes which are generally cut bias, and is also appropriate for soft silken and woollen plain or figured fabrics. The train being of suitable length for either house or promenade wear, the mode will make up equally well in lady's-cloth, broadcloth, Henrietta cloth, cashmere, etc.; and a band of fur or of *coq* or ostrich feathers or a full ruching or plaiting of silk or of the dress material may decorate the edge of the drapery as far back as the fan-plaits, and, if desired, the foot trimming may be continued about the edge of the demi-train, with graceful effect.

We have pattern No. 3722 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt requires seven yards and a-fourth of material twenty-two inches wide, or three yards and three-fourths forty-four inches wide, each with two yards of silk twenty inches wide for plaiting. Price of pattern, 1s. 6d. or 35 cents.

and seven-eighths fifty-four inches wide, each with a yard and three-fourths of material forty-four inches wide extra for a plaiting. Price of pattern, 1s. 6d. or 35 cents.

Price of pattern, 1s. 6d. or 35 cents.



## MIDWINTER DRIFT.

Spanish bodices, girdles, or corselets of various depths, with, perhaps, a Medici collar or toreador shoulder-ornaments of the same material, are more generally worn than ever before. When the wearer desires her bodice or girdle to be wider than its original pattern, she cuts the additional width at the top.

A girdle of pale silver-gray velvet edged with gold passementeries may be fashionably worn with a costume or waist of any color or material. Similar velvet and passementerie may be used for applied cuffs or for a high, flaring collar sewed to a tucker vest, but, as a rule, the girdle alone will prove sufficiently decorative and illuminating.

This is the time when the tasteful woman adds pretty accessories to her more or less worn Winter costume and, by skilful combinations of fabrics and garnitures, renders them fully as attractive as new gowns. Sleeves of novel coloring or shaping, wide hip-pockets added to the lower side-fronts of the basque, and a few deft and dainty touches about the shoulders and throat will give a most surprising air of newness to a toilette.

When the hem of a gown becomes so much worn as to be unrepresentable, it may be edged with a flat plaiting of any desired width, with a ravelled ruching of silk in the same or in one or more contrasting colors, or with velvet or silk ribbons, pinked ruffles, etc. Such a decoration is easily arranged and has a most improving effect.

An almost universal crusade has been inaugurated against earrings, while glittering finger-rings are more favored than they have been for many years. Since dinners, luncheons and breakfasts (we name these feasts in the order of their popularity) are taking the place of evening parties with fashionable entertainers, the hands and their decoration naturally receive first consideration, and the jewels which were formerly seen in earrings are now set in rings or in pins, the latter being worn in great profusion anywhere about the bust or the throat.

It is no longer deemed necessary for jewelry to be worn in "sets." Indeed, the liberty of personal choice in this respect is now so great that all sorts of rich gems may be assumed with a single toilette.

Every style of head-covering, from the largest and most grotesque to the smallest and most unobtrusive, is now fashionable; and the ingenious woman strives to give a touch of originality to her hat by means of a novel curve of brim, or a quaint variation of trimming. No one should feel depressed by a suspicion that her head-gear is out of style, for that is an impossibility.

But while all shapes in millinery are now in vogue, it by no means follows that every color is in equal favor for stylish hats and bonnets. Many gay hues and evening tints have been worn in the daytime this season, but the present fancy for young women is simple black in velvets or jets and an abundance of plumage; and if an ostrich boa encircles the throat, it is imperative that similar feathers should trim the hat or bonnet.

Black plush carriage wraps are fashionable in all lengths. They may be perfectly plain, save for a bordering of feathers; or they may be plentifully decorated with appliques of braided silk or satin. Sometimes the sleeves are made of rich brocade the color of the wrap fabric or in interwoven shades of rich hues, golden-brown and Persian-red being popular with black.

Diagonal cheviot is liked for coats that are shaped to the figure at the back and have narrower, unfitted double or single fronts; and tan in various tones is the most popular color.

Corduroy in a tawny warm-brown hue trimmed reservedly with gold passementerie, and in silver-gray sparingly decorated with steel or silver garnitures will be largely worn during the early Spring.

One of the dressiest of the new wraps extending to a trifle below the hips was tastefully developed in gray corduroy and

lined with pale-pink Surah. Brown and buff would have made quite as artistic a contrast, and so would blue and red.

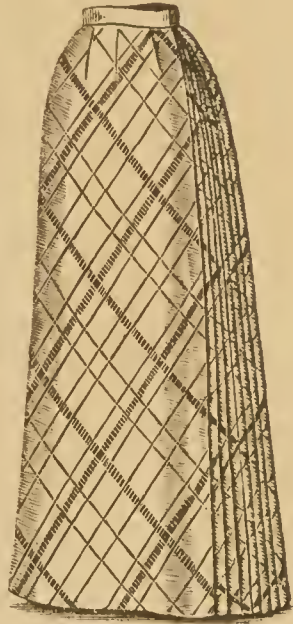
Velvet cloth is a very handsome fabric for jackets and wraps, but the slightest exposure to rain or snow will seriously impair its beauty.

Blue jackets with gilt buttons are now fashionable, and they will soon be still more generally worn, either *en suite* or with contrasting costumes.

Simply made gowns of white China silk that may be laundered without the removal of a stitch are stylishly worn at home by young women, flowers

or ribbons being added to suit the fancy or the complexion. During Lent a sash of gray or black India silk and a leather collarette or a Medici collar to match may be appropriately worn with a dress of this description.

Salmon and black form an exceedingly rich and striking combination for dinner and opera gowns. A most attractive new costume in which these colors are united has a train of satin broadly striped in salmon and black, and a petticoat front of salmon satin overdressed with lace netting or gauze showing thick and thin stripes the same width as those in the train. The bodice is half-low and oval and is bordered by a salmon-and-black ostrich band. The unlined elbow



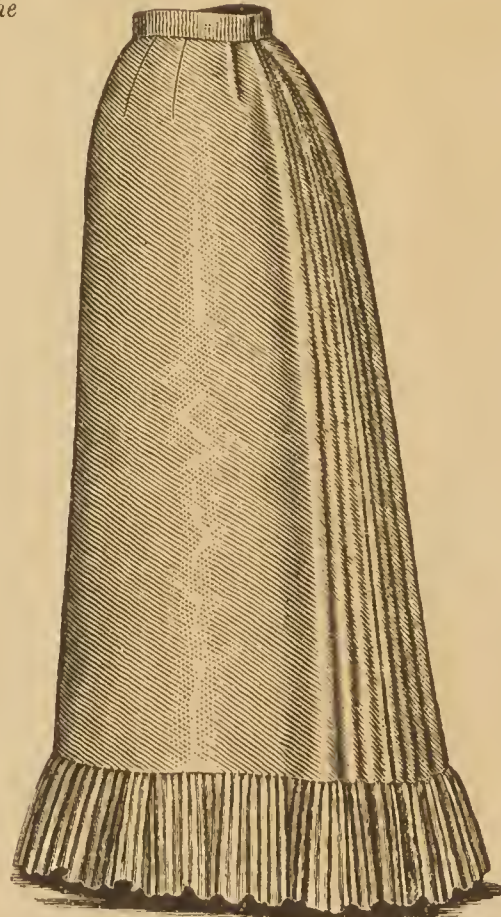
3687

View Showing the Skirt Bias.



3687

Side-Front View.



3687

Side-Back View.

LADIES' WALKING SKIRT. (ALSO KNOWN AS THE CLEOPATRA SKIRT.) (COPYRIGHT.)

(For Description see Page 102.)



sleeves are of the black transparent material and are finished at the lower edge with a full flounce to match surmounted by a feather band. The gloves, feather fan and *chaussure* are all black.

When a blonde assumes a gown of this description she may wear in her hair either a black pompon and aigrette or several jet pins, according as her coiffure is high or low.

A new and extremely attractive tea-gown of China silk has a skirt cut demi-train. The lower edge is slashed to form tabs three inches deep and three inches broad, between which shows a plaiting of dull-red silk. With this skirt is worn a graceful jacket-basque that has a dull-red vest. The basque is also slashed at its lower edge, and a plaiting of red silk is added to the upper edge of the collar and the front edges of the jacket fronts and is continued about the bottom beneath the slashes. The basque is lined with red, the tabs being run round on the wrong side and turned. This combination is very effective and will prove especially becoming to brunettes. The union of mushroom and brown produces a wonderfully delicate effect, one hue apparently intensifying the other.

An elaborate new mourning fabric is introduced in the form of embroidered crape. The embroidery is wrought with heavy, lustreless silk or very fine cord on narrow bands, which are intended for trimmings and on skirt fronts and draperies.

A pretty specimen of workmanship was lately seen in the construction of a watch. The faces (it had two) were of glass, the numbers inscribed in gold and the hands arranged between the two glass discs. The works were placed in a rim of gold around the edges of the faces.

*Crépe de Chine* in a dainty shade of primrose-yellow is one of the most popular fabrics now in vogue for evening wear. Occasionally a gown of the softly falling goods shows facings or under-plaitings of robin's-egg blue, silver-gray, ivory-white or pale willow-green. *Crépe de Chine* is no longer the costly material it was, even when its hems are bordered with marguerites done in white silk floss with hearts of yellow a shade or two deeper or richer than the hue of the goods.

Toilettes of *crépe de Chine* usually have full waists with half-lowtops, a standing ruffle of the material being apparently adjusted by a draw-cord to arrange this finish. Baby sleeves, or sleeves reaching to the elbow and finished with tuckings or flouncings of yellow blonde lace accord admirably with waists of this kind.

There is no more serviceable or dainty material for ornamental pillow and cushion slips than the plain and figured washable China silk that has been so much admired during the past few years, and many women with a due sense of economy are utilizing the unworn breadths of discarded gowns for the purpose.

There is a strong fancy just now for luncheon cloths of Java canvas having mottoes or quotations of amusing or hospitable verse wrought across them in large letters. Capitals are used as frequently

as the sense will allow, and they are made as quaint or elaborate as possible.

A cloth lately brought from Berlin has a buff ground crossed by five broad diaper-woven stripes in blue and red, between which are the following lines:

*Willst du Scherzen trinken, lachen,  
Sei von unsern Schmaus;  
Wenn du ein Gesicht willst machen,  
Thu's in deinem Haus.*

Large-patterned brocades are fashionable for the trains of gowns of ceremony, the bodices usually being of plain silk or velvet in the predominating color of the brocades, with sleeves of brocade, of the bodice material or of a lace into which the various colors are wrought. The petticoat in such a toilette will be of silk or satin overdressed with the lace.

Canton-blue or black Turkey twill overwrought in rings with white flourishing silk is used for the very large sofa-pillows now in high favor. Sometimes quaint mottoes in German, French, English or Sanscrit are also wrought upon these huge pillows, and occasionally a double-edged frill or plaiting of China silk is added, for although the twill is but a cotton fabric, it has been so transformed by its decoration that it seems a fitting associate for silk.

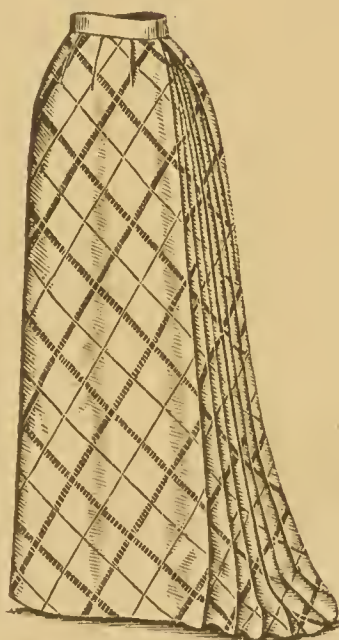
A novel and most convenient article of furniture is shown for the bedroom or boudoir. It looks like a tiny hanging bookcase with a panelled door, and is suspended against the wall. The door has hinges at the bottom and a lock with a burnished key at the top,

and when open serves as a small dressing-table. At the back of the case is a mirror, and below this are arranged a complete assortment of toilet articles, including a dainty manicure set. When closed this case occupies no more space than a picture, and it is always ready for use.

Some of the fashionable colors for Spring are: beige, otter, castor, tobacco, buffalo and coffee among the brown shades; silver, steel, zinc, nickel, platinum, aluminum and ashes in the grays, the metallic tints being promised an extended vogue. Among the blues there will be a faded hue like that seen in a

peasant's blouse; Palissy-blue, which is a dull shade not unlike Canton-blue; and, of course, turquoise, since this tone, in imitation of the color of the gem, has been much used of late for trimming with jet and other passementerie and embroideries. Positive colors will also be seen, but the arrogant hues of last Summer will be less assertive in the *chiffons* of fashionable womankind.

Evening gowns from Paris are accompanied by shoes, stockings, gloves, gauze or feather fans and handkerchiefs. The handkerchiefs are wrought in a color matching that of the toilette to which they appertain, while the other accessories are in harmonious contrast if the artistic costumer so decides.



3722

View Showing the Skirt Bias.



3722

Side-Front View.



3722

Side-Back View.

LADIES' DEMI-TRAINED SKIRT. (ALSO KNOWN AS THE CLEOPATRA SKIRT.) (COPYRIGHT.)

(For Description see Page 103.)



## Styles for Misses and Girls.

FIGURE No. 331 P.—MISSSES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 331 P.—This consists of a Misses' basque and walking skirt. The basque pattern, which is No. 3719 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age,

toilette, and fancy braid and velvet supply the decoration. The foundation skirt, which is fashioned in the accepted four-gored style



FIGURE No. 331 P.



FIGURE No. 332 P.

FIGURE No. 331 P.—MISSSES' TOILETTE.—This consists of Misses' Basque No. 3719 (copyright), price 1s. or 25 cents; and Skirt No. 3416 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 332 P.—MISSSES' DRESS.—This illustrates Pattern No. 3717 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 106 and 107.)

and is differently portrayed on page 111 of this magazine. The skirt pattern, which is No. 3416 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen again on its accompanying label.

Plaid wool goods and plain velvet are here associated in the

and may be worn either with or without a small bustle, is overhung by a graceful bias drapery. The drapery is softly wrinkled across the front and is disposed at the back in deep, overlapping plaits that flare with fan effect to the lower edge, which is ornamented all round with a tasteful foot-trimming of velvet, at the upper edge of





FIGURE NO. 333 P.—MISSSES' BOX-PLAIED SHIRT-WAIST.—This illustrates Pattern No. 3705 (copyright), price 1s. or 25 cents.

(For Description see Page 108.)

a pronounced point below the closing, and the back shapes stylishly narrow coat-tails. The coat sleeves rise with the fashionable curve over the shoulders, and each wrist is ornamented with a band of velvet and three rows of braid. Five rows of similar braid are arranged in boléro shape around each arm's-eye, and a standing collar is at the neck.

Any fashionable fabric or combination may be employed for a toilette of this kind, which is especially well adapted to checks, plaids, stripes and similar goods that are most effective when made up bias. Velvet, ribbon, fancy braid and embroidered bands, as well as ruchings, plaitings and similar foot-trimmings, may be chosen for garniture or a plain finish may be adopted.

The stylish turban is faced with velvet and prettily trimmed with fancy cord and an aigrette.

FIGURE NO. 332 P.—MISSSES' DRESS.

(For Illustration see Page 106.)

FIGURE NO. 332 P.—This illustrates a Misses' dress. The pattern, which is No. 3717 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen in two views on page 109 of this DELINEATOR.

In the present instance the dress is pictured made of cashmere and China silk, and velvet ribbon trims it prettily. The full, round skirt falls in free, graceful folds from gathers at the top, and is finished at the lower edge with a hem and ornamented with a

which three rows of fancy braid are applied.

The shapely basque is cut bias and made up on a straight lining to prevent the edges stretching. It is adjusted by the usual darts and seams and closed invisibly at the front. The lower outline describes

unique arrangement of velvet ribbon; and it is joined to the fanciful body, which is made up on a high-necked lining and fitted by the customary darts and seams. The front and backs of the body are cut away in a deep V at the top to disclose the full, seamless yoke, which is gathered at the top and bottom; and the closing is made at the back with button-holes and buttons. The full puff sleeves are made over smooth linings, which are exposed to deep cuff depth at the wrists and finished with cuff facings of cashmere trimmed with velvet ribbon. The standing collar of the pattern is omitted in favor of a ruffle of China silk, and the V-shaped neck of the front and backs is followed by rows of velvet ribbon, which are overlapped on each shoulder beneath a dainty bow of similar ribbon. The waist is encircled by a section of ribbon, that is arranged in a bow of long loops and ends at the right side.

Merino, cashmere, serge and flannel, as well as Surah, Bengaline and similar silken fabrics in plain or figured varieties, will make up



FIGURE NO. 334 P.

FIGURE NO. 335 P.

FIGURE NO. 334 P.—MISSSES' DRESS.—This illustrates Pattern No. 3693 (copyright), price 1s. 3d. or 30 cents.

FIGURE NO. 335 P.—MISSSES' SACK APRON.—This illustrates Pattern No. 3701 (copyright), price 10d. or 20 cents.

(For Descriptions see Page 108.)

attractively in a dress of this description. The mode is especially adaptable to combinations of textures and will often be employed in developing plain goods in conjunction with plaid, checked, striped



and figured suitings. Embroidery, braiding, gimp, galloon, Persian bands and feather-stitching are among the numerous garnitures appropriate to the style, and they may be applied in any tasteful manner; or, if preferred, a less elaborate finish may be adopted.

The brim of the large hat is faced with velvet, and stiff bows of satin ribbon ornament its low crown.

FIGURE No. 333 P.—MISSES' BOX-PLAILED SHIRT-WAIST.

(For Illustration see Page 107.)

FIGURE No. 333 P.—This illustrates a Misses' shirt-waist. The pattern, which is No. 3705 and costs 1s. or 25 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in four

FIGURE No. 334 P.—MISSES' DRESS.

(For Illustration see Page 107.)

FIGURE No. 334 P.—This illustrates a Misses' dress. The pattern, which is No. 3693 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and is differently pictured on page 109 of this magazine.

Embroidered flouncing and edging and plain nainsook are here combined in the dress, the full, round skirt of which falls in free, graceful folds from gathers at the top. The top of the skirt is finished with a belt.

The basque is closely adjusted by the usual darts and seams and is closed at the center with hooks and eyes. A section of embroidered flouncing extends in a deep V over the front, and the back is



FIGURE No. 336 P.

over or beneath the skirt, as preferred, is pictured developed in figured and plain India silk. Three box-plaits are arranged in the seamless back, and the front is disposed in a corresponding manner, the closing being made at the front and concealed by the center plait. The fulness at the back is nicely drawn to the figure by tapes inserted in a casing, and the waist is encircled by a belt. The shirt sleeves stand well above the shoulders, and the wrists are finished with cuffs that turn gracefully upward. A rolling collar is at the neck, and from beneath its ends the ends of silk ties are brought forward and tied in a bow beneath the chin.

Wash silk, Surah, China silk, Madras cloth, percale, cambric and other seasonable fabrics may be employed for a waist of this description, and so may tweed, cheviot and homespun. Machine-stitching or feather-stitching done in silk of a prettily contrasting color may be employed for garniture or a plain finish may be adopted.

views on page 111.

In the present instance the waist, which may be worn either

similarly ornamented. The edges of the V sections are bordered with a frill of embroidered edging; the frill rises stylishly over the shoulders and narrows to points at the pointed lower edge of the basque. The shirt sleeves are gathered at the top and bottom and finished at the wrists with dainty cuffs of embroidered edging, and the standing collar is made of similar edging.

The mode will develop with especially good effect in plain and embroidered cashmere, percale or cambric. It will also make up nicely in plain and plaid wool goods and in cotton fabrics of all descriptions. Frills of lace or embroidery, rows of soutache, Hercules- or metallic braid, velvet ribbon or feather-stitching may be applied in any pretty way preferred, or a simple finish may be adopted.

FIGURE No. 335 P.—MISSES' SACK APRON.

(For Illustration see Page 107.)

FIGURE No. 335 P.—This illustrates a Misses' apron. The pattern, which is No. 3701 and costs 10d. or 20 cents, is in eight sizes for misses from eight to fifteen years of age, and is shown developed in different material on page 112 of this DELINEATOR.

FIGURE No. 338 P.

FIGURE No. 336 P.—GIRLS' DRESS.—This illustrates Pattern No. 3697 (copyright), price 1s. or 25 cents. FIGURE No. 337 P.—GIRLS' TOILETTE.—This consists of Girls' Dress No. 3685 (copyright), price 1s. or 25 cents; and Guimpe No. 3625 (copyright), price 5d. or 10 cents. FIGURE No. 338 P.—GIRLS' SACK.—This illustrates Pattern No. 3684 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 109 and 110.)

FIGURE No. 337 P.



In the present instance the apron is pictured made of Kursheedt's Standard cotton brocade, and machine-stitching and a frill of embroidered edging contribute the decoration. The apron is loose and almost wholly envelops the dress over which it is worn. The adjust-

A section of velvet ribbon crosses each shoulder in strap fashion, and each of its pointed ends overlaps two short sections of similar ribbon that are pointed at their free ends. The full puff sleeves are gathered at the top, and also at the bottom, where they droop prettily over deep cuff-facings applied to the coat-shaped linings. The cuff facings are ornamented with bands of velvet ribbon, and the high standing collar is overlaid with a band of similar ribbon, the pointed left end of which laps over the right.

Dainty dresses may be developed by the mode in India or China silk, foulard, challis or merino. Combinations of colors and fabrics may also be effected in this way, Surah, Bengaline, faille and velvet uniting stylishly with any of the materials mentioned above. Feather-stitching, lace, embroidery, ribbon or fancy braid may be added for decoration.



3717  
Front View.



3717  
Back View.

MISSES' DRESS. (COPYRIGHT.)  
(For Description see Page 110.)

FIGURE NO. 337 P.—GIRLS' TOILETTE.

(For Illustration see Page 108.)

FIGURE No. 337 P.—This consists of a Girls' dress and guimpe. The dress pattern, which is No. 3685 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in two views on page 110 of this magazine. The guimpe pattern, which is No. 3625 and costs 5d. or 10 cents, is in eleven sizes for girls from two to twelve years of age, and is differently pictured on its accompanying label.

The dress is here shown made of fancy India silk. The full, round skirt falls in natural folds from gathers at the top, and the lower edge is finished with a deep hem. The skirt is joined to the fanciful body, a cording being inserted in the seam. The full front of the body is disposed in becoming surplice-folds that extend to the bust; the fulness at the bust is regulated by three rows of rope-shirrings arranged across the front, and the lower edge of the full front is drawn by gathers. The full front is ar-

ment is accomplished by shoulder and under-arm seams, and the closing is made at the back with button-holes and buttons. The coat-shaped sleeves are gathered at the top to rise with pretty fulness over the shoulders, and the wrists are finished with machine-stitched hem-facings. The neck is ornamented with an upturning frill of narrow embroidered edging. The edge of the garment is completed with a hem-facing machine-stitched to position, and the pockets, which are pointed at their lower edges, are finished in a similar manner at the top.

The mode will develop nicely in checked or striped gingham, plain or figured percale or cambric, and cross-barred muslin of all varieties. Appropriate garnitures of narrow lace or embroidered edging, braid, feather-stitching, etc., may be added in any pretty way preferred.

FIGURE NO. 356 P.—GIRLS' DRESS.

(For Illustration see Page 108.)

FIGURE No. 336 P.—This illustrates a Girls' dress. The pattern, which is No. 3697 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is shown in two views on page 110 of this DELINEATOR.

The dress is here pictured developed in figured cashmere, and velvet ribbon contributes a dainty garniture. The skirt is round and full and is finished at the bottom with a deep hem; it is extended to form the lower part of the body and is arranged in a series of tucks and mounted on smooth lining-portsions that are adjusted by shoulder and under-arm seams. The upper part of the body is a square yoke, the lower outline of which is followed by a frill of the material, that rises with picturesque effect over the shoulders and crosses in a unique manner over the closing at the center of the back, the ends being fastened with hooks and loops under the arms.



3693  
Front View.



3693  
Back View.

MISSES' DRESS. (COPYRIGHT.)

(For Description see Page 110.)

ranged on a smooth lining, the adjustment is completed by under-arm and side-back gores, and the closing is made at the back with



buttons and button-holes. The short puff sleeves, which are made over smooth linings, are gathered at the top to curve with picturesque effect over the shoulders, and the fulness is collected near the lower edge in rows of rope-shirring, below which it forms a dainty frill about the arm.

Nainsook is here illustrated in the guimpe, which is prettily revealed by the V-shaped neck of the dress. The shaping is performed by shoulder and under-arm seams, and the closing is made at the back. A full, seamless yoke is arranged over the upper part of the guimpe, and its fulness is regulated by gathers at the lower edge, and also at the neck, which is completed by a standing frill of embroidered edging. The shirt sleeves are finished with narrow wristbands concealed by fainty frills of edging. The guimpe is drawn prettily to the figure at the waistline by a tape or elastic passed through a casing.

Surah, China silk, cashmere, challis, embroidered louncing, nainsook and percale may be chosen for a dress of this kind, and feather-stitching, rows of braid or ribbon or a full plaiting or ruching may be added to the skirt for a foot trimming. Wash silk, India silk and all sheer fabrics, such as mull, Swiss, nainsook, lace, etc., may be used for the guimpe; or if the latter be intended for everyday wear, cambric, lawn, batiste and linen will be serviceable. Frills of Irish-point, *point d'esprit* or Italian lace will trim the guimpe daintily.



3685

Front View.



3685

Back View.

GIRLS' DRESS. (TO BE WORN WITH A GUIMPE.) (COPYRIGHT.)

(For Description see Page 111.)

FIGURE NO. 338 P.—GIRLS' SACK.

(For Illustration see Page 108.)

FIGURE NO. 338 P.—This illustrates a Girls' sack. The pattern, which is No. 3684 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is shown again on page 13 of this magazine.

In the present instance the sack is pictured developed in gray French tannel embroidered with pink polka-dots. It is comfortably long and is adjusted nicely over the hips by long under-arm parts, while the back is gracefully conformed to the figure by a curving center seam. The coat sleeves rise with a becoming curve over the shoulders, and their wrist edges, as well as the front and lower edges of the sack and the free edges of the rolling collar, are prettily scalloped.

Striped or figured French flannel, cashmere, merino, eider-down flannel and various other woollens will be appropriately employed for sacks of this description. The edges will generally be scalloped, and the scallops may be decorated with embroidery done in a harmonizing shade of silk, above which feather-stitching to match may be applied. A simple decoration will consist of parallel rows of machine-stitching done in the same or a contrasting shade of silk.



3697

Front View.



3697

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 111.)

MISSES' DRESS.

(For Illustrations see Page 109.)

No. 3717.—Cashmere and China silk are prettily combined in this dress at figure No. 332 P, a very stylish trimming being contributed by velvet ribbon.

Plain and plaid wool goods are here associated in the dress, and velvet ribbon furnishes the decoration. The full, round skirt is finished at the bottom with a hem; it is trimmed with a broad band of bias plaid goods, and the top is gathered and joined to the body, which is closely adjusted by single bust darts and under-arm and side-back gores, the closing being made at the back with buttons and button-holes. The fanciful body is made up on a high-necked lining, and the front and backs are cut away at the top to disclose in deep V shape a full, bias yoke, which is seamless on the shoulders, deeply pointed at the front and back and gathered at the top and bottom. The full puff sleeves

are also gathered at the top and bottom and are mounted on coat-shaped linings, which are exposed at the wrists to deep cuff depth and finished with bias cuff-facings of plaid goods. At the neck is a standing collar trimmed with a band of velvet ribbon, and a bow of similar ribbon is placed at the back over the closing. Sections of velvet ribbon outline the top of the low-necked front and backs, and dainty bows ornament the shoulders. The waist is encircled by a section of similar ribbon, which falls at the back in a pretty bow of long loops and ends that extend to the edge of the dress.

Many charming combinations of checked, striped or figured goods with plain silk or wool textures may be effected by the mode, which is quite as well adapted to a single material. For a dressy gown the full yoke may be of *crêpe de Chine*, India or China silk or Surah, and its pointed lower outline may be followed by a pretty arrangement of ribbon, lace, gimp, passementerie or fancy braid. A foot trimming of plaiting, ruching, rows of braid, ribbon or feather-stitching may be added to the skirt.

We have pattern No. 3717 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the garment requires six yards and a-fourth of material twenty-two inches wide, or three yards and three-eighths forty-four inches wide, each with a yard and three-eighths of plaid dress goods forty-four inches wide for the yoke, etc. Price of pattern, 1s. 3d. or 30 cents.

MISSES' DRESS.

(For Illustrations see Page 109.)

No. 3693.—A pretty development of this dress may be seen by referring to figure No. 334 P in this

DELINEATOR, the materials pictured being embroidered flouncing and edging and plain nainsook.

Plain white cotton goods, all-over embroidery and embroidered



edging are associated in the dress in the present instance, and embroidered flouncing trims it handsomely. The full, round skirt is finished at the bottom with a deep hem, over which falls a ruffle of flouncing finished at the top to form a self-heading. The top of the skirt is gathered and sewed to a band.

The fanciful bodice is closely adjusted by single bust darts, under-arm and side-back gores and a curving center seam, and the closing is made at the front with hooks and loops. Disposed over the back and passing into the shoulder seams is an ornamental section of all-over embroidery which extends in a point below the waist-line, its edges being sewed to position. A similar section of all-over embroidery is arranged with plastron effect over the front and is included in the right shoulder seam, below which it is permanently sewed to position. Drooping prettily in Bertha fashion over the shoulders are frills of embroidered edging which graduate to points at each end; they extend down the edges of the ornamental sections, below the points of which they are sewed over the basque to the point at the center of the front and back. The front ornamental-section closes at the left shoulder and side edges with hooks and loops, and the left frill is closed invisibly on the left shoulder with button-holes and tiny lace buttons. The shirt sleeves are gathered at the top and bottom and finished with broad cuffs of edging. A standing collar of all-over embroidery is at the neck, and its ends lap at the center of the front.

Plain and embroidered cashmere, serge and other seasonable wool fabrics, as well as lace gingham, plain and embroidered Swiss, nainsook, percale and all washable textures, will develop nicely by the mode, which is also well adapted to combinations of wool goods with velvet, silk, Surah or Bengaline. Appropriate garnitures of lace, embroidery, ribbon, braid or feather-stitching may be applied in any tasteful way preferred or a simple finish may be adopted. If the dress is made up in wash goods a very pretty combination may be effected with plain and embroidered chambray.

We have pattern No. 3693 in seven sizes for misses from ten to sixteen years of age. To make the dress in the combination shown for a miss of twelve years, requires three yards and three-fourths of plain wash goods thirty-six inches wide, with half a yard of all-over embroidery twenty-seven inches wide, and three yards and three-eighths of embroidered edging five inches wide. Of one material, it needs six yards and seven-eighths twenty-two inches wide, or three yards and a-half forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

**GIRLS' DRESS. (TO BE WORN WITH A GUMPE.)**

(For Illustrations see Page 110.)

No. 3685.—This dress is shown made of fancy India silk and worn over a silk guimpe at figure No. 337 P in this magazine.

In the present instance old-blue cashmere was selected for the dress. The full, round skirt is finished at the bottom with a deep hem, and the top is gathered and joined to the fanciful body, a cording of the material being included in the joining. The front and back of the body are cut away in deep V shape at the top, the adjustment is performed by under-arm and side-back gores, and the closing is made at the back with button-holes and buttons. Over the smooth front is disposed a fanciful

front, which is drawn by gathers at the shoulder edges; the fulness below is prettily collected at the bust in three cross-rows of rope-shirrings that are made a short distance apart, and gathers regulate the fulness at the lower edge. The short puff sleeves are mounted on smooth linings and are gathered at the top to rise high above the shoulders; the fulness at the lower part is collected in three rows of rope-shirrings to correspond with those in the full front, and the fulness below the shirrings forms a dainty frill about the arm. The plaited ends of sash-ties are included in the under-arm seams, and the ties are arranged in a handsome bow at the back.

Surah, Bengaline, serge, challis, etc., will develop attractively by the mode, and so will plain and fancy gingham, percale and other fabrics for Summer wear. Dainty feather-stitching done in silk of a prettily contrasting color, or rows of velvet or grosgrain ribbon or of soutache or metallic braid may be added for a foot trimming, or, if preferred, a fine knife-plaiting or a full ruching may be applied. Lace, embroidery or loops of baby ribbon may decorate the body or a plain finish may be adopted.

We have pattern No. 3685 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the garment needs five yards and three-fourths of material twenty-two inches wide, or four yards and five-eighths thirty inches wide, or three yards forty-four inches wide. Price of pattern, 1s. or 25 cents.



3719

View Showing the Basque Cut Lengthwise.



3719

Front View.



3719

Back View.

MISSES' BIAS BASQUE. (COPYRIGHT.)

(For Description see Page 112.)

**GIRLS' DRESS.**

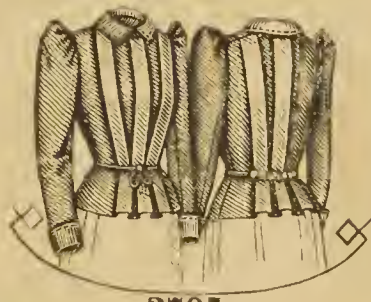
(For Illustrations see Page 110.)

No. 3697.—Figured cashmere is pictured in this dress at figure No. 336 P in this DELINEATORS with velvet ribbon for trimming.

The dress is here shown developed in mode and golden brown Henrietta cloth, and crochet ball buttons contribute the decoration.

The body has a smooth front and back of lining, over the upper part of which square yoke-portions are arranged. The full, round skirt is finished at the bottom with a deep hem, and the top is extended to form the body of the dress; it is arranged over the lower part of the smooth body in small tucks that all turn toward the center of the front and extend a little below the lower edge of the smooth portions, from which point the tucks flare prettily into the full folds of the skirt. The closing is made invisibly, and an ornamental row of buttons is placed on the overlapping closing edge of the yoke and at the center of the yoke in front. The full puff sleeves are gathered at the top and bottom; and the coat-shaped linings over which they are made are exposed to deep cuff depth at the wrists and finished with cuff facings, which are each ornamented at the inside of the arm with a row of crochet buttons. Similar buttons decorate the edge of the collar, which is in standing style. Arranged upon the yoke and following its square outline is a dainty frill of the light material; the frill is extended at each side of the closing and crossed with unique

effect, its ends being fastened with hooks and loops under the arms. Attractive combinations of plaid, figured or striped wool goods with plain fabrics may be effected by the mode, which is also



3705



3705

Front View.



3705

Back View.

MISSES' BOX-PLAITED SHIRT-WAIST. (COPYRIGHT.)

(For Description see Page 112.)



well adapted to the association of silken and woollen textures or to the development of a single material. Braid or feather-stitching may be applied to the skirt for a foot trimming, and any arrangement of gimp, galloon, coarse lace, braiding or fancy stitching may decorate the yoke and cuff facings.

We have pattern No. 3697 in eight sizes for girls from five to twelve years of age. In the combination shown for a girl of eight years, the dress requires two yards and five-eighths of light and half a yard of dark dress goods each forty inches wide. Of one material, it needs six yards twenty-two inches wide, or two yards and three-fourths forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### MISSES' BIAS BASQUE.

(For Illustrations see Page 111.)

No. 3719.—This basque forms part of the stylish toilette illustrated at figure No. 331 P in this DELINEATOR, where it is shown made of plaid wool goods and plain velvet, with fancy braid for trimming.

Wool cheviot having a broad stripe was chosen for the basque, as shown made up bias in the large views. The effect of the basque made up lengthwise of narrow-striped goods is illustrated in the small engraving. The admirable adjustment is performed by single bust darts, under-arm and side-back gores, and a well curved center seam that terminates a trifle below the waist-line.

Extra fulness allowed at each side-back seam below the waist-line is arranged in a stylish coat-plait on the outside. The basque presents slender coat-tails in habit or military style, and the front is pointed at the closing, which is made with hooks and loops. The coat-shaped sleeves are mounted on plain linings; they are sufficiently full at the top to rise with the popular curve over the shoulders, and below the elbow they are comfortably close-fitting. At the neck is a high standing collar, which, like all the portions of the basque, is cut bias; the lining of the basque, however, is cut crosswise to insure a perfect adjustment and prevent stretching of the bias edges.

Tweed, camel's-hair, tricot, serge and cashmere, as well as all dress fabrics of silken or cotton texture, will make up

stylishly by the mode, which is especially adapted to the numerous striped, plaid and checked goods now fashionable. Plaid or striped Scotch gingham will develop attractively in this way, and simple garniture of embroidery, lace, feather-stitching, fancy braid or buttons may be added in any tasteful manner preferred. If a very dressy basque be desired, the sleeves may be of velvet and the trimming may consist of large bone or smoke pearl buttons, the buttons being placed along the plaits at the side-back seams and may also be used for the closing.

We have pattern No. 3719 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, it requires three yards and a-fourth of material twenty-two inches wide, or a yard and seven-eighths thirty-six inches wide, or a yard and five-eighths forty-four inches wide, or a yard and a-fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



3692



3692

MISSES' AND GIRLS' GIRDLES. (COPYRIGHT.)  
(For Description see this Page.)



3701

Front View.



3701

Back View.

MISSES' SACK APRON. (COPYRIGHT.)

(For Description see Page 113.)

#### MISSES' BOX-PLAITED SHIRT-WAIST.

(For Illustrations see Page 111.)

No. 3705.—Figured and plain India silk are combined in this waist at figure No. 333 P in this magazine.

The waist is here shown made of two varieties of cambrie; the large engravings illustrating its development in the striped goods and its effect when worn beneath the skirt, while the small illustrations show its effect when developed in the plain material and worn outside the skirt. The back is seamless and is arranged in three box-plaits. The fronts, which are finished at their front edges with hems, are arranged in box-plaits to correspond with the back, the center plait being made in the right front and concealing the closing, which is performed with buttons and button-holes. A casing is sewed on the outside of the back at the waist-line, extending nearly to the under-arm seams; and tapes inserted in the casing are carried about the waist and tied at the front to draw the fulness nicely to the

figure. The sleeve, which has but one seam, is comfortably full and is gathered at the top to curve fashionably over the shoulder; it is also gathered at the back of the wrist, which is finished with a square cuff that rolls upward and flares at the back of the arm. At the neck is a rolling collar mounted on a band, and the edges of the collar and cuffs are finished with machine-stitching. Ties are fastened beneath the collar, and their free ends are finished in points and prettily bowed. The ties may be omitted, as shown in the small engraving; and a sash or a belt may be worn.

India or China silk, foulard, flannel, serge, outing cloth or percale in the plain or figured varieties will develop attractively in this way, and the edges will usually be finished with machine-stitching.

We have pattern No. 3705 in seven sizes for misses from ten to sixteen years of age. To make the garment for a miss of twelve years, will require three yards and five-eighths of material twenty-two inches wide, or three yards and an-eighth twenty-seven inches wide, or two yards and a-fourth thirty-six inches wide, or a yard and seven-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

#### MISSES' AND GIRLS' GIRDLES.

(For Illustrations see this Page.)

No. 3692.—These girdles, either of which will prove a dressy addition to a stylish toilette, may be worn with any loose blouse or shirt-waist. One girdle is pointed at the top and bottom at the center of the front and back and is shown made of velvet. The other girdle has a straight lower edge and is pictured made of dress goods. The latter girdle is closed at the center of the front and back with silk laces drawn through eyelets, the ends of the girdle being stiffly boned; it is in four sections joined by a seam at each side; the seams are boned like the closing edges, and a lining of silk and an interlining of canvas are added. The other girdle is in two sections and is also laced together at the center of the front and back with silk laces drawn through eyelets, the closing edges being strongly boned. It is narrowed over the hips, and the sides are stiffened with whalebones, an interlining of canvas, and a silk lining that has a seam at each side are added to produce a neat finish and a proper adjustment.



The girdles will develop satisfactorily in all varieties of seasonable dress goods, but velvet is the most favored texture. They may be of the same kind of material as the dress with which they are worn or of some prettily harmonizing or contrasting color.

We have pattern No. 3692 in six sizes from six to sixteen years of age. To make the girdle having a straight lower edge for a miss of twelve years, will require three-eighths of a yard of material either eighteen or twenty-two inches wide, or a-fourth of a yard forty-four inches wide, each with three-eighths of a yard of silk twenty inches wide to line. The girdle having a pointed lower edge, calls for seven-eighths of a yard of material eighteen inches wide, or three-fourths of a yard twenty-two inches wide, or half a yard forty-four inches wide, with three-fourths of a yard of silk twenty inches wide to line. Price of pattern, 5d. or 10 cents.

MISSES' SACK APRON.

(For Illustrations see Page 112.)

No. 3701.—This apron is pictured made of cotton brocade at figure No. 335 P in this publication.

The apron is here shown developed in cross-barred muslin prettily decorated with ruffles. It is nicely shaped by under-arm and shoulder seams, and the back edges are hemmed deeply and closed more than half-way down with buttons and button-holes. The neck is underfaced and trimmed with a narrow frill of the material; and the coat sleeves are gathered at the top to produce the becoming high effect, and are trimmed at the wrists to correspond with the neck. Below each hip is placed a pocket, which is pointed at the bottom and decorated at the top with a frill of the material.

The mode will be well liked for wear, while gardening, wood-carving, painting, etc., as it almost entirely covers the dress and is very protective. The apron may be made as fanciful as desired, and sometimes the lower part will be tucked and decorated with a frill of lace or embroidery, bands of the material, rows of gimp, insertion or braid. All sorts of cotton goods, such as cambric, cross-barred muslin, Lonsdale cambric, nainsook, dimity, gingham, etc., will make up nicely in this way, and any style of decoration may be adopted. Feather or machine stitching will prove a very effective trimming, though the garment will generally be finished plainly.

We have pattern No. 3701 in eight sizes for misses from eight to fifteen years of age. To make the apron for a miss of twelve years, requires two yards and seven-eighths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' SACK.

(For Illustrations see this Page.)

No. 3684.—At figure No. 338 P in this magazine this sack may be seen made up in embroidered flannel and the edges finished with scollops.

In the present instance the sack is represented made of flannel decorated with feather-stitching and ribbon. The comfortable adjustment is accomplished by under-arm darts, side seams and a

well curved center seam; and the closing is made at the throat with ribbon ties. At the neck is a turn-over collar that has a seam at the back; and the stylish coat-sleeves are drawn by gathers at the top, where they rise fashionably high above the shoulders. All the loose edges of the sack are cut in scollops and button-hole stitched, and a narrow strip of the flannel similarly scalloped and worked is applied beneath the edges with fancy stitching to form a double row of scollops, the effect being very pretty.

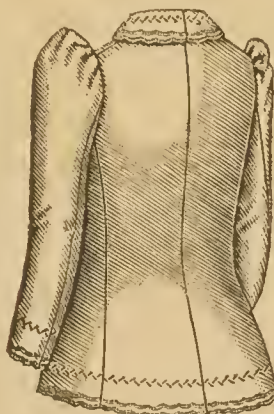
All kinds of soft woollens, such as cashmere, flannel, Henrietta cloth and light-weight cloths, will develop beautifully by the mode. Many pretty color contrasts may be effected by using two shades of the material, with embroidery silk to correspond. Pale-pink and blue, apple-green and white, white and gold and various other contrasts in color will be very effective, and the ribbon will generally match the underlying scollop. A single material may be used, if preferred, and the ribbon and embroidery silk may be of a contrasting color.

We have pattern No. 3684 in eight sizes for girls from five to twelve years of age. To make the garment for a girl of eight years, requires two yards and a-half of material twenty-two inches wide, or two yards and an-eighth twenty-seven inches wide, or a yard and a-fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.



3684

Front View.

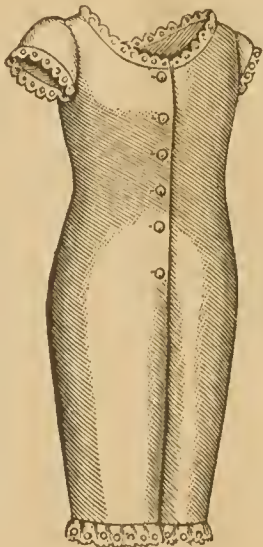


3684

Back View.

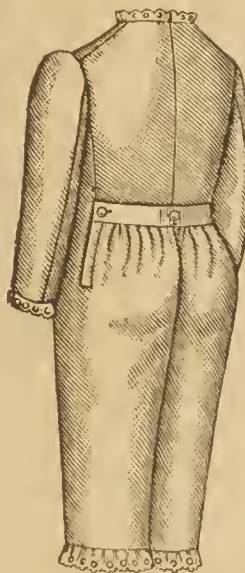
GIRLS' SACK. (COPYRIGHT.)

(For Description see this Page.)



3703

Front View.



3703

Back View.

MISSES' AND GIRLS' CHEMISE AND DRAWERS, COMBINED. (COPYRIGHT.)

(For Description see this Page.)

MISSES' AND GIRLS' CHEMISE AND DRAWERS, COMBINED.

(For Illustrations see this Page.)

No. 3703.—This garment is pictured developed in white muslin, and embroidered edging trims it prettily. The fronts are extended to form the short drawers, which are shaped by a seam at the inside of each leg and a seam at the center of the back. The fronts close with button-holes and buttons, and below the closing they are joined in a short seam. The drawers are gathered across the top of the back and joined to a band. The back of the chemise is shaped by a center seam and joins the front in shoulder and under-arm seams; it extends below the top of the drawers portion, which is fastened to it by means of buttons sewed to the back and button-holes made in the band. The sides of the drawers are opened for a short distance and finished with overlaps. The sleeves are in coat-sleeve shape, and each is finished at the wrist with a narrow frill of embroidered edging; frills of similar edging trim the neck and also the lower edges of the drawers. If a low-necked, short-sleeved garment be preferred, perforations in the pattern indicate where the neck may be cut away and the sleeves shortened to produce the effect illustrated in the front view.

Muslin, cambric, flannel and Canton flannel are generally used for garments of this kind, and very simple garnitures of narrow lace or embroidery, feather-stitching, narrow ruffles of cambric or rows of novelty braid are sparingly used; or, if preferred, a plain finish may be adopted. The lower part of the sleeves (and legs may be daintily garnitured with rows of insertion of embroidery or lace separated by strips of plain or tucked nainsook or muslin or whatever fabric the garment is made.

We have pattern No. 3703 in thirteen sizes, from three to fifteen years of age. For a girl of eight years, the garment requires two yards and a-half of material twenty-seven inches wide, or two yards thirty-six inches wide. Price of pattern, 10d. or 20 cents.

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, 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 Little Folks.

FIGURE No. 339 P.—LITTLE GIRLS' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 339 P.—This consists of a Little Girls' dress and cap. The dress pattern, which is No. 3713 and costs 10d. or 20 cents, is in six sizes for girls from three to eight years of age, and may be seen in two views elsewhere on this page. The cap pattern, which is No. 2447 and costs 5d. or 10 cents, is in eight sizes from two to sixteen years of age, and may be observed differently depicted on its accompanying label.

Gobelin-blue serge and velvet are here united in the dress, and silver braid and velvet afford an effective garniture. The full, round skirt is deeply hemmed at the bottom and trimmed with a broad band of velvet, on which silver braid is artistically arranged; and the skirt falls in full, graceful folds from the body, to which it is joined. The surplice fronts of the body are prettily gathered and lapped at the edge in regulation style, and they flare broadly toward the top to reveal a V-shaped facing of velvet applied to the smooth front beneath. The full backs are drawn by gathers at the shoulder edges, and the fulness below is drawn toward the center and regulated by gathers at the lower edge. The closing is made at the back with button-holes and buttons. The waist is encircled by a girdle, which is pointed at the top and bottom in front and has square ends that are closed at the center of the back. The full puff sleeves rise



3713

Front View.

LITTLE GIRLS' DRESS. (COPY-RIGHT.)

(For Description see Page 115.)

streamers of ribbon are fastened to the band at the back, and silver quills and loops of ribbon are secured with a buckle against the full crown at the right side.

Picturesque little dresses of this kind may be developed in all sorts of dress goods in plaid, striped, figured or plain varieties; and combinations of wool goods with velvet, Surah, silk, etc., will be most effective. Velvet, cloth, plush and, in fact, all seasonable dress goods may be employed for the cap, with ribbons, rosettes, buckles, etc., for trimming.



FIGURE No. 339 P.—LITTLE GIRLS' TOILETTE.—  
This consists of Little Girls' Dress No. 3713 (copyright), price 10d. or 20 cents; and Cap No. 2447 (copyright), price 5d. or 10 cents.

(For Description see this Page.)

with stylish effect over the shoulders and are finished at the wrists with euff facings of velvet decorated with braid. Similar braid is applied on the standing collar, which is in two sections; and the braid is carried in prettily curved lines over the V-shaped facing of velvet.

The Tam O'Shanter cap is made of velvet matching that in the dress. Long

tions; and at the sides it is extended to meet the full front in short seams on the shoulders. The closing is made at the back with button-holes and buttons, and the fulness at the back is confined at the waist-line by ties that are included in the under-arm seams and arranged in a pretty bow at the center. The Pompadour yoke is trimmed with a row of narrow embroidered edging, and a row of similar edging ornaments the arms'-eyes.

Any seasonable silken, woollen or cotton dress fabrics may be employed for the dress, and such dainty or serviceable materials as percale, nainsook, lawn, Swiss, gingham, cross-barred muslin, embroidered floueing, etc., for the apron. Embroidered insertion or edging, feather-stitched bands, fancy gimps and braids, bias bands of the material, feather-stitching, novelty bands, lace or embroidery may decorate the apron or plain or hemstitched hems will prove sufficient.

FIGURE No. 340 P.—LITTLE GIRLS' TOILETTE.

(For Illustration see Page 115.)

FIGURE No. 340 P.—This consists of a Little Girls' dress and apron. The dress pattern, which is No. 3435 and costs 10d. or 20 cents, is in eight sizes for little girls from two to nine years of age, and may be seen again on its accompanying label. The apron pattern, which is No. 3688 and costs 7d. or 15 cents, is in eight sizes for girls from two to nine years of age, and is shown in two views on page 116 of this DELINEATOR.

The dress, which is here pictured made of *vieux-rose* eashmere, has a full, round skirt that falls in natural folds from the fanciful body. The body has bodice fronts and backs, above which full portions are prettily disclosed, the neck being finished in a frill. The full sleeves are gathered at the wrists, and to each is sewed a narrow band, below which a pretty frill of the material droops prettily over the hand.

The apron is illustrated made of plain nainsook and hem-stitched floueing, and narrow embroidered edging supplies the decoration. The front and back yoke-portions are in square Pompadour style, and to the front-yoke is added a full front that extends to the shoulders and is prettily gathered at the top and bottom. A band is applied to the front between the shirring at the lower part, and the front skirt-portion is joined to the body. The back skirt-portion falls in full folds at the center, where it is sewed to the yoke por-



3713

Back View.

LITTLE GIRLS' DRESS. (COPY-RIGHT.)

(For Description see Page 115.)



FIGURE No. 341 P.—LITTLE GIRLS' COAT.

(For Illustration see Page 116.)

FIGURE No. 341 P.—This illustrates a Little Girls' coat. The pattern, which is No. 3698 and costs 10d. or 20 cents, is in six sizes for little girls from three to eight years of age, and is shown in a different development elsewhere on this page.

Light-colored fancy cloaking and dark velvet are here united in the coat, and gold braid-passementerie provides a tasteful garniture. The skirt is arranged in broad double box-plaits that are well pressed in their folds to the edge, which is finished with a hem; and the skirt is joined to the fanciful body. The smooth front and back of the body are effectively revealed between the edges of ornamental fronts and backs. The ornamental portions are seamless on the shoulders and are shirred to form frills that rise with novel effect over the shoulders and extend a short distance down the front and back. The full puff sleeves are gathered at the top and bottom and are arranged over smooth linings; the fulness is regulated by shirrings at the inside of the arm, and the



3698

Front View.

LITTLE GIRLS' COAT. (COPY-RIGHT.)

(For Description see this Page.)

wrists are finished with cuff facings that are decorated with gold passementerie. The standing collar is overlaid with similar passementerie.

All sorts of seasonable cloakings and silken or woollen dress fabrics may be used for coats of this description, and combinations of plain wool goods with silk, velvet, Bengaline or faille will be very effective. Braid, gimp, galloon or metallic, soutache or braid passementerie may be applied in any pretty way preferred.

The large hat is trimmed with plumage.

LITTLE GIRLS' DRESS.

(For Illustrations see Page 114.)

No. 3713.—This dress is shown prettily developed in Gobelin-blue serge and velvet, with velvet and braid for trimming, at figure No. 339 P in this magazine.

Wool dress goods and velvet are united in this instance, and velvet ribbon provides a tasteful garniture. The full, round skirt is finished at the bottom with a deep hem, above which five parallel rows of velvet ribbon are ornamentally applied. The skirt is gathered at the top and falls in free, graceful folds from the body, to which it is joined. The fanciful body has a smooth front, over which surplice fronts are arranged. The surplice fronts are drawn by gathers at the shoulder edges and are hemmed at the front edges; they are lapped for a short distance at the lower edge, where gathers draw the fulness well toward the center; and they flare above the bust to reveal a V-shaped facing of velvet applied to the smooth front. The full backs are gathered at the shoulder and lower edges and arranged over smooth backs of lining that are shaped by side-back gores; the adjustment is completed by under-

arm gores, and a closing is made at the back with button-holes and buttons. The waist is encircled by a girdle which is pointed at the center of the front, and the narrow, square ends of which are closed at the back. The girdle is interlined with stiff canvas, and tackings to the surplice fronts and under-arm seams secure its proper adjustment. The full sleeves are gathered at the top and bottom; they are made over coat-shaped linings, which are exposed to cuff depth at the wrists and finished with cuff facings of velvet. A standing collar of velvet is at the neck and is in two sections, which are rounding at the throat.

Henrietta cloth, cashmere, camel's-hair, serge and novelty goods in either plaid, striped or checked designs will develop nicely by the mode, and combinations of velvet, silk or Bengaline with plain woollens and of plain fabrics with those of fanciful design will be often favored. Pretty garnitures of soutache or metallic braid, gimp, ribbon, galloon or coarse laces may be added in any way preferred, and rows of feather-stitching, ribbon or braid may be applied to the skirt for a foot trimming.

We have pattern No. 3713 in six sizes for little girls from three to eight years of



3698

Back View.

LITTLE GIRLS' COAT. (COPY-RIGHT.)

(For Description see this Page.)

age. To make the garment for a little girl of five years, requires two yards and a-half of dress goods forty inches wide, with a-half yard of velvet twenty inches wide. Of one material it requires five yards twenty-two inches wide, or two yards and a-half forty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' COAT.

(For Illustrations see this Page.)

No. 3698.—Another view of this coat may be obtained at figure No. 341 P in this DELINEATOR, where the materials pictured are light fancy cloaking and dark velvet, with gold braid passementerie for trimming.

Cashmere, silk and velvet are here united in the coat. The front and lower edges of the skirt are finished with hems, and the top is arranged in five double box-plaits and sewed to the body, which is shaped by shoulder and under-arm seams and closed at the front with button-holes and pearl buttons. The smooth back and front of the fanciful body are effectively revealed between the edges of ornamental portions, which are seamless on the shoulders and are included in the under-arm seams.

The ornamental portions are gathered at the arms'-eyes, their upper edges are turned under deeply, and the fulness at the top is drawn by two rows of shirrings to form a pretty frill over each shoulder. The full puff sleeves are gathered at the top and bottom; the fulness at the inside of the arm is regulated by three rows of shirrings, and the coat-shaped linings over which the sleeves are made are exposed to cuff depth at the wrists and finished with facings of velvet. The standing collar is of velvet, and large velvet buttons decorate the back at the waist-line.



FIGURE No. 340 P.—LITTLE GIRLS' TOILETTE.—

This consists of Little Girls' Dress No. 3435 (copyright), price 10d. or 20 cents; and Apron No. 3688 (copyright), price 7d. or 15 cents.

(For Description see Page 114.)



Plain or fancy Surah, faille, Bengaline, cashmere, serge and flannel are among the numerous fabrics employed in developing this picturesque little garment, and combinations of velvet, faille or Surah with materials of woollen texture are greatly favored. Velvet ribbon and rosettes, soutache or metallic braid or any pretty arrangement of feather-stitching done in silk of a contrasting color may be used for garniture. For school and everyday wear plain, striped and plaid cloaking will be favored for the mode, and trimming may be omitted altogether, if desirable, without detracting from the good effect.

We have pattern No. 3698 in six sizes for little girls from three to eight years of age. For a little girl of five years, the coat requires two yards of cashmere forty inches wide, with one yard of velvet and two yards of silk each twenty inches wide. Of one material, it calls for six yards twenty-two inches wide, or three yards forty-four inches wide, or two yards and three-eighths fifty-four inches wide. Price of pattern, 10d. or 20 cents.

LITTLE GIRLS' APRON.

(For Illustrations see this Page.)

No. 3688.—The dressy effect of this apron developed in plain nainsook and hemstitched flouncing, with narrow edging for trimming, may be observed by referring to figure No. 340 P in this magazine.

The apron is here illustrated made of plain white cambric and trimmed with embroidered edging. The front of the apron has a full skirt-portion that is gathered at the top and sewed to the low, square-necked body-front, which is gathered at the lower part and also at the top between extensions that reach to the shoulders. The body front is joined to a low-necked Pompadour yoke, and between the gathers in the lower part is arranged a belt that extends to the side edges of the front. The backs are full and are gathered at the top and sewed to a square-necked yoke to correspond with the front, the parts joining in seams on the shoulders and under the arms. The closing is made at the back with buttons and button-holes to a trifle below the waist-line. A deep, machine-stitched hem finishes the bottom of the apron, and shallower hems complete the back edges. Meeting the ends of the belt in the under-arm seams are sash-ties, which are drawn up closely by gathers at the inserted ends and are tied at the back in a graceful bow, the loose ends being finished with deep, machine-stitched hems and trimmed with edging. The neck and arms'-eyes are decorated with similar edging.

The apron may be prettily developed in all varieties of thin cotton goods, such as nainsook, lawn, percale, batiste, embroidered or hemstitched flouncing, seersucker, plain and cross-barred muslin, etc. The trimming may consist of lace, embroidery, crocheted edging, ruffling, fancy stitched bands, gimp, insertion, or any preferred garniture. Feather-stitching adds much to the effect of the apron and may be worked upon the upper and lower edges of the

yoke, and also around the arm's-eye edges and across the band. Sometimes the yoke and band will be made of all-over embroidery or of strips of insertion and tucking with pretty effect.

We have pattern No. 3688 in eight sizes for little girls from two to nine years of age. To make the apron for a girl of five years, requires two yards and seven-eighths of material twenty-seven inches wide, or two yards and a-half thirty-six inches wide. Price of pattern, 7d. or 15 cents.



FIGURE NO. 341 P.—LITTLE GIRLS' COAT.—This illustrates Pattern No. 3698 (copyright), price 10d. or 20 cents.

(For Description see Page 115.)



3688

Front View.



3688

Back View.

LITTLE GIRLS' APRON. (COPYRIGHT.)

(For Description see this Page.)

CHILD'S PETTICOAT.

(For Illustrations see Page 117.)

No. 3714.—This garment, which may be made up in sleeveless, low-necked style or with a high neck and long sleeves, is shown developed in fine white cambric. The full, round skirt is trimmed at the bottom with a frill of wide embroidered edging, above which are arranged two clusters of tucks, for which allowance must be made when cutting, as they are merely ornamental and are not allowed for in the pattern. The top of the skirt is gathered and sewed to the body, which, though smooth-fitting, is made with seams on the shoulders only. The closing is made at the back with buttons and button-holes, the closing edges being finished with hems. The sleeves are in coat-sleeve shape; each is finished at the wrist with a frill of narrow embroidered edging, and similar edging trims the neck. If the low-necked style be desired, perforations in the pattern indicate where the body may be cut away; and the neck edge may be ornamented with embroidered edging, as may also the arm's-eye edges, when the sleeves are omitted.

Cambric, nainsook, lawn, etc., are generally used for petticoats of this kind, and dainty trimmings of lace, embroidery, insertion, tucks and fancy stitching are added. White or colored flannels are also developed by the mode, the body being always of some cotton fabric; and hand or machine embroidery, torchon lace, crocheted wool or cotton lace and feather-stitching are favored garnitures. Seersucker is sometimes employed for ordinary wear, and for garments thus developed the finish will generally be plain.

We have pattern No. 3714 in nine sizes for children from one-half to eight years of age. To make the garment for a child of five years, requires a yard and three-fourths of material thirty-six inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S SKIRT-AND-DRAWERS WAIST.

(For Illustrations see Page 117.)

No. 3689.—This comfortable waist is shown made of muslin.

It is shaped by under-arm and shoulder seams, and is closed at the back with buttons and button-holes. The waist is sleeveless, and a line of perforations in the pattern shows where the neck may be cut partially low if the high neck be undesirable. The bottom of the waist is deeply underfaced with the material, and buttons are sewed



at the center of the front, at the under-arm seams and midway between these seams and the center of the front and back, at the top and bottom of the facing, to accommodate the skirt and drawers.

This serviceable garment will develop well in all sorts of cotton goods, such as muslin, jean, Sillesia, Canton flannel, or any material used for under-waists. The neck and arm's-eye edges may be trimmed with narrow embroidered edging, torchon or Medici lace, crocheted edging, etc., and feather-stitching may follow these edges, red or white embroidery cotton being most effective for the purpose. The neck and arm's-eye edges may be bound with cotton or linen tape or underfaced with the material.

We have pattern No. 3689 in ten sizes for children from a-half to nine years of age. To make the garment for a child of five years, requires seven-eighths of a yard of goods twenty-seven inches wide, or five-eighths of a yard thirty-six inches wide. Price of pattern, 5d. or 10 cents.

CHILD'S NIGHT-DRAWERS.

(For Illustrations see this Page.)

No. 3695.—These night-drawers are designed to be protective and comfortable and are shown made of bleached muslin, with narrow frills of the material for trimming. They are fashioned without under-arm seams and are nicely shaped by shoulder seams, a seam at the center of the front and another along the inside of each leg. The backs are closed with buttons and button-holes, the left side being underlapped widely; and both edges are stayed with a straight underfacing of the goods. The legs may be finished with a wide hem, as shown in the back view; or they may be gathered to narrow bands, as shown in the front view, and the lower edges of the bands may be trimmed with narrow frills. The pattern provides for both styles of finish. At the neck is a very narrow binding trimmed with a narrow frill of the goods. The sleeve has but one seam, and is gathered at the top and bottom and completed by a narrow wristband that is trimmed at the lower edge with a ruffle of the goods.

The drawers are especially comfortable for wear during cold weather. All materials used for night clothes, such as muslin, linen, flannel, Canton flannel, etc., will make up well in this way, and a simple decoration of coarse lace, embroidered edging, feather-stitching, ruffling or crocheted trimming will be in good taste. Ruffles of the material, when it is a thin fabric, may be edged with very narrow lace, with pretty effect. When flannel is made up, fancy stitching done with embroidery silk of the same or a contrasting shade will usually form the finish, or decoration may be omitted altogether.

We have pattern No. 3695 in twelve sizes for children from one to twelve years of age. To make the garment for a child of five years, requires three yards and an-eighth of material twenty-seven inches wide, or two yards and a-fourth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

NOTES FOR FEBRUARY.

Quaint, grandmotherly modes will continue fashionable for little girls; and their undoubted popularity is readily understood when one reflects how becoming they are to childish figures.

Spring-weight Amazon cloths are appearing in cloaks, which are certainly an innovation upon the weavings recently offered.

Vandyke effects are seen upon dress bodices for ladies, misses and girls, and also upon one of the new long coats.

Tucks on waists are arranged in points, trimmings are disposed to outline points both back and front, and lace scarfs are folded in Vandyke fashion.

Uncut velvet ribbons are not likely to be popular after the earliest Spring days, because they retain dust so tenaciously. Satin-striped, shot, polka-dotted and double-faced plain satin ribbons in single hues and in combinations of colors will generally take their place.

Metal ribbons in silver, gold and copper will be freely used in loops and bows for millinery trimmings.

Peau de soie and armure are the most popular silken fabrics in all colors, but more especially in the light shades.

In black silks there are standard weaves that are never out of fashion. A heavy or light quality showing large or small eords and a rich finish is always liked, while satins, stripes, damasées and fancy weavings generally come and go like other caprices. Plain silks of superior grade are always lady-like and always fashionable, and they bear no season mark to inform the beholder of the date of their purchase.

It has been said that extremes meet, but this is not the case with buttons this season. Very large ones are seen upon street garments, but on house gowns dozens of the tiniest buttons are used for closing and arranged in rows upon plaits, seams and elsewhere. Usually the small buttons are of the crocheted variety to match the goods upon which they are placed. A very handsome gray tailor-made gown lately noted was trimmed with a profusion of minute silver buttons.

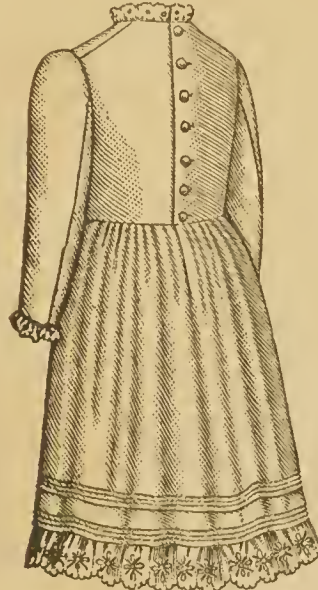
A beautiful wedding gown that will be frequently duplicated is made of rich, plain satin. It has a Princess back without foot ornamentation, the elegant folds of the material rendering decoration superfluous; and in front is seen a pointed bodice, and a satin petticoat that is usually trimmed at the lower edge with an ostrich band, upon which, in some instances, clusters of orange blossoms are tastefully placed here and there. Over the petticoat is hung a drapery of *crépe de Chine* embroidered with orange blossoms or, less frequently, with rings or trceries.

Bunches of orange flowers are set upon this drapery at the hips. At the neck is a high Medici collar lined with ostrich bands that form a soft framing for the face, and the sleeves reach to the elbow and are completed with a double flouncing of silk mull, the edge of which is wrought with floss. As a change from the regulation gown of point or Duchesse lace trimmed with a profusion of mock-pearl garniture, this style is truly refreshing.



3714

Front View.



3714

Back View.

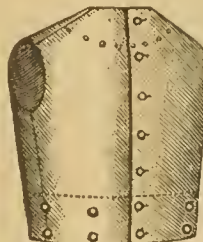
CHILD'S PETTICOAT.

(For Description see Page 116.)



3689

Front View.

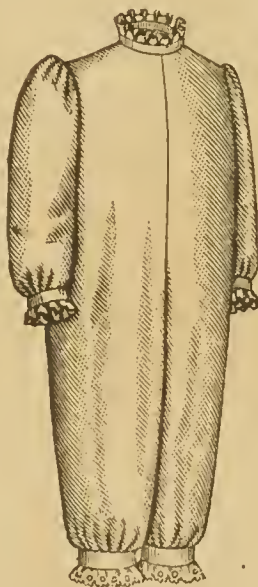


3689

Back View.

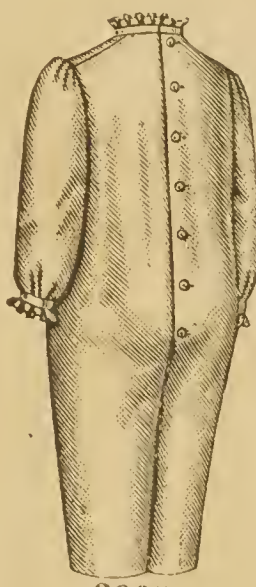
CHILD'S SKIRT-AND-DRAWERS WAIST.

(For Description see Page 116.)



3695

Front View.



3695

Back View.

CHILD'S NIGHT-DRAWERS. (COPYRIGHT.)

(For Description see this Page.)



# Styles For Infants and Boys.

## FIGURES NOS. 342 P AND 343 P.—INFANTS' DRESSES.

(For Illustrations see this Page.)

FIGURE No. 342 P.—This illustrates an Infants' robe. The pattern, which is No. 3710 and costs 10d. or 20 cents, is on one size, and may be seen in two views on page 119 of this DELINEATOR.

In the present instance white nainsook and Kursheedt's Standard eluster tucking are associated in the dress, and embroidered edging in two widths supplies the decoration. The center-front, which in the pattern is cut lengthwise and without a seam at the center, is here cut bias and has a seam to allow the clusters of tucks to meet in points at the center. The center-front is extended over the shoulders to form a square, shallow yoke, from which the backs fall with pretty fulness; and the closing is made at the back with button-holes and tiny buttons. The sleeves are each trimmed at the wrist with a bias band of tucking, from which a frill of embroidery droops daintily over the hand; and a frill of similar embroidery completes the neck. The side edges of the center-front are outlined with narrow embroidered edging, and a full ruffle of wide edging falls prettily from the lower edge of the dress.

Mull, nainsook, Swiss and all sorts of sheer muslin are suitable for a dress of this kind, and lace edging and insertion, novelty bands, feather-stitching, etc., may be chosen for decoration. The center-front may be entirely of lace, in which case the back-yoke will necessarily be of the same fabric.

The basque illustrated on the Ladies' figure is No. 3607 and costs 1s. 3d. or 30 cents. It is pictured made of blue serge and trimmed with Kursheedt's Standard president braid and cord sleeves and collar.

FIGURE No. 343 P.—This illustrates an Infants' dress. The pattern, which is No. 3709 and cost 10d. or 20 cents, is in one size, and is differently pictured on page 119 of this magazine.

The dress is here shown developed in Kursheedt's Standard lace-tucked flouncing, and narrow embroidered edging provides a dainty decoration. The front is cut away at the top to accommodate a shallow, round yoke of tucking, to which it is joined; and gathers

at the center of the front produce a pretty fulness. The back is closed to a desirable depth at the center with button-holes and small buttons. The sleeves are arranged with pretty fulness at the top, and each wrist is trimmed with an upturned cuff of tucking edged with narrow embroidery. The neck is completed with a tiny frill of embroidered edging.

Swiss, nainsook, embroidered and hemstitched flouncings, dimity, silk muslin and fine sheer muslins of all kinds will make up daintily by the mode, and lace and embroidered edging, feather-stitching, novelty bands and insertion may be applied in any preferred way for trimming.

## INFANTS' HIGH-NECKED ROBE.

(For Illustrations see Page 119.)

No. 3710.—This dainty robe may be seen developed in tucking and plain nainsook and trimmed with embroidered edging at figure No. 342 P in this DELINEATOR, where the front is shown made up bias and with a center seam.

The robe is here illustrated made of nainsook and lace insertion and trimmed with lace edging. The center-front is made of alternate strips of insertion and clusters of tucks and is extended to form a square, bias yoke at the back, which is closed with buttons and button-holes. Side-fronts join the back edges of the center-front in nicely curved seams, and the full back is gathered at the top and sewed to the lower edge of the yoke, its front edges meeting the back edges of the side-fronts in under-arm seams. The bottom of the robe is prettily trimmed with a ruffle of deep lace edging, and above it in the side-fronts and back are two clusters of five tucks separated by a row of insertion. At the neck is a narrow binding and a frill of narrow lace edging,

and the dainty sleeves are each decorated at the wrist with a frill of deeper lace edging, above which is a cluster of three tucks. A frill of narrow lace edging turns backward from each side-front seam and is continued over the shoulder and along the lower edge of the yoke.

The robe may be prettily developed in all varieties of sheer fabrics, such as lawn, nainsook or muslin; and cambric, dimity and other more serviceable fabrics may be used, if desired, the trimming being as simple or elaborate as liked. In cutting out the robe allowance must be made for the tucks, as they are not considered in the pattern. The center-front and back-yoke may be formed of insertion and tucks or fancy-stitched bands, all-over embroidery, fancy or plain tucking or any preferred combination of ornamental goods, and the bottom may be trimmed with deep lace, embroidery or any chosen garniture.



FIGURE No. 342 P.

FIGURE No. 342 P.—INFANTS' HIGH-NECKED ROBE.—This illustrates Pattern No. 3710 (copyright), price 10d. or 20 cents. FIGURE No. 343 P.—INFANTS' DRESS.—This illustrates Pattern No. 3709 (copyright), price 10d. or 20 cents.

(For Descriptions see this Page.)

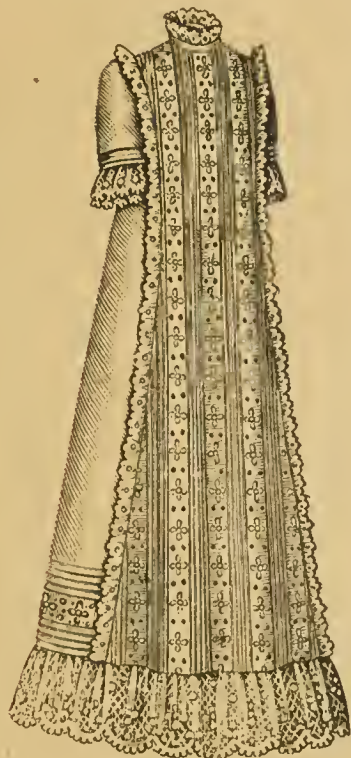


FIGURE No. 343 P.



Pattern No. 3710 is in one size. To make the garment in the combination shown, will require two yards and three-fourths of nainsook thirty-six inches wide, with seven yards and a-fourth of insertion an inch and three-fourths wide. Of one material, it calls for three yards and an-eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

wrists, and narrow torchon lace may edge the neck and sleeves. Pattern No. 3709 is in one size. In the combination shown, the dress will require two yards and three-fourths of material twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, each with a-fourth of a yard of tucking twenty-seven inches wide for the yoke. Price of pattern, 10d. or 20 cents.



3710

Front View.

INFANTS' HIGH-NECKED ROBE. (COPYRIGHT)

(For Description see Page 118.)

INFANTS' DRESS.

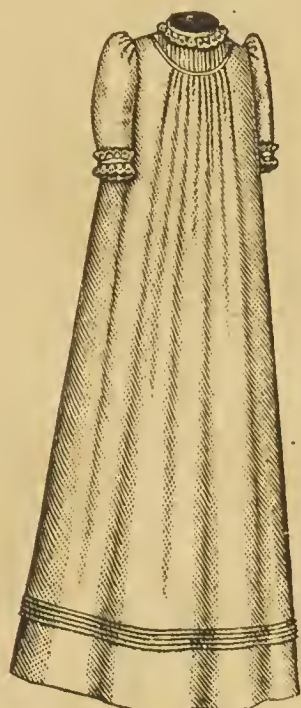
(For Illustrations see this Page.)

No. 3709.—At figure No. 343 P in this magazine this dress is shown developed in lace-tucked

BOYS' PAJAMAS

(For Illustration see this Page.)

No. 3686.—This comfortable suit for lounging and night wear

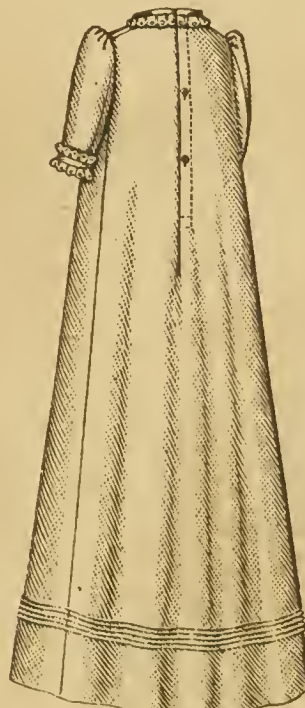


3709

Front View.

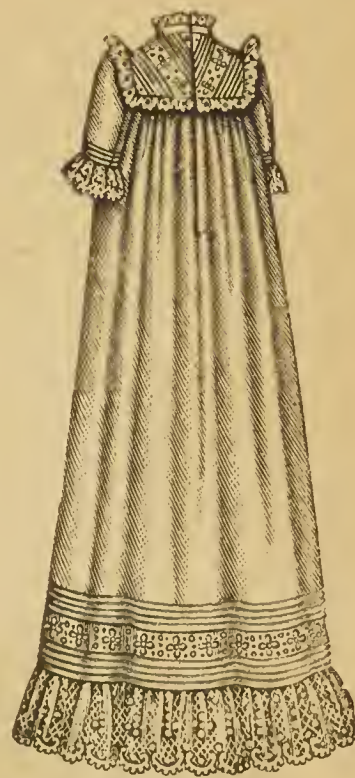
INFANTS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



3709

Back View.



3710

Back View.

INFANTS' HIGH-NECKED ROBE. (COPYRIGHT.)

(For Description see Page 118.)

founcing, with narrow embroidered edging for trimming.

The dress is here represented made of nainsook and tucking, and the trimming consists of feather-stitched bands and embroidered edging. The upper part of the front is a shallow, round yoke, to the lower edge of which is joined the full lower-portion, which is extended at each side to reach to the shoulder, and gathered at the top for a short distance at each side of the center. A narrow band of the material conceals the joining of the yoke and lower portion. The smooth back joins the front in shoulder and under-arm seams and is slashed for a convenient distance at the center, the edges being finished for a closing, which is made with buttons and button-holes. Some distance from the lower edge of the dress a cluster of five tucks is made, and in cutting out the dress allowance must be made for these tucks, as none is made in the pattern. The neck is finished with a narrow binding and a frill of edging, and each of the little coat-sleeves is trimmed at the wrist with two rows of edging separated by a tiny band.

The mode will develop daintily in all the sheer fabrics used for infants' dresses, nainsook, lawn, mull and linen being especially pretty. Embroidered and hemstitched founcings are often used for such dresses, and they are deservedly popular, since they require no added decoration. The yoke may be formed of alternate strips of insertion and tucking or of all-over embroidery, etc., and the skirt may be tucked or trimmed with insertion, or a flounce of lace or embroidery may be added to the bottom. Dainty little dresses of this description may be made of fine nainsook, with a hemstitched hem and a narrow decoration of drawn-work at the bottom and a single drawn-work decoration in the yoke and at the

is pictured developed in figured sateen. The trousers are loose and are shaped by inside and outside leg-seams and a seam at the center of the front and back. Each leg is finished with a hem and a row of stitching, and the top of the trousers is turned under to form a casing for a cord

that adjusts the garment about the waist.

The shirt or blouse has loose sack fronts that close with cord loops and buttons, the left front being wider than the right, to lap comfortably. The garment is shaped by under-arm and shoulder seams and is finished at the edges with a row of machine-stitching. The Byron collar flares at the throat and is similarly finished at the edges; and the comfortable sleeves are completed with pointed cuffs stitched to position along their upper edges. A breast pocket that is rounding at the bottom is stitched upon the left front, its top being finished with a hem, that is also machine-stitched to position.

Sateen, linen, gingham, wash silk, figured, plain, striped, plaid and checked flannel, cheviot, etc., are used for suits of this description, and the finish is usually as illustrated. The seams may be made in welt or fell style, as preferred. Such suits are specially comfortable for night travel made up in such materials as are suited to the climate. Flannels are most protective against sudden changes of the weather, and they may be gotten in striped, checked or figured designs, and in such rich qualities and colors, that the most pleasing results may be achieved with them.

We have pattern No. 3686 in five sizes for boys from seven to fifteen years of age. Of one material for a

boy of eleven years, the suit requires four yards and three-eighths twenty-seven inches wide, or two yards and a-fourth fifty-four inches wide. Price of pattern, 1s. or 25 cents.



3686

BOYS' PAJAMAS. (COPYRIGHT.)

(For Description see this Page.)



# Illustrated Miscellany.

## HATS AND BONNETS.

(For Illustrations see this Page.)

In covered hats soft crowns predominate, and the rather harsh effect of felt, when preferred, is dispelled in many instances by a brim trimming or a facing of velvet or other soft material. Medium rather than large shapes are favored for promenade and general wear. The sides of the brim of these *chapeaux* are pressed down so that the front is given a poke outline, which is invariably becoming, and a narrow effect is produced at the back by catching up the brim to the crown.

The toque shape is rendered becom-

ing to every wearer by a special disposition of trimming, and will maintain its vogue both for dressy day and evening wear.



FIGURE NO. 2.—LADIES' FELT HAT.



FIGURE NO. 1.—LADIES' CHEVIOT HAT.



FIGURE NO. 5.—LADIES' BONNET.



FIGURE NO. 3.—LADIES' VELVET HAT.



FIGURE NO. 6.—LADIES' TOQUE.



FIGURE NO. 4.—LADIES' CLOTH HAT.

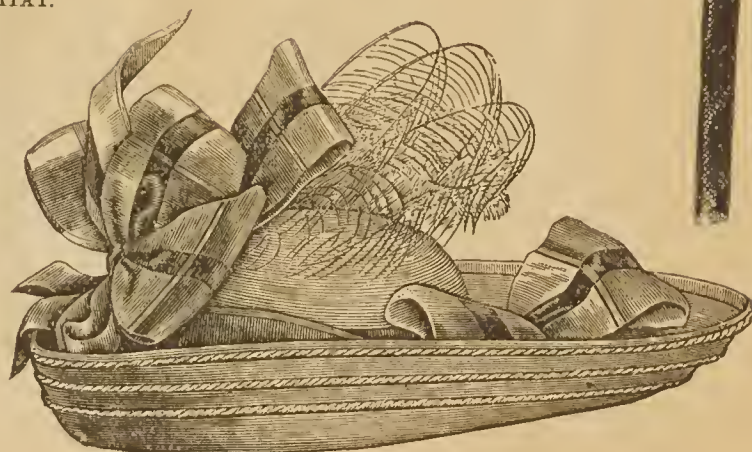


FIGURE NO. 7.—MISSSES' FELT HAT.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see "Hats and Bonnets," on Pages 120 and 121.)

tailor-made gown of cheviot a hat of this kind may be appropriately worn. Mixed cheviot is drawn in folds over the crown and

that resembles fur and is bent at the front and rolled at the back. Brown velvet ribbon is caught under the brim at the back and



formed into a long bow at the back of the crown, over which it is carried to the front and arranged in a large bow. A long plume falls over the crown at the right side and completes the tasteful decorations. If desired, a bunch of tips may fall over the crown from the back, and a ribbon bow may be secured at the front by a long gold pin.

FIGURE No. 3.—LADIES' VELVET HAT.—Black velvet is shirred over this stylish shape, which resembles a poke, the brim being turned up at the back. The velvet is shirred to form puffings at and above the edge of the brim, a bow of velvet ribbon being placed on the crown in front

and two plumes falling artistically over the crown from the left side. A bunch of American beauty roses and their leaves or velvet orchids may be placed near the edge of the brim, if the bow be undesirable.

FIGURE No. 4.—LADIES' CLOTH HAT.—Dark-brown cloth is smoothly drawn over this fashionable shape, which has a brim that

velvet and a small bow, and velvet tie-strings are added at the back.

FIGURE No. 6.—LADIES' TOQUE.—Black velvet studded with jet nail-heads is draped softly over this stylish *chapeau*. A puffing of velvet is adjusted under the brim in front, and a gold coronet of Kurshedd's Standard manufacture, is set at the edge of the brim. A bunch of gold quills ornamented with jet beads and a white aigrette are adjusted toward the back, and black velvet tie-strings depend from the back. This hat may be worn at the theatre or opera if desired, or it may be assumed with a dressy costume for visiting uses.

FIGURE No. 7.—MISSES' FELT HAT.—This hat is shown in light felt and has a wide brim which rolls stylishly and is trimmed at the inside with three rows of gold cord. Plaid ribbon is twisted around the base of the round crown and arranged in loops, which lie flatly on the brim in front. A great bow of the ribbon is formed at the back of the crown, and aigrettes fall gracefully over the crown from under the bow at

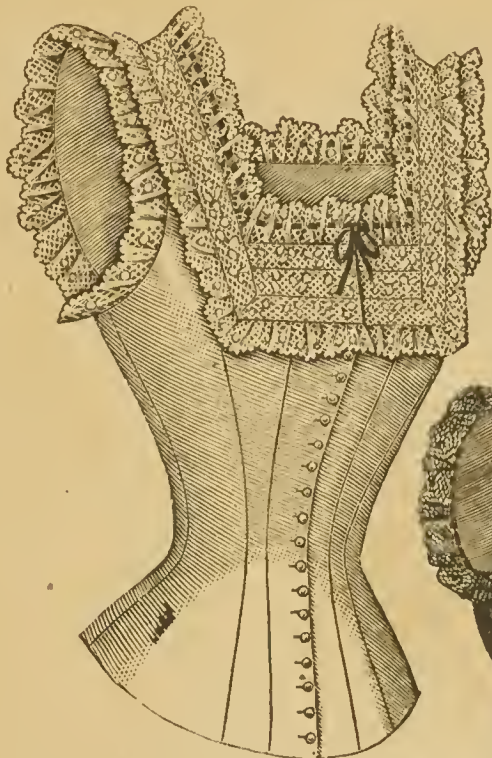


FIGURE No. 1.—LADIES' SQUARE-NECKED CORSET-COVER.—(Cut by Pattern No. 2190; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 2.—LADIES' ROUND-NECKED CORSET-WAIST.—(Cut by Pattern No. 3721; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

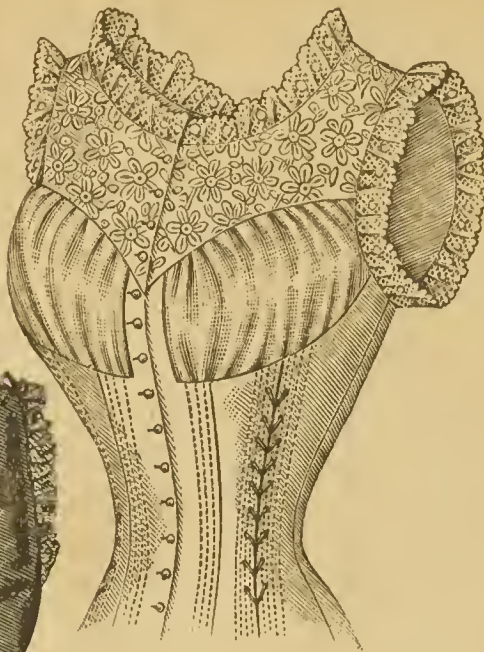


FIGURE No. 3.—LADIES' CORSET-WAIST.—(Cut by Pattern No. 3209; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)



FIGURE No. 4.—FANCY SLIDES.

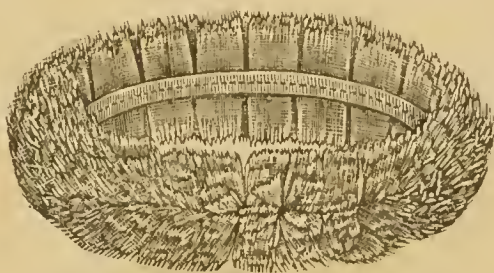


FIGURE No. 5.—HENRY II. COLLAR.



FIGURE No. 6.—HENRY II. COLLAR.



FIGURE No. 7.



FIGURE No. 8.

FIGURES NOS. 7 AND 8.—EMBROIDERED JABOTS.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6, 7 and 8, see "Stylish Lingerie," on Page 122.)

is broad in front and is tacked up to the crown at the back. A handsome design is embroidered on the crown and brim with gold cord, several small brown tips are adjusted at the front, and a cluster of tips is tacked at the back, with stylish results. A hat of this description may accompany a dressy cloth or silk gown, and, if preferred, the feathers may be arranged to stand high both back and front.

FIGURE No. 5.—LADIES' BONNET.—This dressy bonnet is represented in light felt, and garnitures of gold passementerie are applied on the crown and brim. A *torsade* of velvet is carried from the base of the crown to the front of the brim, where it is arranged in a *pouf*, back of which two fancy pompons and an aigrette

are tacked. Inside the brim at the front are arranged a small *pouf* of

find the corset-waist so much more comfortable. These waists are made up in all sorts of pretty colored silks and Surahs, as well as in

the back. Velvet may be employed for trimming, if preferred, and a bunch of violets may be placed at the front of the brim.

### STYLISH LINGERIE.

(For Illustrations see Pages 121 and 122.)

In no department of one's wardrobe are changes being so persistently made as in the *lingerie*. It is a noticeable fact that the corset is gradually losing favor with many women who



drilling, jean, sateen, etc., and may be quite inexpensively made at home by the use of good patterns. Illustrations of two styles of corset-waists are given in this department, and both styles will be found comfortable.

FIGURE NO. 1.—LADIES' SQUARE-NECKED CORSET-COVER.—This pretty corset-cover is made of pale-blue Surah by pattern No. 2190, price 1s. or 25 cents. Three rows of Valenciennes lace insertion are arranged across the neck at the front, the lowest row being carried along the neck edge over the shoulders and across the back. A frill of Valenciennes lace follows the lower edge of this row, and a similar frill trims the neck edge and is prettily drawn to the neck by a narrow ribbon run through it and tied in front. Similar lace trims the arms'-eyes. Surah or wash silk of any shade may be suitably made up and trimmed, and instead of the Valenciennes lace, fine torchon or any other variety of lace preferred may be used.

FIGURE NO. 2.—ROUND-NECKED CORSET-WAIST.—This handsome corset-waist is to take the place of a corset, which many ladies find uncomfortable to wear. It is made of black Surah by pattern No. 3721, price 1s. or 25 cents; and may have a low, round neck as illustrated, or a high or a V-shaped neck, the three styles being provided for in the pattern, which is shown elsewhere in this

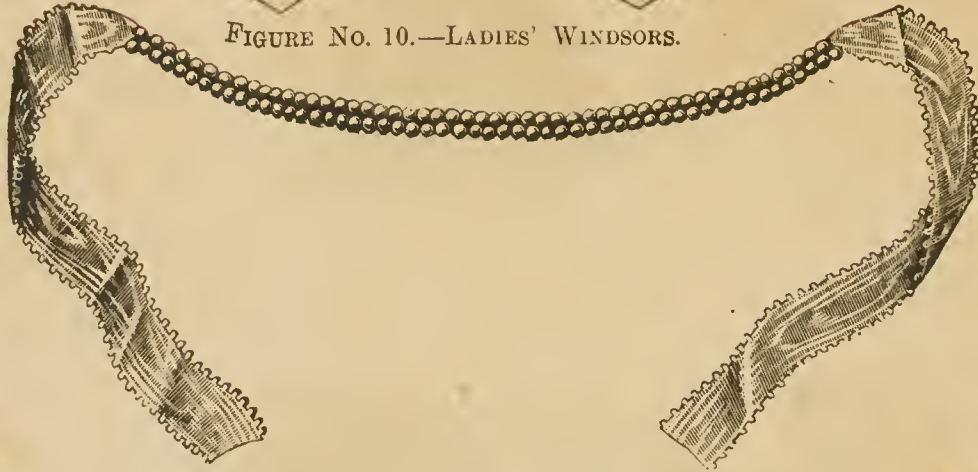


FIGURE NO. 10.—LADIES' WINDSORS.

FIGURE NO. 11.—BEAD NECKLACE.

(For Descriptions of Figures Nos. 9, 10 and 11, see "Stylish Lingerie," on Pages 122 and 123.)



FIGURE NO. 9.—HANDSOME *Gilet*.

magazine. A frill of lace edging trims the neck and arms'-eyes, which are drawn as closely as desired by "baby" ribbon run through a narrow beading. The corset-cover is boned just enough to be comfortable without being too stiff, and a lacing is arranged at the second darts to regulate the closeness.

FIGURE NO. 3.—LADIES' CORSET-WAIST.—Pattern No. 3209, price 1s. or 25 cents, is represented by this waist, which is perfectly adjusted and is boned just enough to be comfortable. It is made of white sateen and all-over embroidery and is trimmed at the neck and arms'-eyes with frills of lace, for which embroidered edging may be substituted, if preferred. A lacing is arranged at the second darts, and full bust-sections are inserted. The neck may be high or low,

as preferred, the pattern arranging for both styles. Silk, Surah and all kinds of corset fabrics may be used for waists of this kind.

FIGURE NO. 4.—FANCY SLIDES.—These slides are of velvet embroidered with steel beads and are made by the Kursheedt Manufacturing Company. They are unique in shape and may be obtained in all fashionable colors.

FIGURE NO. 5.—HENRY II. COLLAR.—This engraving illustrates Kursheedt's Standard white silk collar with frayed edges. The collar is in Henry II. style and is soft and dainty in effect.

FIGURE NO. 6.—HENRY II. COLLAR.—In this engraving is illustrated Kursheedt's Standard Henry II. collar, which is made of shell-ruchings of *lisse* separated by a broad watered ribbon having a picot edge. The ribbon is decorated with pearl beads and two rows of cord, and ties of watered ribbon are bowed where the ends meet.

FIGURE NO. 7.—EMBROIDERED JABOT.—For this handsome jabot Kursheedt's Standard embroidered black *chiffon* is used. The embroidery design is simple and graceful, and the edges are prettily scalloped. The jabot is made on a section of bobbinet and is caught to fall naturally and gracefully.

FIGURE NO. 8.—EMBROIDERED JABOT.—Kursheedt's Standard embroidered, pale-blue *chiffon* is used for this pretty jabot, which may be purchased in all fashionable shades. The jabot is made up



FIGURE NO. 1.

FIGURE NO. 2.

FIGURES NOS. 1 AND 2.—DECORATION FOR A LADIES' BASQUE AND SLEEVE.—(Cut by Pattern No. 3115; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 1 and 2, see "Dressmaking at Home," on Page 123.)

on a section of bobbinet and its folds are natural and graceful. FIGURE NO. 9.—HANDSOME *Gilet*.—The V or middle section of



DRESSMAKING AT HOME.

(For Illustrations see Pages 122 to 124.)

Varied arrangements of garniture are possible to the eel-skin skirt, and this fact but strengthens the admiration which was originally bestowed on it because of its faultless adjustment. Either heavy or light weight fabrics are available for the mode, and though other styles are worn and even favored, this skirt surpasses them all in popularity. And Fashion does not insist that the bodice accompanying this skirt shall be plain; it may be as fanciful in construction or decoration as the wearer desires. Plain bodices have been renounced long since; and whether the figure be plump or slender, the bodice should be ornamental. The pretty yoke-waist is much favored, indeed, it never loses its popularity, because it is so generally becoming and so easily constructed.

FIGURES NOS. 1 AND 2.—DECORATION FOR A LADIES' BASQUE AND SLEEVE.—Brown serge was employed for the development of this basque, which was shaped by pattern No. 3115, price 1s. 3d. or 30 cents.

At figure No. 1 is pictured a full-length view of the sleeve. The top is shaped to curve fashionably high, and below the elbow the adjustment is close. Several rows of gold braid are applied in rounding outline on the upper side of the sleeve at the wrist. A basque of this description may accompany a skirt made of corresponding or contrasting material, as preferred.

Figure No. 2 portrays the basque, which is deeply pointed at the lower edge and closed invisibly along the left shoulder and under the arm. Several rows of narrow gold braid are applied at each side to reproduce the outline of boléro ornaments; the standing collar is of fashionable height, and the stylishly fitted coat sleeves rise with slight fulness over the shoulders.

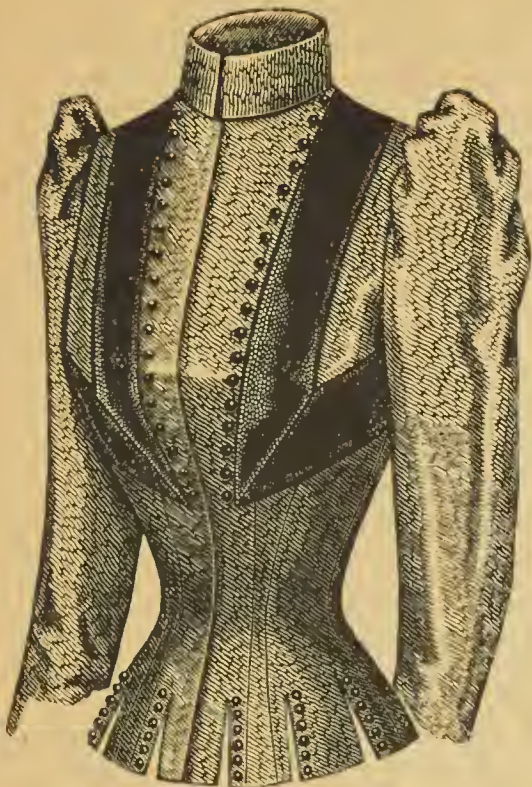


FIGURE NO. 3.—HANDSOME GARNITURE FOR A LADIES' BASQUE.—(Cut by Pattern No. 3723; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

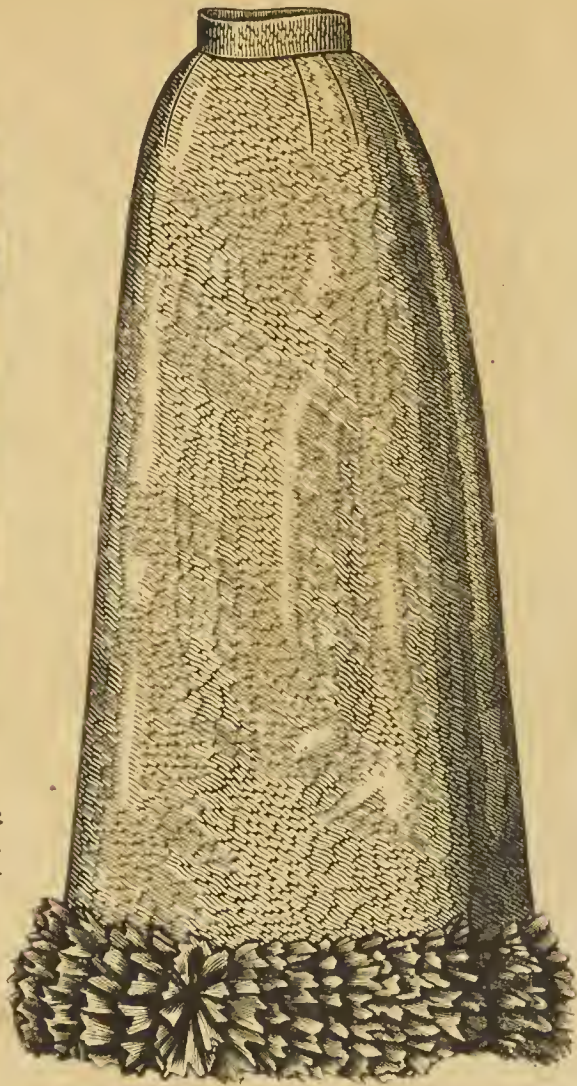


FIGURE NO. 4.—STYLISH DECORATION FOR A LADIES' DEMI-TRAINED SKIRT.—(Cut by Pattern No. 3722; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

this handsome *gilet* is of black velvet embroidered in a rich design with jewelled tinsel. The neck is cut in V shape and rounded at the corners, and from one side extends a velvet strap that passes about the neck and fastens at the other side. From the top of this band falls a frill of beautiful black lace that is continued down the sides of the V in graceful jabots and arranged in a full fan at the point of the V. Such a *gilet* is a dressy and elegant accessory to a silk or velvet gown and may be easily made up at home by a clever needle-woman. The velvet section should be embroidered first, and then neatly lined with silk. An interlining of thin erinoline will better preserve its shape.

FIGURE NO. 10.—LADIES' WINDSORS.—Three pretty styles in Windsor scarfs for ladies are

here shown. One is of rich cream silk ornamented with detached embroidered figures and a narrow embroidered border, done with pale-rose. Another is dark-blue, with detached floral sprays and a fancy border printed in pale-gold. The third is white plaided with Gobelin-blue. These ties are worn with blouses and shirt-waists and will be very popular during the season.

FIGURE NO. 11.—BEAD NECKLACE.—Two rows of fine pearl beads form this dainty necklace, which is finished with ties of watered ribbon to close its ends. The beads may be sewed to a narrow ribbon or strung on elastic cord or fine wire, as preferred.

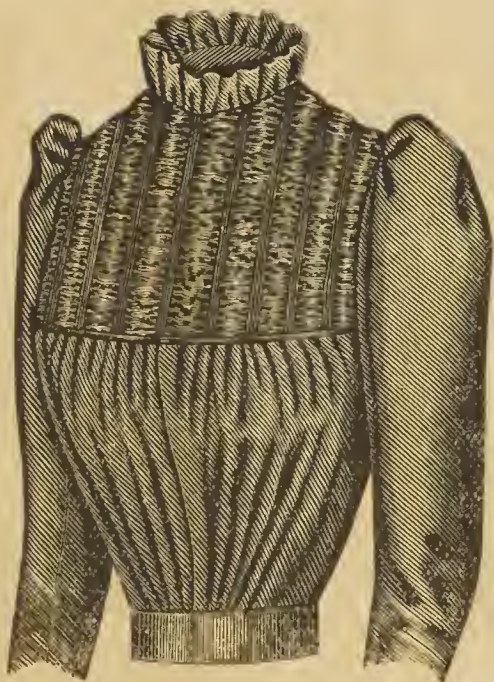


FIGURE NO. 5.—STYLISH COMBINATION FOR A LADIES' YOKE-WAIST.—(Cut by Pattern No. 3716; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

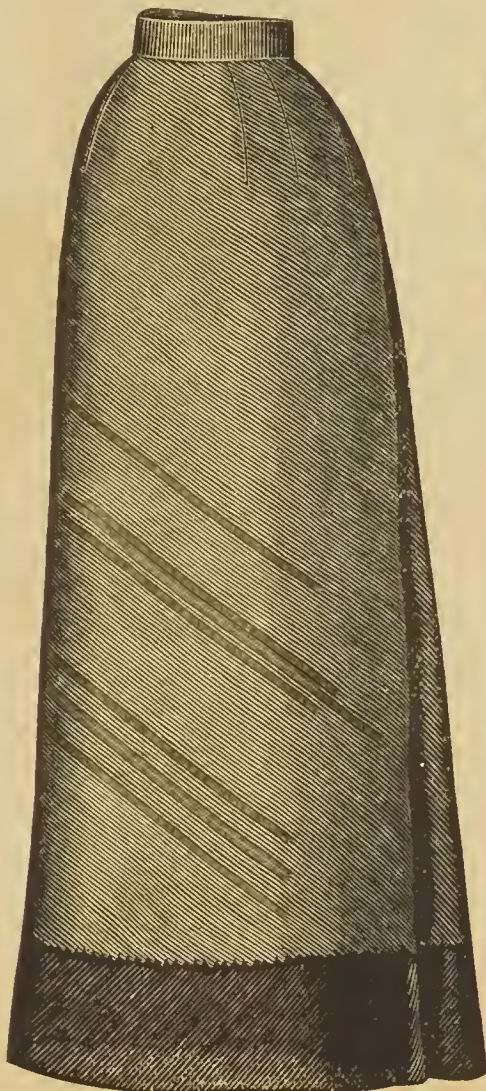


FIGURE NO. 6.—HEM-STITCHED FLOUNCING FOR A LADIES' SKIRT.—(Cut by Pattern No. 3687; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)



FIGURE NO. 7.—STYLISH DECORATION FOR A LADIES' EVENING BODICE.—(Cut by Pattern No. 3715; 13 sizes; 28 to 46 inches, bust measure; price 1s. or 25 cents.)

(For Descriptions of Figures Nos. 3, 4, 5, 6 and 7, see "Dressmaking at Home," on Pages 123 and 124.)

FIGURE NO. 3.—HANDSOME GARNITURE FOR A LADIES' BASQUE.—The basque pictured in these engravings is designed for wear with skirt No. 3722, which is shown at figure No. 4 and costs 1s. 6d. or 35 cents.



Mixed suiting was chosen for making the basque, which is accurately adjusted by the fashionable number of seams and darts and is cut in square tabs all round the bottom. A fold of velvet is ex-

35 cents, and is illustrated at figure No. 6. The pattern employed for cutting this waist was No. 3716, which is shown again in this DELINEATOR and costs 1s. or 25 cents.

FIGURE No. 6.—HEM-STITCHED FLOUNCING FOR A LADIES' SKIRT.—This stylish skirt was designed to be worn with waist No. 3716, which is shown at figure No. 5 and costs 1s. or 25 cents. Kursheedt's Standard black hem-stitched flouncing is the material shown in this skirt, which is adjusted on a shaped foundation, and is fitted by darts at the top to fall with perfect smoothness to the foot, the back being pressed in fan-shaped plaits at the center, and the hem-stitching serving for the foot trimming. As shown the skirt is intended for mourning wear, and was cut by pattern No. 3687, which is illustrated elsewhere in this magazine and costs 1s. 6d. or 35 cents.

FIGURE No. 7.—STYLISH DECORATION FOR A LADIES' EVENING BODICE.—Black Russian net is the material represented in this garment, and black satin-edged grosgrain ribbon and Kursheedt's Standard steel bead bands supply the trimming. The bodice is cut in low, round outline at the neck, and the full fronts are adjusted over fitted foundations of black silk and shirred twice at the top to form a dainty frilled heading, and the fulness is confined in plaits that are caught to a point at the lower edge and spread toward the bust. A band of the trimming defines the lower outline, and the trimming is repeated along the arms'-eyes, a frill of lace falling from each arm's-eye edge, and a butterfly bow being adjusted on each shoulder. The pattern employed for cutting this bodice is No.



FIGURE No. 8.

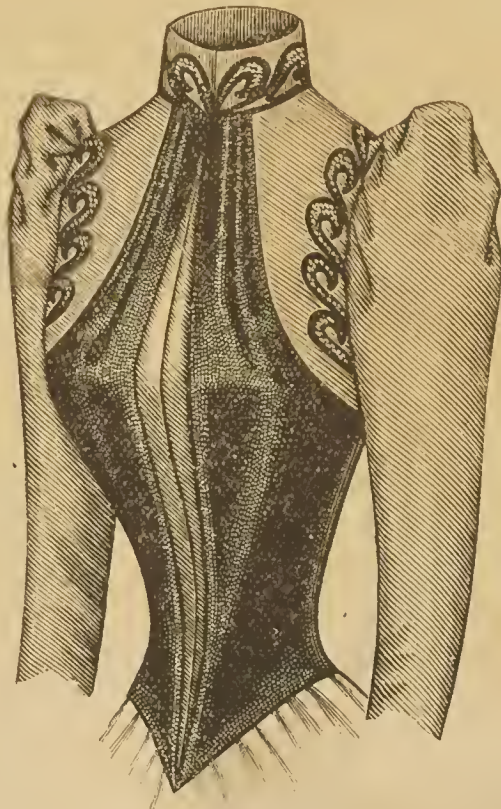


FIGURE No. 9.

FIGURES NOS. 8 AND 9.—COMBINATION AND DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—(Cut by Pattern No. 3691; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

tended from the shoulder seam at each side to below the bust, where it is cleverly folded to shape a point and carried across the basque to the under-arm seam to outline a jacket front, and a row of ball buttons is sewed in front of the fold. A row of buttons is sewed along one long edge of each tab to complete the decoration. The collar stands close and high about the throat, and the coat sleeves rise high and full above the shoulders. The pattern used for cutting this basque is No. 3723, which is shown elsewhere in this magazine and costs 1s. 3d. or 30 cents.

FIGURE No. 4.—STYLISH DECORATION FOR A LADIES' DEMI-TRAINED SKIRT.—Mixed suiting was employed for making this handsome skirt, which falls unbroken from belt to foot in front and at the sides, the back being pressed in plaits that spread into a train of demi length, a shapely foundation underlying the skirt. A full shell-plaiting of pinked silk is added as a foot trimming, and a belt completes the top. The pattern used for shaping this skirt is No. 3722, which is shown elsewhere in this magazine and costs 1s. 6d. or 35 cents. As an accompaniment to basque No. 3723, which costs 1s. 3d. or 30 cents and is shown at figure No. 3, this skirt is most suitable.

FIGURE No. 5.—STYLISH COMBINATION FOR A LADIES' YOKE-WAIST.—Black foulé and Kursheedt's Standard puffed black lawn are associated in this waist, the latter fabric forming the square-yoke upper-part. The full lower portions are joined to the yoke, and a belt finishes the lower edge. A ruffle of foulé is sewed at the neck in preference to the standing collar which the pattern provides, and the sleeves rise in a curve above the shoulders and are smooth fitting below the elbow. The waist may form part of a mourning toilette and may accompany skirt No. 3687, which costs 1s. 6d. or



FIGURE No. 10.—STYLISH DECORATION FOR A LADIES' BASQUE.—(Cut by Pattern No. 3704; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

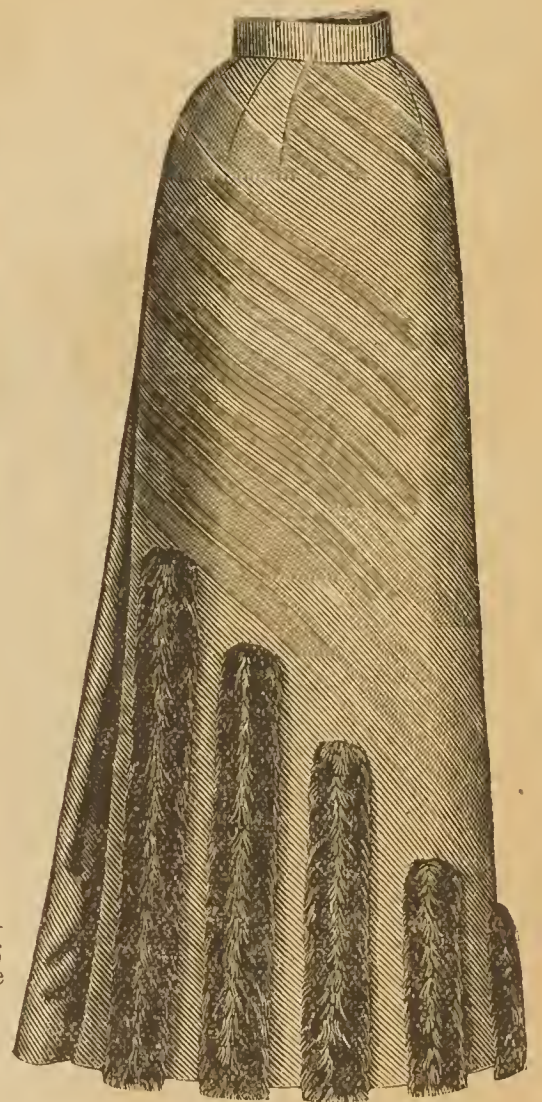


FIGURE No. 11.—HANDSOME DECORATION FOR A LADIES' PULL-BACK SKIRT.—(Cut by Pattern No. 3687; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

(For Descriptions of Figures Nos. 8, 9, 10 and 11, see "Dressmaking at Home," on Pages 124 and 125.)

3715, which is illustrated in this magazine and costs 1s. or 25 cents.

FIGURES NOS. 8 AND 9.—COMBINATION AND DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—Black velvet and tan-colored camel's-hair are associated in this costume, and black velvet and Kursheedt's Standard braid bands and ornament furnish the decoration.



The skirt, shown at figure No. 8, is of the pull-back order, the front falling with perfect smoothness below scanty gathers made at

of the back and front and curved over the hips. It has an over-vest fashion in front and in boléro outline at the top, a band of the braid trimming being applied to the under-body about the arms'-eyes and also on the high standing collar.

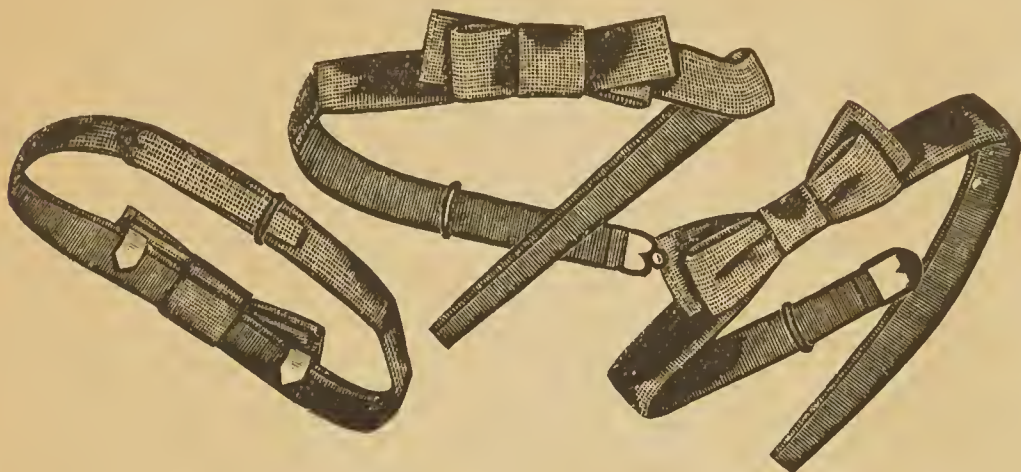


FIGURE No. 1.—GENTLEMEN'S BAND-BOWS.

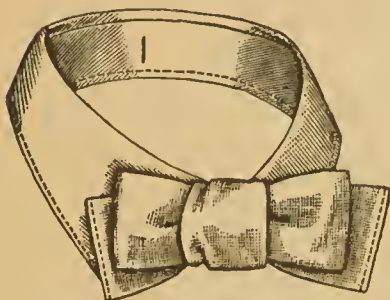


FIGURE No. 2.



FIGURE No. 3.

FIGURES NOS. 2 AND 3.—GENTLEMEN'S LAWN BOW.

the belt, and the back being formed in plaits that spread in fan fashion toward the edge. A handsome braid-



FIGURE No. 4.



FIGURE No. 5.  
FIGURES NOS. 4 AND 5.—GENTLEMEN'S KNOTTED ASCOT SCARFS.

ornament is applied at the center of the skirt between two lengthwise folds of velvet that

unprecedentedly large this season, and among them are shown rich Macclesfield brocade or shot effects, which are perfectly novel. West End handkerchiefs in black on white and white on black, also steel effects in plaids, checks and stripes, are displayed.

FIGURE No. 10.—STYLISH DECORATION FOR A LADIES' BASQUE.—Pearl-gray faced cloth was employed for making this basque, and bands of black fur furnish the decoration. The waist is shaped to fit the figure closely and is of uniform lower outline, the pleasing effect of which is emphasized by an edge trimming of black fur. A band of fur starts from each shoulder seam below the collar, follows the direction of the first dart and extends to the lower edge. The standing collar is overlaid with fur, and the coat sleeves rise slightly full above the shoulders. This basque was intended to be worn with skirt No. 3687, which is shown at figure No. 11 and costs 1s. 6d. or 35 cents. The basque may be worn without a jacket over a chamois waist. The pattern employed for this basque is No. 3704.

which is again shown in this magazine, and costs 1s. 3d. or 30 cents. FIGURE No. 11.—HANDSOME DECORATION FOR A LADIES' PULL-BACK SKIRT.—The material represented in this skirt is pearl-gray faced cloth, and the trimming is contributed by bands of black fur, which are applied in lengthwise, graduated rows at the lower part of the front. The skirt is intended for wear with basque No. 3704, which is shown at figure No. 10 and costs 1s. 3d. or 30 cents. The pattern employed for the skirt is No. 3687. price 1s. 6d. or 35 cents.

### STYLES FOR GENTLEMEN.

(For Illustrations see Pages 125 and 126.)

The assortment of silk handkerchiefs is

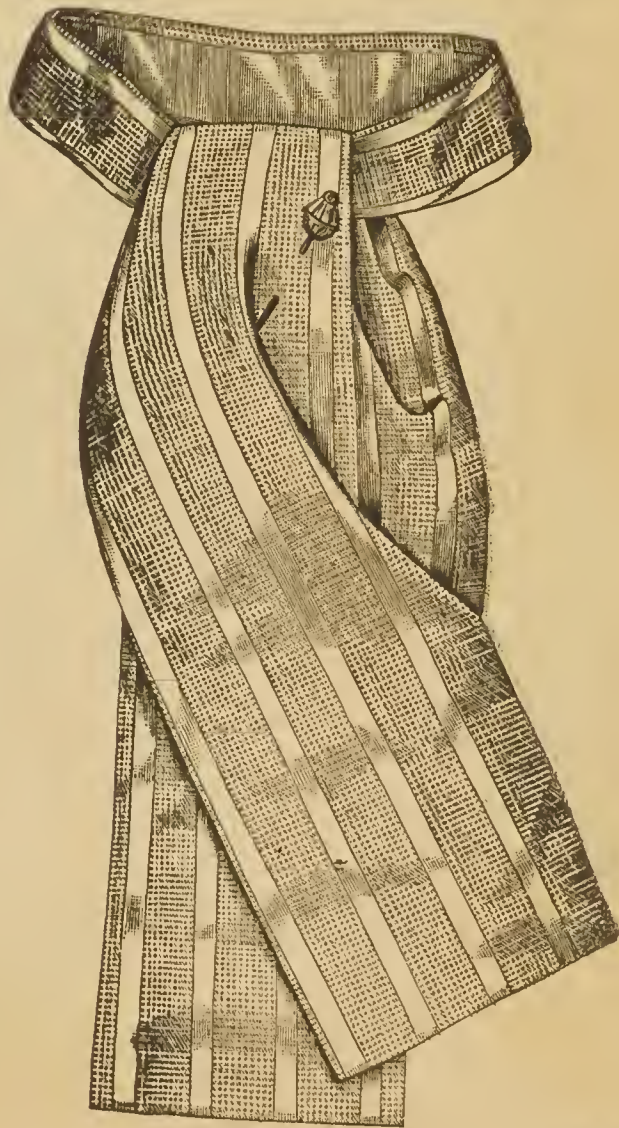


FIGURE No. 6.—GENTLEMEN'S KNOTTED ASCOT SCARF.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Styles for Gentlemen," on Pages 126 and 127.)

shape blunt points at the top and are carried across the bottom to the plaits. The pattern used for making this costume is No. 3691, which is illustrated elsewhere in this magazine and costs 1s. 8d. or 40 cents. The basque, shown at figure No. 9, is sharp-pointed at the center



The best "town-made" English twills have white grounds with black tape borders, and black grounds with white tape borders.

Among the dressiest handkerchiefs of the season are white and black *crêpe* pongees. There are two ranges of patterns in these goods. Some have plain centers with rich figured borders, and others have object centers and plain borders.

Sewed-bordered handkerchiefs are always fashionable. The new goods show stripes, spots and plaids.

Printed Japanese centers with plain white borders are entirely novel. The range of patterns includes six geometrical figures, printed in navy and black only. For softness and delicacy of touch and dainty appearance these handkerchiefs go ahead of any that have been shown for many seasons.

In lincn handkerchiefs two-inch hems continue popular among the fine French goods. In those of Irish manufacture the hems are narrower. The designs are large, light and open, showing a liberal amount of the ground. Geometrical and vine effects and hand-painted French handkerchiefs are in the lead



is decorated with self points and Florentine embroidery and has two buttons.

Black embroidery is positively obsolete among the better class of trade, and this can in part be accounted for by the cheap imitations in tan gloves.

A new glove of English make is of plush in seal-brown, otter and beaver, lined with striped wool. Astrakhan gloves in black and seal lined with silk plush are also novel.

For driving the best glove is in an extra stout gold cape, Tilburyed with the same and Astrakhan, and wool-lined.

Fownes' patent spring wrist in mode colors and gold tan, with spear points, is the favored glove for sleighing.

The illustrations this month represent a very select lot of neck-wear; *i. e.*, three band-bows, two Ascots and a four-in-hand, two views of a white bow, and three knotted Ascots.

FIGURE No. 1.—GENTLEMEN'S BAND-BOWS.—These bows are made of fine black lawn, and by extremists have been generally substituted for silk and satin bows for full-dress wear.

FIGURES Nos. 2 AND 3.—GENTLEMEN'S LAWN BOW.—The front

FIGURE No. 7.—GENTLEMEN'S ASCOT AND FOUR-IN-HAND SCARFS.

(For Description see "Styles for Gentlemen," on Page 127.)



FIGURE No. 1.—DRAPERY FOR DOOR OR WINDOW.



FIGURE No. 2.—DRAPERY FOR DOOR OR WINDOW.



FIGURE No. 3.—CHAIR DECORATION.

(For Descriptions of Figures Nos. 1, 2 and 3, see "The Work-Table," on Page 127.)

so far as novelty is concerned.

The fashionable walking-glove buttons one. It is of gold cape or mahogany tan, with spear points.

A fine chevrette of French dog-skin buttons two. It is a very handsome make and is shown in the mode shades and in new colors, such as Damascus, Toledo, cinnamon, Bismarck, seal and mastic.

For full-dress pearl or white may be worn. The accepted glove

view of this bow shows its special adaptability to wear with a turn-down collar.

The back view of the bow pictures the shield and loop by which the bow is held in position under the collar.

FIGURES Nos. 4 AND 5.—GENTLEMEN'S KNOTTED ASCOT SCARFS.—The scarf shown at figure No. 4 is made of black silk, with the overlapping end coming from the left.

The material pictured in the shape shown at figure No. 5 is black heavy corded silk, with the outer end folded from the right. The novel appearance given both these scarfs by the creasing of the



goods is known as the waterfall pattern and is very effective.

FIGURE No. 6.—GENTLEMEN'S KNOTTED ASCOT SCARF.—The handsome scarf shown at this figure is made of white brocaded silk with satin stripes. The shape is especially liked for dressy afternoon and evening wear.

FIGURE No. 7.—GENTLEMEN'S ASCOT AND FOUR-IN-HAND SCARFS.—The first two scarfs in the group show two widths of the Ascot that are especially favored just now—three and four inches. White lawn is the material pictured in the engravings, but the shape is also developed in black lawn. They are alike on both sides, really giving the wear of two scarfs. They are washable. The last of the group is known as the Derby and is of the well known four-in-hand shape. The material is white brocaded satin.

The silk may be figured or plain and of any preferred color.

FIGURE No. 2.—DRAPERY FOR DOOR OR WINDOW.—India silk

## THE WORK-TABLE.

(For Illustrations see Pages 126 and 127.)

India and China silks are so exquisite in tintings

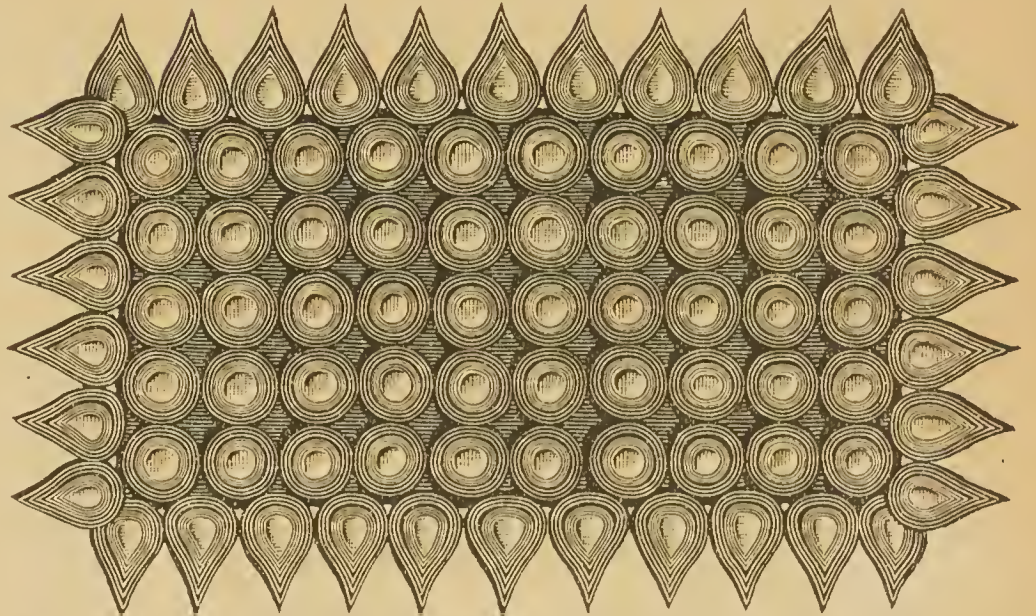


FIGURE No. 5.—CLOTH MAT.

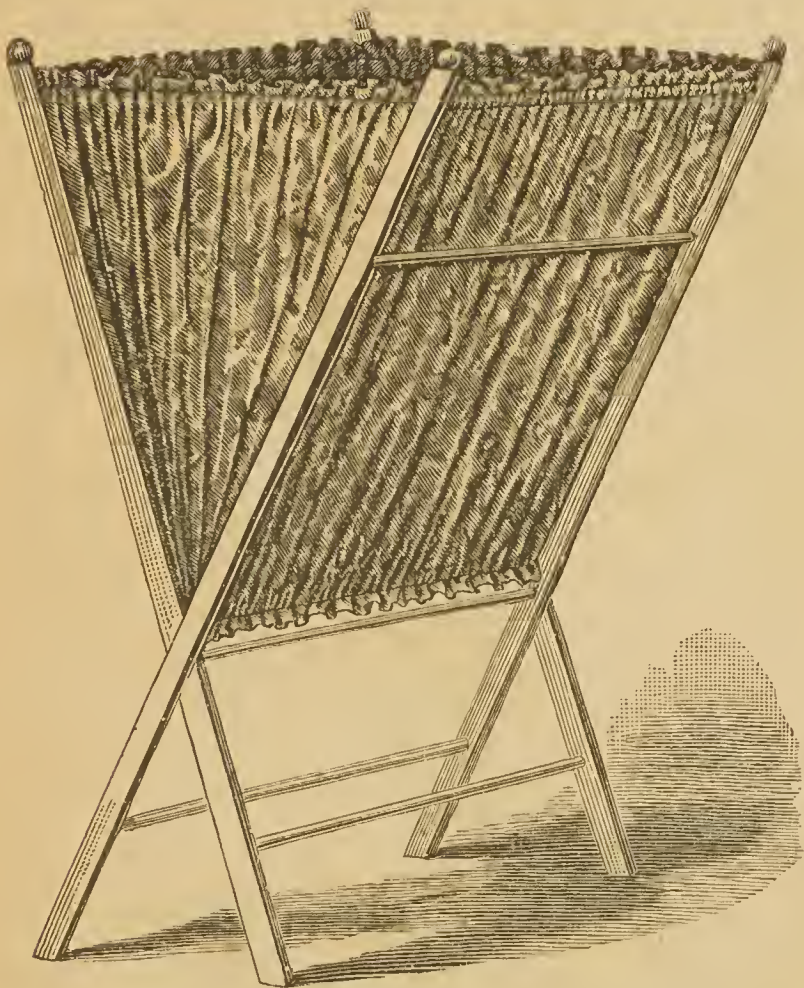


FIGURE No. 4.—PAPER OR SCRAP BASKET.

showing a pretty flower pattern is used for this beautiful drapery, which is suitable for either door or window. At equal distances from each end and far enough from the middle to make a pretty festoon, the silk is thrown over a metal or wooden pole from the back and gathered up closely near each end of the pole. The ends fall in graceful folds about half-way to the floor and are trimmed with narrow, fluffy fringe, which may be of one color or combine two or more of the colors in the silk. Plain silk may be used instead of the figured silk, if preferred. The quantity of silk for such a drapery depends on the width and height of the door or window.

FIGURE No. 3.—CHAIR-DECORATION.—This pretty rocking-chair has a crescent head-rest made of plush matching the seat. The front of the rest is laid in flaring plaits, while the back is smooth; and the rest is secured to the chair with tassel-tipped silk cords prettily tied. The scarf is of silk and bolting-cloth. The bolting-cloth joins one end of the silk and is prettily decorated in water-colors. It is cut in deep Vandykes that are outlined with fancy tinsel braid and tipped with tassels, similar tassels also decorating the opposite end of the scarf.

FIGURE No. 4.—PAPER OR SCRAP BASKET.—The frame of this unique-looking basket is of white enamelled wood and can be easily made at home. Sections of figured India silk are joined together at the side edges and turned in for a finish at the top and bottom, where they are shirred to form narrow frills. The upper edges are tacked to the frame near the top, and the lower edges are drawn in to fit the frame and sewed strongly together. Each sec-

and patterns that they are now more extensively used for draperies that are to look airy and graceful than almost any other draping fabric. They also have the desirable attribute of being inexpensive, which brings them within the means of all; and they look dainty and in place whether the room be elaborately or simply furnished.

Some pretty arrangements of drapery for doors and windows are illustrated in this department, together with other useful and pretty things.

FIGURE No. 1.—DRAPERY FOR DOOR OR WINDOW.—The drapery here illustrated is graceful, inexpensive and very easily arranged. The pole may be of metal or wood, as preferred. A long width of figured India silk is gathered up closely about the pole at one end, thrown over the center of the pole from the back, and then gathered up closely at the other end of the pole to form two graceful festoons, which are trimmed at the lower edge with fluffy tinsel-fringe. The silk below the last gathering hangs more than half-way to the floor in pretty folds, and its end is trimmed with similar fringe. The length of silk required depends on the height and width of the door or window to be draped.

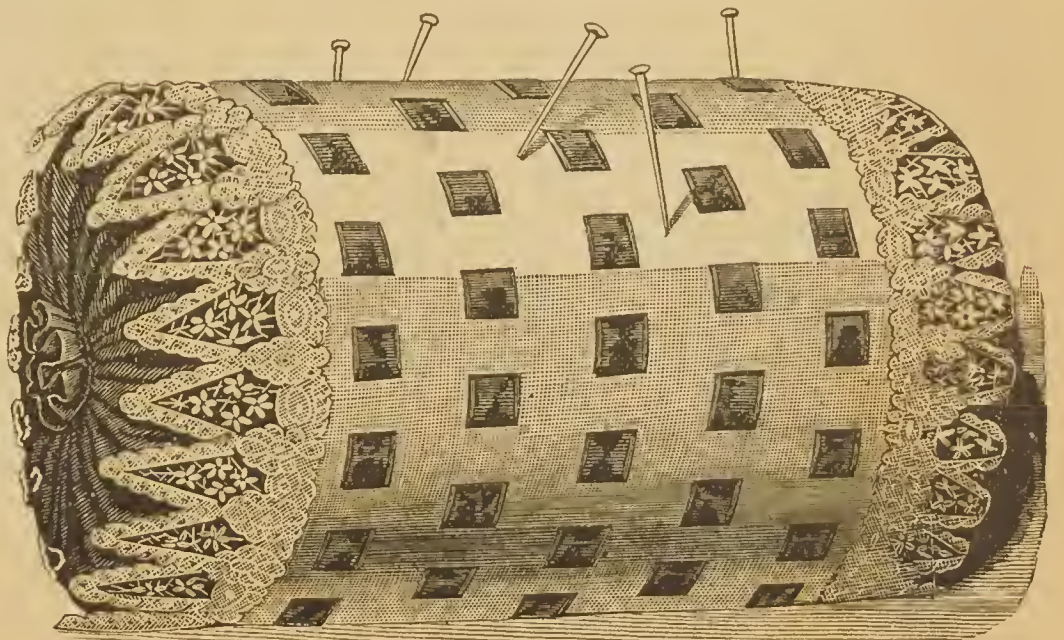


FIGURE No. 6.—ROLL PIN-CUSHION.

(For Descriptions of Figures Nos. 4, 5 and 6, see "The Work-Table," on Pages 127 and 128.)

tion should be nearly twice the width of the space in which it is to fit at the top. The frame may be painted in silver, gold, pale-



blue, pale-pink, pale-green, etc., as preferred, and the silk may be of a plain variety.

FIGURE No. 5.—CLOTH MAT.—This pretty mat may be easily

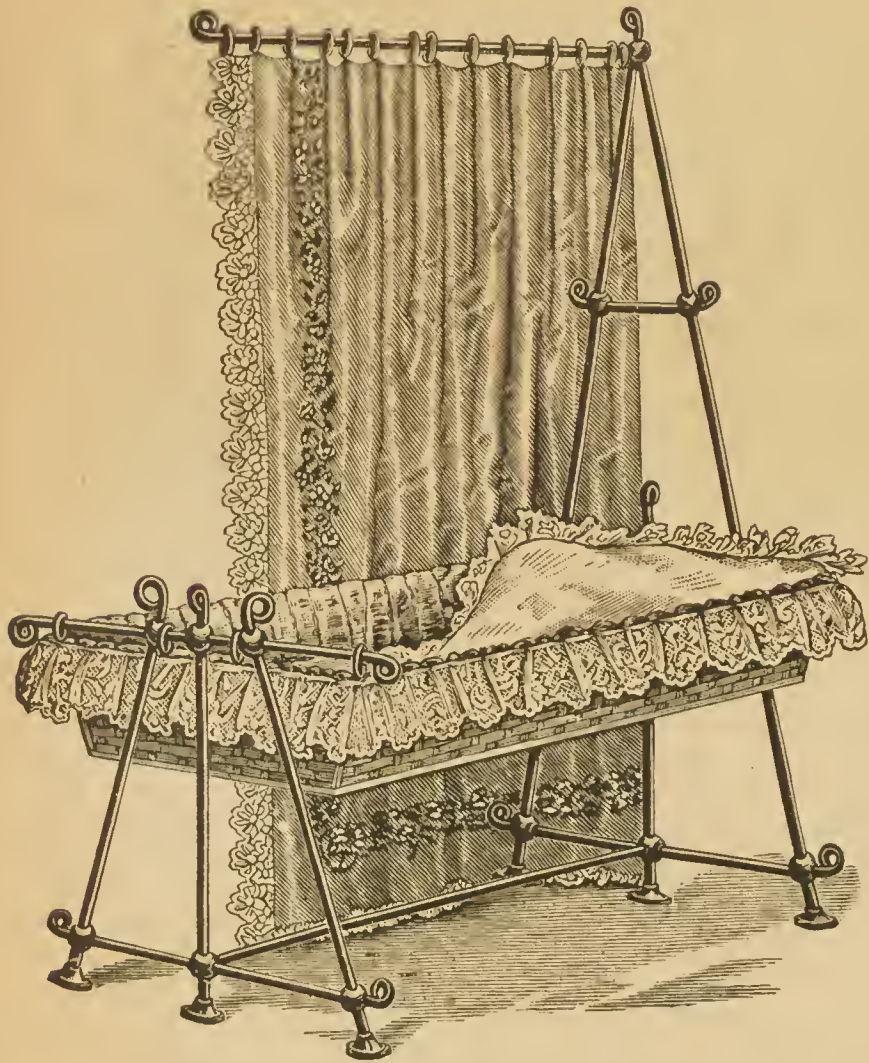


FIGURE No. 1.—BABY'S CRADLE.

## ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 128 and 129)

Baby's bed should be the daintiest and sweetest of sleeping places, but an extravagant amount of money need not be expended to achieve this end. Pretty, inexpensive silks and very dainty cotton textures may be easily obtained, and with the addition of a little lace or a bit of needlework carefully done, a very beautiful bed may be made for the household's king.

One of the daintiest of beds is among the contributions to this department this month, and it may be easily duplicated.

FIGURE No. 1.—BABY'S CRADLE.—A very cosy sleeping place for baby is here portrayed. The frame is iron painted pale-blue, and the cradle is of wicker, also painted pale-blue. The sides are upholstered in pale-blue silk, and from the top all round falls a frill of deep Italian lace. On the pole, which is permanently attached to the head of the frame, a curtain of pale-blue silk is hung with gilt rings. The front and lower edges of the curtain are bordered with a frill of antique lace, and a little in from these edges is a pretty embroidery decoration. Pale-blue, pale-pink and all-white are the prettiest colors for the cradle drapery, which may be of India or China silk, Surah, sateen or any preferred material.

FIGURES NOS. 2 AND 3.—LETTERS IN CROSS-STITCH.—These pretty letters are a continuation of the alphabet in cross-stitch commenced



FIGURE No. 3.



FIGURE No. 2.

FIGURES NOS. 2 AND 3.—LETTERS IN CROSS-STITCH.

made at home from scraps of cloth of several colors or shades. Its foundation may be stout canvas, bagging or some similar material, and may be oblong or square in shape, as preferred. It is covered with the darkest shade of the cloth. Circular ornaments made, after the manner of pen-wipers, of several graduated circles of different colors or graded shades, are fastened securely in even rows on the foundation, and pear-shaped ornaments made in the same way and showing the same arrangement of colors or shades are lapped over the sides and ends of the mat and securely sewed to place. Except at the corners, where the pear-shaped ornaments lap, the ornaments are placed so as to just touch. With a little care the shapes may be easily graduated. Felt cloth is especially nice for these mats, as it is firm and durable.

FIGURE No. 6.—ROLL PIN-CUSHION.—A novel and pretty pin-cushion is here illustrated. The roll is filled in the usual way, and over it is smoothly drawn a section of pumpkin-yellow Surah, that is turned in deeply at the ends, which are shirred in as closely as possible to form a frill. Over this is arranged a section of scrim that is carefully cut to form openings, through which five rows of ribbon are drawn, as illustrated. The ribbon is the shade of the Surah, and each end of the scrim cover is trimmed with a row of handsome Vandyke lace. Other colors may be selected, pale-pink, pale-blue, all shades of yellow and old-rose and any of the new shades being effective. If liked, the ribbon may contrast in color with the Surah.



FIGURE No. 4.—FANCY TABLE-COVER.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Artistic Needlework," on Pages 128 and 129.)

in last month's DELINEATOR, under the title of "Fancy Stitches and their Application," where the method of working them is explained.



FIGURE NO. 4.—FANCY TABLE-COVER.—This pretty cover is made of a square of silk rep cut to shape a deep point below the top of the table at each side, and edged with a fringe of small silk tassels. Each point is decorated with a design *en appliqué*. The designs

and South at the right will be East, and midway between North and South at the left will be West.

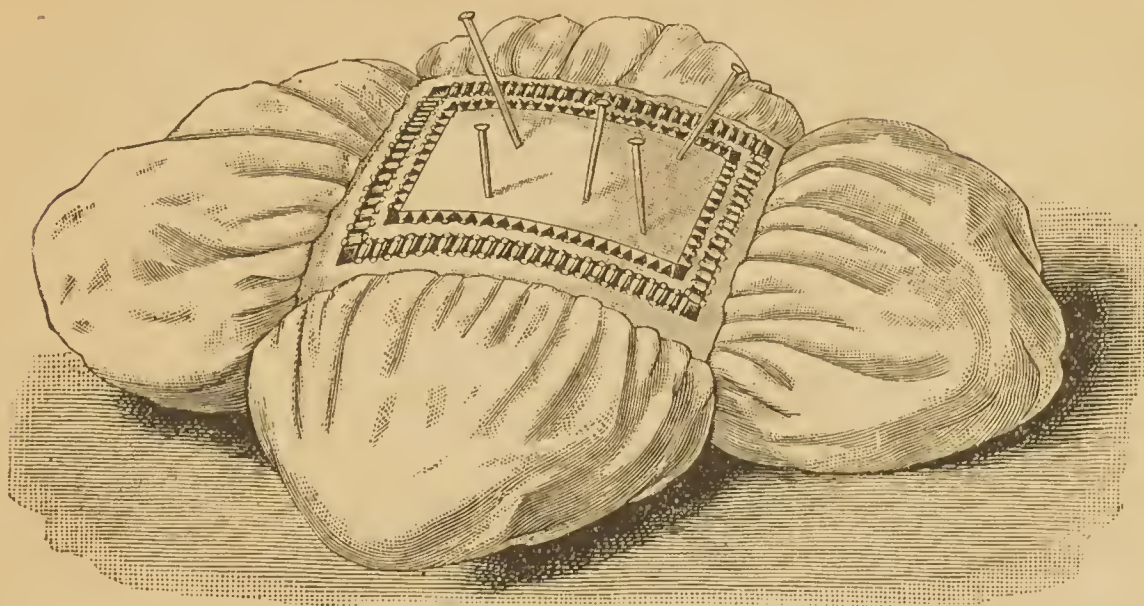


FIGURE NO. 5.—UNIQUE PIN-CUSHION.

may be cut from *erêtonne* or brocaded silk or bought ready for application. Felt, furniture covering or any preferred material may be used for the cover.

FIGURE NO. 5.—UNIQUE PIN-CUSHION.—The pin-cushion here illustrated has an ordinary square cushion for the center, and to each side is joined a square section of India silk that is gathered at all its edges

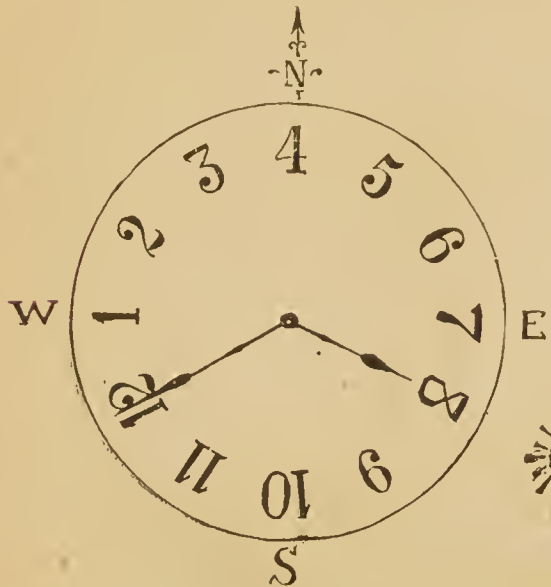


FIGURE NO. 1.

FIGURES NOS. 1 AND 2.—ILLUSTRATING THE WATCH USED AS A COMPASS.

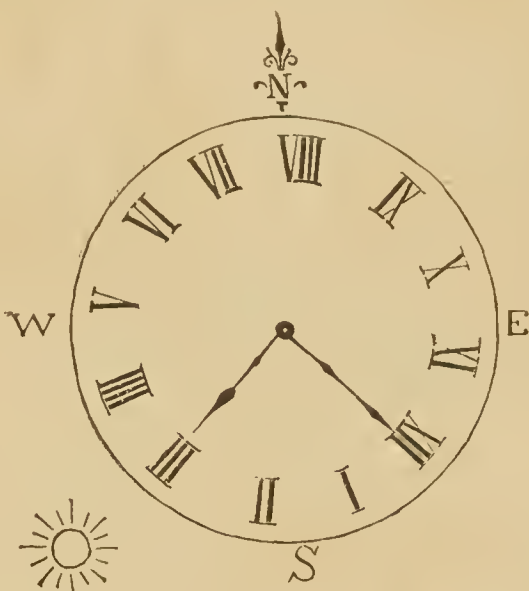


FIGURE NO. 2.

and loosely filled with cotton sprinkled with sachet-powder. The top of the cushion is covered with fine scrim that is decorated near its edges with a simple design in drawn-work.

Suitable patterns for this decoration are given in the regular articles on "Drawn-Work," published every month in the *DELINEATOR*. Sometimes small silk handkerchiefs are used for the puffs on the sides and also for the cover, with pretty effect.

FIGURE NO. 6.—RECEPTION CHAIR.—This beautiful chair is in ebony and gold, upholstered in brocaded silk rep. The head-rest is made of the rep and filled with balsam fir, and is fastened to the top of the chair with gilt cord.



FIGURE NO. 6.—RECEPTION CHAIR.

(For Descriptions of Figures Nos. 5 and 6, see "Artistic Needlework," on this Page.)

If you look at figure No. 1, you will see that this is true in the morning, and if you look at figure No. 2, you will find it to be equally true in the afternoon. Ask papa or brother for his watch and prove it for yourself.

Just think, if you were on the big ocean or on the Great Desert of Sahara, you could, with a watch, find out exactly in which direction you were travelling.

Figure No. 3 shows a shadow picture which will please many of my little friends. It is doggie "begging," and see how well he sits up. To reproduce the picture, place the right hand over the left; bend the second and third fingers of the right hand over the first and second fingers of the left hand; bend the third and fourth fingers of the left hand, straighten out the left thumb

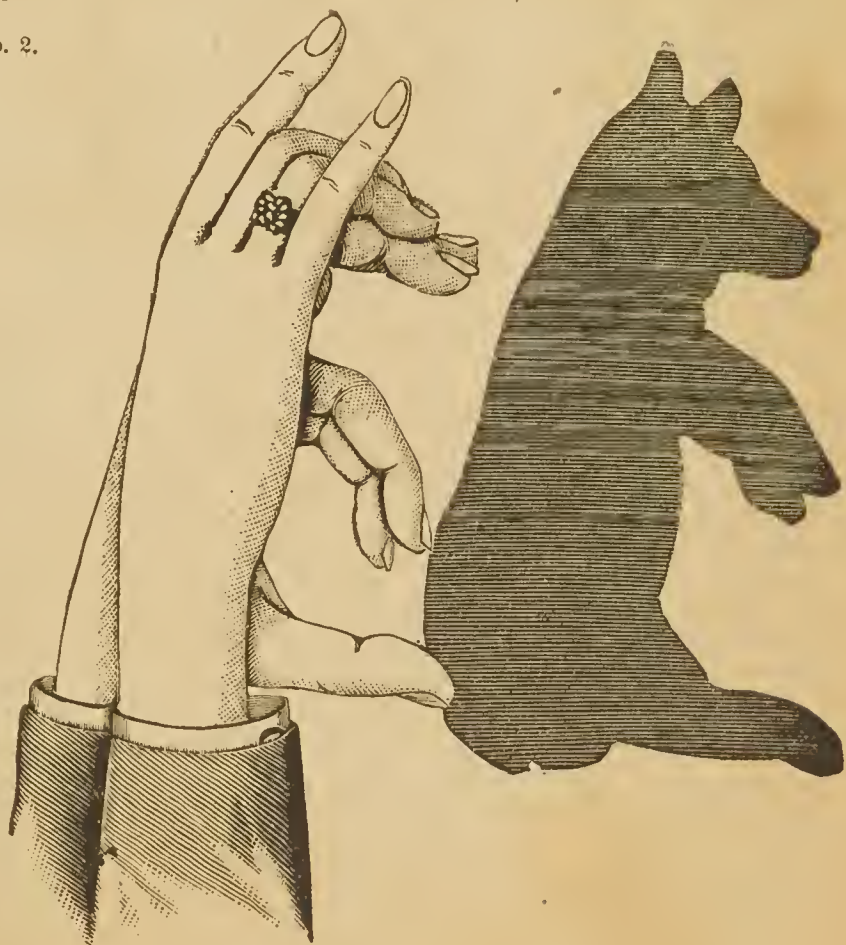


FIGURE NO. 3.—SHADOW PICTURE.

(For Descriptions of Figures Nos. 1, 2 and 3, see "Children's Corner," on this Page.)

(CHILDREN'S CORNER.

(For Illustrations see this Page.)

Do my little friends know that every watch which keeps correct time is also a compass, and that with it you can locate the four cardinal points—North, South, East and West? This is true, and I will now tell you how it is done. Take a watch in your hand and hold it so that the hour hand points directly to the sun. Midway between the hour hand and the XII. will be South, the point directly opposite South will be North, midway between North

and hold up the first and fourth fingers of the right hand, as shown, and you will have a good picture of how doggie looks when he "begs."



## THE DINING-ROOM AND ITS DECORATION.

## SECOND ARTICLE.

While we are to illustrate and describe many fanciful ways of folding the table-napkin, it might be well at this point to state that simple arrangements are in exceeding good taste. The simple foldings are preferred for breakfasts, luncheons, teas and dinners, while the more fanciful foldings are admired for fancy tables at children's affairs.

This article treats of a "boat"-shape folding of the napkin, the arrangement of a side-table, which is really necessary in a well appointed dining-room, and a beautiful screen which will be found useful as well as decorative.

The first four figures illustrate the method of folding a napkin to produce the shape shown at figure No. 5. When the napkin



FIGURE NO. 1.

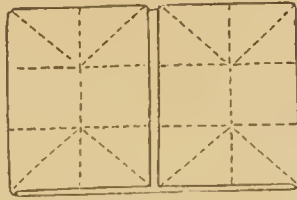


FIGURE NO. 2.

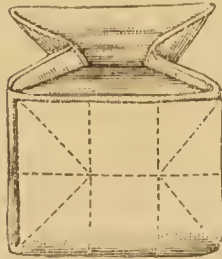


FIGURE NO. 3.

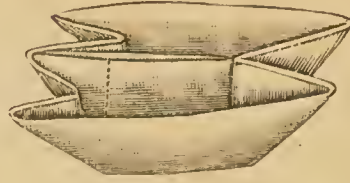


FIGURE NO. 4.

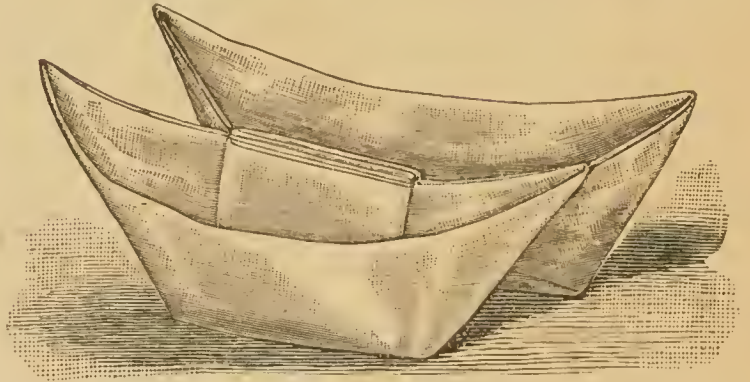


FIGURE NO. 5.

FIGURES NOS. 1, 2, 3, 4 AND 5.—METHOD OF FOLDING NAPKIN, AND SHAPE WHEN FOLDED.

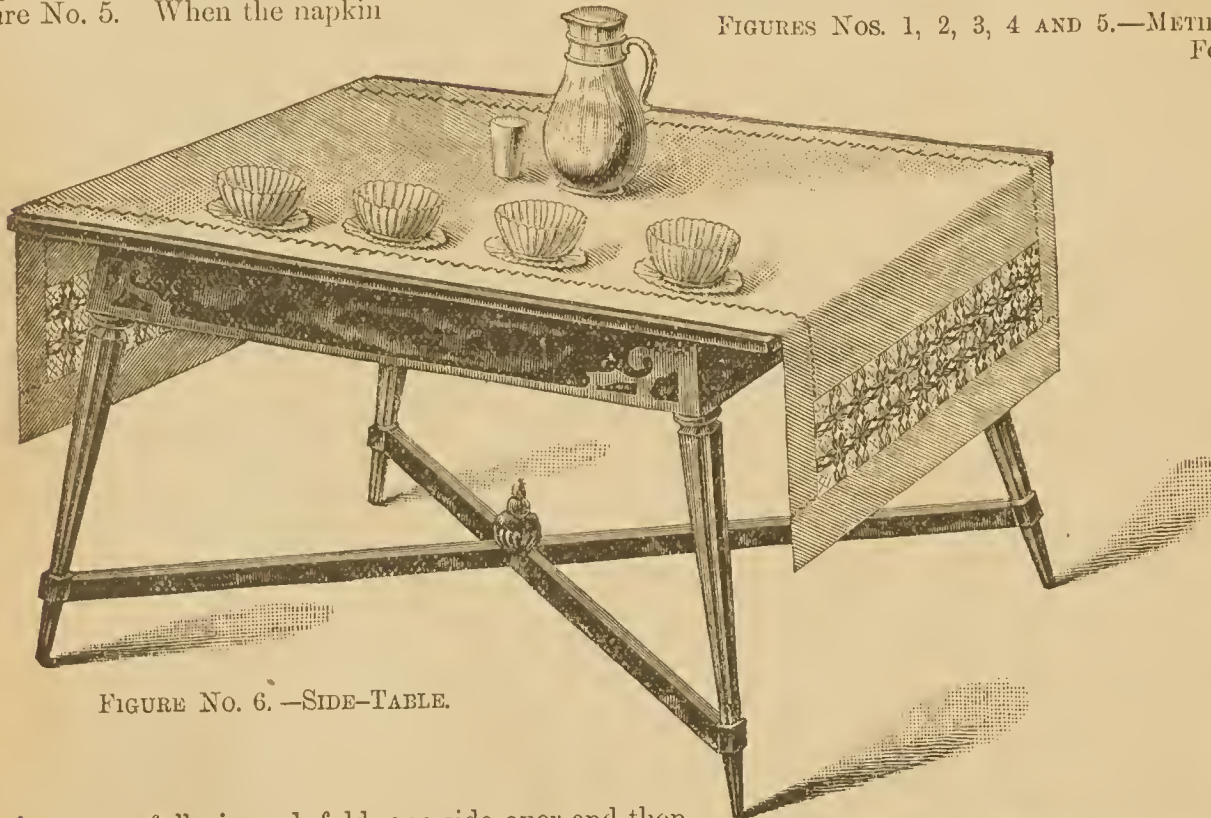


FIGURE NO. 6.—SIDE-TABLE.

has been carefully ironed, fold one side over and then the other, to form three even folds as pictured at figure No. 1. Now fold the two narrow ends over to the center, as shown at figure No. 2, and crease them to fold in at the diagonal dotted lines, as depicted in the upper part of figure No. 3. At this stage of the folding there will be three points at each side; fold the middle point at each side under at the dotted line shown in one side of figure No. 4 to leave only two points, as seen at the opposite side of figure No. 4. When the folding is correctly done the shape shown at figure No. 5 will be produced. There are other ways of folding to produce similar effects, and a little practice will enable the folder to do the work quite easily and without wrinkles.

Figure No. 6 illustrates a pretty side-table, which may be of oak, ash, rosewood, cherry or any preferred kind of wood. The cloth is in scarf style and is of fine linen, with a hem stitched hem along the sides and ends and a deep border of drawn-work across each end. The pattern of the drawn-work and the method of doing it are illustrated at figure No. 78, in the article on "Drawn-Work" in the January DELINEATOR. Of course, a simple pattern may be used, if preferred, or only the hems may finish the scarf.

The finger-bowls, water, etc., are arranged on this table, and under the bowls may be placed dainty doilies, which may be embroidered, painted or decorated in any pretty manner.

Figure No. 7 illustrates a handsome screen to be placed near a window or door or wherever it will be

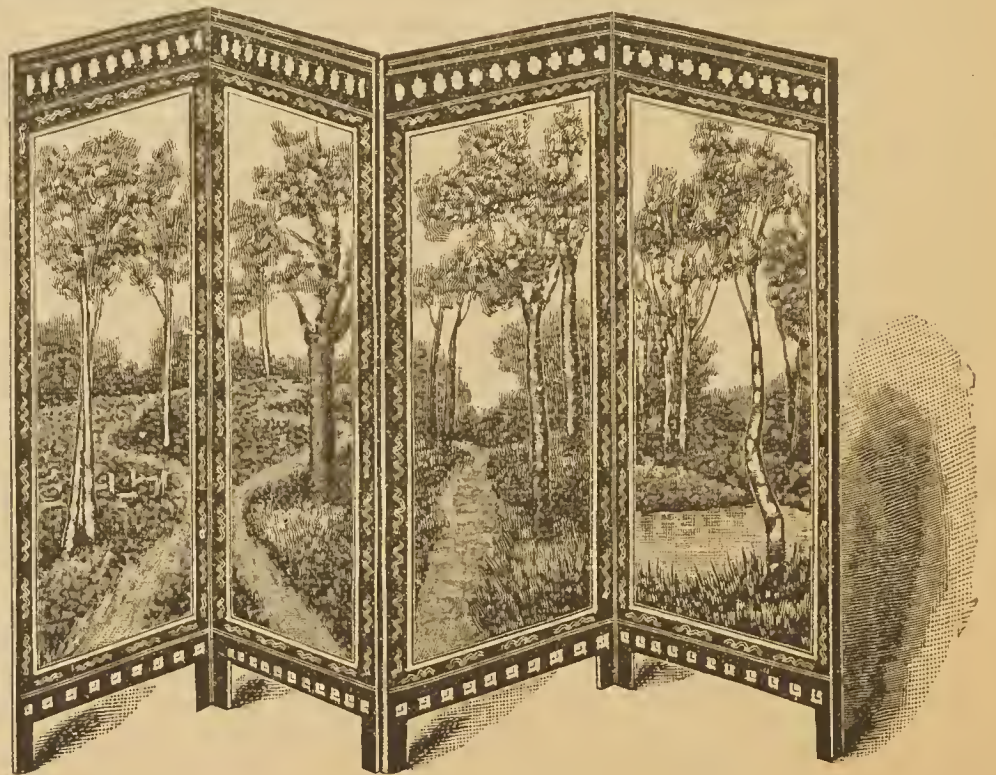


FIGURE NO. 7.—SCREEN.

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5, 6 and 7, see 'The Dining-Room and Its Decoration,' on this Page.)

most useful. The frame is of ebony, with gold ornamentation. It may be of inexpensive wood and painted and carved or otherwise ornamented at home at

very small cost. The panels are of bolting-cloth painted in woodland scenes and produce a beautiful effect. They may be of plain-colored India silk painted or embroidered, or of pretty crêtonne or paper. Beautiful pieces of crêtonne showing figures, birds, woodland scenes, etc., may be purchased, and they are exceedingly effective for screens, although not as delicate in appearance as painted India silk or bolting-cloth, which is exquisite in its transparency; however, as the crêtonne is not alike on both sides, the panels must be made double. For the inside or lining, satin, cambric or some similar fabric may be used. If preferred, the frame may be painted gold, white, pale-pink, pale-blue or any color that will harmonize or contrast artistically with the furnishings of the room.



FANCY STITCHES, AND THEIR APPLICATION.—No. 2.



FIGURE NO. 1.—METHOD OF ADJUSTING THE WORK.

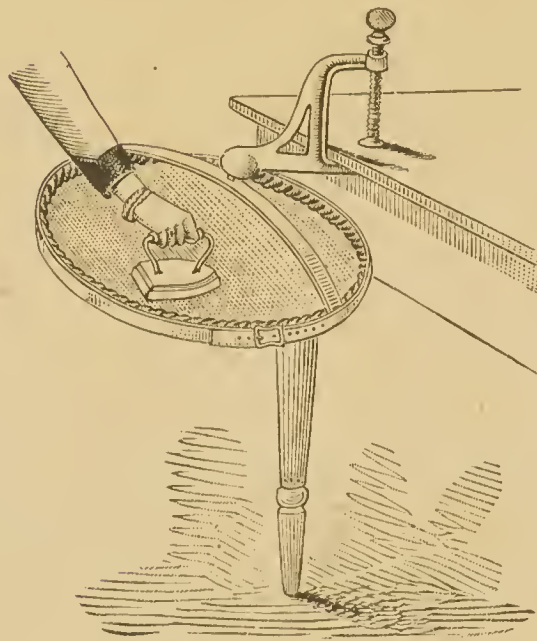


FIGURE NO. 3.—MANNER OF PRESSING THE WORK.

her frame in one hand and working with the other. Both hands should be free, the frame being adjusted to the table (or wherever convenient), and the work stretched upon it so that no sign of a wrinkle will appear on the surface and the stamping will not be distorted. Want of care in stretching the fabric on the frame will prevent a symmetrical appearance of the work when completed.

FIGURE NO. 2.—MODE OF MAKING THE BUTTON-HOLED LONG-AND-SHORT STITCH.—This popular stitch, which is being used on almost everything in very modern embroidery, is simple yet very effective. It retains the edges of the design perfectly intact when the work is cut out and applied for decoration, as shown at figure No. 4. The stitch is the regular button-hole stitch and is made in the following way: Bring the needle up from the under side at the edge of the design, pass it under a little in from the edge, holding the thread loosely in the other hand; now bring the needle up again alongside the place it passed through at the edge, keeping the thread back of the needle as

We have no doubt the inauguration of this new department has created a wide-spread interest among our readers, who are eagerly anticipating the novelties which have been promised, and which will be presented from time to time. It is our intention, as far as possible, to illustrate all the different stitches in vogue and describe the progressive stages of the work; and we commence with the simplest, thus rendering less difficult the reproduction later on of more intricate pieces of fancy work.

An embroidery frame is essential, even to the most experienced, for the reason that in solid work where underlaying or stuffing is necessary, the material is always apt to draw a little. The frame shown in the engraving may be purchased at a reasonable cost; it is an excellent one of its kind, allowing, as is readily observed, the insertion of all widths of materials, and being accompanied by a "protector" to keep the leather strap from marring the pile of velvets and plushes.

Experience has taught that it is always satisfactory to procure the best materials for embroidery. In the process of "steaming and gumming" to remove wrinkles, it is clearly demonstrated that it is useless to expend a great amount of labor on poor quality goods, for the hot iron passing over the gum till it is dry will cause the goods to give way round the edges of the design in the punctures made by the needle.

The present lesson is so easy that we feel assured the most inexperienced of fancy workers will have little, if any, difficulty in understanding and following the instructions given.

FIGURE NO. 1.—METHOD OF ADJUSTING THE WORK.—In order to accomplish good results the worker must abolish the idea of holding



FIGURE NO. 2.—MODE OF MAKING THE BUTTON-HOLED LONG-AND-SHORT STITCH.

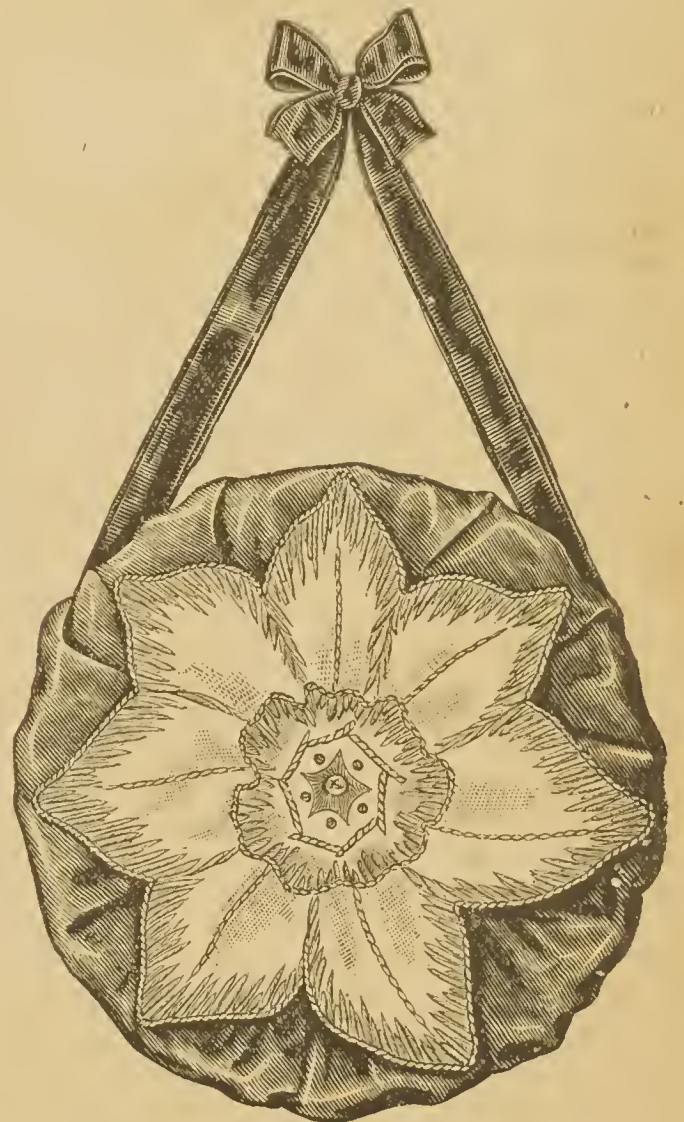


FIGURE NO. 4.—FANCY RECEPTION-CHAIR SACHET.

(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Fancy Stitches, and Their Application," on Pages 131 and 132.)

shown at figure No. 2; then draw the thread firmly but not too tightly. All the stitches are made in the same way, but are made alternately long and short and graduated so as to conform to the



curves of the design. In commencing, say a petal or leaf near its calyx or stem in this stitch, begin at the apex and work down each side, as shown in the petal that is half finished; the work will prove much easier, and the stitches will blend in harmony with the curves in the lines. Any straight lines that may appear inside the edges of a design, such as veining in leaves, or lines indicating shadows in petals, etc., are always worked in the ordinary outline stitch, as shown at figure No. 3. The outline stitch is nothing more nor less than a series of back stitches very evenly made. Take up a stitch, throw the thread from you, and take up another stitch of equal length, bringing the needle through near the top of the first stitch. The worker must be careful that the perspective does not cause a mistaken identification of the lines.

FIGURE No. 3.—MANNER OF PRESSING THE WORK.—All embroidery should be pressed on the wrong side in order to throw the sunken stitches to the surface. In many instances where Vienna chenille has been used, one could scarcely distinguish it from embossed material. If your frame is provided with clamps, adjust it as pictured and place a wet cloth over the work, pressing it quickly with a hot iron, being careful not to rub the portion that is not worked. Never place the material on the table for the purpose of pressing, as this will flatten the work. When working on plushes and heavy materials, they sometimes become much drawn; this may be easily remedied by a process known as "steaming and gumming," the directions being as follows: remove your work from the frame, and lay

it over a very hot iron that has a partly wrung-out wet cloth over it, leaving it until the work has become thoroughly moistened with steam; make a solution of white gum-arabic, and with a varnish brush apply it sparingly to the thickly embroidered parts; then iron quickly until dry. Allow the work to remain in the frame over night.

FIGURE No. 4.—FANCY RECEPTION-CHAIR SACHET.—This dainty novelty is shown made of sage-green Surah, with a decoration of a conventional narcissus. Two circular sections of lining felt are cut the proper size, and one is placed directly over the other, their edges being over-handed together. This form is covered with a large circular section of the Surah that is shirred in closely at the edge and tacked to one side of the form at the center, the section forming delicate folds toward the edge. The narcissus, which is arranged and tacked to the front or full side of the bag, is made of a circular section of fine white butcher's-linen, cut in points as illustrated and tinted in shades of delicate green toward the center and running into yellow, this tone being graduated into the white background of the linen. The button-holed long-and-short stitch is worked in rope silk in shades of white, yellow and delicate-green, and the center is worked solid in shades of green filo floss. The bag depends from a handsome yellow faille No. 9 ribbon, at the top of which is placed a dainty bow. The bag is scented with sachet-powder, which is placed between the sections of felt. Indian grass or sweet lavender may be used instead of sachet-powder, if preferred.

## MIDWINTER DRESS FABRICS.

The fashionable woman is often at a loss to choose appropriate attire for the intermediate season. She has wearied of the gowns in which she has been arrayed since early Winter and desires a more or less decided change before the coming of the Spring styles; but it is not always easy to select fabrics that shall be at once novel and wholly seasonable. This year, however, the manufacturers have obviated this difficulty by providing an ample assortment of suitable materials that are new both in coloring and design.

The rough, shaggy effects that distinguished the goods recently in vogue are reproduced in the later weaves, for they are altogether too popular to be lightly abandoned; but they are, of course, offered in weights suited to the season. The plaids are as well liked as ever, and their vogue seems assured for some time to come. In addition to the Scotch and French plaid fabrics, there is a plaid cloth that is woven as firmly as broadcloth and is presented in French and Scotch colorings. This material is very dressy and makes up beautifully in the fashionable sheath-like skirt and the shapely basque that has a coat-tail back and a seamless front without a visible closing. Both plaid cloth and broadcloth will, it is said, be extensively worn. The latter is offered in all the most beautiful shades, prominent among them being cream, turquoise, sapphire, amethyst, heliotrope, shrimp-pink, Nile-green and other light tints that have heretofore appeared only in light-weight fabrics designed exclusively for evening wear; but although the material is heavy, it is used in these evening tints solely for house gowns and, occasionally, for carriage toilettes, all sorts of extravagances being admissible in the latter.

Broadcloths are also shown in other delicate tones, such as fawn, silver-gray, écreu, tan and *café-au-lait*; and these are made up into promenade and visiting costumes without the least decoration to illuminate their somewhat cold tints. The choice of such light shades for outdoor gowns is an innovation originating with those who are continually seeking novelties, and there are doubtless many women who cannot quite give up the orthodox notion that Winter outdoor garments should be made of sombre, dark-hued fabrics. They seem to forget that it is to the weave and texture and not to the color that a fabric owes its warmth, and they do not realize that the preference for dark goods in cold weather is simply the result of a long-established but arbitrary custom.

Although the admiration for the rough fabrics is very general, it is by no means universal, consequently designers and weavers are compelled to produce all sorts of textures, to "please everybody." In addition to the cloths just mentioned, there are numerous other solid-color materials, such as Bedford cord, which is particularly favored in light hues; single and double English diagonal, shown in many of the maroon, garnet, brown, gray, blue and tan shades, and in heavy and light twills, according to the texture; and Regent cord, which is offered in a great variety of colors and suggests a honey-comb in its weave.

The dressy qualities of Regent cord in a dark shade of garnet are admirably displayed in a visiting toilette belonging to a recently

designed *trousseau*. The skirt is covered by a drapery that is dart-fitted like the gores to present the desired close adjustment, while at the back it is pressed in plaits that spread into a very slight train, for which both foundation and drapery are lengthened. The basque is fitted with perfect accuracy by means of darts and gores and is slashed all round at the bottom to form square tabs, which are outlined with a row of garnet soutache. The neck edge is hollowed sufficiently to receive a very high and close-fitting standing collar, also edged with garnet soutache; and the coat sleeves are raised fashionably high on the shoulders and are each encircled at the wrist by three rows of soutache. The severely plain development of this stylish toilette brings into greater prominence its faultless adjustment. With it is worn a flat-brimmed, low-crowned hat of garnet velvet trimmed with loops of garnet uncut velvet ribbon and Liliputian tips to match. The gloves also are garnet; and although but a single color appears in the toilette, the effect is far from monotonous. Broadcloth or diagonal will make up equally well in this way.

There is a pronounced liking for black-and-white broken plaids, blocks and stripes in fine serge and camel's-hair. These materials are refined and dressy and becoming alike to all ages and figures, and they are the more favorably received because of the prevailing *penchant* for bias effects. A handsome sample of serge has a black ground upon which blocks are formed by single crosswise and double lengthwise lines. On another a large plaid is blocked by wide mixed black and grayish-white stripes, a block of white being set in each corner. This, of course, can only be tastefully worn by a woman with a tall, imposing figure.

A broken plaid shows wide, grayish-white lines outlined by white silken threads, and on a white-and-black broken-striped fabric are ghints of white silk. Rough fabrics, also, are woven in combinations of black and white. A stylish homespun is mottled with white, and a black-and-white Irish frieze has knots of black all over its rather harsh surface. The latter fabric is exceptionally stylish for shopping and promenade gowns, and is always made up plainly. It is woven exactly like the Irish frieze of which men's clothing is made, but is, of course, lighter in weight.

Very artistic effects are produced in black camel's-hair and serge by means of stripes and plaids. On a close-textured camel's-hair ground are woven broad, flat stripes of silky appearance, and on a serge background are seen stripes of a long, shaggy fibre resembling Astrakhan. The same materials are barred with fancy or plain flat stripes, either single or double, which form plaids. A particularly pleasing variety of soft camel's-hair upon which a plaid is formed by bars and stripes of long-haired wool of the Astrakhan order, was made up with black Bengaline in a modish walking costume for a matron. The skirt foundation is completely concealed by a drapery, which falls smoothly over the gores from slight gathers at the belt and is plaited at the back to form the regulation fan, a narrow, bias ruffle of Bengaline being added as a foot trimming



to the smooth portion of the drapery. The pointed basque has under fronts of Bengaline, over which are arranged outside fronts of the plaid fabric that are narrowed at the neck, where they are plaited and shaped to show the under fronts in fancy vest outline, and in boléro outline above the bust. The back is smoothly fitted, and ornamental portions of Bengaline are applied at each side of the top to duplicate the effect of the front. The high-shouldered sleeves are cut from Bengaline and the standing collar from the wool goods. Plaid goods cut bias, as in the present instance, always show to better advantage in a plainly draped skirt that permits the plaid to remain practically unbroken.

Black serge showing a weaving of graduated satin stripes is favored for the gowning of stout or elderly ladies, the material being preferably made up so that the stripes run vertically, or as nearly so as the pattern selected will permit. For the same purpose are also shown black serges in which are woven large embroidery patterns in silken threads. These will make particularly dressy and becoming costumes.

Prominent among the fancy rough fabrics are cheviots in which are woven invisible checks and plaids in neutral browns and grays dappled with the inevitable knots of white, black or colors. These may be safely purchased for wear quite late in the Spring. One beautiful sample shows a mixed smoke-green ground flecked with white in a striking resemblance to tiny snow-flakes; another in castor-brown is effectively mottled with yellow, and a third has a stone-gray surface similarly illuminated with red. If a combination be desired in the development of these cheviots, the second fabric, to be used for collar or sleeves, will usually match the color of the mottlings or flecks. Smooth cheviots having grounds of mixed dark colors are also seen with vertical stripes of colored silk, the stripes in some instances being mere threads. Shepherdess suiting is a soft, twilled fabric resembling plaid camel's-hair, the squares being woven of soft hair to stand out in relief from the ground. These goods are presented only in solid colors, among which russet, tan, dahlia and nun's-gray are popular for both street and visiting costumes; and they are so pliable that they may be made up with entire satisfaction by any of the prevailing modes.

The closely woven serges in navy-blue striped with white, red and rich golden-yellow will remain in vogue throughout the Spring. They are superior both in coloring and in texture, and are certain to prove becoming to the most "difficult" complexion. The soft camel's-hairs that drape with such exquisite grace still show black lozenge-shaped spots on tan, cadet-blue and other fashionable grounds, and the bordered camel's-hairs are as popular as ever. A pleasing sample of the latter goods in *café-au-lait*, that dainty and novel color, has a wide, straight border of white wool woven to produce the effect of scales. Of course, such a fabric will be devoted only to dressy wear.

The beauty of Bengaline has long since been conceded, but it seems rather singular that, for church and dressy street wear, it has so largely superseded silks, which women with conservative tastes prefer for indoor costumes. Among the silken fabrics *cotelé* and *peau de soie* are in the ascendant for the foundation skirts of dinner and ball gowns of plain and embroidered tulle, *mousseline de soie*, etc. In a rich ball costume lately exhibited heliotrope *cotelé* is associated with white *mousseline de soie* upon which are embroidered dainty bunches of wisteria, the silk bringing out all the beauty of the sheer, airy fabric.

Brocaded *mousseline de soie* is a new fabric. Black grounds are embossed with black silk figures, and the material is frequently employed for the dinner gowns of elderly matrons and of widows who have laid aside crape.

A gown of ceremony developed entirely in rich textiles is now considered the very epitome of elegance and good style; but *débutantes* and, indeed, young women generally must remember that, no matter how much they may admire the gorgeous brocades and other goods of similar nature, they cannot wear them with propriety. Simplicity in fabric as well as in the mode of development is the accepted rule for the attire of youthful society women, and there is certainly a goodly assortment of beautiful materials from which to make a fitting selection. Besides the many varieties of dainty tissues, there are *crêpes* in profusion. Cordorette *crêpe* cloth is the title bestowed on one of the most recent productions in this class. This material is woven in cords that are, however, rather apparent than real; but it belongs strictly to the order of *crêpes* and is shown in all the delicate evening shades. Then there is silk *crêpon*, which is crinkled in irregular stripes, while the crinkle in *crêpe* suggests dots. Salmon and cameo pink, Nile-green, turquoise-blue, lemon-yellow, heliotrope, various shades of gray, and cardinal are remarkably effective in this pretty fabric.

Korah moiré is the new cotton fabric *par excellence*. The ladies can all look forward to seeing this novel material about the first of February on sale with leading retailers. Korah moiré will be found soft in finish, with colors absolutely fast and designs of the highest art. The moiré or watered effect produces a richness of appearance only to be found in the highest class silks. Special attention is called to the new shade "Tyrian purple," which is only to be found in this line. All who are in search of novelty in printed cottons should wait for the appearance of the Korah moiré. Our next issue will contain the names and addresses of retailers who will carry a full assortment of this great novelty.

From among this large variety of artistic materials may readily be chosen textures and colors suitable for the gowning of every woman; but it must not be forgotten that if the mode selected for making up the handsomest and costliest of fabrics be not perfectly adapted to the face and figure of the wearer, the good effect is lost.

## NEW TRIMMINGS.

A decided partiality is evinced just now for narrow and unpretentious effects in decoration, and this fancy gives scope for a variety of arrangements that would be more or less objectionable in deeper garnitures. The border idea prevails as widely in the disposition of trimming as in the weaving of dress fabrics, but wide patterns are rarely chosen. *Passementerie* is frequently used in this way in conjunction with velvet and silk and even with dress goods, and narrow designs are almost invariably selected. Even when the entire border decoration consists of *passementerie*, several narrow rows are preferred to one broad one, and the disposal has the double merit of novelty and daintiness. The reason for this innovation is to be found in the elegance of the fashionable dress fabrics, which the really tasteful woman, no matter how much she may admire rich decorations, will trim with careful and discriminating reserve. Extravagant fancies, however, may be freely indulged in the ornamentation of gowns intended for ceremonious wear.

The characteristic features of the newest modes are pleasingly accentuated by means of the tiny outline trimmings of jet, gold and silk gimp that are now so extensively favored. Thus the tabs and battlements frequently seen in draperies and basques are brought out more prominently, the picturesqueness of the popular *zouave* is rendered more pronounced, and bodice effects are more charmingly realized by the application of narrow trimming. The bodice effect, by-the-by, is much admired at present, and when the bodice itself is not provided for in a mode, a peasant bodice, Spanish girdle or bodice girdle is artistically simulated by means of a narrow outlining of trimming. A particularly dainty narrow garniture is a silk

gimp composed of fine twisted and plain cords, the heading being braided and the edge scrolled in simulation of a crochet pattern. This gimp may be used upon both silken and woollen textures; and when chosen for a gown of the latter description, it may be applied upon the plainly draped skirt above a bias fold of the material that serves as a border decoration, while upon the waist it may outline a pointed yoke and may follow the graceful curves of the darts (if these are visible), producing a desirably tapering effect toward the waist-line.

A trimming that will be very popular on account of its numerous possibilities is made of jet in a net-work pattern not exceeding an inch and a-half in width, one edge being straight and the other wrought in points. This was chosen to trim a new and stylish carriage gown of *ombré* leaf-green and black *peau de soie* figured with interlaced rings of green. The drapery overhanging the skirt is disposed, by a novel arrangement of darts at the top, to fall with fashionable smoothness over the gores, and is laid at the back in plaits that lap deeply at the top and spread below into a stylish train, which lightly sweeps the ground. Two vertical rows of the jet trimming are placed at each side of the front, with their pointed edges facing each other; and the skirt is exposed with panel effect between the rows. The back of the basque is closely adjusted, and by way of contrast, a loose effect is produced in front by means of full outer-portions mounted on shaped linings. Short, rounding jacket-fronts that extend only to the bust separate over the fronts, and a deep, pointed girdle fits the figure accurately at the waist-line. The free edges of the jacket fronts and of the girdle



are followed by the trimming, which also defines the middle three seams of the back, with exceedingly good effect. A Medici collar that is slightly rolled is adopted in preference to the severe standing collar of the pattern, and its upper and lower edges are trimmed with the jet. The sleeves rise quite high above the shoulders, and a row of trimming encircles each wrist and is applied along the seam on the inner side. The decoration of this gown illustrates one of many tasteful modes in which narrow garnitures may be arranged. There is, in fact, no prescribed method for their disposal, individual taste being alone consulted in many instances.

Narrow jet trimmings are also studded with jewels for cloth and silk costumes, round, smoothly polished turquoises being preferred to the cut, translucent gems, because they are less "stagey" in appearance and are infinitely more becoming and appropriate, especially for wool dresses.

That fashionable women fully recognize the ornamental qualities of gold is clearly proven by the long reign of the yellow metal as a stylish garniture; but good taste still demands that it be applied in reserved quantities. A very pretty trimming, that may be artistically used in various ways on black, dark-blue, brown and, in fact, any of the dark colors, is composed of intertwined loops of gold caught down to a straight edging. Dainty designs are woven in flat gold galloons with colored beads. On one rich specimen a floral pattern is wrought with gold and steel beads, the latter beads edging the band; another is studded all over and edged at one side with brown beads; another gold band is wrought with gold and *clair de lune* beads; and still another is studded with jet sequins. Then there are still narrower galloons composed of three thin lines of white and gold, the gold line showing pearl beads. Similar galloons are also made of gold and steel and of gold and jet, and are tastefully used to decorate pretty Bengaline and wool goods, being applied only on the basques of woollen costumes that are developed in severely simple styles.

The closings of fashionable basques and over-dresses, when made diagonally or in double-breasted fashion, are rendered more conspicuous by the use of frogs or loops, which are rapidly gaining favor over all other means of closing. Some of these frogs are double, while others are one-sided, the latter being each formed of the usual cord or passementerie ornament and loop, which is fastened over a single olive or crochet button sewed to the opposite edge. When small frogs are selected, as many as eight may be used effectively both for utility and for ornament. Of course, these decorations are applied exclusively upon cloth gowns that are made in tailor fashion, and they are frequently arranged upon skirts as well as basques. On a modish walking toilette of mixed gray-and-black cheviot flecked with white, frogs are used on skirt and bodice, with admirable effect. The skirt is concealed by a drapery, that fits with sheath-like closeness at the front and sides and is arranged to fall in fan-plaits at the back; and a row of single cord frogs and olive buttons is applied at each side to modify the rigid effect, which might in some instances prove unbecoming or otherwise objectionable. The basque is adjusted to fit with perfect accuracy. Coat-tails are formed at the back, and three frogs and olive buttons are sewed at their inner edges. The fronts are reversed in lapels at the top by a rolling collar that meets them in notches, and the closing is made in double-breasted fashion with frogs and olives. The coat sleeves rise with the fashionable curve over the shoulders, and the inside of each wrist is decorated with three frogs and olives. The pattern calls for a chemisette of the material, but in this instance a chemisette of black-and-white linen having a close curate-collar, and a black-and-white four-in-hand tie are worn instead.

Feather garnitures are again coming into favor for street gowns. A very attractive variety is composed of small curled tips that overlap each other prettily, and is much used in black or in the natural gray tones to form a festooned decoration for the lower parts of skirts. The undoubted elegance of this trimming is handsomely illustrated on the skirt of a new Princess costume of black and gray uncut velvet. Straight bands are also popular, and the various single and double edgings of curled ostrich feathers are freely used in the same manner as other narrow decorations.

Medici collars of feathers are rich and effective. A stately-looking specimen chosen to accompany a dinner dress of black brocaded satin is composed of curled black ostrich tips supported by gold

passementerie inlaid with pearls, and a jewelled center-piece depends from the center of the back. A large assortment of Medici collars made of various rich materials is shown, and frequently such a collar will contribute the only decoration to a reception gown upon which other trimming is undesirable. A wonderfully ornamental collar is formed of gold passementerie enriched with jewels; it has a pointed pendant at the center of the back, and square yoke-pieces are added in front. Ornamental cuffs to accompany collars of this kind are also shown and are applied with good effect upon a variety of fabrics. They correspond with the collars in material and are slanted to points on the upper side.

Jet Medici collars are also desirable and may be appropriately used upon other than evening gowns. They are wired in such a way that they may be readily shaped to stand high or to roll. A unique decoration for a costume of black faille or of colored-and-black striped Bengaline is the Joan of Arc girdle, which consists of a jet girdle and two long ends of jet that fall over the left side of a skirt; these ends are ornamented with jet fringe and are caught together about midway their depth with a Louis XVI. knot of jet, and a similar knot is placed over the top of the ends, concealing the closing of the girdle, which is made at the left side. Accompanying such a girdle is a bow of black velvet spangled with cut-jet beads and decorated with an ostrich tip that is held to place by a jet ornament, the bow being intended to conceal a looping made in the drapery; but although the bow and girdle are invariably displayed together, either may be used alone.

Trimmings of kid in white, Nile-green, pink, turquoise-blue and Suède color, embroidered with colored silks and beads, are very handsome; but they are so frail and, at the same time, so costly, that they are not likely to become generally popular.

Embroidered and braided vests, cuffs and collars prove wonderfully decorative to cloth and wool gowns, and the method of applying them is so simple that their increasing vogue is not surprising. A dressy costume upon which these dainty accessories are used with particularly good effect is made of mode camel's-hair and brown velvet. A full drapery falls over the gores of the shapely skirt. The over-dress has smoothly adjusted, pointed basque-fronts, which separate over a vest of cream flannel that is braided with brown soutache and completed with a standing collar of flannel braided to match. A shawl collar of brown velvet frames the vest, one end tapering narrowly toward the edge of the right front. The shapely back is also cut to basque depth at the center, and is lengthened by a full breadth that falls even with the lower edges of the extended gores. A braided V corresponding with the vest is inlaid at the center of the back, and pointed cuff-ornaments similarly braided are applied on the upper side of the high-shouldered coat-sleeves.

Decorations of soutache braid are widely favored for the tan and gray broadcloths that are now so popular. On one modish gown the braid is applied in groups of five or six lines each, and between the groups are formed scrolls or coils of the braid. This trimming is by no means elaborate, but its effect is extremely good; and it serves as an example of the numerous methods of using braid on costumes of this kind. Soutache band trimmings are also popular, and as usual the narrower widths are preferred by women of conservative tastes.

Fringes are not so well liked as formerly. The Milan fringes are sometimes used to edge wide bands of passementerie upon wraps and long coats, and in such cases they prove really tasteful additions. Jewelled fringes are seen upon opera cloaks of tinted plush, in the decoration of which the greatest liberty is allowed; and iridescent bead fringes are invariably applied on sumptuous ball and party dresses, the shadings in the beads often corresponding artistically with the colors of the rich brocades that are so frequently used for such gowns.

The amateur dressmaker is often at a loss to account for the flat, expressionless appearance of really handsome garnitures after they have been arranged upon a gown or wrap, yet almost invariably the defect is caused by her own carelessness in sewing them to position. It is a tedious process to stitch every loop and coil of an elaborate trimming to exactly its proper place without drawing or wrinkling it, but there is no other way in which the work can be properly done; and there is, perhaps, no part of dressmaking in which the results of skill and thoroughness are more clearly apparent.

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## MIDWINTER MILLINERY.

A conspicuous feature of the large and medium-sized hats lies in the fantastic shaping of their brims, and as the position of each particular bend and curve is necessarily determined by individual becomingness, the result is always pleasing. These shapes almost invariably slope downward toward the face, standing high at the back and resting flatly upon the head in front; and in order that the general effect may be harmonious, the trimming is disposed to fall forward from the back, save where such an arrangement would be unsuited to the wearer's face and figure—an exception which proves once more that no mode can be so universally becoming that it needs no changing to adapt it to special cases. Bands are moreover fitted inside the hats to accentuate this sloping adjustment, which is decidedly French and indisputably jaunty and coquettish. The brims are still tacked up to the crown at the back, for the fashion is too charming to be easily renounced; and besides, it possesses many real advantages, prominent among which are its adaptability to both high and demi coiffures and the readiness with which it receives numerous cunningly devised trimmings.

The fur garnitures which have been in vogue since early Autumn are now gradually disappearing, and the feather boa is preferred as the most fitting substitute for the fur band. The boa is not only applied on the hat as an edge trimming, but is arranged to fall at the back so that it may be wound gracefully about the throat. The really artistic effect of such a decoration is daintily illustrated in a rather large white felt carriage hat, the brim of which is rolled at the left side, indented at the right side and tacked up in the regulation manner at the back. White lace ears stand among upright loops of white velvet ribbon at the back of the crown, and a white feather boa is drawn about the left side of the crown and falls at the back in sufficient length to permit of being wound comfortably and becomingly round the neck. Tips of demi length are again seen, and their appearance is the first intimation that long plumes will shortly follow and that feathers will be the most conspicuous trimming on the majority of hats during the present and the ensuing season.

Hats of white felt and beaver possess the charm peculiar to white. They are always youthful in effect, and their dressiness is undisputed. A really dainty white hat especially designed to accompany a visiting gown of dahlia Bengaline figured with heliotrope satin dots has a wide brim that is turned up to meet the crown at the back. A heliotrope silk wire is sewed just back of the edge of the brim on the upper edge, and a bunch of orchids is adjusted near the edge of the brim in front a little to the left of the center. A great bow of heliotrope satin ribbon showing dahlia and heliotrope polka-spots is placed at the back, and among its loops stand a bunch of rich purple orchids. The hat is quite high at the back and will apparently increase the stature of the wearer, for which reason it will be most becomingly assumed by women of or a little above medium height. An all-white hat in a medium shape is formed of a *plateau* of beaver showing a fleecy border, which serves for the brim and is fluted in front. The back is turned up under a bunch of Liliputian tips, and a garland of similar tips enriches the base of the crown, which is defined by an insertion of satin ribbon that rises uniquely above the tips.

White hats are undoubtedly very attractive, but they are much less serviceable than those that are partly or wholly colored, not only because they so easily show signs of wear, but also because they cannot be appropriately assumed at all times. Thus, a white hat intended for the promenade can only be worn with good taste in bright, sunshiny weather. The fashionable woman does not, however, limit herself to a single *chapeau*; and if she cannot have a head-covering to match each of her costumes, she at least has one hat for dressy wear and another for general utility, the latter being quite as tastefully constructed as the former, but, of course, of more serviceable materials. A very stylish hat that may suitably supplement a street toilette of any description is covered with black velvet. The back is bent up to the crown in fan fashion, and against it rest a large black velvet bow and a bunch of violets that fall prettily upon the hair. A box-plaiting of black lace edges the entire brim, upon which at the left side fall a bunch of violets and velvet bows; and three tiny tips rest upon the crown at the back. Violets are very fashionable just now and form a remarkably pleasing trimming in conjunction with black silk or velvet ribbon. Black, by-the-by, is so extensively used that the hats upon which it does not appear in one form or another are exceptions to the very general rule. Its quieting effect upon glowing colors is well known, and it would be really difficult to imagine a case in which it would seem out of place.

The plaque hat, although somewhat trying, is very stylish and is

exceedingly becoming to an oval face. The back is turned up in the usual way, and the remainder of the shape has the appearance of an inverted plate, the outline in front being rounding. A band is added at the back below the crown, both to adjust the hat more securely upon the head and to afford a convenient location for trimming. A dressy specimen of this style is covered with brown velvet and has several bands adjusted on the inside to fit the head. High bows of brown ribbon are arranged at the back, and a broad bow is caught to the band to fall over the hair. The hat is outlined with an edging of cut-jet beads sewed neatly to place, and a bunch of violets supported by a small bow of ribbon is gracefully poised in front a little to the left of the center. Another hat of the same order displays a rather startling color contrast. It is covered smoothly with olive-green velvet and edged with a wreath of purple violets; at the back a number of straight black quills are grouped among formal loops of yellow grosgrain ribbon, and a small bow of similar ribbon and a dainty bunch of violets fall over the band upon the hair, detracting somewhat from the severity of the shape.

A medium-large hat, recently designed for theatre wear, is made of black lace, and has a brim that suggests a poke in front. The brim is caught to the crown at the back under a triplet of black tips supported by a large black velvet bow, beneath which are secured tie-strings of black satin-edged ribbon. A jet bird with wings outstretched and head erect is cleverly appliquéd on the lace and produces a remarkably elegant effect. A hat that is chiefly attractive for its oddity is a heliotrope felt, the brim of which is caught up with dull-gold cord to reproduce the triangular outline of the Continental shape. A gold button is fastened at the left side of the brim, and a cluster of shaded heliotrope tips falls over the crown from the back. The hat, which is to be worn with the flat side in front, is certainly picturesque; but only the more courageous of Fashion's votaries will dare favor a style so conspicuous. With a toilette comprising a habit skirt of dahlia cloth, a cape to match and mousquetaire gloves in the same shade, a hat like that described above will produce a charming effect, strongly reminding one of the "Incrroyable" modes.

The toques are unchanged in outline, being rather long, and shaped to fit the head closely at the side. Velvet and cloth are favored for draping these hats, and chamois and kid are strongly commended for the same purpose, being artistic as well as novel. Chamois, decorated with wheat, embroidered in gold, is used for a very dressy toque. The material is softly draped over the crown, and milliners' folds of black velvet are set about the brim. A small bow of yellow velvet is tacked at the front, a group of black Prince of Wales' tips falls over the crown from the back, and black velvet tie-strings are fastened at the base of the crown. The color contrast thus developed is exceedingly effective and will prove especially becoming to a brunette. Equally good results are produced with gray kid embroidered with silver stars, the soft, pliable leather being drawn in folds and wrinkles over the crown. Folds of gray velvet edge the brim, a gray ostrich pompon and a gray aigrette are poised at the back, and two *suivez-moi* tips of corresponding color fall pleasingly over the hair. Although genteel and refined in effect, a toque of this kind may only be worn successfully by a woman with considerable pink in her complexion, for all shades of gray are cold and require a warmer tone to render them possible.

Nile-green is a color frequently seen in promenade *chapeaux*. A rich-looking toque is covered with Nile-green velvet embroidered with jet flies, the material being, as usual, draped over the frame. A rosette of plaited black lace is adjusted in front, and a similar rosette is placed at the back, together with a spray of velvet oranges, which are shaded in their natural tints and fall upon the hair in a very pleasing manner. In this instance it will be noted that black is cleverly introduced to reconcile the several rather hostile shades united in the hat. La Mode has expressed her approval of the union of Orleans or bluette blue and brown of a deep golden shade, especially in *chapeaux*; and a toque in which this combination is skilfully effected is shown as a French novelty. The shape is covered with blue velvet, and the trimming is contributed by brown tips and aigrettes adjusted in front and at the back, and brown velvet strings. A unique toque consists of little more than a triple *bandeau* of cut-jet beads; a cluster of Prince of Wales' tips droop over the hair from the back and are supported by a bunch of dahlias that fall at the back, and black velvet tie-strings are adjusted under the flowers.

A toque intended especially for opera or theatre wear shows only a brim, which is covered with a torsade of silver-gray satin antique. A steel serpent with silver scales is adjusted in a very natural position about the brim, its tail being long enough to cross the opera



crowns, while the glittering head stands erect at the front. The effect of this sparkling decoration can, perhaps, be more readily imagined than described.

The Toreador turban is assumed by those who find it becoming, but the shape is undoubtedly severe. Worn with a costume in which a Figaro jacket and a Spanish girdle are prominent features, such a turban will be in perfect accord and will complete a very picturesque *ensemble*. On a stylish turban of black felt the brim is smoothly faced with black velvet, and two yellow pompons with yellow aigrettes are placed formally at the left side. A black beauty-spot veil may be worn with such a hat; but it must be remembered that unless the spots are placed with care, they are very likely to disfigure rather than improve the face.

Bonnets are shown in the same shapes as those offered quite early in the season, but they are worn much more frequently at evening entertainments than on the street, the toque, which partakes of the nature of a bonnet, being deemed more appropriate for the promenade. The bonnet, however, will never go entirely out of style for street wear. A recently designed bonnet that is especially suitable for an elderly woman is covered with dahlia velvet and decorated in front with small heliotrope tips, and the ends of dahlia velvet tie-strings are crossed on the lower part of the crown under two violet pins with pearl centers. Another bonnet suitable for an elderly matron is made of gray velvet. A bunch of small gray tips is placed just back of several stiff folds of gray velvet arranged at

the front, and three tips are secured far down on the crown above the gray velvet tie-strings.

A very small and very dainty evening bonnet is smoothly covered with white Duchesse lace. At the edge is a shirred ruffle of pale-pink velvet, and a pink velvet ribbon is twisted about the crown and tied in a small bow on top. At the front of the crown stand a black aigrette and ears of Duchesse lace, and narrow pink velvet strings are added. Another evening bonnet that is a wonder of airy grace is made of pale-pink tulle, which really forms the brim, and is encircled by two wreaths of flowers formed of tinsel and small pink beads. In front are placed a pink velvet bow and a pink aigrette, and at the back of the crown a bow of velvet and a spray of the flowers secure the pink tie-strings. A dainty confection of this description may be worn at the opera with a full-dress toilette of any color that harmonizes with the delicate pink in the bonnet. A pleasing method of securing tie-strings, which invariably appear on bonnets, and, in many instances, on toques also, is by means of a loop and button sewed to the ends, which are thus fastened under the chin.

Many *modistes* display cloth capes designed especially to accompany certain hats or bonnets, with which they correspond in color. These capes, which are particularly becoming to tall, slender figures, fall in full folds about the shoulders and reach to a little below the waist-line, and they are finished at the neck with a Henri Deux ruff of velvet or a Medici collar. The gown may contrast in color with the *chapeau*, but the latter will invariably match the cape.

## HOUSEKEEPING, GOOD AND BAD.

SIXTH PAPER.

We seem about to enter upon an era that will prove most perilous to the real happiness of the gentler sex, for just now many good and sincere women are made discontented by an unreasonable desire to be or to do something that shall be uncommon and notable and cause them to be discussed.

Wives should be conscientious and steadfast in the discharge of their duties; and this devotion to an obligation need not and, with broad-minded women, does not stand in the way of their being discreet advisers and charmingly intellectual companions of their husbands; but public reformers they cannot be. A woman may, of course, cherish honest convictions that are in direct contrast with those of her husband, but they should not be made the subject of personal differences, nor should they carry the wife and mother outside her home to teach them to the world at large. The principles and advanced ideas upon which such convictions are founded will, if they are good and wise, thrive more vigorously and bear fruit more quickly under the gracious influence and protection of domestic surroundings.

The really good and wise housekeeper strives, as far as in her lies, to drive dissensions and differences from her home, just as she endeavors to protect it from any other waste or unwholesomeness. Whatever she is certain will conduce to the welfare of her family, that she will first provide, and she will not risk destroying the symmetry of her children's development by wasting her time in laboring for generations that are yet unborn. She cannot safely work over the heads of her offspring. Somebody has wisely assured us that it is not safe to be beforehand with posterity. Larger thoughts and better conditions come to the world with every generation, none are premature; but alas! how many women are making both themselves and their homes wretched by trying to solve the problems of the twentieth century by the light of to-day! Such women are seldom, if ever, good housekeepers. They allow their domestic affairs to "gang their ain gait," while they endeavor to take unnaturally long strides toward what they fondly hope will be a woman's millenium. Our heaven may be to-day, if we choose to have it so; but it does not drop down to us for a single asking, nor would we value it if it did. The wife, aided, of course, by the husband's strong hand, can make her home a heaven; and there was never so great a need for emphasizing this solemn fact, because there has never been so restless a spirit pervading the lives of women who have not been systematically trained to perceive clearly and act wisely.

The world owes as much to good housekeeping as to good morals, because bad housekeeping means bad morals and produces a vast amount of wickedness as well as discomfort, the reason for which is not far to seek. Definiteness of purpose is as much an element of success, and, indeed, as much a necessity, in good housekeeping as in the building up of a prosperous business; yet inflexibility in the household brings much misery. The woman whose judgment is

clear and is pervaded by tenderness knows just what this means. Then there are countless women who make themselves wretched by foolish worry and manage to communicate their disagreeable feelings to everyone else within hearing by wordy rehearsals of their predicaments. If the family washing cannot be done on Monday and the ironing on Tuesday, or if there is no roast for Wednesday or no corn-bread for Sunday's breakfast, or if the house cannot be renovated in May on account of bad weather, such a woman voices her complaints with so injured an air that we involuntarily decide that her troubles are much greater to her than the same troubles would be to anyone else, and we feel dismal from sheer sympathy. If her jelly is too thick or too thin or of the wrong color, or if the children are more than usually trying, she imagines that her misfortunes are of profound interest to everybody whom she can fix beyond escape as a listener, her husband being frequently the most unfortunate victim.

To determine upon certain hours for those meals which are not fixed by the occupations of individual members of the family, and then to make iron rules regarding them and treat the least tardiness as if it were a crime, is certain to detract materially from the charms of domestic life. It is forming a household where one claims to be making a home, to thus expect mathematical precision when ordinary promptness would answer. Again, every right-minded person recognizes the beauty of perfect neatness, but who is safe when the home is presided over by a feminine fiend of cleanliness who has no pity for those who are preoccupied or unobservant or who accidentally disarrange the "spick and span" surroundings in which she takes such unreasonable delight. To the wife who is possessed of a neat demon a blur is a crime, and she cannot, as a rule, distinguish mere disorderliness from actual uncleanliness.

A family of vigorous, lively little children have a wretched time of it under the care of so unpleasant a mother; and such is the reactive tendency of excessive neatness, that the small victims soon come to almost loathe everything that is scrubbed or polished and to find unalloyed bliss in a condition of general confusion and lack of cleanliness.

In Japan, where soft mattings thick enough for mattresses are spread upon many floors—coverings that may be quickly washed, but require days to dry—it is a universal custom to leave one's shoes outside the door when entering a house. Surely Japan would be a paradise to her of the neat demon! Many of the Japanese are possessed of numerous objects of beauty and interest which we style *bric-à-brac* or *bibelots*, but they allow only a very few of them to be displayed at one time; and there are several reasons for this reserve which should be thoughtfully considered by housekeepers of the Occident. In the first place, too much time would be consumed in dusting and keeping in order an elaborate display of ornaments; in the next place, the eye would soon become so



accustomed to the really artistic exhibition that it would cease to produce the gratification of novelty and surprise; and lastly (and this is by no means a trifling consideration) the presence of fragile valuables where there are small children or heedless persons brings a constant burden of care to their possessors, and is a source of ever-recurring unhappiness to chided little folks—and Japanese children, all travellers assure us, are the happiest in the world. Of course, the absence of restraining surroundings is by no means the only reason for this pleasing state of temper, but it is an important one which mothers who take pleasure in an excess of decoration can readily avoid for the sake of their small children.

The weary husband who must go to his bedroom for a half-hour of restful lounging because the sofa-pillows in other parts of the house are too delicately beautiful to be used, is a defrauded man and has a right to complain; but this state of things does not justify him in going outside his home to seek ease and freedom. He should request that a slip be drawn over the pillow or a kerchief or napkin laid upon it, should his wife be too inconsiderate, too busy or, perhaps, too weary to think spontaneously of his comfort; and in this respect the good housekeeper shows her wisdom by providing, whenever possible, a tranquil and comfortable apartment in which brief repose may be taken, thus sparing the elegant furnishings of her parlor or her drawing-room. Wraps, blankets, rugs or covers (as they are variously called) of Italian silk are thick, warm, inexpensive and not easily wrinkled, and they are handsome to place folded upon a lounge, couch or sofa, in readiness to spread over both pillow and upholstery for practical use. These covers are offered in several sizes, and the material shows Roman stripes in various degrees of brightness and sobriety. They are so useful that in many houses two of them are placed upon each couch during the Winter.

There are some men who cannot be taught even a small amount of tidiness. In their general make-up they suggest that their Arian ancestors still live and move and have their being in modern men. With a man of this sort reformation is seldom possible, except by breaking his spirit, and this as a rule renders him a miserable good-for-naught. The best advice to give a woman with regard to such a man is *not* to marry him, if strict neatness of habit is essential to her happiness. If a woman marries an exceptionally untidy man in the hope of reforming him, and her expectation is not fulfilled, her wisest plan is to endure her affliction with smiling patience and a bright hope for the future. To be sure, present good is sweeter than anticipated happiness, but she will do well to take a practical view of the matter, since continual fretting and protesting only weary the heart, bring wrinkles to the face and weaken the nerves.

It is far easier to forgive a man for his possible faults than to pardon a slatternly woman. A man may be a trial, but such a woman is an abomination. The man who, if he be not slovenly himself, can endure with cheerful patience that deplorable quality in his wife, must be blessed with a singularly equable and optimistic disposition. She who puts her house in order once a week or once a month and then rejoices in its comfort misses that true pleasure of uninterrupted orderliness which is only to be secured by daily attention to what the Scotch call "ridding up." The children's play-room is daily in a hubbub, but even so, the children of well regulated households are required to put everything in its proper place before the walk or the drive, or at some set time toward the end of the day. Young people who have been thus sensibly drilled are not likely to forget the lessons when they grow to manhood or womanhood. Cleanliness is not orderliness or tidiness. There is a marked difference between the two; but where the first is, the second is almost certain to be found. When a small child is taught to love system and abhor impurity of person, raiment or surroundings, the habit seldom disappears or even weakens in after years. It is in the nursery, therefore, that the character of the good housekeeper or of the orderly man may and should be placed on a firm foundation.

But while there are women who carry their definiteness of purpose to an unwise extreme, there are others (and their number is legion) whose outlook on life and duty is vague and indistinct. In fact, their intentions are almost shapeless. Such a one expects content to be borne to her as a matter of course and considers comfort

her due simply because she likes it. The sources of the comfort are either overlooked or unknown, and she refuses to "make an effort" to bring good things to her hand. Certain failures in life make it almost impossible to believe that a capacity for endeavor is a part of every human being; but such a belief is unwholesome and is the outcome of hopelessness.

Of course, rare traits must be considered even in the measure of virtues that are necessary for good housekeeping, and so must early conditions; but it seems to reflecting persons that every woman must be capable of becoming a good manager of domestic affairs just as she can learn the multiplication table or how to dance. A certain philosophic author says: "Place the Latin and the Slav before a spy-glass: the former shortens it to suit his vision and sees clearly and distinctly; the latter develops the full force of the lens and reaches further but more confusedly." This idea is suggested by the woman who suspects herself of being greater than she is, of being naturally capable of grander efforts than she is giving to her home and her family. If this woman's judgment is worthy of respect in arriving at such a conclusion, she should never have married; but if she wedded before becoming conscious of her own greatness, she has no right to compel others to suffer because of her late awakening.

Then, too, the woman who is really gifted with a capacity to do something uncommon is seldom without a talent to discharge her duty first, and develop her mental gifts or her manual skill in those hours which she has secured by a sensible and regular performance of her domestic work. She who thinks (and all can think if they set themselves to the task) can teach herself how to separate the necessary from the unnecessary in life, and she can adjust so perfect a balance between the two that symmetry will take the place of unrest and dissatisfaction. One woman foolishly concludes that the beautiful is only to be attained by the outlay of much money, while the wiser one evolves it from common things, among which neatness and fitness are prominent. This sensible woman is blessed with leisure in which she may nourish a late-found artistic or intellectual gift, but her foolish sister mourns over a treasure which she believes was discovered too late to be used by one in her entangled circumstances.

Wives and mothers should make a rigidly careful survey of their duties, should look unflinchingly at them from every possible point of view, just as soon as unrest or discontent with the happy performance of them is felt. They should, without conceit or vanity, weigh and accurately value those gifts which they suspect are too high to be used profitably in the household. Having reached a conclusion, if it be in favor of developing their own personal possibilities, the future of the children and the well-being of the home should be thrown into the scale to outweigh selfish aspirations.

If a mother perceives her own tendencies or aptitudes in her daughter, she will unselfishly make every effort to bestow upon the child that which she herself has just begun to crave. By giving up her own chances, which are vague and untrustworthy because tardily manifested, she is likely to behold in one who is most dear to her that perfect development which she could not attain. She who resigns her own opportunities of being something besides a home-maker and a "house-mother" (although there surely can be no sweeter or more honorable calling) may be sure of her reward by and by. Sometimes, of course, such relinquishment is not necessary, for it is possible for two generations to attain perfection at the same time.

There are exceptional instances in which the wife possesses the necessary gift of money-making, while the husband lacks it entirely. The needs of the family are pressing, and the mother must become the house-band, a title which belongs of right to that person who keeps a roof above the family and fills the larder. Such a condition is sad, and often brings more of shame and humiliation to the active wife who has family pride than to her incompetent, shiftless husband. But what must be, must; and the more courageously the feminine bread-winner meets the difficulties of her lot, the easier will her task become. She who possesses a fine, strong, womanly character makes no complaint about the roughness of her path, but feels deeply thankful in her heart for those gifts which enable her to provide abundantly for those who are dependant upon her.

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## DRAWN-WORK.

## ARTICLE XIV.

The design to which we call attention this month is one of great delicacy and beauty, but inasmuch as it involves many of the principles illustrated in previous articles, the skilled worker should experience little difficulty in reproducing it. The student who has not



FIGURE NO. 81.—BORDER DESIGN IN DRAWN-WORK.

mastered all the intricacies of the patterns heretofore given, but who has a fair knowledge of foundation stitches, etc., will also be able, by the following instructions and a careful inspection of the accompanying illustrations, to copy the design with little or no trouble.

FIGURE NO. 81.—BORDER DESIGN IN DRAWN-WORK.—This handsome design may be used for the decoration of handkerchiefs, scarfs, tidies, towels, babies' dresses and petticoats, and large and small fancy aprons; and it may be suitably worked upon coarse or fine linen, pongee and China silk. It will be observed that the hemstitch effect along the outer edges of the finish is similar to that seen at figure No. 46 in the DELINEATOR for August, 1890, where it is more fully explained than in the present instance. When threads have been drawn as disclosed by the design, the narrow spaces are separated at the edges of the material into tiny strands by the knot-chain; after which they are again knotted, and at the same time the knotting thread is carried across the narrow strip of the material to knot the strands on the other side of it, the two knottings being done alternately. By this process the narrower strip is crossed *diagonally* by the knotting thread on the outside and *perpendicularly* on the under side. The wider heading is knotted on the same principle as that which will be explained in the details given below; but the knotting of the strands at its inner edges, in connection with those of the border itself, is the same as that just described for the hemstitch effect. For the latter the thread used should be finer than that forming the knotted crossed lines in the main portion of the border, and when a hem is used below the entire border, the hemstitching at the top of the border should be done on the same side as that on which the hem is made. In the number for February, 1890, the various methods of hemming were fully described, and it will not be necessary to repeat them here, as the process is very simple.

FIGURES NOS. 82, 83, 84 AND 85.—DETAILS FOR THE CENTER OF

THE BORDER.—In beginning this design, the first thing to be done is to draw the threads; and in this design, as, indeed, in most others, it is well to leave a small section of material at the end at which you begin (and also at the other end), as illustrated at the right-hand edges of the detail engravings. Before beginning to draw the threads, measure off the desired width of the design, and with a sharp knife or a pair of seissors make a slash the width of the design and half an inch from the selvedge or lengthwise edge of the goods; then draw the threads from this slash to a corresponding one at the other side of the fabric or article. Closely overhand or button-hole stitch the edges, as shown in the engravings, to form a secure foundation upon which to begin working.

The first steps of the details are illustrated at figure No. 82. The drawn space is separated into strands by the knot-chain stitch in the

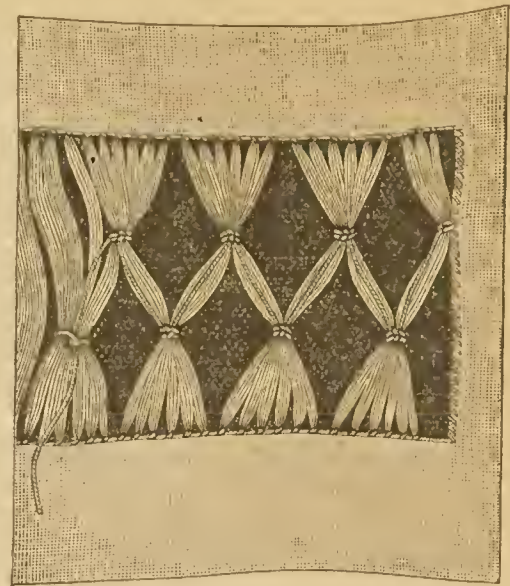


FIGURE NO. 82.

usual manner. The fans are next knotted and must consist of an even number of strands, six being shown in this instance and ten at figure No. 81. To plainly illustrate the necessity for an even number, take up the first detail, pictured at figure No. 82. First draw half of a fan, or three strands, to the button-hole edge, and fasten it firmly a-third of the distance from the knot-chain at one edge; then

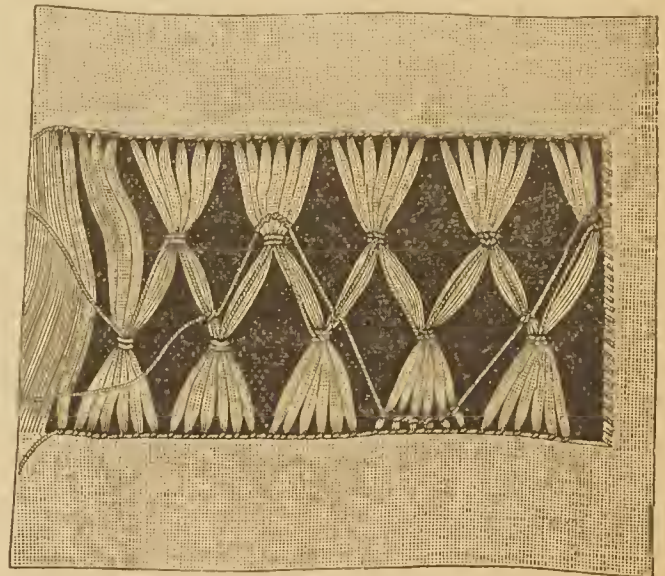


FIGURE NO. 83.

carry the knotting thread down another third of the space, and with one or two knots, as may be needed, tie six strands, or a whole fan, together. Carry the thread along the three strands at the left half of this fan to within a third of the distance from the upper edge, and there knot three more strands with the three just mentioned, to



form the second whole fan. Proceed in this way, in the directions illustrated, across the entire drawn space, to provide a foundation for the knotting.

Figure No. 83 shows the first steps completed and the cross-knotting begun. This knotting is done on the same principle as that illustrated and explained by the details of the design in the *DELINEATOR* for July last, and is also clearly pictured in the present engraving, which shows how to begin and how and where to carry the thread. It will be observed that the thread is not only knotted

each fan, then two or three strands may be tied by the first knotting thread; and as the other knotting threads are added and the strands spread out, they may be knotted individually. This point, it will be remembered, has been thoroughly explained and illustrated in preceding articles.

The first thread to cross and knot to all of the first set of threads is illustrated at figure No. 84, and the engraving fully shows the method, which should be familiar to most of our readers.

At figure No. 85 the first thread of the last set of knotting threads

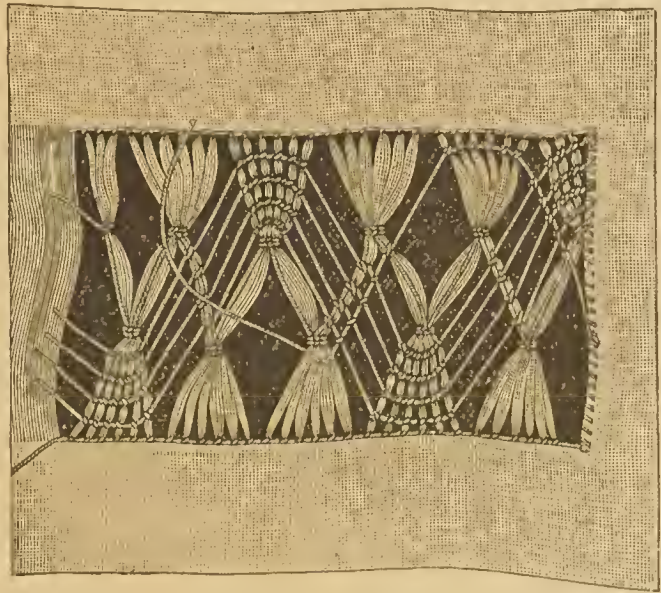


FIGURE No. 84.

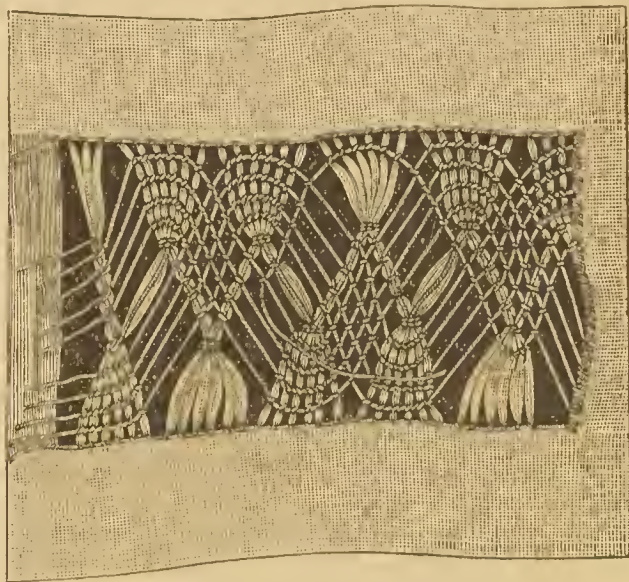


FIGURE No. 85.

FIGURES Nos. 82, 83, 84 AND 85.—DETAILS FOR THE CENTER OF THE BORDER.

about the separate strands of each fan, but also about the bars between the fans, in order to give a clearness to the design and strength to the work. As explained in previous articles treating of similar designs, the first knotting thread may pass about each separate strand next to where a fan is tied or knotted; but if the fabric is very fine, and many strands must, in consequence, be tied in

is shown, and both it and all the others are knotted in the manner illustrated. When the knotting is completed the effect is very delicate and lace-like.

It is not necessary to use the finish seen at each side of the border, as the pattern is complete without it; and, if desired, any of the other headings pictured heretofore may be substituted for it.

## EVENING AMUSEMENTS AT HOME.

### THIRD PAPER.

At this season of the year the popularity of outdoor sports is on the wane, particularly during the evening. Skating, sleighing and tobogganing have either lost the charm of novelty or have become impossible through lack of those necessary factors, ice and snow; and old and young alike are glad to find pleasant recreation indoors. With the approach of Lent, dancing and masquerading are given up to a great extent, and quiet games rule. Palmistry, tea-cup lore, drawing lots, nut roasting, etc., are all appropriate to the season and are sure to promote cheerfulness and good-fellowship among the children and their elders.

**PALMISTRY.**—By reading many books upon this subject the mind may unconsciously receive a decided bias. Fact and fancy are likely to be drawn out of proportion by the oracular expressions of printed directions for this diverting pastime, the details of which, by-the-by, should be impromptu and wholly a matter of momentary impulse, though, of course, somewhat limited and controlled by a desire to please and mystify. A few general rules should be devised by the reader of palms, and these will be applied in a more or less flexible manner to each important feature of the hand. Some previous knowledge regarding the temperament, aptitudes, desires and expectations of those who come to him to learn their fate proves an immense help to the reader and adds much to the general amusement, statements that are known to be true invariably increasing the interest of the company in the game. Events of an agreeable character that have occurred or are likely to have occurred may be touched upon as if they had left their mark in the hand, and what is to be may be emphasized, if harmless or hopeful. Pleasant or droll prophecies may be made without limit, and if proper gravity be preserved, the most preposterous and whimsical assurances for the future may be addressed to the listeners. Of course, everybody likes to have an agreeable future foretold,

whether he or she has the smallest faith in the seer's wisdom or not.

For those who do not know any of the rules followed by professional palmists the following may serve as a general basis, to which a quick imagination, aided by the eager questionings that inform the reader of those things which his client most desires, may add as copiously as may be desired:

A curved line beginning between the forefinger and the thumb, following round the base of the latter and terminating at or near the wrist, is the line of life. If this is much crossed or broken it may be read as adventures, travels, varying fortunes, changes in politics, creeds or physicians, etc., each of which statements may be elaborated to an amusing extent. Lines of longevity cross the wrist at the base of the palm, each deep line or wrinkle representing thirty years. They may be made more distinct by drawing the hand toward the arm. The line crossing the palm nearest the fingers is that of the heart. If it commences at the outer edge of the hand (nearest the little finger), it is a sign that the heart will be or has been stirred early. If it starts in the palm, it indicates that the heart awoke or will awake late. A deep line denotes a true heart, a rosy line a warm heart and a pale line a cold heart. The head line crosses the palm lower down, between the heart line and the life line, and the reader may make much capital out of its length, depth, position, etc. If near the life line, it suggests that the head rules the life. If very near the heart, the latter governs. If midway between the two lines, reason and emotion balance each other, and tendencies are kept well in hand. In other words, practicality or sentimentality holds sway over the owner of the hand according to the nearness of the head line to the life line or the heart line.

At the base of the forefinger there is a little elevation called Jupiter's mount, upon which a tiny cross may be observed with



careful scrutiny. Sometimes this cross is very distinct, and in that case it indicates a near marriage, provided the person is young and unmarried. Sometimes, too, three or more crosses are discovered or imagined, and a great deal of fun may be extracted from the fact. If Jupiter's mount be full, it betokens pride. The mount at the base of the longest finger is that of Saturn and indicates destiny, and a straight line running from it to the wrist promises perfect happiness. If this line is crooked or much broken, life is to be checkered by sunshine and shadow. A large mount at the base of the third finger assures its owner of success in the arts or distinction in a certain art. If there is a small cross on the mount of the thumb, the current of true-love will be unbroken.

Genius founded on principle is announced by radiating marks at the ends of the head line, and similar lines at the ends of the heart line indicate a wealth of goodness and affection. If the mound at the base of the first finger is large and full, it appertains to a cheerful, hopeful, bold person who can laugh and cry alternately, but who is never a coward or an insignificant person.

On the palm side of the fingers the proportion between their joints may be readily distinguished. If the joints are about even, the character is well balanced. When the division next the hand is longest, it suggests that its owner prefers utility to sensibility and beauty. If the middle joint is longest, the person has much common sense, is logical and looks ahead, but is not much inclined to things poetic or symbolic. If the top division is longest, there is an excess of imagination, a high ideality and very little if any practicality. It also indicates mysticism in religion, the exaction of frequent expressions of regard in friendship and love, and kindred qualities that are charming when balanced by good judgment.

Taper fingers belong to persons of sensitive temperament, quick perception and contemplative and imaginative minds; to this class belong poets, artists and idealists generally. Blunt, square-topped fingers are supposed to denote scientific, sensible and well balanced persons, such as business and professional men, who are neither flighty nor stubbornly utilitarian. Spade-shaped finger-tips with cushions at the sides of the nails tell of material instincts, strong passions and a love of good living. In many cases the formation of the fingers is not sufficiently marked to assign the individual distinctly to one of the three classes just mentioned, in which event the character may be said to include the traits of two or even of all three; and where a certain tendency seems too largely developed it may be modified to proper proportions by some other quality of a counteracting nature.

But the palmist's art would be incomplete did it not include a due consideration of the thumb. According to a follower of Desbarrolles, who made a careful study of palmistry as practised among the Goths, Moors, Iberians and other ancient peoples, a small thumb indicates a person of small dignity, irresolute, wavering, changeable and readily influenced by passion or inclination, but tolerant and impartial when forming an opinion of others; such a one, also, is largely controlled by the heart, does not like, or, perhaps, is unable, to think profoundly, is interested only in the present and gives small thought to the cares of the future. In the same way a large thumb denotes strong, noble qualities and a commanding and even arbitrary and despotic nature; and, of course, a thumb of medium size and prominence signifies characteristics that partake about equally of the weak and the strong.

A large, long hand denotes liberality, a magnanimous spirit and a talent for expediency and diplomacy, by which kindly acts may be made to take the place of harsh, stern measures in producing desired or necessary effects—in other words, the quality which has impelled certain great men to temper justice with mercy. Abraham Lincoln's hands were of this description. Large, short hands with thick fingers are said to belong to persons whose minds are fickle and changeable and who are distrustful of others. Long, thin hands with thick fingers are the sign of an indolent but modest disposition, their owner being possessed of too little energy to formulate a good opinion of himself. Fingers that curve backward denote an unjust and subtle mind, and the more daintily they are cared for the more crafty is their possessor said to be.

The foregoing are a few of the laws laid down by ancient masters in palmistry and modified to date by Desbarrolles and other French writers; and they are quite sufficient for our present purpose, which is to be amused but not at all seriously influenced by the practise of the art. There are also various divisions and subdivisions of the science, which was greatly respected by the ancients but is treated with deserved ridicule by thinking people of to-day. Some of the subdivisions refer to births, marriages, fortune, occupation, disease

and length of life; but all these subjects may be much more amusingly treated on the inspiration of the moment and by a shrewd consideration of the circumstances of the individual than by any of the fixed rules set down by ancient or modern authorities. As a pleasing diversion for a quiet evening around the fireside palmistry has much to commend it, but the person who acts as seer or palm-reader must be careful to avoid making any statements which will have a depressing or alarming effect upon nervous or sensitive imaginations. The best rule, indeed, is to trench as little as possible upon serious topics, and to make none but agreeable predictions to persons who, even unconsciously to themselves, may attach undue weight to the palmist's words.

**TABLEAUX.**—These living pictures can be made instructive, entertaining and beautiful with very little trouble and expense. A long room is most suitable for their effective arrangement. Notable pictures, more particularly portraits of famous men and women, are most easily reproduced, because copies of them are sure to be within reach and will serve as guides in the matter of costume and pose. The first step in preparing tableaux of this kind is to make a frame appropriate to the pictures. This should be flat and wide and may be formed of ordinary boards covered with gilt or bronze paint, which may be procured at any paint or paper-hanging shop. It will be found less expensive, by-the-by, to purchase the powdered gold or bronze and mix it with turpentine as needed. The frame should be secured in an upright or slightly inclined position, to resemble that of a hung picture; and the wall may be concealed by tacking up a background of dull-hued cambric or of dark crêtonne suggesting tapestry. The frame should be placed only far enough from this hanging to allow the person or persons who are to represent the picture to sit or stand behind it without touching the cloth. A few inches in front of the frame should be suspended a flat hanging of black tarletan to provide the necessary illusion through which to view the picture.

"The Princes in the Tower" forms a charming tableau in which two young lads may appear; and portraits of Cardinal Woolsey, Lord Byron, Lord Napier, Wellington, etc., may be readily managed with proper costuming. Not infrequently some persons will suggest, in figure or feature, a certain well known historical character, such as Bonaparte, Washington, Andrew Jackson, Napoleon III., Webster, Sumner, etc.; and in such event the portrait may be made much more striking. If the original of the picture has been long dead and his portrait was painted by a master who used dark colors, it is better to touch the countenance of the impersonator with sepia or with any tint that will produce an effect agreeing with the generally received notions regarding the person portrayed. Similar touches may be given the complexion in reproducing pictures of aged women or those of children that were originally painted in a dark, rich key. If elderly persons are to be represented, and there are no persons of suitable age to take the parts, dark lines may be made on the faces of young men or women to imitate wrinkles, and distance, aided by the deceptive effect of the black tarletan curtain, will produce a very natural appearance. The use of such accessories and the manner of their application will, of course, be suggested by the nature of the picture to be copied. The matter of lights must also be carefully considered; those placed below the picture may be candles or lamps set upon the floor and concealed from the spectators. Lights falling from above should be so arranged that the shadows upon the faces and clothing of the sitters will be as nearly like those in the original as possible. Little shelves fastened to the broad picture-frame may serve as supports for small candlesticks. If the room in which the tableaux are to be exhibited is not provided with sliding doors near one end, a simple but neatly made drop-curtain must be placed a short distance in front of the frame. Portières will answer the purpose well, but they must be closely drawn after each display, as the slightest peep at the process of arranging a tableau destroys its charm, especially with the younger members of the audience.

While tableaux are, of necessity, the work of older people, they are chiefly beneficial and entertaining to the little folks. They stir in youthful minds a latent fondness for artistic beauty, arouse a taste for history and biography and turn wavering thoughts toward the great world of literature, painting, sculpture and archæology, thus affording much useful as well as interesting instruction, and at the same time serving to while away most pleasantly many long and tedious Winter evenings and keep restless hands and brains "out of mischief."

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that Edition by sending in their orders by the tenth of February. We shall, 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].



## TEA-TABLE GOSSIP.

Lillian has been greatly admiring the thrifty growth of ivy that covers so generously the top of yonder bow-window, and she has asked me how I manage to keep my house-plants so healthy and vigorous all Winter. In the first place, I give them constant and regular attention, which is absolutely necessary to their well-being; and, in addition, I feed them with a preparation which was once recommended to me by a professional gardener, and which I have invariably found successful. This plant-food is composed of the following ingredients:

- $\frac{1}{2}$  pint of liquid ammonia.
- $\frac{1}{4}$  pound of Peruvian guano.
- 1 ounce of fish guano.
- 1 quart of hot water.

Dissolve the guano in the hot water, placing the liquid in a two-quart bottle; and when cool add the ammonia and fill the bottle with cold water. Cork tightly, and shake well before using. Allow two table-spoonfuls of the food to a quart of water, and pour the latter upon the earth about the plants not oftener than once a week. This is an inexpensive but very efficacious tonic for house plants generally.

Margie has a black silk dress that will have to be entirely made over to be presentable. The skirt is plaited, and the silk is in consequence badly creased. There is but one way to remove creases from black silk. A hot iron should never be used upon it, for heat invariably takes the "life" out of silk and gives it a limp and bedraggled appearance that makes it of little use for any dressy purpose. To renovate such a skirt, first rip it all apart, sponging and cleaning wherever necessary. Place the silk on a clean table, wet it thoroughly with cold water, and rub it smooth with a clean white cloth, thus causing the fabric to adhere to the smooth surface of the table. Be particular to entirely remove the creases, rubbing the material in every direction; then allow the silk to dry upon the table. Yes, this is a slow process, but if the fabric is of really good quality, it will well repay one for the labor, since in this way it will be quite restored. A dining-table that can no longer be used for lunch or tea without a cloth is admirably adapted for this work, for when it is drawn out to its fullest extent a large quantity of silk may be dried upon it at once. Black grosgrain ribbon may also be perfectly freshened in this way.

One of the most admirable features of the present modes is their entire appropriateness to the uses for which they are designed. The gown intended for the drawing-room in no way resembles that devised for promenade wear, and the woman who confounds the two is sure to find her attire wholly at variance with the rules of good taste. House toilettes can scarcely be too elaborate, while a studied simplicity marks those intended for the street. Draperies are easy and skirts graceful, the ugly tournure has almost disappeared, sleeves are loose, and tight corsets are almost a thing of the past, for sensible women now dress to walk, to row and to play tennis; they ride, drive and *breathe*. Wool is universally preferred for gowns and underwear; hats are neither offensively large nor ludicrously small; and common-sense shoes are more popular than ever. Surely womankind is gaining wisdom in the matter of dress.

It was evidently a man who wrote that a woman is untidy who, upon removing her dress, places it on a chair, instead of hanging it in her closet. Whoever it was, he was wholly wrong, for the tidy woman who knows will invariably lay a gown that she has just taken off carefully upon a chair. A bodice that is warm and damp with the heat and perspiration of the body should be thoroughly aired and dried before being consigned to a close closet or wardrobe. Place the bodice neatly over the back of a chair, pulling the sleeve-protectors outward to air them as much as possible. It is almost incredible that in these days women who are really refined will neglect the use of sleeve protectors. No matter how cleanly a woman may be, if she neglects to wear these necessary articles she not only quickly spoils her gowns, but also evinces a disregard for those little refinements which go to make up the true gentlewoman—in external matters, at least.

If you would be truly dainty in the choice of stationery, avoid colored paper. Select cream or blue white, unruled paper, with envelopes to match. Always seal your letters with a bit of sealing-wax of good quality. The sealing of a letter is a much simpler matter now than it once was, for the conventional seal is little used nowadays. Melt the end of the wax in the flame of a candle, and allow a drop to fall upon the envelope immediately under the point of the flap; then press the flap upon the wax while it is hot. The old-fashioned style of commencing a letter on the first page of the sheet is now nearly obsolete. Instead, write on the fourth page

first, then on the first, then open the sheet and, turning it, write lengthwise on the third and second pages, thus making one long page of the inside. In this way, unless the letter is a long one, the fourth and first pages will frequently prove sufficient, so that the sheet will not have to be opened at all. When the name of a city, country-seat or apartment-house appears on note-paper, it is invariably printed on the fourth page. Monograms and even single initials are much favored on stationery just now, being printed from steel plates the same as visiting cards.

Elizabeth wishes to know just how to set a supper-table without a cloth and what are the requirements. Well, my dear, there is certainly no daintier method of serving than this, but all the appointments must be perfect to produce a good effect. The first requisite is a handsome and well polished table that is free from blemishes or the marks which hot dishes are sure to leave on a smooth wooden surface. There should be a table center, or three, if the table is a long one, the middle piece being frequently larger than the others. When the three pieces are of the same size they are generally laid diagonally, with the points touching. Unless all the mats are white, the center-pieces should at least harmonize with the others in color; and when three center-pieces are used the larger or middle one may differ from the other two, but the latter must always be alike. Then there should be a mat for each plate, to protect the surface of the table from the friction of the plating. These mats may be but a trifle larger than the plates, or they may be large enough to accommodate the knife, fork and spoon. If the larger size is preferred, they should be from twelve to fourteen inches square and may be considerably decorated with needle-work. When hot dishes are to be brought on and left standing upon the table, which, by-the-by, is not so generally the case as formerly, there is the same necessity as of old for thick, heavy dinner-mats; but these should be covered with daintily embroidered linen pieces. The tea-cloth takes the place of the tray upon which to set the tea equipage, and should be at least seventeen inches wide by twenty-two inches long.

Do I advise the wearing of flannel underwear in Winter? Most assuredly I do. There has been much said and written of late to the effect that flannel is not necessary to the maintenance of health, but when they who claim to have risen wholly above its use can show an increase of health and vigor in the Spring, I may become more skeptical as to its value. Silk is equally warm, but there are many who cannot afford such expensive underwear, and yet who find wool irritating and generally uncomfortable. This is specially the case with little children and with those who are very active or possessed of sensitive nerves. This irritating quality may be removed from flannel by the following process: Turn the garment inside out and dip it in cold water until completely saturated; then wring it as dry as possible, and pull it into shape to straighten the material. With the aid of an assistant hold the garment horizontally, and having twisted a newspaper into a tight roll, light one end of it and carefully singe from the fabric all the fine, hairy wool that is the cause of so much misery to a delicate or super-sensitive cuticle. Do this thoroughly (in the same manner as you would singe a chicken when dressing it), turning the garment so that the entire inner surface is exposed to the flame. When the singeing is finished, remove all particles of burnt wool with a clothes-brush, and wash the garment again. Frequently this process must be repeated two or three times, but it is sure in the end to render the flannel perfectly soft and agreeable. This method originated in Ireland, where much of the flannel is woven at home and is too harsh and rough for wear next the skin until treated to the singeing process.

Now a word about hair-dressing, for Grace's benefit. A high coiffure is perfectly suitable for evening dress. We have frequently been told that low arrangements of the hair are most fashionable, and it must be admitted that there are certain styles of hats which necessitate the Catogan or low dressing; but such head-coverings are only for ordinary day-time wear, while for the evening the hair is almost invariably arranged high. Shell-pins are becoming more and more popular, those of light color being preferred to black.

The ruffs that were so dainty a feature of feminine attire in the days of the "Virgin Queen" are very generally worn this Winter. The material for these ruffs is offered already plaited; and exactly enough for one or several may be purchased, thus avoiding waste. Ribbon is fastened to the ends of the ruff, tied in a bow, and turned to the back of the neck, its ends falling gracefully on the bodice. Such accessories are most becoming to women with long, slender necks, but she who is inclined to *embonpoint* or whose throat is short should carefully avoid them.



## LESSONS IN WOOD-CARVING.—No. 4.

Both the flat carving or, more properly, tracing, and the intaglio or sunken carving have now been clearly described, and we would once more impress upon the learner the necessity of constant practice upon other designs than those here presented, in order that both the eye and the hand may become thoroughly reliable for the rapid and skilful execution of good work; for it is only after the two sim-

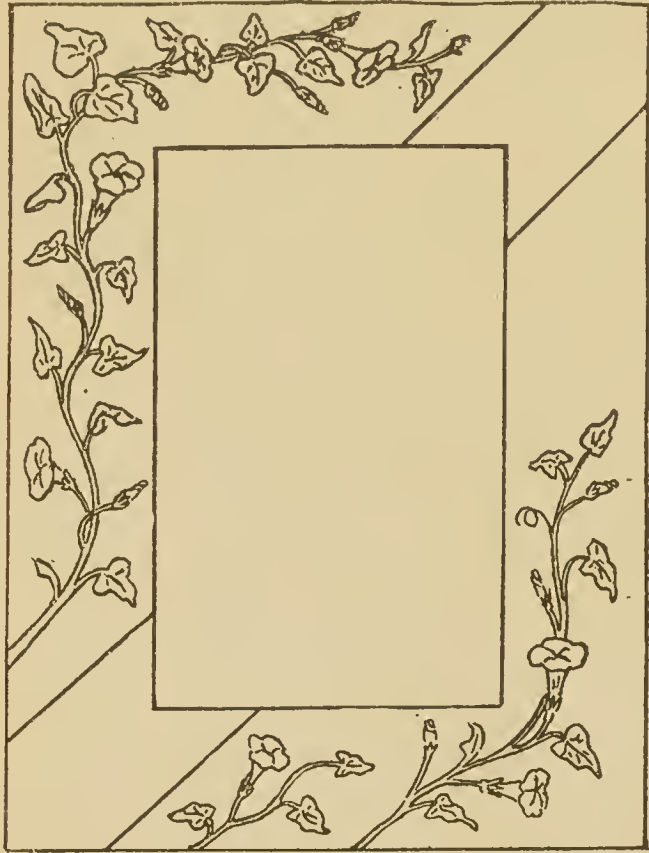


FIGURE NO. 12.—PICTURE FRAME.

pler styles of carving have been perfectly mastered that the novice is ready to take up the last and most difficult branch of the art—lowering or “carving in the round.” If this style of work is attempted before the other two, it will prove very difficult and probably discourage the beginner from proceeding further; but when approached or worked up to by degrees, its intricacies disappear and it is merely regarded as a step in advance of the work last done.

We have chosen as the subject of the present lesson a picture-frame that may be appropriately placed upon the easel described last month. The wood selected is cherry, to correspond with the easel; but if the latter had been made of any other wood, the same variety should be used for the frame, as it is advisable that the two articles should match in material as well as in decoration. The wood should be one inch thick and well seasoned to lessen the risk of its splitting or cracking while the carving is being done. The frame should be sixteen by twenty inches in size, measuring at the outer edge; and the material should be four inches wide. Contrary to the rule hitherto followed, the sections of the frame should be accurately fitted and firmly fastened together before the pattern is applied, for it will be observed that the design of morning-glories extends around the corners in such a manner that it would be quite impossible to do the carving properly before the parts are joined. The frame should be very strongly made, and a small rabbit or groove should be formed at the back, in which to place the picture when the work is finished.

As soon as the frame is made, transfer the design to the wood in the usual way, and then fasten the frame securely to the table by means of several clamps, taking care that it rests evenly upon the table. If only one clamp were used, the danger of cracking the wood would be materially increased. The carving is now in order; and the novice will find the half-inch chisel the size she can use to

greatest advantage. Grasp the chisel firmly in the left hand, holding it almost but not quite perpendicular to the surface of the wood, as it is desired to make an incision that slopes a little outward from the design, thus leaving the leaf or flower slightly wider at the bottom than at the top. Be careful to place the chisel exactly upon the markings which outline the pattern; then hold the tool at an angle of about forty-five degrees, and strike it with the mallet with sufficient force to drive it half an inch (or a little less) into the wood. Then push the chisel on a little further, keeping one side of it in the cut already made; cut again, and so continue until all the design has been “stabbed” out, as this part of the work is called. It is necessary that the chisel or gouge be driven into the wood to the same depth at each blow, for if proper care be not used in this respect, the “stabbing” must be done over again to make the cut of equal depth throughout.

We would emphasize this portion of the instructions for the reason that when the incisions are not evenly made, the carver will be almost certain to chip or split off some portion of the design when cutting out the wood of the background. Of course, the flat chisel can only be used to advantage for “stabbing” out when straight lines predominate; but when curves are the rule rather than the exception, the flat or slightly hollow gouges should take the place of the chisel. So, in the design of morning-glories now under consideration, the gouges will be largely used, as the curves of the leaves and flowers may be the more readily followed in this way.

When the “stabbing” out is finished, the next step is to remove the wood outside the pattern, thus leaving it in relief. Before beginning this part of the work, it is advisable to draw a straight line around the outer edge of the frame half an inch from the upper surface; this will serve as a guide in working out the background, for it must be understood that the wood outside the design and between the leaves, stems and flowers is to be cut out to a depth of half an inch, the design being the only portion of the surface left untouched. The best method of removing this wood is as follows: Grasping the chisel firmly, make a straight, downward cut that will meet the sloping one with which the pattern has been outlined, thus removing a small, wedge-shaped piece of wood. Follow the entire design in this way, and then use the flat gouge to remove the rest of the wood and level the background neatly.

The amateur is advised to proceed slowly and carefully at this stage, and not attempt to cut out large chips with each stroke

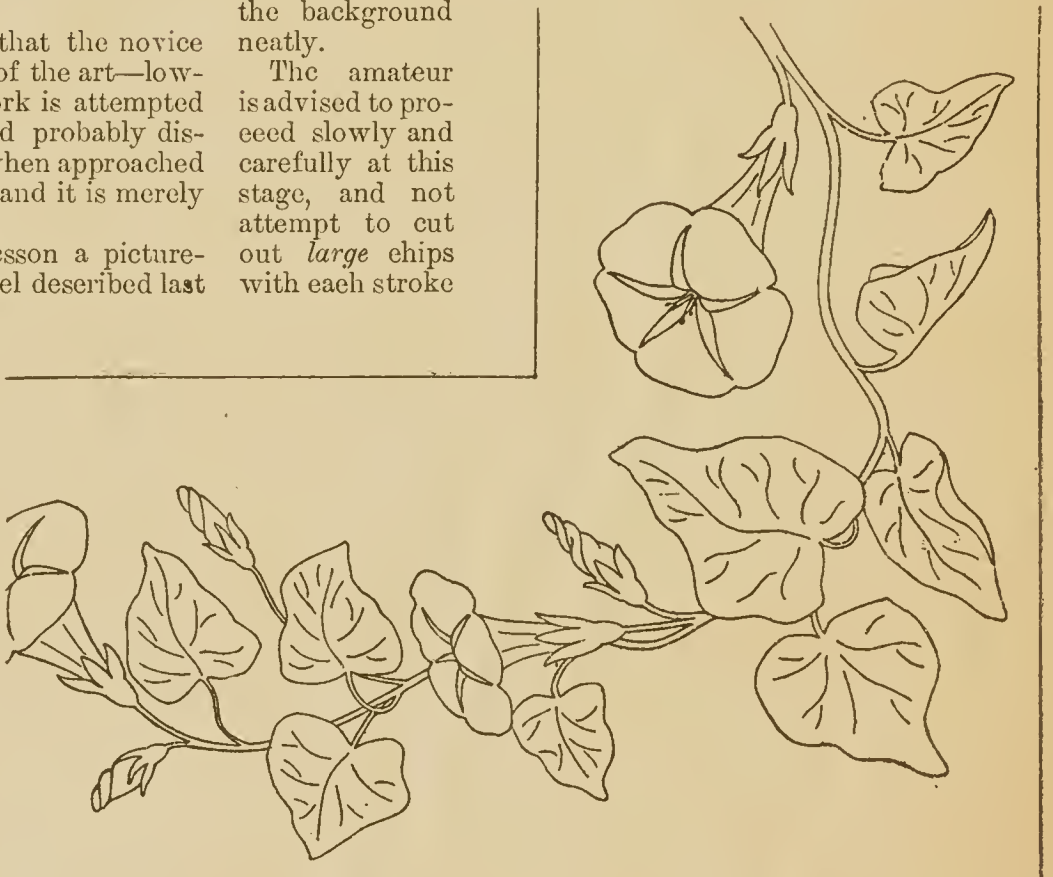


FIGURE NO. 13.—SECTION OF DESIGN—ONE-HALF SIZE.

of the gouge. On the contrary, the wood should be gradually shaved away until all the pattern is in relief. Make every cut clean; and be careful not to dig the wood, but always cut a smooth, small shaving.

Shave or cut away gradually all round the design; then go over it again, still removing chips as before; and repeat the process until all the wood has been cut out. Make the background as smooth as



possible, and clear out every angle and crevice of the design, so the whole background may be clear and reasonably level. It will be found much easier to cut diagonally or directly across the grain, and this plan is also much safer, as the wood is very apt to split when cut with the grain. The background must also be gone over with the background punch, but it is better to defer this process until after the carving proper has been completed.

It is advisable, though by no means absolutely necessary, for the novice to model a spray of the design, or, at least, a leaf and a flower, in clay or wax, before attempting to model or shape that portion of the wood left in relief by the removal of the background. This is a much simpler process than carving, but the practice it affords makes the production of the design in wood much easier, since she who has first modelled a leaf or a flower in clay is thus made better acquainted with its proper curves and indentations. While modelling in clay or wax involves the same principle as wood-carving, it is much easier, for the reason that the plastic substance offers practically no resistance, and mistakes may be readily corrected. Special tools will not be needed for the purpose, the fingers, aided by a small, flat stick or even the handle of a spoon, producing entirely satisfactory results.

At figure No. 12 the completed frame is illustrated, and a corner section of the design in one-half the original size is shown at figure No. 13. Any one possessing the slightest skill in drawing will find no difficulty in supplying the remainder of the design, which is, of course, too large to illustrate in its entirety; but if this is impossible, a stamping pattern of morning-glories may readily be found which, with some trifling changes, may be adapted to fit the frame; and it may be remarked in this connection that very many of the beautiful designs now offered for embroidery and other fancy-work may be developed with equally good effect by the wood-carver's art. The lines drawn across the frame at two of the corners form bars, which should be left quite plain and smooth. The remainder of the frame is to be lowered.

The beauty of the frame, when finished, will largely depend on the care and skill with which the design is modelled. First take up one of the blossoms, and with a small gouge cut it into the proper shape. Begin with the stem and carefully shave away most of the wood on each side; do not cut straight downward, however, but rather aim to shave partly at the sides and partly on the top, continuing until the stem has been lowered a-fourth or, better still, three-eighths of an inch, and the top is round and smooth like the surface of a natural stem. Next proceed to the lower part of the flower; shave away part of the wood on both sides of the calyx, and then that on both sides of the lower part of the corolla. The calyx should not be modelled down so closely that it will be merged into the lower part of the corolla, but should be left to stand out clear and distinct. The lower part of the corolla, or the tube, as it is sometimes called, should be modelled to imitate the shape of the natural flower as much as possible. The upper edge of the corolla should only be lowered enough to give it the proper shape, which must be determined by

the position of the flower. A very little practice on waste wood will teach the amateur the proper shaping of the flower, and still less will be needed if the flower has previously been modelled in clay. The small lines of shading on the upper part of the corolla to indicate the turns or scollops produced by the extra fulness should all be cut with a small veiner after most of modelling has been completed.

All asperities and irregularities about the edges and in the corners should be carefully smoothed down and cleared away, the angles where the points of the calyx overlap the corolla requiring particular attention. If the carver does not possess a small modelling tool with which to render such crevices sharp and clear-cut, she may use folded sand-paper as directed in a previous lesson. It is not desirable, however, that the flower should present the perfectly smooth and accurate appearance of machine work; on the contrary, each stroke of the tool should be slightly visible and should show that the carver fulfilled her purpose in making it.

After the blossoms have been finished, the leaves will receive attention and may be treated according to the same rules. Do not try to model the leaves very thin, for they will not be nearly so effective, even if the carver succeeds in finishing them without breakage. If possible, always cut from, not toward, the edge or point of a leaf or flower, and across, not with, the grain of the wood. When part of a leaf is rolled or turned up in the design, the same idea should be carried out in carving by first modelling the main part of the leaf a little lower, and then rounding and shaping the turned portion so that its position will be clearly defined. Do not under-cut the leaves too much. It is a common blunder with beginners to endeavor to represent foliage literally and strictly according to Nature, instead of reproducing it conventionally. Each leaf should be modelled to suit its position, and the carver must exercise considerable judgment to produce the proper effects.

When the leaves have been sufficiently modelled and smoothed, the veinings must be carefully traced with the small veiner. These should be laid in naturally, all appearance of angularity or stiffness being carefully avoided. If the carver cannot trust to the truthfulness of her eye to locate the veins properly, she will do well to sketch them first with a pencil, so that all errors may be corrected before she begins to use the veiner. The vein in the center of a leaf should be cut deeper than the others, and the veins at the sides should be of a depth corresponding with their prominence in the natural leaf.

The veining completes the modelling, and the next step is to hammer in the background with the small punch, according to the instructions given in a previous lesson. The frame is then ready for the first coat of raw linseed oil, which should be rubbed in thoroughly, especial attention being bestowed upon the plain surfaces, as they should show a fine, rich polish. Now set the frame away beyond the reach of dust, and when it has thoroughly dried, apply another coat of oil; this generally suffices, but if the polish is not satisfactory after the second coat has dried, apply a third and rub as before.

## PRACTICAL LESSONS IN GARMENT CUTTING AND MAKING.—No. 4.

### MAKING AND FINISHING SKIRTS.—(CONTINUED.)

Skirts for stout ladies are often finished without belts in the following manner: After the skirt is smoothly fitted over the abdomen and the gathers and plaits are arranged as required, lay a stout linen tape underneath the entire top of the skirt at the edge, and sew it to position. Then fit a narrow underfacing to the top of the gores and the gathered back-breadth, shaping it by them; sew this on, and turn it down on the under side, felling its lower edge to the skirt foundation all the way round. (A loose-textured, bias-woven braid may be used in place of the facing, if desired.) This obviates the necessity for a belt and does away with any bulk that might be produced by the latter. An extra tape across the back-breadth added a little lower down and felled strongly to the gathers will also assist in keeping the skirt in place.

For ladies who are considerably shorter in the waist at the front than at the back, and also for those who have very full figures, we have published a pattern for a fitted belt which affords great satisfaction to those who are particular as to the hanging of their skirts. This belt is so constructed as to prevent the skirt drawing up in front and sagging at the back, which usually results from the former defect. It is shaped to the figure by a circular outline which does away with all fulness at the top, and yet gives all that is needed a little lower down to accommodate the curves of the figure. The pattern of the belt, which is No. 3311 and costs 3d. or 5 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure.

Full directions for making and applying the belt will be found in the label of the pattern; it is one of those numerous minor accessories which are so helpful in securing satisfactory results in dressmaking.

In skirts that have nearly all the fulness massed at the center of the back in plaits that meet, and have no deep plaits over the round of the hip where the back-draperies are generally joined to the front-draperies, it is a good plan to make the placket of the skirt *foundation* at the side-back seam, and that of the drapery either under the *outer* plait at one side, or beneath the *under* plait at one side of the center, that made under the *outer* plait being generally preferable. In cutting the placket, make it in the *under fold* of either of the plaits mentioned or far enough from its *outer fold*, underneath, to prevent the placket pulling apart and disclosing its location. In cutting the belt for such a skirt or for one whose drapery-placket is located at a different point from the foundation-placket, allow enough extra length on the belt to permit of its ends being lapped from the placket of the foundation to that of the drapery. Sew on the belt, placing one end at the outer fold of the plait under which the placket in the drapery is made and the opposite end at the back edge of the placket in the foundation, sewing the portion of the back-drapery in front of the placket to one end of the belt, and the entire top of the back-breadth and the remainder of the back-drapery to the opposite end of the belt. This method produces a very neat and convenient finish and closing, and obviates the necessity of using



the short band that is frequently attached to the top of the back-drapery. If the placket of the drapery and foundation are both made at the side-back seam, the opening should be arranged as follows: To the placket edge of the side-gore and outside sew a fly facing of the outside fabric, which will be from an inch to an inch and a-half wide when finished. To the placket edge of the back-breadth and back-drapery sew an ordinary underfacing, cutting it about an inch and a-quarter wide. At the seam thus made, but between the facing and the foundation, sew one end of an elastic strap about half-way between the top and bottom of the placket, fastening it firmly to all the thicknesses except the outside fabric; and to the end, but on the outside of the facing, sew a hook, and make a corresponding loop on the fly-facing close to the seam, to catch the hook into. Have this strap of the length necessary to hold the side-gores in place, and fasten the remaining end to the side-back seam at the other side of the skirt. This elastic produces a constant draw on the hook and keeps it from slipping out of the loop. Those who prefer to have the foundation-placket at the center of the back and that of the drapery at the side can so arrange it very easily; and they will find the finish much neater if they use the style of belt just described than if an ordinary belt is used and an extra band is added to the top of the drapery. The fulness of the latter may occasion some difficulty in sewing it on with the foundation skirt; but a strong needle and thread and a little extra effort of the hands will accomplish the work very neatly, and without leaving the clumsy bulge produced by the addition of an extra band to the drapery.

A placket opening should never be made at the center of the foundation and drapery at the same time, as awkward results are likely to follow in the way of disarrangements which will disclose the garments worn beneath the dress. The extra trouble necessary to make this part of a skirt satisfactory, as set forth in the preceding suggestions, is not so great but what every woman should be willing to adopt one method or the other. Concerning the closing of belts, the neatest way is by large or medium sized hooks and eyes or loops. Sometimes two are used at each of the placket closings, though as a rule one is sufficient, unless the drapery is very heavy or the belt is wider than usual. In using a fitted belt the hook must be very near the seam joining the belt to the skirt.

"Hangers" or loops of tape or braid should be added to every skirt by which to hang it when not in use. There are two methods of doing this. One is to place a tape four or five inches long flatly on the under side and parallel with the belt in front of each side-back seam, and sew its ends very firmly, the same as a hanging tape is sewed to a man's coat. By the other method a tape about five inches long is doubled diagonally at the center and its ends placed evenly together, but side by side, at each side-back seam at the top of the skirt, with the loop hanging downward on the inside of the skirt, before the joining of the belt; and when the latter is added the same sewing fastens the loops firmly in place. By the first method the tapes are never liable to escape from under the belt and basque or waist, as the loops of the second method may do; and unless the belt is sewed on by machine, the tapes of the first method afford as strong a support as those of the second. Where a pocket is a matter of necessity to a lady, a place for it may usually be found somewhere in the skirt, though not always in the orthodox location at the right side. It may be inserted in the foundation and reached through the placket when the latter is not at the center of the back. Or, it may have its opening concealed under a plait, even if the latter is quite far back; but if the opening can be made only where it will show, or where the contents of the pocket will make a disfiguring bulge in the smooth portion of a drapery, we would counsel the lady to make a fancy bag of the material, finish it prettily, and suspend it by a cord or ribbons from the belt, tacking it invisibly in its proper position. Or she might suspend such a bag from her wrist in the fashion of days gone by; or, when she is going out a *châtelaine* bag might be attached to her belt in which to carry her purse and other small necessities. All these methods are popular with the prevailing tight draperies. Handkerchiefs are tucked in the waist front or under its lower edge, so that a pocket is not needed for their accommodation.

In dresses of silk, cotton or gingham make the pockets of the dress fabric. There are almost always pieces enough for this purpose, so that this detail is not extravagant; while at the same time it affords satisfaction, and in the matter of the silk pocket, adds to the facility of withdrawing and replacing the possible contents. Where *Silesia* is used for a pocket, deep facings of the dress fabric should be applied to its opening edges; and if the fabric is striped or plaided, these facings should be cut to match the edges of the opening in the skirt, and not bias; for when sewed in, such a facing will show less conspicuously if it matches the direction of the goods at the opening in the drapery. In plain fabrics, bias facings will answer as well as straight. All facings should be sewed to the pocket before its seams are closed; and it is well to make these seams by the French fell method—that is, sew the seam with the pocket right side out, then cut the seam off very

close, turn the pocket, and sew it again far enough back to conceal the raw edges of the first seam. If this plan is not followed, the pocket should be stitched firmly once or twice and the raw edges overcast. The opening edges of a pocket should also be straight and not bias, and may be so arranged by cutting the pocket on a fold of the goods, so that it will be something like a heart in shape, and then slashing it from the point as far down as needed. The facing may be stitched on all round before the slash is made. It is wise to stay the seam at the opening with a tape, and also to fasten the ends of the opening firmly.

As far as possible hem all straight or slightly rounded drapery edges; but if the edges are very much rounded or arc hollowed, facings should be cut for them by the pattern and applied in the general manner directed for facings. When a fabric is very thick or clumsy, the upper edge of the hem or facing must not be turned under, but should be cat-stitched to position. If this is closely and carefully done, the raw edges will not fray; and when the hem or facing is pressed, the ridge which is sometimes seen on the outside of draperies when the hem is turned under at its upper edge will not appear. In pressing hems lay the right side of the goods on a hard pressing-board, and use several thicknesses of the sponge cloth between the hems and the iron to produce as smooth an outside effect as possible.

It may be that in very soft, flexible fabrics, draperies which have been shaped by a pattern and hemmed before they have been added to the skirt will droop or hang below the skirt foundation; while the same pattern used for a firmer texture would result as intended. Therefore, in making up a skirt of very soft goods it is often advisable to postpone the hemming of the draperies until they have been satisfactorily added to the skirt and fastened at the top; then they may be turned up around the bottom to correspond with the length of the foundation skirt and hemmed and pressed. Sometimes a little fulness will occur on the under side, but where it is not excessive it can generally be distributed smoothly enough to make the outside of the garment appear flat and perfect; but if there is much rounding and consequent fulness, the drapery had best be cut off even with the foundation or to the length desired (allowing, of course, for the seam), and faced with the strip which is cut off, reversed, or with another strip cut to fit the edge. In bordered fabrics or those having a plaid or check whose outlines must not be broken in effect, the draperies must be adjusted at the top of the skirt in such a manner as to make the lower edge even.

In addition to the information given in the January *DELINEATOR* concerning the lower-edge finish of skirts, it may be said that many ladies finish the bottoms of their skirts with a narrow bias binding of velvet, which looks very well, lasts longer than ordinary braid, and being soft and smooth, does not, by friction, make their boots shabby and unsightly, but protects them from this misfortune. Another finish with the same motive, and which combines another, directed to the protection of the skirt in wet weather, is a narrow underfacing of soft leather the color of the gown. The lower edge is pinked and comes just where a braid would, while the other edge is straight and stitched on in the ordinary manner. *Chamois-skin* is used for very light dresses in the same way and provides a very soft finish. For dresses to be worn continuously in wet and dry weather, a finish of waterproof fabric is provided. It is like a doubled braid or a piping, and may be sewed between the skirt and facing or applied the same as a doubled braid; and many ladies also add an underfacing of this waterproof fabric to their shopping or storm gowns, thus preventing the dampness and wet of the pavements and earth creeping into the fabric of their gowns after the usual unpleasant manner. Of course, these additions of waterproof fabrics are only for gowns intended for general use; but they are, in such instances, invaluable as protectors, not only of the gown, but of the health of its wearer as well.

A word concerning the materials to be used for skirt foundations may not be amiss in this connection. French cambric is a fine and firm, yet light-weight fabric that is greatly liked for the foundation of nice dresses or for those that are not very heavy of texture. *Silesia* in light weights is also much used. *Gilbert's sateen* makes a good foundation and is almost as handsome in appearance as silk. Silk, of course, is selected by the best dressmakers for fine dresses, but for durability under constant wear it cannot be recommended. It is dainty and luxurious, however, and is largely used by persons who are not obliged to study economy in the matter of dress. *Alpaca* makes a very durable and otherwise satisfactory foundation, and, like silk, it is often seen in handsome dresses. It is light of weight, and as it possesses a wiry texture, it retains its shape well. It also readily sheds the dust—a by no means unimportant quality; and although more expensive than French cambric, it is much cheaper than silk and quite as handsome in effect. Foundations and facings should usually be as nearly like the outside in color as possible. It is also well to have the skirt foundation and the waist lining match in color as closely as may be when a light lining or skirt foundation is selected, or when the foundation cannot be obtained in the color of the outside fabric.



## HOUSEHOLD LINEN.

The practical and careful housekeeper cherishes a well filled linen press with sentiments that are almost akin to reverence. The goodly array of satin-like damask table napery, of smooth, glossy bed linen and of towels in every size and quality brings to the feminine mind a sense of thrift and abundance that none of the other domestic possessions seem able to produce; and to this comfortable feeling are added, in many cases, the pride and veneration with which the housewife regards that portion of her store which was made up and, perhaps, even woven, by her mother or grandmother and given to her on her wedding-day. To be sure, articles of this kind are now subject to the decrees of Fashion; but the changes are not frequent and seldom radical, and it is not deemed absolutely necessary to conform to every new caprice. However, the young wife who is just beginning to gather together the numerous lesser household treasures which go so far toward making the dwelling-place a home, very properly desires to furnish her linen closet with the newest and most fashionable fabrics for use upon the table and in the bath and bed room; and for the benefit of such novices, as well as of those older housewives whose stores may now need replenishing, the latest fancies in the matter of weaving, coloring and decoration for household linen are here considered at length.

## TABLE LINEN.

In accordance with the nice distinctions that are now observed in many of the details of house-furnishing, the dinner cloth or set (for napkins to match are supplied) differs radically from that used on the luncheon-table. Dinner-cloths of shining damask are purchased in squares of required sizes and are finished with the neatest of hand-sewed hems and embroidered with initials, a monogram or a crest, which may range from two and a-half to four and a-half inches in size; the embroidery, which is invariably in white, is placed either a yard above the hem at two sides or else on that part of the cloth which is to rest upon the table, being usually so located in the latter case that it will come at one of the corners and thus remain uncovered during the service. These cloths have beautiful borders, which may accord with the centers in design or differ from them widely. Thus, the center may be well covered by an elaborate pattern (and this, by-the-bye, is a favored style), while the cloth may be bordered with a plain satin weaving. One particularly attractive cloth is figured with large discs and has a unique border simulating a festoon of wide ribbon that forms a true-lover's knot in each corner; and another has a trailing vine pattern in the center and a border of a similar nature defined at each side by a straight band. The custom of buying table linen by the yard is rapidly dying out, and with good reason, for a table-cloth with a border only at the sides and a more or less unseemly hem at each end cannot fail to have an incomplete and unfinished appearance.

The napkins accompanying a dinner-cloth are rarely less than seven-eighths of a yard square, and their edges are completed in harmony with those of the cloth. Some housekeepers adhere to one particular style of folding the napkin, and the embroidery upon it is placed with this method of folding in view. Otherwise the embroidery is wrought in a pattern to match that on the cloth, but of course, of smaller size; and it is arranged either in one corner or at the center of one side just above the hem.

The notable features of the dainty damask or plain, fine linen lunch sets are the edge finish and ornamentation. Colored borders are seldom seen, hemstitching and drawn-work having effectually superseded them; and even when a plain or knotted fringe completes the edge, several rows of drawn-work are made above it. The hemstitched hems are about two inches deep, and the drawn-work, which may be of any preferred width, is sometimes made immediately above the hem and sometimes in such a position that it will rest upon the table and serve as a dainty frame-work, the beauty of which is accentuated by an underlying strip of colored silk or satin that may agree in color with the china. The napkins are ornamented and hemmed to correspond with the cloth, and, as a matter of course, are smaller than dinner napkins.

For ceremonious occasions a center-piece upon which to arrange the floral decorations is deemed necessary to complete an elegant service. Some of these squares are made of fine linen and are hemstitched and embroidered in floral patterns with delicately colored and finely shaded silks, and others show insertions of drawn-work made above the hem. The daintiest center-pieces, however, are those known as Fayal-cloths, so called because wrought in the island of that name. They have centers of the finest linen and are

edged with a net-work that is hand-embroidered in a floral pattern with white floss, a narrow fringe being formed below the embroidery. The costliness of these beautiful fabrications will restrict their use to formal occasions.

Table runners or scarfs cross the table at the center, reaching only from end to end. They are shown in plain linen, hemstitched or embroidered, and range from twenty to twenty-two inches in width; and in some cases they are decorated above the hem with drawn-work, color being introduced underneath, with pretty effect. Then there is the carver's or host's cloth, which is oblong in shape; and its title suggests its position upon the table.

Afternoon-tea cloths are only of sufficient size to cover the small tables used in serving five-o'clock tea, and are marvels of daintiness. The regulation edge finish is a two-inch hemstitched hem, and handsome silk embroidery in which colors are invariably united with white is as frequently used for decoration as elaborate drawn-work; but when not embroidered, some of these clothes show more of drawn-work than of plain linen. As with the center-pieces, the handsomest tea-cloths are wrought in Fayal, being composed entirely of the dainty Fayal work.

Last, but by no means least, come the doylies, which play a more important part than ever in the furnishing of well appointed tables. Some of these tiny squares (for the more conservative housewives prefer square doylies to the exclusion of the round or oval shapes) are decorated with drawn-work in various patterns above a hemstitched hem, and others are shown in Fayal work; but quite as desirable as either are the Madeira doylies, which are made in Madeira and are linen squares hand-embroidered at the edges in scallops or points and eyelets. All varieties of these dainty and luxurious trifles are shown in five, seven and nine inch squares; they are to be placed under finger-bowls and side-dishes, the smallest size being used for the former purpose; and they may appear either on covered tables or on tables of highly polished oak or cherry that are left partially uncovered to display the beauty of the wood. Colored silk or satin is frequently basted under the very open patterns. It is a pretty fashion to include doylies of several different designs in a set, but there must always be two of each kind.

The articles mentioned above comprise a complete list of stylish table napery. Of course, the only items of real necessity are the cloth and napkins, and it is left to individual taste to decide whether the purely decorative accessories shall be used or not. With handsome and carefully laundered table-cloth and *serviettes* and all appointments of china, glassware and silver of corresponding good taste and daintiness, the hostess may rest assured that her table is suitably appointed.

## BED LINEN.

The truly consistent housekeeper bestows as much care and attention upon her bed linen as upon her table napery, although it is to be less frequently seen and admired by those outside the family circle. Smooth and finely woven sheets of Irish linen are offered in the requisite dimensions and are finished with a half-inch hand-sewed hem at the lower edge and a two and a-half inch hemstitched hem at the upper edge, which is to be turned over the coverlet. In many instances embroidery done with white linen floss is wrought on or below the hemstitched hem, but quite as often the simpler finish of hemstitching alone is preferred. Linen sheets are really very agreeable to the touch, and the old prejudice against them on account of their supposed unhealthfulness is fast disappearing. They are, of course, more costly than cotton sheets, but they are also far more durable. Cotton sheets, by-the-bye, are shown in very superior qualities and are finished and ornamented in exactly the same manner as the linen ones.

Bolster-cases are of linen, open at both ends, and finished with two and a-half inch hemstitched hems, the size of the case naturally depending on that of the bolster. The French bolster or roll is preferred to the oblong style, and the case, while fashioned to slip easily over a bolster of either variety, is made to conform nicely to the shape.

Pillow-cases are invariably open at one end only, and, like the sheets, have hemstitched hems of corresponding width, embroidery or lace being no longer in use for either pillow or bolster cases. The usual dimensions for pillow-cases are forty-five, fifty and fifty-four inches wide, by thirty-six inches long, including the hem. Linen is preferred for pillow-cases, but both pillow and bolster cases may be made satisfactorily of fine muslin. When the monogram or crest is embroidered on bed linen, it is usually placed at the center of the sheet a trifle above the upper hem and in a corresponding



position on pillow and bolster cases; and its size and style must be decided by the owner's taste.

Although the Marseilles spread has been so long in use, the numerous new styles which are now presented have not succeeded in diminishing its popularity to an appreciable extent; and while the beauty of colored Marseilles cannot be denied, the pure-white coverlet is by far the daintiest and most appropriate to the purpose for which it is intended. However, to provide for differing tastes the manufacturers have wisely furnished a variety. Spreads of very fine quality show blue and red in the borders only, and others are woven in colored all-over patterns. Then there are pretty and rich-looking spreads of antique, Cluny and real lace; and newer than any of these are the cut-work and embroidered spreads, properly called "spachtel-work," which was originally done in Germany. A color may underlie these beautiful fabrications to show through the very open embroidery patterns, which closely resemble those of Sorrento and Roman embroidery. Accompanying these artistic spreads are square pillow-shams wrought in the same patterns.

It is stated from time to time that pillow-shams are falling into disuse, but they persistently maintain their position. Linen shams, finished with two-inch hemstitched hems or with scalloped edges, are decorated with drawn-work above the hems or with embroidery above the scallops; these are finer and newer than those made of cambric or nainsook and decorated with tucking, Swiss embroidery or lace, although the latter are also much admired. Some pretty Swiss shams have diamond-shaped appliqué in the corners or at the center and are edged with a narrow, fluted ruffle trimmed with Valenciennes lace. Lace shams harmonizing with lace spreads are used, and the most approved size for them, and, indeed, for pillow-shams in general, is thirty-three inches square. Sheet-shams always match those on the pillows and are very effective in dressing a dainty bed.

Strips or covers for the bureau or dressing table are woven in fine linen and either fringed or hemstitched at the ends to correspond with the bed linen; and drawn-work is made along all the edges in elaborate patterns. The regular length of these covers is two

yards, and the widths vary from eighteen to twenty-two inches.

And now about towels. Among the numerous weaves in which towels are shown, damask, huckaback and bird's-eye are most generally used. Damask towels, which are displayed in truly wonderful patterns, are, of course, the finest and most expensive and are finished either with a plain or knotted fringe or with a two and a-half inch hemstitched hem, to match the sheets and pillow-cases. Huckaback and bird's-eye towels are likewise fringed at the ends. Drawn-work is made in towels as well as in other linens; indeed, the decoration is so effective and withal so easy of execution, that its frequent use is readily accounted for. The usual dimensions for fine towels are twenty-seven inches wide by a yard and a-quarter to a yard and three-eighths long; and the initials or monogram are embroidered at the center about six inches above the fringe or hem on one end only. The deep hems on many of the fine huckaback towels show designs woven upon them in colors, others are embroidered by hand with colored silks and flosses, and others again are decorated with double floral or conventional borders woven in colors above a deep, netted fringe. Many housekeepers utilize these elaborate towels for bureau covers. Towels of figured linen and of huckaback in medium weaves having straight colored borders and finished with fringe are liked for more ordinary use; and Turkish linen towels are preferred above all others for the bath, for which, indeed, they are really indispensable. For drying glass and china there is nothing to take the place of the checked linen towels, and twilled linen holds its own for use in the kitchen. All towels, whether for the toilet, kitchen or the butler's pantry, should be marked with colored marking cotton or with woven initials, and no systematic housekeeper will consider them ready for use until this has been done.

The linen outfit being complete in every detail, the further concern of its possessor is for its preservation, to which end great care must be used in laundering; and a periodical inspection of the linen in constant use must be made to discover spots that are wearing thin, which should be at once neatly darned with ravellings of the material.

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## LETTER-WRITING.

"Postage has become too cheap," once remarked a mournfully hopeless person who had just finished reading one of those charming volumes of letters, of which the correspondence of Motley, of Walpole, of Lady Mary Wortley Montagu and of Liszt and Wagner have furnished such entertaining examples. He may also have thought of Prosper Mérimée and of others whose letters published posthumously or earlier testify that their writers were as delightful to beloved friends when alive as they have been to a world of strangers since. Persons possessing delicate sensibilities and reserved habits of thought are divided in their emotions when rambling among such exhumed personal epistles of friendship, affection and gossip. There is on the one hand the keen pleasure of being thus, as it were, admitted to the confidence of charming and, perhaps, distinguished persons; on the other hand there is the discomfort of knowing that one is really an unbidden guest at such feasts of intellectuality and lofty sentiment. If there were any likelihood that private correspondence in general would be published, there would be little importance in the fact that cheap postage has transformed the infrequent, carefully considered and lengthy letters of former days into the brief notes by which people nowadays communicate almost daily with their absent friends. As it is, however, it is to be regretted on many accounts that the delights of receiving well written and interesting epistles are almost unknown, although in their place we have the satisfaction of hearing at short intervals from those we love and of keeping thoroughly posted regarding their general welfare and their lesser interests. The note is simply an epigrammatic mode of communication; but the letter is an essay, and may be an idyl.

We still retain the dignity of the old-time expressions when speaking or writing of the present mode of epistolary intercourse: we still call it "correspondence" and "letter-writing," although both terms are far above and beyond our present style of interchanging by means of pen and paper, not our thoughts, but mere bare facts and prosaic comments. We would find no fault with the modern method of writing and receiving letters, so-called, nor would we suggest a reform; but a sense of regret and of loss will intrude itself upon our minds as we reflect that the ubiquitous wastebasket is so soon to prove the final resting-place of the greater portion of our written communications with our friends. Only a few years ago letters were read and re-read, carefully labelled and tied

in parcels, and occasionally glanced over and re-assorted with feelings that came from the heart. In those days there was a stately courtesy in the wording of letters, quite regardless of the intervals of time between receipts and replies, which were, of course, affected by the slow and uncertain modes of transporting correspondence then in vogue. Thus, an epistle commenced with a courtly and ceremoniously expressed compliment to the person addressed, and ended with a complete surrender of self and services by the writer. To-day this style would seem grotesquely insincere; but is not the familiarity of the modern note-writer, on the other hand, a trifle disrespectful?

Perhaps this is something concerning which protest or even generalization is needless, since the mode is already so closely identified with all our affairs; but it should certainly be remembered that there are many names and terms, as there are many expressions, that do not seem amiss when spoken, but should never be committed to paper to cause criticism and speculation on the part of chance readers in after years. Not that such flippancy is habitual with well-bred persons, but it may result from an occasional lapse into affectionate familiarity that may readily be avoided by a little consideration and a due regard for dignity. Of course, there are some who have no element of reverence in their friendliness or in their personal character, simply because it was not planted in their natures either by family custom or by instruction. When a fine regard for the proprieties of letter-writing is not one of the inborn characteristics of a man or woman, it should by all means be acquired by instruction and an application of the rules of etiquette. Many people do not reflect that a very disagreeable impression may be produced upon the mind of a friend or acquaintance by a careless or ill-considered letter, whereas their agreeable manners and personality might have the reverse effect in conversation; and for such the following advice is given.

A regular correspondence between acquaintances should not be lightly undertaken. When such a method of interchanging ideas is begun on the basis of sympathy in some pursuit (in which case the object is mutual help), it usually continues as long as it is of common use and then terminates naturally and without offense to either. To begin a correspondence after a brief acquaintance, and for no better cause than a momentary desire for the possible pleasure it will yield, is as unwise as it is dangerous to the sensibilities of at



least one of the two writers. Sometimes this method of becoming better acquainted reveals unsuspected barrenness of thought, wit or feeling; and sometimes it exposes an illiteracy that might have remained concealed had communication been confined to speech. Those who "don't know that they don't know" are more certain to disclose the fact in a lengthy and elaborately constructed epistle than in any other way.

It cannot be denied, however, that such correspondence occasionally resembles the finding of a rich vein of gold by a chance blow of the miner's pick. Beautiful thoughts and a superb intellectual equipment are sometimes revealed by letter that would otherwise have always remained hidden under a more than ordinary timidity or imperfection of speech. Such pleasing results, of course, go far toward removing one's objections to carelessly initiated letter-writing; but it is nevertheless certain that proper discretion in the beginning of all correspondence will in the majority of cases bear the usual acceptable fruits of wisdom.

Even the superscriptions of letters, as well as their inner addresses and conclusions, brief as these lines are, disclose much of the knowledge or ignorance of their authors in the art of letter-writing. The forms of these essentials will certainly display the writer's training or lack of familiarity with approved usages; and the style in which the motive of the communication is expressed tells the story of cultivation or the want of it, for which reason good form in letter-writing is absolutely necessary.

In America the title of Esquire is only rightfully given to a man who holds or has held the office of magistrate in a lower court; therefore, the custom which formerly prevailed of adding "Esq." to every man's name indiscriminately has fallen into disuse among fastidious writers.

The prefixes "Mr." to the name of one man and of "Messrs." to the name of a firm or the names of several men are universally approved for the direction of a letter.

While no man would write "Mr." before his signature, he always uses it upon his card, and also when expressing himself in the third person or when writing a formal invitation or announcement. There has lately been considerable discussion on this point, but trustworthy authorities agree that no one has a right to omit "Mr." from a superscription, provided it appears upon an engraved card. Of course, this prefix is not used in addressing a letter to a member of the Society of Friends, because it does not accord with his plain habits of speech.

"Mrs." or "Miss" should always precede the name of a woman upon the outside of a letter, unless she be a Friend or a person in a much lower station in life.

If a man's signature is written in full, or his card bears his full name, a letter for him should be addressed with the same name; and in formal or decorous correspondence letters directed to his wife should have a similar superscription, excepting, of course, the title. Thus, if a man signs himself John James Winthrop, letters to him must be addressed "Mr. John James Winthrop," and those to his wife, "Mrs. John James Winthrop"; and the only exception to the latter rule is when a woman has made a distinct and notable reputation as an author, editor, etc., in which case she may be addressed by her Christian name, together with the prefix of "Mrs."

If letters are of a business nature, the postal address and date of writing are placed at the top of the sheet on the right side; but in case of friendly correspondence they may be written at the left side of the page below the signature.

If the writer and his correspondent are unacquainted, or if the letter is a very formal one of business or ceremony, the full name of the person addressed should be written at the left of the top of the page, and should be followed by a colon. Below it and a little to the right is written "Dear Sir" or "Dear Madam," or, to be more cordial, "My Dear Sir" or "My Dear Madam"; and this also should be succeeded by a colon.

Even an unmarried woman is addressed as Madam in a letter of a strictly formal nature.

In beginning a friendly letter, the baptismal name of the recipient is omitted, and the family name and the title are preceded by "Dear" or "My Dear." Thus, such a communication may commence "Dear Mr." or "Dear Mrs. Winthrop," or, in more cordial style, "My Dear Mr." or "My Dear Mrs. Winthrop."

Business letters should be addressed to a widow without her individual name, and social letters according to her engraved card. Strictly speaking, a woman has no legal right to use her husband's Christian name after his death; but if she is unwilling to relinquish it, a kindly usage permits its retention in social matters only, and it would, therefore, be discourteous to her to write her name otherwise than as she desires it to be written.

On a letter to the eldest unmarried woman in a family the superscription should read "Miss Winthrop," provided there is a street number or some other means of securing proper delivery; but if she lives in a small town and there is no person to whose care the letter

may be addressed, her full Christian name or her initials should be prefixed to her family name.

The name of a younger sister should appear in full on the outside of a letter, and also within, if the correspondence is ceremonious or on business topics.

If a young woman is so silly and undignified as to write her name "Milly," "Mamie" or "Kitty," persons who address her by note or letter need not fall into the same error, but should write "Miss Mildred," "Mary" or "Katherine Winthrop." This will afford a proof that the writer still respects one who trifles with her own dignity.

The number of a house is, of course, written in numerals, but if the name of a street is a number, it is good form to spell it in full, as "Eighty-Seventh Street."

The name of a state or country is never abbreviated by fastidious letter-writers, although there are few people, especially of those burdened with a large correspondence, who are willing to observe such details rigidly.

The termination of a letter should also be formulated according to approved rules. At the same time with the disappearance of "Esquire" following all masculine addresses to which no other title was prefixed, have gone out the "Your obedient servant" and "Most obediently yours" once so much in vogue.

The manner of ending a letter indicates the measure of the writer's regard for, or the closeness of his relation to, the recipient. A business letter concludes with "Yours," "Yours truly," "Most truly yours" or "Respectfully yours"; while a social communication may end with "Cordially," "Most cordially," "Sincerely," "Most sincerely," "Faithfully," "Always yours," "Always sincerely yours" or some other form of a similar nature expressive of regard. This concluding phrase may not by any means express the full amount of the writer's kindness or esteem, but as far as it goes it should be sincere and appropriate.

A woman does not write "Cordially" before her signature when addressing a man, unless she is elderly or the friendship is a very close one; nor does a man use this expression when writing to a woman, as it is a trifle too familiar in its significance. The closing sentence of a letter is often so original and so characteristic of its author that no one would be more likely to copy it than he would to append another's name to his own letters.

In writing to a person who is unmistakably a superior in position or acquirements, self-respect forbids an admission of this fact in the form of address either inside or outside a letter, no matter what complimentary or adulatory expressions may find their way into the communication itself.

A letter of friendship should be replied to either according to a previous agreement regarding intervals, or else as quickly as the nature of its contents demands, letters containing questions being answered at once if possible.

Epistles concerning purely intellectual or emotional topics should in the absence of previous arrangement be answered whenever the impulse of writing is upon the recipient.

A business letter should receive an immediate response; and if the final answer requires time for consideration, a brief note should be sent at once stating that reflection, investigation, etc., will occasion delay, and mentioning, if possible, the date upon which the fuller reply may be expected.

A young man does not write letters to a young woman without having first asked and received her permission, which must be given with the full knowledge of her parents or guardians. If the man's object in desiring such a correspondence is matrimony, he will, if he possess a fine sense of honor, first secure the mother's or father's consent to thus become better acquainted with their daughter, even though he does not specify his object in so many words; for this motive will be understood by implication quite as readily as if he had said: "If we like each other better and better, as each becomes more and more fully informed regarding the other's sentiments and opinions, I hope soon to ask of you a still greater honor. In the meantime, I wish to be certain that you entirely approve of my friendship for your daughter."

This course affords opportunity for one or both of the young people to weary of and break off the acquaintance without harm to either, provided, of course, that expressions of love or of a too marked liking are rigidly excluded from the correspondence. Susceptible indeed must be a young woman, and over-sanguine, not to say conceited, must be a man, if serious consequences result to either from an exchange of dignified and sensible letters. Neither the man nor the woman is bound by self-restrictions or by any implied agreement to become interested in no other person during the course of the correspondence. It must be understood, of course, that letter-writing is resorted to in such a case when the distance between the homes of the parties prevents their meeting frequently.

There are many books published under such titles as "The Ready Writer's Manual," "Good Form in Correspondence," etc., etc.; but



the directions therein contained are of small use, as every one must realize when they reflect that the circumstances of any two cases are seldom exactly alike. If unfamiliarity with the pen proves a serious stumbling-block when a necessity arises for correspondence, the manuals which have been written on the subject will be found of little service beyond the furnishing of accurate formulas for superscriptions, inner addresses, conclusions and signatures. Self-respecting candor on the part of the writer will supply all deficiencies in the art of letter-writing, for it is usually a fear of writing the exact

truth rather than a sincere desire to tell it that appalls the person who is called upon to write important letters, and who lacks that facility which experience alone can afford.

A note of congratulation or of condolence and a reply to an invitation cannot be written too promptly; indeed, it is very bad form to delay such obligations longer than twenty-four hours. The wording of a sympathetic or congratulatory note must be inspired by the heart's sentiments; and an invitation should be accepted or declined in the same person (either first or third) in which it is written.

## THE USES AND ABUSES OF CONVENTIONALITY.

Conventionality is one of several means by which the universal law of self-preservation is asserted and enforced. It is a social wall or, rather, a flexible stockade, behind which we may, if we are so minded, intrench ourselves and find security against unusual or undesirable invasion. It is a particularly strong and useful protection for those who dislike to listen to malicious gossip and unworthy personalities, and for those who, by reason of conscience or condition, cannot comply with prevailing usages, whether they concern attire, momentary enthusiasms in literature, art or music, excesses in the simplicity or extravagance of hospitality, or any other of the numerous vagaries of mind and manners in which men and women so generally indulge.

Much tranquillity may be found within the protection of conventionality, if one but looks for it; indeed, too great repose may result if that is all a woman seeks. Many fatigues are shut out by the barriers of conventional forms and customs, and many insincerities and much selfishness may be respectably enclosed by them. As a rule, however, these defective liberties are unconsidered trifles to the average woman, who understands the statutes of conventionality to mean that a routine of fatiguing diversions for society is obligatory. These laws enslave some while they provide too much freedom from responsibility for others; so that we must conclude that it is character or temperament, rather than inherited social habits, which determines whether the woman of to-day is to be enslaved or liberated by the social customs which we have named conventionality. Unhappily, this intrenchment too often proves a stronghold from which the individual may safely and skilfully hurl wounding shafts at social rivals, who are compelled by the rules of conventionality to receive these politely aimed arrows with acquiescing smiles. It is, in fact, bad form to display dislike for such perfectly legitimate thrusts; and bad form we all know is the least easily pardoned of all the sins which modern society recognizes. This high regard for custom is doubtless due, at least in part, to the deliberation and intelligence that has been bestowed upon the enactment of our social laws, which, curiously enough, are enforced by the same law-makers with flexibility in some cases and with stern rigidity in others. And yet, with all its defects, conventionality has, when its laws are applied by wise and kind methods, a refining, grace-imparting and peace-producing influence, as civilization in its higher conditions amply proves. At the same time, like every other human law, whether written or unwritten, it oppresses and galls not a few members of the society it is intended to protect.

Happily, few statutes of conventionality are positive commands which declare "Thou shalt," or "Thou shalt not." The greater number of them simply give permission, without enjoining definite obligations or prohibitions. It is when conventionality produces more of pain in its application to others than of benefit to those who administer its codes, that the true gentlewoman finds a satisfactory reason in her heart for being unconventional. *The Art of Pleasing* is the title of a little volume written by Lord Chesterfield for his small god-son; and while the book itself is not of much value to the educated youth of to-day, owing to the difference between our social customs and those of Chesterfield's times, its subject is most suggestive, especially to people who practice the abuses of conventionality with a strong impulse of selfishness. Enmities, envyings, unworthy ambitions and paltry vanities conceal themselves or, rather, entrench themselves without concealment behind certain conventional forms. Among those who find such uses for conventionality may be found the unmistakably vulgar, together with those who have never considered the refining and ennobling suggestiveness of that old French motto, "*Noblesse oblige!*"

If etiquette is the necessary machinery of society, conventionality is its breath; and properly arranged, the two combine to polish and protect each member of the social world. Etiquette prevents an agony of uncertainty; it sets the limits to many pleasures and expresses consideration for many afflictions; and it fixes boundaries for

hospitalities that, but for its kindness, would become burdensome or, without its requirements, would drop into insignificance or niggardliness. It restrains a proffer of courtesies to the unworthy, but at the same time leaves no suggestion of selfishness. Despotism as conventionality may be when cruelly applied, its larger and kindlier qualities enable us to protect ourselves from disagreeable and underbred persons who have not yet learned how to be agreeable, or who are, perhaps, unwilling to be civil.

The laws of conventionality, strictly considered, are entirely dissociated from manners. One may draw a line between that charming familiarity of speech which is used between friends to express nearness, and that cold or cool reserve and dignity which determines the distance to be kept between one's-self and a mere acquaintance; and yet one mode of deportment may be as beautiful with the graces of high breeding as the other. Cordiality is as unpleasant from a stranger as it is agreeable from a friend, but conventionality regulates it in a most satisfactory manner. Appropriateness is always admirable in itself; and as conventionality between acquaintance and acquaintance is entirely appropriate, it is, therefore, deserving of commendation. It is because its protective formalities have stood as a barrier between the refined and reserved and those who are unfit for cultivated, or, at least, for better bred associates, that conventionality is so frequently regarded as a chilly, distant and heartless institution. If those who fully comprehend its uses and significance still continue to object to its application because it stands between themselves and a coveted social recognition, we may safely conclude they lack certain mental or moral characteristics or graces—defects, however, that may and should be self-corrected.

In many cases it is an over-estimate of the value of external things, or an excessive indulgence in them, that is fatal to refined sentiments if not speedily checked; and it is to be regretted that those who give way to this fault continue to cherish it, and would not on any account lower the fictitious value which they have set upon ostentatious appointments. These be they who proudly stand aloof from those less "pompously panoplied," and consider themselves socially conventional, well-mannered and justifiably haughty; but year by year this class grows smaller and smaller as our higher civilization and our deepening and broadening refinements eliminate it gradually from society. And in this connection it is only just to remark that it is a gross misjudgment even to imply that the newly rich are vulgar simply because they are not yet symmetrically adjusted to the recently acquired abundance of their fortune; and it is even more unkind to place unsurmountable obstacles, in the guise of conventionality, between those who are already polished and elegant and others who desire nothing better than an opportunity of becoming similarly refined through observation. Is it a crime to have acquired a fortune speedily by honorable means? If it is, then riches that have not ripened like wine are a social misfortune and a vulgarizing burden—which, however, even those who satirize them most keenly would gladly assume if they had the opportunity. It is surely an unconsidered cruelty rather than a mark of gentle breeding for those who have always been familiar with refined manners, unfailing courtesies, winning graciousness, and the beauties of cultivated tone and educated speech, to refuse a share of their unpurchasable treasures to those who need and crave them.

Not that the newly rich always require or desire refinement of taste, manner and language; but they sometimes do, and conventionality too often becomes a cruel enemy to them and a chill upon Christian charity. In many instances the greatest impediment to the self-made Croesus in his efforts for social advancement is his recently gotten wealth—as if he would be any better fitted for refinement if he threw his great fortune away! Poverty is in itself neither polishing nor elevating. It is not at all likely to induce familiarity with the graces, and it is this fact which to many sensitive souls renders it most difficult to bear. But the poor are often less



coarse at heart than the self-indulgent, who have always suffered from an overabundance of wordly possessions.

Against disturbing, uncongenial personal influences and associations the household sanctities must, of course, be preserved, when need be, by strict conventionality. If the seeker for admission to our domestic circle has a sincere desire to experience those elevating influences which it is our delight to foster in our homes, there are established formalities by which we may effectually check intrusion, while at the same time admitting to occasional intercourse those who have been unfortunately reared and instructed. An opportunity to behold and consider the delicate courtesies and polished manners of well-bred people may be the one thing lacking in the education of such persons, for when they have attained this advantage, they experience little difficulty in rubbing off any external or meretricious varnish that conceals and vulgarizes the beautiful grain of their characters. These suggested hospitalities may at any time be diminished or wholly terminated by a not unkindly conventionality, provided the guest profits less than was anticipated by his or her habitual or occasional entrance into a better social atmosphere. Not that any good influence can ever be wholly lost; but it is unfortunately possible to achieve results so trifling that they do not repay the hostess for the disagreeable experiences which both she and her family must undergo through the presence of an essentially vulgar person.

Like most things in this world which we are at liberty to use or to omit, conventionality can be neither an unmitigated evil nor an unalloyed blessing, even should everybody either obey or disregard its behests in unison. Society cannot determine how fully individuals should conform to its rules, and happily it does not try. To use them and not abuse ourselves or others with them should be the desire of all intelligent persons. Conventionality may be made one of the humanizing forces of the social world, for it urges kindness of speech, justice of deed, and charity to those who need it. Evil speaking it strictly prohibits, justifying and even sometimes com-

manding a rebuke to the wilful slanderer. A little scene that occurred many years ago comes vividly to mind and will serve to illustrate the value of a well-timed rebuke in correcting the pernicious habit of ill-natured gossip. The writer, when a little girl, once entered the presence of a grand old gentlewoman—a true patrician—on some childish errand. The aged dame sat in an old-fashioned, high-backed chair, against the rich but sober coloring of which her handsome head was beautifully framed. The soft white lace of her frilled cap took away none of the dignity of her high-bred face, nor did the stir of the laces about her small white hands disturb the sweet gravity of the picture as her knitting needles clicked and glittered; yet there was that in her attitude, composed though it was, which indicated suppressed emotion. A chattering woman who had intruded into what we children called “the presence” was relating an amazing and uncomplimentary tale of a neighbor who had hitherto borne an honorable name. The little girl paused until she might ask her question without interrupting the conversation of her elders, and while thus waiting, none too patiently, she learned one of the most impressive lessons of her youth. The tale of the eager gossip was concluded—at least, she paused, perhaps only to take breath and go on again with details—when the noble listener slowly folded her hands over her knitting and, looking tranquilly into the face of her visitor with eyes that expressed sorrowful indignation and severe rebuke, she said with impressive deliberation:

“Your story sounds like a falsehood. It ought to be one, and I shall treat it as such.”

Abashed, the tale-bearer arose and took her departure, saying simply, “Good-afternoon, Mrs. D—; I am sorry to leave you displeased.”

This little event certainly exerted a salutary influence upon at least one life, for it taught the value of self-restraint, and it also showed how effectually a few words seriously and deliberately spoken can check the unkind use of a slanderous tongue.

## RAMBLES AMONG BOOKS.

Supplementing *In Darkest Africa*, Stanley's account of the search for and relief of Emin Pasha, which was noticed at length in the December *DELINEATOR*, comes *Emin Pasha and the Rebellion at the Equator*, a story of nine months' experiences in the last of the Soudan Provinces, by A. J. Mounteney-Jephson. The author was an officer of the expedition and was detailed by Stanley to remain with Emin and assist in the preparations for evacuating the Province while the chief returned for the rear guard. Something of the troubles in the Province and the revolt of Emin's soldiers was known to us before; but this book tells the story in detail and in a most interesting way, and at the end we have a much clearer idea of Emin and a better knowledge of the Equatorial Province and its people.

The author's picture of Emin is drawn on much the same lines as Stanley's, but the hand is more sympathetic. He has nothing but regard and admiration for the man, illustrating his lovable qualities, his courtesy and his care for his people; but for the commander he has no respect and severely blames his indecision, lack of energy and culpable negligence in the face of danger. In addition to the narration of the stirring events which took place during Lieut. Jephson's stay in the Equatorial Province, the book contains much valuable information of the tribes of that region and their manner of living, the food products, animal and bird life, etc., besides giving a backward glance over the Soudan which is wonderfully instructive to the average reader. In a prefatory letter Mr. Stanley commends the book as follows:

“You have commenced your story where a great gap occurred in my own narrative, a gap which you alone could fill up. You have told your story with so much modesty, and such absolute truthfulness and loyalty to myself, that I cannot but feel pleased and grateful to you. There is within the covers of your volume much matter that is quite new to me, much that is extremely thrilling and exciting, and the whole is related with very enviable literary tact and skill.”

[New York: Charles Scribner's Sons.]

Among the holiday issues which came too late to be noticed in the regular holiday book article, there is a very quaint and artistic setting of the ancient rhyme *Thus Think and Smoke Tobacco*, with drawings and decorations by George Wharton Edwards. The verses are in old English text with ornamental initials, and there

are three full-page drawings of an Indian chief in full war paint (typical of the first smoker), a cavalier with his pipe, and a society man of to-day with his cigarette. The book is strikingly bound, and is held together by leather thongs. [New York: F. A. Stokes Co.]

*Friends From My Garden* contains twelve full-page illustrations in colors of flowers and shrubs, each with a conceit in the shape of some “flower folk,” the work of Laura C. Hills. Each illustration is introduced and followed by some original or selected poems appropriate to the subject. [New York: F. A. Stokes Co.]

The thoughtful reader may justly regard as an insult to his intelligence a book the purpose of which needs literal explanation, or the moral of which must be elaborately emphasized or even reduced to words; and on the other hand a work that is charmingly direct, naive, tender, natural and suggestive of higher things is a real blessing to the reading world. Such a pleasing production is *Black Beauty, His Grooms and His Companions*, which is the autobiography of an intelligent horse cleverly written for him by A. Sewal. A careful perusal of this ingenious narrative will prove beneficial to everyone who owns or has the care of horses, for the story contains suggestions that cannot fail to arouse in us a greater respect and a deeper tenderness for our equine friends and, indeed, for all domestic animals. Inarticulate creatures that should be conscientiously protected are too often the victims of an ignorance which, in these days of generally diffused knowledge, is positively criminal. Every lover of the horse should read this book. [Boston: D. Lothrop Co.]

Whosoever takes delight in the beauties of nature as continually displayed in sky and earth and sea will be charmed with *A South Sea Lover*, a romance by Alfred St. Johnston. The author, being without family ties, became first a sailor and then a wanderer upon a strangely beautiful island in Polynesia. His book portrays a remarkably pure and strong friendship between an Englishman and an islander, and also the former's love for a native maid—an affection that was ideal, noble and faithful, though not as grand a devotion as the friendship; and should these matters fail to attract the reader, the story abounds with fascinating descriptions of an affluent country and of its people and their modes of living, think-



ing, speaking, wooing, marrying, worshipping and dying. A careful perusal of this book is almost like a personal experience of its adventures. [New York: Macmillan & Co.]

From the press of the J. B. Lippincott Company, Philadelphia, comes *A Diplomat's Diary*, a rather singular novel by Julien Gordon. The story, which is apparently told by a man, is admirably well written, its literary style being, in fact, so charming that it cannot fail to be widely read; yet in itself the tale is wholly unworthy, and the pitiful part of it is that a woman wrote it. There is not one really noble or admirable person in the entire narrative. The hero, justly or unjustly, was sent from one court to another in consequence of a suspected intrigue. At St. Petersburg he met an American woman with whom he really fell in love—at least, that is what he called his interest in a beautiful, wayward creature who appeared, according to this description (which is meant to be an admiring one), to have had but one fine fibre in her being, and that a compelling sensation of gratitude toward a man at home who had brightened dull days during the life of her invalid husband, now deceased. Her method of winning consisted mainly in wearing surprising toilettes, uttering annoying speeches and maintaining a sleepy expression of her eyes under their drooping lids, save when she now and then opened them wide and flashed them suddenly upon her victim. She liked to defy respected *convenances* as if she was practising a virtue or had valiantly struck for freedom in a ceremonious country, the useful social code of which galled her too sorely.

Under the title of *Toxar*, the author of *Thoth* has given us a novel with a most impressive and useful moral. The story is told in a classic and very unique style and deals with the subtle, cruel mind and the fate of a Greek who acquired autocratic power and used it to further his own selfish ends. The author shows in a most vivid manner that to seek pleasure irrespective of the rights and feelings of others is certain to destroy happiness and, if carried to a certain point, will prove fatal to life itself. [New York: Longmans, Green and Co.]

*In the Valley of Havilah* is the name of a most thrilling novel by Frederick Thickstun Clark. Against a background of great natural beauty the author has painted a series of masterly pictures of sordid ignorance and picturesque poverty and of those tragedies which invade the lives of human beings on every level. The drollery of moral and material squalor in an almost worn-out mining neighborhood and the natural nobility of a few exceptional souls in high contrast with the viciousness of greed, form most pleasing features of the tale, and the fine shades of vernacular presented are artistic and realistic in the extreme. Some of the scenes are very laughable, and the one fatal tragedy of the book is beyond compare in literature. The style of the book is both original and pleasing. [New York: United States Book Co.]

*Adventures of a Younger Son*, by Edward John Trelawney, is an extremely attractive book, not only because it contains a tale of thrilling adventures, but also because it possesses that charm which belongs to the writings of all authors who knew Byron and Shelley and lived during the excitement of the Austro-Italian and Græco-Turkish wars. The romance has a semi-historic value, and its suggestions rouse the curiosity and awaken a profound interest in the history of those stirring times in which the author took an active and not unworthy part. Shelley writes of Trelawney, "If he was one who wished to be thought eccentric, he was noble and generous at bottom." This wish (if he really entertained it) must have found expression and gratification in this story of a "Younger Son;" but, of course, no one will forget, while perusing his amazing narrative, that he lived in one of the wildest periods of European history. [New York: Macmillan and Co.]

Clara Louise Burnham is so well known as a writer of charming stories that her latest production, *The Mistress of Beech Knoll*, needs no elaborate explanation to convince the intending reader that it is artistic alike in motive, plot and execution. The author's naturalness, her directness and her easy familiarity produce in the reader a feeling of intimacy with her characters; and one may have the, to many, comforting assurance that whatever ill-fortune overtakes any of the deserving ones in the story will be righted "when the time comes." [Boston: Houghton, Mifflin & Co.]

*O Thou, My Austria!* is translated from the German of Ossip Schubin by Mrs. A. L. Wister, and published by the J. B. Lippincott Company, Philadelphia. Of course, it is a love story—most German stories are. That it is a good one we are at once assured by the name of its translator, who never turns a dull romance into English. For its title no explanation, either direct or indirect, is given; but for all that the novel will prove most diverting to the

tasteful reader of fiction. It affords distinct if not always agreeable ideas of German, Russian and Austrian habits of thought, manners, social customs and household ways.

Under the well chosen title, *The Demagogue*, D. R. Locke has given us a shrewd portrayal of an unscrupulous and ambitious American politician. If we could only say the picture was false or highly colored, the charge would not lie so heavily; but any one who has ever looked into the matter even superficially will admit that Mr. Locke has by no means exaggerated the evil. [Boston: Lee & Shepard.]

*When We Were Boys* is the name of a novel by William O'Brien, M. P. It is a pitiful story of fact and fancy written while the Irish patriot was serving a sentence in jail for a political offence, committed for love of his countrymen and in the hope of benefiting them. The writer's discretion is not a matter to be discussed or included in a mere mention of his tragic novel. That the story is too lengthy to please the ordinary novel reader is an offense easily pardoned when it is remembered that the romance was written in prison where time is far too plentiful and moves with feet of lead. Then, too, the wrongs and woes of his beloved island really are many and deep, and have been protracted through so many generations that they have become thoroughly interwoven with the Irish nationality. No one can read this story without admiring the hot heads, warm hearts and earnest patriotism of many of its characters. [New York: Longmans, Green & Co.]

*Her Great Ambition* is a story, by Anne Richardson Earle, of a bright, headstrong girl who believed herself possessed of unmistakable but uncultivated talent for painting good pictures. This girl was warm-hearted—in a way; but she always considered herself first and was continually striving to carry out her own wishes without weighing the consequences or showing a proper regard for the rights of other people. Of course, she brought upon herself much suffering and many humiliations; but she had some good sense and sufficient excellence of character, and fortune treated her very kindly. She learned after a time the most gratifying lesson that can enter a woman's life, her teacher being the man whom she married, quite contrary to her expectations, though by no means against her wishes. She became convinced that there is a sweeter joy to be found in yielding to the guidance of another than in stubbornly and selfishly acting upon one's own selfish impulses. The story is sure to interest thinking wives and mothers, and it contains much practical advice for those women whose desire for a career outside the home is much larger than their capacity to create and follow it. [Boston: Roberts Brothers.]

*Sidney*, by Mrs. Margaret Deland, is a novel that demands and is sure to receive careful reading. To write a meaningless book would be an utter impossibility to an author of Mrs. Deland's serious vein. Her *John Ward, Preacher*, was said by many to be overdrawn, but it was not. It only carried to a natural consequence the beliefs of a certain fast-diminishing set of adherents to a cruel creed. *Sidney* is a story of temperaments combined with the results of disbelief in a Divine guidance and in a future immortality; and it depicts the hard, cold, stunting selfishness of Atheism with thrilling vividness. The awakening and stirring of an unbelieving soul to a belief that God is, and that He is wise and kind, is not unlike watching with gladness a blossom burst from a bud that has an unusually strong and stubborn enfoldment. The suggestiveness of this idyllic romance is only a part of its charm. [Boston: Houghton, Mifflin & Co.]

*The Humming Top* is the name of a fresh and pretty story by Blanche Willis Howard that everybody will read with pleasure, and most of us with profit as well. Its suggestions are sweet and rich with the flowers of tenderness and compassion, and its real value cannot be over-estimated, although the tale is as brief as a dream. [New York: Frederick A. Stokes Company.]

In *A Real Robinson Crusoe* we are given the story of a strange yet true experience of a company of castaways on a Pacific island. The narrative is edited from the survivor's own account by J. A. Wilkinson, who writes thus in comment: "Verily, truth is stranger than fiction. A narrative of adventure, danger, ingenuity and untiring work, such as this, outranks in interest a thousand and one essays in the field of desert island fiction." Little more need be said of the book, except to emphasize Mr. Wilkinson's opinion of the narration of its chief hero, who told it to him with a feeling of deep sorrow that was not without a bitter tinge of remorse. His readers forgive if they do not wholly justify the "Real Robinson Crusoe," who was cast away on a South Pacific island with three other men and two women. The book will furnish intensely interesting reading to old and young alike; and not a few of those ingenuities that



spared life and created at least semi-comfort for the shipwrecked men and women will prove highly suggestive and even instructive to those who must depend upon their own personal industry and resources for useful and agreeable surroundings. [Boston: D. Lothrop Company.]

Among books that are valuable for reference rather than for deliberate perusal is a comprehensive volume entitled *U. S.*, by Malcolm Townsend, published by the D. Lothrop Company, Boston. The name is certainly attractive, but it seems to possess less of dignity than is due such a laborious compilation of many isolated and aggregated facts. Its writer has delved deep into many dry places and has brought forth truths that few persons would have looked for or even have observed had they reached them while searching for other matters of forgotten history. The tables of areas and population of our land at the various dates of taking the national census are an especially valuable feature of the book.

*The Elements of Psychology*, by Gabriel Compayré, has been carefully translated from the French by William H. Payne, Ph.D., LL.D. This volume meets the wants of the student by its admirable conciseness and the simplicity of its methods and style. Any searcher after truth in mental science will be benefited by the author's systematic, concrete and yet sympathetic classification of psychological facts. The work is an invaluable aid to the professor and an attractive study for those who take pleasure in thoughtful literature. [Boston: Lee and Shepard.]

*The Day's Message*, "chosen and arranged" by Susan Coolidge, presents a quotation from Scripture, another from a well known poet and a third from some eminent writer of ancient or modern times for every day in the year. Such a book is more dainty and exclusive than a calendar; and besides, the latter possesses only a temporary interest, while this pretty little volume will afford undiminished pleasure from year to year. [Boston: Roberts Brothers.]

#### JUVENILE BOOKS.

For children there are several charming new stories—ingenious tales that fascinate the youthful mind while sowing seeds of truths that will bear the fruits of usefulness and beauty. One of the most praiseworthy of these is *Dear Daughter Dorothy*, by A. G. Plympton, with illustrations by the author. This is a delightful story of a little girl who was motherless and had only her father for nurse and intimate companion. She became a wise little woman by the time she was eight years old, and she kept her father's heart warm, his courage from waning and sadness at bay. The little romance is as attractive to grown persons who are fond of children and their sweet ways as it is to smaller people. [Boston: Roberts Brothers.]

That well known writer for little folks, Lily F. Wesselhoeft, is the author of *The Winds, the Woods and the Wanderer, a Fable for Children*. She relates an exciting story of a lad who had natural artistic gifts that found expression very early and were supposed to tempt him to be an unpractical man. How he suffered, what adventures these gifts brought to him and how they aided him in many important situations are attractively set forth in this pleasant fable. The account of how the winds, the woods, the moon and all Nature befriended and comforted him will open young hearts to a quicker perception of the beauties of their inanimate surroundings. [Boston: Roberts Brothers.]

*Pards* is the suggestive title of a story, by Effie W. Merriman, of two friendless street gamins who had stolen a ride in a baggage car from a crowded city to a town of plenty. They were ignorant of everything and lowly in character, save for a love and tenderness

for each other that never failed in cold or hunger or lack of decent raiment. Had this tale been told in the third person instead of in the form of conversations between the lads, it would be both a pleasure and a duty to commend it; but its illiteracy, its slang and its low order of speech generally, compel us to hesitate ere we recommend it to juvenile readers, who, as a rule, are too readily inclined to pick up and make use of droll modes of speech quite irrespective of their lack of propriety, delicacy or correctness.

*Stories Told at Twilight*, by Mrs. Louise Chandler Moulton; published by Roberts Brothers, Boston. Mrs. Moulton always writes sweet and pure romances. Her sense of the beautiful in persons, character and surroundings adds many charms even to every-day environments and experiences. The stories contained in this her latest book are suited to readers of all ages, and all bear the impress of the author's true womanly spirit.

In *Rodney the Partisan* Harry Castlemon tells an instructive tale of a hot-headed but well meaning lad who entered the Confederate army early in the Civil war and fought and suffered bravely for the losing side, always thinking and acting as his conscience directed. The story proves that our point of view is as important as our resolution to do right, and for this reason, as well as for the manliness which pervades its thrilling pages, is to be strongly commended to boyish readers. [Philadelphia: Porter & Coates.]

A volume that will form a most fitting companion to the preceding is *Stories of the Civil War*, by Albert F. Blaisdel. This book gives the other side of the story of the terrible internecine struggle which shook our country to its foundation a-quarter of a century ago. It contains forty-two selections relating to events during that frightful war, which most of us now see originated in blindness and error on both sides. The topics are happily chosen for their patriotism, heroism, eloquence and pathos. [Boston: Lee & Shepard.]

*Struggling Upwards, or Luke Larkin's Luck* is a story for boys by their friend, Horatio Alger, and is one of a group of books called the "Way to Success Series." Its sub-title is unfortunate. If Luke Larkins had luck, his struggles could hardly have been as heroic as they would have been had he worked his way without the help of fortunate chance. However, the book is interesting, and its events possible, provided truth really is stranger than fiction. [Philadelphia: Porter & Coates.]

*The Cabin in the Clearing* is the attractive and, therefore, deceptive title of a tale of frontier life by Edward S. Ellis. It is an unhappy story of an unhappy time and is none too happily told. Such books as this serve, in a degree out of all proportion to their value, to keep alive a spirit of bitter injustice toward the red men, who, cruel and treacherous as they are, are nevertheless mostly what the whites have made them. After a careful perusal of *The Cabin in the Clearing*, one finds it impossible to discern a good reason for its appearance. [Philadelphia: Porter & Coates.]

Every true-hearted girl will be delighted with *Maggie Bradford's Club*, by Joanna H. Mathews, well known to the world of children as the author of the popular "Bessie Books." This volume is the first of a series of sequels to its author's early books for children, and it is a fascinating account of school life, with its ambitions and failures, its mischiefs and their consequences, its pleasures and its pathos. In the progress of the story there is much exciting stir, accompanied by many tears and productive of much pleasure. It is in the naturalness of her portrayals of girlish character and girlish life that the chief charm of the author and of her present story lies. [New York: Frederick A. Stokes Company.]

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## HOUSEKEEPERS' DEPARTMENT.

(This page is open to all inquirers desiring information on household topics of any description.)

L. M. H., *Brooklyn, N. Y.*:—To remove grease from carpets, lay a piece of blotting-paper over the spot and place a moderately hot iron upon the paper. If the grease is very abundant, it will be necessary to repeat the process several times, renewing the blotting-paper each time. For ink stains on carpets, moisten dry starch with cold water, making the mixture as thick as pancake batter; spread this upon the stains a-quarter of an inch thick, let it dry thoroughly, and sweep off carefully. If the ink has not then entirely disappeared, repeat the application. We know of no methods of curling short hair save those you mention.

Mrs. H. MUZELIUS writes, "Can you give a recipe for cleaning fur rugs?" The following is another excellent method for cleansing carpets, and it certainly can do no harm to try it upon fur rugs: Mix equal quantities of fuller's earth and magnesia with boiling water, apply to the rug while hot, and brush off when perfectly dry. If this proves ineffectual, however, it would be well to consult a furrier.

M. L. H., *Auburn*:—There is a process for removing the "shine" from cloth, but it is known only to professional scourers, and we would advise sending your material to some establishment where such work is done.

C. C. S., *Fort Ann*:—To clean black silk, make an infusion of equal parts of clear coffee and ammonia, and, having carefully brushed the material, apply the liquid to it with a cloth. If the silk is in breadths, wind it evenly about a smooth board, preferably one of the boards upon which fabrics are wrapped at the mills, and which may be procured at any dry-goods store. If the goods are in small pieces, they may be smoothed when almost dry with a cool iron applied on the wrong side.

Mrs. R. B. W., *Castile, N. Y.*, writes, "Will you kindly inform me how to prepare and serve deviled crab?" The following recipe is standard, being taken from "The Pattern Cook-Book," published by us, price 4s. or One Dollar.

Twelve heavy crabs (hard shell).  
One-half pint of cream.  
One table-spoonful of flour.  
Four table-spoonfuls of butter.  
One table-spoonful of chopped parsley.  
One table-spoonful of lemon juice.  
One-quarter of a nutmeg, grated.  
One tea-spoonful of mustard.  
One and a-half pint of grated bread-crumbs.  
One-quarter of a tea-spoonful of pepper.  
Two tea-spoonfuls of salt.

Boil the crabs thirty minutes. Drain them, break off the claws and separate the shells, removing the spongy fingers and the stomach, which is found under the head. Pick out all the meat, and wash and wipe the shells. Heat the cream in a small saucepan; thoroughly mix the flour and mustard and two table-spoonfuls of the butter, and stir the mixture into the boiling cream. Boil two minutes, remove from the fire, and add the crab meat and seasoning. Mix well, and put the mixture in the crab-shells. Sprinkle with the crumbs, and place the remainder of the butter, cut in small pieces, on top of the crumbs. Cook in a hot oven until the crumbs are brown, first placing the grate of the oven under the pan, so the heat will not be too great at the bottom. Serve on a bed of parsley, arranging the claws on it.

FEDALMA:—There are several methods of bleaching ivory, the best of which is as follows: To a pint of peroxide of hydrogen add an ounce of aqua-ammonia, warm the liquid, and place the ivory in it for twenty-four hours; then dry the article thoroughly with a woollen cloth, and polish it with chalk. A simpler process consists in soaking the ivory for an hour in a solution of alum, after which it must be polished with a woollen rag and wrapped in linen to dry.

Mrs. C. A. V., *Newton, Kansas*:—You probably grind the coffee too finely. When coffee is to be filtered, it cannot be too fine, but when an ordinary pot is used, it must be ground coarsely. The following recipe, if carefully followed, will make excellent coffee:

One cupful of unground coffee.  
One egg.  
One quart of boiling water.  
Three table-spoonfuls of cold water.

Grind the coffee coarsely, and put it into the pot, which should be well scalded. Beat the egg well, add to it the cold water, and

stir this mixture into the dry coffee in the pot; then pour on the boiling water, and place the pot on the fire. Stir the coffee until it boils, and then set it on the back of the stove where it will just bubble for ten minutes. Pour a little of the coffee into a cup and return it to the pot, to clear the grounds from the spout. Let the coffee stand for five minutes where it will not bubble, pour it through a fine sieve into a hot serving pot, and send to table at once. This makes very strong coffee, and the quantity of hot water may be varied to suit the taste.

J. H. B., *Nyack, N. Y.*, writes as follows: "I have hitherto used sweet or sour cream in making crullers, according to the recipe given me many years ago by my mother; but, like a good many other old-fashioned dainties, I fear they are too rich to be wholesome. Can you give me a good recipe for 'plain' crullers?" Crullers made according to the following directions are very delicious and are about as wholesome as ordinary bread:

3 pints of sifted flour.  
1 tea-spoonful (scant) of salt.  
2 tea-cupfuls of buttermilk.  
1 tea-cupful (heaping) of sugar.  
1 table-spoonful (scant) of lard.  
1 tea-spoonful of baking soda.

Sprinkle the salt over the flour, rub the lard well into the flour, and stir in the sugar. Dissolve the soda in a table-spoonful of boiling water, and stir it thoroughly into the buttermilk. Now mix the whole into a stiff dough, roll out a little less than half an inch thick, cut in any desired shape, and fry in boiling lard to a light-brown.

L. R., *Bethlehem, Penna.*:—"One of my chief perplexities as a young cook and housekeeper is the making of buckwheat cakes. One morning they are light and crisp and, perhaps, the very next morning they are unfit to eat, though made in exactly the same way. Can you suggest a remedy?"

Your difficulty probably lies in the fact that you use buckwheat flour alone in making the cakes; and it should be borne in mind that batter raised with fresh yeast is not so likely to produce good cakes as that raised with some of the unused batter of the previous day. The following is a very reliable recipe for buckwheat cakes:

One pint of buckwheat flour.  
One-half cupful of Indian meal.  
One-half cupful of yeast, or  
one-half cake of compressed yeast.  
One pint of warm water.  
One tea-spoonful of salt.  
One table-spoonful of molasses.

Beat the batter thoroughly, and place it where it will rise over night; it should rise and fall again by morning, when a tea-spoonful of finely powdered soda should be added; then stir well, and fry. If the cakes are desired three times a week, fresh yeast will not be required after the first making, if a little more than a pint of the batter is reserved each time in a cool place and used instead of the yeast. Always put molasses in buckwheat cakes; it helps to give them a good color in frying.

Miss L. E. B., *Sparrow's Point, Md.*:—White silk handkerchiefs and mufflers may be washed in warm soap-suds, white soap being best for the purpose. When the fabric is very nearly dry, smooth with an iron that is not too hot. Washing really improves white silk, as it causes a beautiful creamy tint to take the place of the original glaring white.

Mrs. E. R. T., *Independence, Va.*:—The following recipe for sugar-curing hams and bacon is that followed throughout the South, where such meats are brought to great perfection: To a hundred pounds of ham or bacon allow seven pounds of coarse salt, five pounds of brown sugar, two ounces of saltpetre and half an ounce of baking soda. Boil the ingredients in four gallons of water until all are melted, and when the liquid is cold, skim carefully. Rub the meat on all sides with red pepper, pour the liquid over it, and allow it to remain covered in a cool place for eight weeks. Then hang it to dry for two or three days, and smoke it in a barrel covered with a thick cloth, from three to five days being usually required for the smoke to penetrate properly. The smoke of burning corn-cobs is usually preferred for this purpose, as it imparts a peculiarly agreeable flavor to the meat.



# Society and Fashion at Carlsbad.



CROWN-PRINCESS STEPHANIE.

**F**ANCY a town built on the lid of a boiling kettle—that is Carlsbad. Who first said this I am not able to tell, but all who know Carlsbad will appreciate the happy wit. And though it is but the lid of a kettle, it is a very beautiful one. It lies in the romantic valley of the Tepel, and the Tepel is in Bohemia—just where its mountains rise darkly along the German frontier. There is beauty everywhere; the mountains look down upon the narrow little city, whose houses lie like beads along the rapid, winding river, they hold both banks of the stream and crowd against the hills, five stories high, perhaps, where they face the river, though but two or three in the rear. Yet one receives no impression

of a pent-up, narrow town. The air is pure; the heat in the day is rarely excessive; the nights are cool; and, above all, there is a kindly tone in the social life of the place which is very noticeable to one who has come over the German border and has marked the seriousness and stress that characterize the Prussian side of the frontier. The Austrian geniality is delightful, and one finds himself basking in it as in sunshine; and when he joins the procession that moves under the colonnades of the great kurhaus, he is uplifted with a sense of his own part in the common joyousness and fellowship.

Perhaps there are twelve thousand inhabitants in Carlsbad; boarding-houses are everywhere, as one will readily believe, when told that seventy thousand guests visited the town last year. It is a thriving manufacturing place, but the real source of its prosperity is naturally its mineral springs. They lie in nearly a straight line,—presumably a crack in the lid, some one suggests,—and while deep boring through the calcareous crust upon which the town is built has often penetrated the vast underlying reservoir, no attempt has ever succeeded in sounding this deep cavern, from which the mineral waters find their outlet under high pressure and sometimes with amazing force.

The Sprudel, the most famous, most abundant and hottest of the Carlsbad springs, after keeping for centuries its methodical way through the covered kurhaus men had set for it, took upon itself in recent years the liberty of varying the monotony of its

existence, and one fine morning disappeared from its accustomed place, and made for itself a new opening under the Tepel River, which grew warm and fell to steaming. It was turned back, but it was the work of many months. The bed of the river was leveled, and for many rods was paved with great granite blocks, clamped and cemented. The banks of the river were also ceiled



DRIVING UP THE MOUNTAIN.

with cement. So it is again a healing spring to-day, as it was in the fifteenth century, when Charles IV., Emperor of Austria and King of Bohemia, coming home from the wars, stumbled upon the springs and was healed of a wound he had got at Crécy twelve years before. But that was not its first good turn to man, as the good people of Carlsbad are inclined to have us believe, in their natural desire to connect the Carlsbad discovery with the great king who gave the springs his august name; for it was called the "warm bath" long before Charles's time, and the Tepel—the "tepid"—was still an older name. But Charles made it famous, if he was not its discoverer, and when once he had built his palace in the town that grew up about the healing fountains, he set the fashion for royalty that royalty has never departed from. For hither came George the Third in his happy time, and Peter the Great, and Maria Theresa, and a long line of kings and

kingly men. It has become the most famous of all mineral springs and the most aristocratic watering-place in Europe. Yet the town is always delightful in the thronged season, which lasts from the middle of June until the middle of August, though what is called the regular season begins earlier and lasts until the first of October. At the height of the season the throngs in the town are picturesque, as Carlsbad is far enough to the East to gain Asiatic guests, who bring an Oriental gorgeousness to the long lines of promenaders going steadily along the colonnades of



A FLOWERY MEETING AT THE SPRUDEL.

the kurhaus. This is one of the sights worth visiting Europe for—the long line of slowly pacing men and women from all parts of the world, each one keeping his or her place in the line as strictly and as solemnly as one clings to his position before a railroad ticket-office in some great out-of-town rush. It has its ludicrous side, too, for each one of all the promenading thousands carries



an earthenware mug hanging by a strap passed around the neck; glass will not do, as the Carlsbad springs are too hot for that. Somewhere an amusing story is told of a native of Prague who bore evidence in his person and habiliments of the oft-repeated assertion that Prague is the dirtiest city in Europe. Finding one day that he had left his mug at his boarding-house, he turned to the gentleman behind him, who chanced to be an Italian duke, and said, "A drink from your mug, Mein Herr?" "It is yours," the nobleman replied, with elaborate courtesy; and presenting it, silently slipped from the line. The borrower drank and turned to give back the mug, but found the owner gone. "What wastefulness!" he murmured, pathetically.

But men of all sorts touch elbows here and with frankness and courtesy in the main. One's mind returns and returns to the men and women who have come hither for health and pleasure. Goethe came often, and always with advantage to himself. His first visit was in 1785, when he passed a pleasant month in the company of Herder, Frau von Stein, and the Duchess Louise. It was Herder who had led him away from the false methods of the French school, and brought to his notice Ossian, the Hebrew poets, "The Vicar of Wakefield," and Shakespeare. Indeed, Carlsbad and its society seem to have had a weighty influence upon his life, for it was while at the springs in the following year that he conceived his well-known scheme of stealing away and going to Italy and Greece for quiet study—a journey that bore great results for literature.

The first written "visitor's list" dates from the year 1756, and is still extant; the first printed list appeared forty years later; and from these we gain a faint conception of the great men who have visited Carlsbad. Goethe returned for fourteen seasons; Schiller spent his honeymoon there, and Beethoven pleased the guests by playing a fantasia at a charity concert.

It was only about a century ago that strong protests began to be made against excessive drinking at all watering places. It was an additional horror that the water could not be drunk in the open air, as it now is, but was taken in a warm room, where the effect must have been decidedly like taking water in a Turkish bath.

At first the drinking was alternated with bathing; seven days of one, then seven of the other; but the present system gradually came into use. That any such important medical aid as is now found in the valuable Sprudel salt could come from the springs the first believers in Carlsbad were profoundly ignorant. The towns-people were strongly opposed to the preparation and sale of this salt, which was first prepared in 1768, as they feared it would do away with the necessity for visitors coming to Carlsbad, and the absurd objection became so strong that for several years the manufacture ceased altogether. Finally an act was passed by the government permitting the exportation of the salt, and the people gradually gave up their prejudice, finding that visitors were really attracted by the greater knowledge obtained of the spring through the widening sales of the salt. So great was the demand for the Sprudel salt that in 1868 new salt works

were erected. The works were again enlarged in 1878, and are now undergoing further enlargements.

The natural Carlsbad Sprudel salt, which is obtained from the water of the Sprudel spring, by evaporation, is an antacid, slightly laxative, and diuretic remedy, and, if taken in doses of a teaspoonful, is a gentle but effective purgative. It is taken in ordinary water, or as an addition to the Carlsbad mineral waters, for the purpose of increasing their effect. In cases of persons suffering from poorness of blood (anæmic condition) with constipation, very gratifying results are obtained by the use of the salt, given in doses of one-half teaspoonful or one teaspoonful in four or six ounces of hot water, an hour before each meal. For chronic catarrh of the stomach, liver complaint, bile, and simple jaundice, one teaspoonful of the salt dissolved in warm Carlsbad Sprudel water or ordinary hot water before breakfast will be found invaluable.

Its action increases the flow of saliva, and in the stomach it obeys, without doubt, chemical laws and neutralizes any free acid contained in that organ. Given on an empty stomach it is known to promote the acidity of the gastric juice by flavoring the outward osmosis of those constituents of the blood from which the acid of the stomach is elaborated, and to this is attributed *the blood purifying action of this salt and the clearing of the complexion after the use of it.* The Carlsbad Sprudel salt is very diffusible and

passes into the blood of the body with facility. Its presence in the blood with oxygen insures the gradual oxidation of the organic constituents of that fluid; undoubtedly the albuminous elements of the blood—the carbo-hydrates, the fats—are similarly oxidized. The fact that the Carlsbad salts (powder form) cause the elimination of the products of the increased metamorphosis of tissue indicates

that it has, medicinally, a very wide range. It is used with great advantage in many stomach disorders, as an excess of acid is undoubtedly relieved by it. The indigestion of obese or fatty persons is usually cured by Carlsbad salt. Where oxidation is deficient, as in the well-known bilious state, relief is quickly afforded; and in cases of chronic rheumatism and rheumatic gout good results are obtained. The Carlsbad Sprudel salt obtained by evaporation from the hot Sprudel spring, may be taken dissolved in Carlsbad water or in ordinary hot water. Buyers are cautioned that none are genuine without the signature of "Eisner & Mendelson Co., Sole Agents for the United States," on the neck of every bottle and on the outside carton.

The dose of the Carlsbad Sprudel salt in powder form is a teaspoonful dissolved in a glass (6 to 8 ozs.) of water two or three times a day.

It is best taken in the morning on an empty stomach.

Care should be taken to obtain the genuine imported article as described above (which has the signature of the agents on the bottle). It can be had at most drug-stores, or it will be mailed (postage paid) to any part of the United States upon receipt of one dollar, by the agents, Eisner & Mendelson, Co., 6 Barclay St., New York.



PROMENADE AT THE MUHLBRUNN.





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(For Adaptation see Figure No. 324 P, Page 88.)

L. 9311.—Kursheedt's Standard Bayadere Velvet Spot Flouncing, 42 ins. wide, \$2.35 per yard.

L. 1139.—Net to match, 46 inches wide, \$1.50 per yard.

### HANDKERCHIEFS

In great variety of qualities and styles for Ladies, Children and Men, lowest prices.

### MONOGRAMS

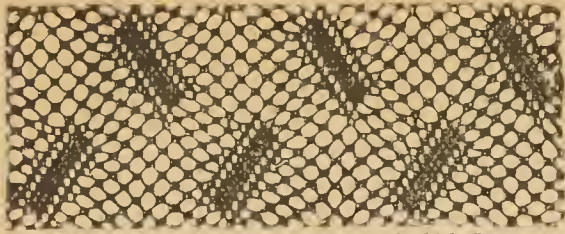
Embroidered in any Letters desired.

(For Adaptation see Figure Nos. 1 and 2, Page 126.)

Kursheedt's Standard China Drapery Silks. Enclose two cents in stamps for a choice line of China Drapery Silks.

The Articles Illustrated on this Page have been prepared for Adaptation to Patterns contained in this DELINEATOR.

POSTAGE.—When not otherwise stated, all articles illustrated on this page will be sent postage free.



L. 9221.—Kursheedt's Standard Black Silk Drapery Net, 45 inches wide, \$1.08 per yard.

SAMPLES.—Enclose two cents in stamps, stating price desired, and we will send you a Sample Line of new and choice designs of Black Silk Drapery Nets.



L. 65.—Kursheedt's Standard Ostrich-Feather Collarette, black and colors, \$2.00, \$2.50 and \$3.00 each.



(For Adaptation see Figure No. 335 P, Page 107.)

No. 70.—Kursheedt's Standard Cotton Brocade, 27 inches wide, 30 cents per yard. Postage, 2 cents per yard.

SAMPLES.—Send two cents in stamps to prepay postage on Sample Book of White Goods.



(For Adaptation see Figure No. 315 P, Page 82.)

No. 1000.—Kursheedt's Standard Novelty Gingham, 30 inches wide; colors—old-rose, light-blue, navy-blue—50 cents per yard. Postage, 2 cents per yard.

SAMPLES.—Send two cents in stamps for complete collection of plain and fancy Ginghams.



(For Adaptation see Figure No. 328 P, Page 92.)

E. 500.—Kursheedt's Standard Silk Escorial Lace, with velvet Appliqué 3 1/4 inches wide, \$1.50 per yard; 6 1/2 inches wide, \$3.00 per yard.



No. 20507.—Kursheedt's Standard Swiss Flouncing, 45 inches wide, depth of embroidery, 32 inches, 64 cents per yard; length of 4 1/2 yards, \$2.75. Edgings to match, 3 1/2 inches wide, 9 cents per yard.

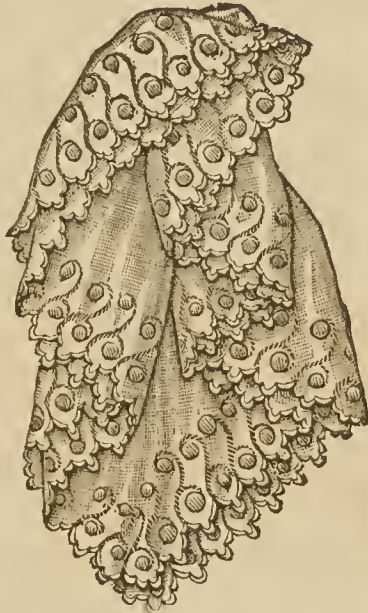


No. 92754.—Kursheedt's Standard Van Dyke Hemstitched Swiss Flouncing, 45 ins. wide, depth of embroidery and hem, 34 ins., \$1.25 per yard; length of 4 1/2 yards, \$5.35; 27-inch flounce to match, depth of embroidery and hem, 12 ins., 75 cts. per yd.; length of 4 1/2 yds., \$3.20. Edging to match, 3 1/2 ins. wide, 23 cts. per yard.

(For Adaptation see Figure No. 326 P, Page 86.)

Kursheedt's Standard Black Swiss Flouncing, 45 ins. wide, different designs, \$1.00, \$1.25 and \$1.50 per yard; sold only in lengths of 4 1/2 and 6 yards, warranted fast black. Sample of cloth sent on application.

Enclose two cents in stamps for complete collection of White Swiss Flouncing Samples.



(For Adaptation see Figure No. 8, Page 121.)

A. 182.—Kursheedt's Standard Fine Embroidered Silk Chiffon Jabot; Colors—white, cream, black, pink, blue, cardinal, maize, pearl and heliotrope, \$1.50 each.

(For Adaptation see Figure No. 7, Page 121.)

A. 183.—Kursheedt's Standard Fine Embroidered Silk Chiffon Jabot; colors as above, \$1.50 each.



(For Adaptation see Figure No. 6, Page 121.)

A. 184.—Kursheedt's Standard Henry II. Collarette; center, Braided Silk Ribbon, embroidered with pearl beads; edges puffed crêpe lisse, white or cream, 65 cts. each.

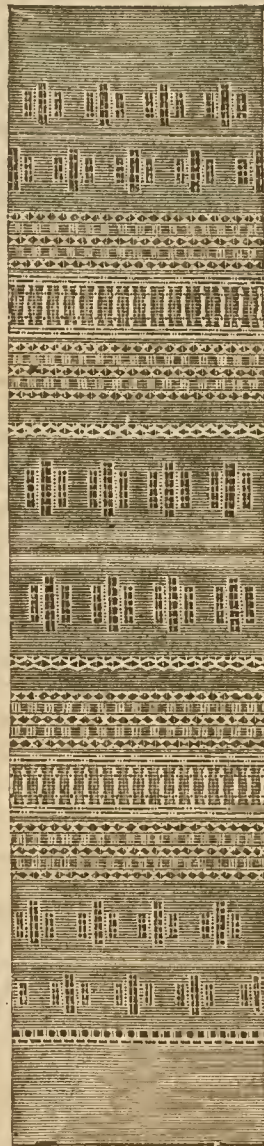
(For Adaptation see Figure No. 5, Page 121.)

A. 185.—Kursheedt's Standard Collarette, fringed Surah silk with ribbon ends; white, cream, black, pink, blue, cardinal, orange, Nile, old-rose.

Send for Sample Line of shades.

(For Adaptation see Figure No. 4, Page 123.)

A. 186.—Kursheedt's Standard Fringed Surah Pompadour Dress Trimming, 3 inches wide; colors as in A 185, 85 cents per yard.



(For Adaptation see Figure No. 319 P, Page 86.)

No. 511 X.—Kursheedt's Standard Tucked Leno Flouncing, 45 ins. wide, depth of Leno and Hem, 20 ins., \$1.10 per yard.

No. 1505.—Kursheedt's Standard Avondale Flouncing, 45 ins. wide, depth of Leno and Hem, 23 ins.; price, white, \$1.00 per yard; black, \$1.05.

No. 511 X.—Illustrated on Figure No. 319 P.

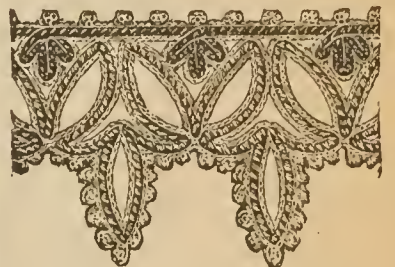
No. 1505 as shown above.

SAMPLES.—Enclose two cents in stamps for a collection of our Tuckings and Tucked Flouncings.



(For Adaptation see Figure 318 P, Page 85.)

B. 88512.—Kursheedt's Standard Black Silk Cord Gimp, 2 ins. wide, 63 cents per yard.



(For Adaptation see Figure No. 314 P, Page 81.)

E. 8065.—Silk Escorial Trimming, 2 1/2 ins. wide, black, solid colors or two contrasting colors combined with gold or silver tinsel, \$1.20 per yard.

Silk Escorial Trimmings made to order to match or harmonize with any dress material. Send for samples, enclosing two cents to prepay reply.



(For Adaptation see Figure No. 8, Page 124.)

B. 1146.—Kursheedt's Standard Skirt Garniture, made of black silk passementerie, \$2.50; gold or silver tinsel, \$3.35 each.

B. 1156.—Elaborate Boléro Set to match, consisting of 5 pieces; black silk, \$2.25; metal, \$3.00.

(For Adaptation see Figure No. 342 P, Page 118.)

B. 1138.—Kursheedt's Standard Passementerie Sleeves, \$3.00 a pair; Collar to match, \$1.25; Set complete, \$3.75; gold or silver, 1/3 additional.



# MADAME ROWLEY'S TOILET MASK

## (OR FACE GLOVE).

The following are the claims made for Madame Rowley's Toilet Mask, and the grounds on which it is recommended to ladies for Beautifying, Bleaching and Preserving the Complexion:

1st. The Mask is Soft and Pliable in form and can be Easily Applied and Worn without Discomfort or Inconvenience.

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3d. It has been Analyzed by Eminent Scientists and Chemical Experts, and pronounced Perfectly Pure and Harmless.

4th. With ordinary care the Mask will Last for Years, and its valuable properties Never Become Impaired.

5th. The Mask is protected by letters patent, has been introduced ten years, and is the only Genuine article of the kind.

6th. It is Recommended by Eminent Physicians and Scientific Men as a substitute for injurious cosmetics.

7th. The Mask is as Unlike the fraudulent appliances used for conveying cosmetics, etc., to the face as day is to night, and it bears no analogy to them.

8th. The Mask may be worn with Perfect Privacy, if desired. The closest scrutiny cannot detect that it has been used.

9th. It is a Natural Beautifier for Bleaching and Preserving the Skin and Removing Complexional Imperfections.

10th. The Mask is sold at a moderate price, and one purchase ends the expense.

11th. Hundreds of dollars uselessly expended for cosmetics, lotions and like preparations may be saved by those who possess it.

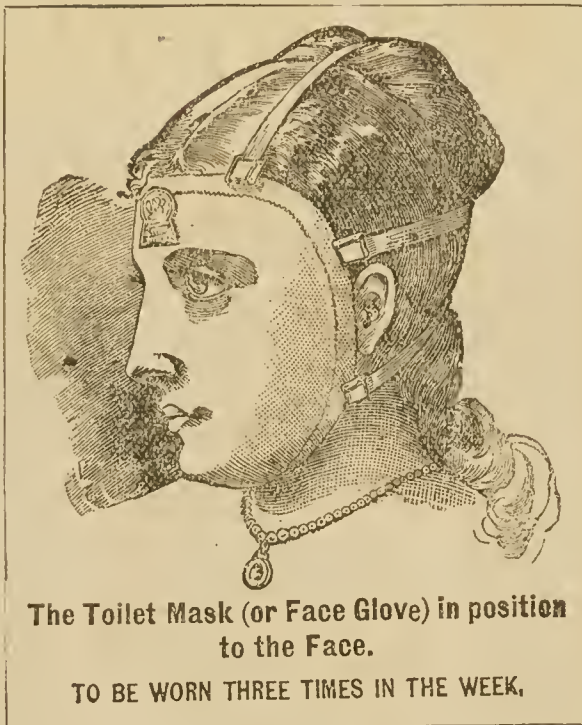
12th. Ladies in every section of the country are using the Mask, with gratifying results.

13th. It is safe, simple, cleanly and effective for beautifying purposes, and never injures the most delicate skin.

14th. While it is intended that the Mask should be Worn during Sleep, it may be applied, with equally good results, at any Time, to suit the convenience of the wearer.

15th. The Mask has received the testimony of well-known society

and professional ladies, who proclaim it to be the greatest discovery for beautifying purposes ever offered to womankind.



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"I am so rejoiced at having found at last an article that will indeed improve the complexion."

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"I have worn the Mask but three nights, and the blackheads have all disappeared."

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"After three weeks' use of the Mask, the wrinkles have almost disappeared."

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"My sister used one for a spotted skin, and her complexion is now all that can be desired."

"It does even more than is claimed for it."

"I have been relieved of a muddy, greasy complexion after trying all kinds of cosmetics without success."

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May be hidden imperfectly by cosmetics and powders, but can only be removed permanently by the Toilet Mask. By its use every kind of spots, impurities, roughness, etc., vanishes from the skin, leaving it soft, clear, brilliant and beautiful. It is harmless, costs little, and saves its user money. It prevents and REMOVES

## WRINKLES,

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INCORPORATED 1877



Yes, my dear, my Marehal & Smith Piano is a beautiful instrument. The tone is so sweet and pure, the action so fairy-like, and the finish so elegant that not another thing can I wish for. I wrote to the factory, and told them just what I wanted, and they selected it and sent it to me for trial, agreeing to take it back and pay all the freights if I did not like it. But I could not be better snited if I had a thousand to choose from. My dear, when you want a Piano or an Organ send for their catalogue.

## PIANOS ORGANS

\$150 to \$1500. | \$35 to \$500.

**THE MARCHAL & SMITH PIANO CO.,**  
235 EAST 21st STREET, NEW YORK.

# USE FERRY'S SEEDS

BECAUSE THEY ARE  
**THE BEST.**

D. M. FERRY & Co's  
Illustrated, Descriptive and Priced  
**SEED ANNUAL**

For 1891 will be mailed FREE  
to all applicants, and to last season's  
customers. It is better than ever.

Every person using Garden,  
Flower or Field Seeds,  
should send for it. Address

**D. M. FERRY & CO.**  
DETROIT, MICH.  
Largest Seedsmen in the world

**Castle Braid**  
(IMITATION)  
PAT. NOV. 11, 1890

FRONT | BACK  
**BUTTONHOLE BUTTON**

CONSISTS OF A CORD ATTACHED SILK BRAID BUTTON WHICH CAN BE SEWED ON THE GARMENT SAVING THE TEDIOUS LABOR OF MAKING A FALSE BUTTONHOLE IF THIS BUTTON CANNOT BE OBTAINED IN YOUR CITY SEND US 20¢ FOR SINGLE, OR 50¢ FOR DOUBLES AND WE WILL SEND YOU ONE DOZEN

ADDRESS THE CASTLE BRAID CO. N.Y.

### ANSWERS TO CORRESPONDENTS, (Continued).

**MARION DOYLE:**—The sample of hair is a light brown. You may becomingly wear navy-blue, a medium shade of green, garnet, plum and other warm colors.

**J. J. B.:**—Flowers may always be worn with propriety. Ask to see the proprietor of the establishment and state your case plainly. Say, "It will give me pleasure to accept your invitation." Write, "Pray accept my thanks for the charming gift you so kindly sent me." Talk about the entertainment and your pleasure at being able to attend. It is your duty to write a letter of condolence to your friend on the death of her mother.

**ARKANSAS IGNORANCE:**—Black velvet and green cashmere may be associated with tasteful result.

**A SUBSCRIBER:**—Black cashmere may be stylishly combined with black-and-white striped goods. Brown velvet will unite effectively with brown silk.

**A WOMAN:**—Refer to the book entitled "Beauty: Its Attainment and Preservation," which is published by us, price 4s. or One Dollar.

**DAKOTA GIRL:**—A good face wash is made as follows: Two ounces of distilled water, one ounce of glycerine, one ounce of alcohol and half an ounce of tincture of benzoin. This is especially good for a rough or sunburned skin. If it is to be used to whiten the face, omit the water and add two ounces of prepared chalk that is free from bismuth. If a flesh tint is desired, add one grain of carmine. Skirts are the same length at the back as in front.

**SUBSCRIBER:**—Your goods will unite tastefully with either cream, tan or écreu, and will be very pretty for the girl of ten years.

**E. D. R.:**—If you can crochet, it will probably be best for you to get work of that description to do, as it is very pretty work, and in some instances pays well. We do not advise you to write.

**MRS. G. H.:**—We have no drafting machines for dressmaking.

**AN OLD SUBSCRIBER:**—Make up your brown cashmere with cream-colored India silk having a brown figure, and cut it by pattern No. 3522, price 1s. 8d. or 40 cents. To make the spread of linen would require more time than it would be advisable to devote to it.

# HILL BROTHERS

Importers, Manufacturers  
and Jobbers of

## Millinery Goods

AT WHOLESALE ONLY.

564 and 566 Broadway,  
NEW YORK.

PUBLISHERS OF

## HILL'S MILLINERS' GAZETTE.

Samples of the Gazette mailed free to dealers only.  
Please inclose business card with your application.

Buy Fashionable Goods in New York.

All who favor us with orders will receive Good Goods, Latest Styles, Lowest Prices and find Everything as Represented. A trial order proves this.

Please mention the DELINEATOR in your application.

THE ORIGINAL BOX IS ONE-THIRD LARGER THAN THIS CUT.

FRESH PERFECT TOILET P.

EVER BLOOMING. | EVER YOUNG.

LABLACHE  
(TRADE MARK.)  
**FACE POWDER.**  
BOSTON - B. LEVY. - MASS.

BOSTON, Mass.  
the most Refined Ladies

From the charming little CINDERELLA in the "CRYSTAL SLIPPER."

"BOSTON THEATRE, Oct. 4, 1888.

Ben Levy, Esq., 34 West St.:

In all my travels I have always endeavored to find your LABLACHE FACE POWDER, and I must certainly say that it is the best Powder in the market. I have used it for the past 10 years, and can safely advise all ladies to use no other. Sincerely yours,

MARGUERITE FISH."

The LABLACHE FACE POWDER is the purest and only perfect toilet preparation. It purifies and beautifies the complexion. Mailed to any address on receipt of 25 2-cent stamps. BEN LEVY & CO., French Perfumers, 34 West Street, Boston, Mass.

## WASTE EMBROIDERY SILK

Factory Ends at half price; one ounce in a box—all good silk and good colors. Sent by mail on receipt of 40 cents. 100 Crazy Stitches in each package. Send Postal note or Stamps to THE BRAINERD & ARMSTRONG SPOOL SILK CO., 621 Market Street, Philadelphia, Pa. or 625 Broadway, New York.

MENTION THIS PAPER.

Agents wanted in every large place. Ladies can make from \$10.00 to \$20.00 a week. Address the BRAINERD & ARMSTRONG SPOOL SILK CO., 621 Market Street, Philadelphia, Pa.

## My wife

says she wouldnt try to keep house without the "NEVER-BREAK" steel cooking utensils. She was tired of the old kind, which were always greasy, always smelliug of the last thing cooked in them, or else scaling, cracking, leaking, or breaking. Maybe you're tired of them too; if so send for illustrated circular.

THE BRONSON SUPPLY CO., Cleveland, O.

## ENGLISH COMPLEXION CLOTH CO.

(Medicated.)

A Magical Beautifier: removes all blemishes, whether caused by disease or age. Imparting a wonderfully brilliant complexion, without the use of cosmetics. Perfectly harmless, purifying and beautifying the skin quickly.

Price, 50 cents by mail.  
**ENGLISH COMPLEXION CLOTH CO.**  
421 West 18th Street, N. Y. City.



This Label is on the Best Ribbon Made.

For Sale in Leading Dry-Goods Stores.





# THE HOUSEWIFE 8 months (on trial) for 25 cts.

Fiction, Fashion,  
Flowers, Fancy-Work,  
Home Decoration,  
Art Needlework, Stamping,  
Painting, Designing,  
Cooking, Housekeeping.

If you mention BUTTERICK'S DELINEATOR.

In short, everything pertaining to **Woman's Work** and **Woman's Pleasure** treated by such writers as ROSE TERRY COOKE, MARY LOWE DICKINSON, MARION HARLAND, JENNY JUNE, MARIA PARLOA, EBEN E. REXFORD, GEORGE R. KNAPP and JULIET CORSON.

Every department in charge of a special editor. Every article contributed expressly for **The Housewife** by the best talent obtainable.

50 CENTS A YEAR. 5 CENTS A COPY.

**Special Offer:**—To introduce it into thousands of new homes, we offer it **8 months for only 25 cents**, if you mention BUTTERICK'S DELINEATOR.

Housewife Publishing Co., N. Y. City.

## Walter P. Webber's, New (1891) Illustrated CATALOGUE.

THIS Catalogue contains Illustrations of Latest Designs for Painting, Art decorating, all kinds of artistic Needle-Work; including a fine assortment for

Roman Embroidery or Cut Work.



No. 910 Size 18 x 18 Price 20 cents.

### Our 1891 75 c. SPECIAL - OFFER!

THIS—Offer contains Our New Collection of Beautiful Floral & Conventional designs; for Table Scarfs, Table Covers, Tidies, Sofa Pillow, Tray Cloths, Borders, Ribbon-work, Roman Embroidery, Braiding, Scallops etc. We send a

**PREMIUM.** YOUR Initial, or your own selection of One Letter in two (2) sizes; One 10 in. high, for Sofa Pillows, Shams etc. The other 6 in. high, for Aprons, Bags and Tidies, from a Beautiful Wild Rose Alphabet. Also 2 sheets of the best English Impression Paper (to transfer designs to Canvas, Silk, Satin and Hard Metals). Sent Post Paid to your address for **Only 75 cents**. Send 2c. stamp for Illus. Catalogue. Also VISITING CARDS. ADDRESS:

WALTER P. WEBBER, Lynn, Mass.



Our improved Novelty Rug Machine uses 2 needles; coarse needle for rugs, mittens, etc., and fine needle for zephyrs, silk, plush or velvet. Machines sent by mail for \$1.10. Price list of machines, rug patterns, fine embroidery, patterns on muslin, yarns, zephyrs, plush, etc., sent free. Liberal terms to agents.  
E. ROSS & CO., Toledo, O.

### ANSWERS TO CORRESPONDENTS, (Continued).

MARTELLA:—Limited space prevented an earlier reply to your letter. The gray flannel coat may be lengthened by a deep band of black Astrakhan cloth. Make the little cloak of cream-white Bengaline by pattern No. 3550, which costs 10d. or 20 cents.

DOROTHY:—Camphor-ice will heal chapped lips. We cannot recommend a harmless hair-dye, and nothing else would make the hair brown.

M. A. S.:—Faille is preferable to Surah for Winter wear. Write to the advertiser.

A SUBSCRIBER:—Mourning for a relative may be worn three months. We have never heard of white being worn as mourning, except in China, although a white gown may be assumed during the period of mourning.

Mrs. C. B.:—Your letter was received too late to be answered in an earlier number. Make the portières of bronze broadcloth, and line them with old-gold sateen. The upper and lower bands applied on the portières according to the style shown in the September magazine may be of a darker shade of plush and may be decorated as pictured with gold cord and tassels. The lambrequins may match the portières; but they should be perfectly straight.

A SUBSCRIBER:—A copy-book will prove of service.

S. E. S.:—Cover the shelves of the china and glass closet with fancy shelf-paper; two colors may be used on each shelf.

AUNT MOLLIE:—You may combine the dark-green cashmere with the brocaded silk, with stylish effect. Black Bengaline skirts may fashionably accompany a black velvet basque. Large and small plaids are worn very extensively.

COUNTRY MOTHER:—The flannel dress may come to his shoe tops, and the little cap may match his cloak.

AUGUSTE A.:—Make the travelling costume of navy-blue broadcloth by costume No. 3577, which costs 1s. 8d. or 40 cents. A jacket of similar cloth will be very stylish. Black furs may be worn with such a toilette. Have a toque of the cloth, and trim it with black ostrich tips. A suitable pattern for developing the black silk costume is No. 3619, which is shown in the December DELINEATOR and costs 1s. 8d. or 40 cents.

### IT'S A PLEASURE

to polish silverware with ELECTRO-SILICON, so slight the effort required and so great the brilliancy imparted. Without ELECTRO-SILICON you will never know the beauty or full ornamental effects of your silverware. A trial quantity can be had for the asking, or box post-paid for 15 cts. in stamps sent to THE ELECTRO-SILICON Co., 72 John St., New York. Your dealer has it or, at your request, will get it. Ask him.

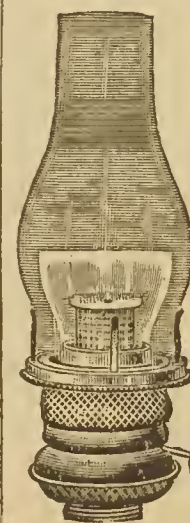
## REMNANTS FOR CRAZY PATCHWORK



ART in needle-work is on the advance. We know the ladies delight in odd pieces of silk and satin,—“CRAZY QUILT” making is VERY POPULAR. We are sure we have a bargain that all ladies will now delight in. Bright, handsome, odd-shaped, and pretty colored goods accumulate very fast at all NECKTIE FACTORIES; for years have been burdened and overrun with remnants of many RICH GOODS. We have thousands of pieces of silk and satin on hand which we are going to give you a big trade on. People at a distance have hard times getting the right assortment to put into sofa-pillows,

quills, etc., and we can help you out now. We are going to dispose of this immense lot RIGHT OFF. Our packages contain from 90 to 168 pieces of the best quality assorted goods, and we want to get a lot introduced into every home; then you can order as you like for your friends, and MAKE MONEY doing our work and helping yourself also. Remember these pieces are carefully trimmed, and especially adapted to all sorts of fancy, art, and needle work. Many ladies sell tidies, fancy pillows, etc., at a great price made from these remnants. Order one sample lot now for only 25c. It would cost many dollars bought at a store. GRAND OFFER: If you order our great assorted lot AT ONCE, we will give you, absolutely FREE, five skeins of elegant embroidery silk, all different bright colors. This silk is worth nearly the price we ask for the remnants; but we know if you order ONE lot we will sell many in your locality, so make this liberal offer. Three lots for 65c.; five for \$1.00. BEST WAY. We send ONE of the above complete assorted lots FREE to all who send 25 cents for 6 months subscription to “COMFORT,” the best Home Monthly now published, or if you send for more than one lot as above, “COMFORT” goes for one year.  
COMFORT PUB. CO., Box 885, Augusta, Maine.

## Do You Read or Work Nights?



If so, you need the largest and steadiest light possible, and should buy one of our

## COLUMBUS

Round Wick Burners.

It does not smoke or smel, is easy to take care of, and gives the largest and best light of any Kerosene Burner made. Can be used on any Lamp with either No. 2 or No. 3 Collar, and is handsome as well as useful. Uses Rochester chimney.

Every Burner plainly stamped

“COLUMBUS.”

If your dealer does not keep it, we will send it prepaid to any address, on receipt of \$1.

Send for circular of our celebrated Connecticut Central Draft Lamp. Address,

WALLACE & SONS,  
Ansonia, Conn., or 29 Chambers Street, N. Y.



**SEEDS**

**ROSES** Seeds, Plants, Shrubs, Vines,  
Fruit & Ornamental Trees, Etc.

**CATALOGUE FREE.**

Over 150 pages illustrating and describing one of the largest and best assorted stocks of Seeds, Trees and Plants in the U. S. Best value for the money in our Tested Novelties and Special Low Priced Collections.

37 YEARS. 25 GREENHOUSES. 700 ACRES.

**THE STORRS' & HARRISON CO.,**  
Painesville, Ohio.

**HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON**

QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

**MODENE**

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.

**Discovered by Accident.**—In COMPOUNING, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. **IT CAN NOT FAIL.** If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. **MODENE SUPERCEDES ELECTROLYSIS.**

*Recommended by all who have tested its merits—Used by people of refinement.*

Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

**LOCAL AND GENERAL AGENTS WANTED.** **MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A.** Manufacturers of the Highest Grade Hair Preparations. You can register your letter at any Post-office to insure its safe delivery.



We offer \$1,000 FOR FAILURE OR THE SLIGHTEST INJURY. EVERY BOTTLE GUARANTEED.

ANSWERS TO CORRESPONDENTS,  
(Continued).

L. E. K.:—A lady takes a gentleman's arm in a crowd or when walking in the evening. A gentleman never takes a lady's arm.

MAY AND LAURA:—Refer to "Fashionable Coiffures" in the October DELINEATOR. The author of "Rutledge" is Mrs. Miriam Coles Harris.

L. Z. P.:—Washing the scalp frequently with sage tea or warm water and castile soap is said to remove dandruff.

LILY OF THE VALLEY:—Regular exercise and careful diet will be more effective than drugs.

M. R.:—If the others are busily engaged in conversation, quietly take leave of the hostess.

MOUNTAIN GIRL:—With the slate-colored Henrietta combine a darker shade of velvet, and make the costume by pattern No. 3635, which is illustrated in the December magazine and costs 1s. 8d. or 40 cents. As the letter of introduction is addressed to you, keep it. It is not necessary to say anything on being introduced; simply bow.

ANNIE LAURIE:—The letters signify United States of America.

ETTO:—Trim the olive satin merveilleux with shaded olive chenille passementerie, and make the costume by pattern No. 3633, which is illustrated in the December DELINEATOR and costs 1s. 8d. or 40 cents.

A SUBSCRIBER:—Undressed kid gloves may be successfully cleaned with benzine while on the hands.

LIZZIE W.:—Camphorated oil rubbed on the eyebrows is said to increase their growth. We cannot recommend any harmless depilatories. Pears' soap is an excellent toilet soap. A brunette may wear maroon very becomingly.

MOLLY:—Farmer satin or Italian cloth is only used for lining coats, never dresses. The gentleman walks on the outside.

CORTLANDT:—We do not know of anything that will prevent worsteds and goods of that description becoming glossy. Sponging with old ale is said to remove the gloss for a time, but it will return.

**SYRUP OF FIGS**

ONE ENJOYS

Both the method and results when Syrup of Figs is taken; it is pleasant and refreshing



to the taste, and acts gently yet promptly on the Kidneys, Liver and Bowels, cleanses the system effectually, dispels colds, headaches and fevers, and cures habitual constipation. Syrup of Figs is the only remedy of its kind ever produced, pleasing to the taste and acceptable to the stomach, prompt in its action and truly beneficial in its effects. Prepared only from the most healthy and agreeable substances, its many excellent qualities commend it to all, and have made it the most popular remedy known. Syrup of Figs is for sale in 50c. and \$1 bottles by all leading

druggists. Any reliable druggist who may not have it on hand will procure it promptly for any one who wishes to try it. Do not accept any substitute.



**"THAT CAGE IS A BARGAIN!"**



A cage can be sold cheap if it is made cheap—that is, of soft wire soldered to hollow or thin drilled bands. The

bottom soon falls out, the cups and perches become detached, the door swings loose, vermin lodge in the soldered and drilled holes, and the little bird escapes—either by death or a convenient window. The HENDRYX is made of hard spring wire, riveted to solid bands. It is made in the right way, with or without their patent removable mat, and the results are right. Buy it of your dealer.

**THE ANDREW B. HENDRYX Co.,**  
New Haven, Conn.

**NATURE'S SPECIFIC The Wonderful Kola Plant,**

FOR THE CURE OF

**ASTHMA**

FREE ON TRIAL.

Discovered by African Explorers on the banks of the Congo river, West Africa, is a certain and unfailing cure for Every Form of **ASTHMA**. A Positive Cure Guaranteed, or if you desire it, **NO PAY UNTIL CURED.** Office for Export and Wholesale Trade, 1164 Broadway, New York. For Descriptive Book and Trial Case of The KOLA Plant Compound, (HIMALAYA), FREE by Mail, address Central Office, **KOLA IMPORTING COMPANY, 132 VINE STREET, CINCINNATI, OHIO.** See *New York World*, May 18, 1890; *Philadelphia Press*, May 19; *Christian Observer and Medical Journal*, April 9; etc., for full accounts of this wonderful botanical discovery. The *Christian Evangelist*, May 30, 1890, says editorially: "If no other result than the discovery of the Kola plant followed the explorations of Stanley and associates, surely their labors were not in vain." We have the most convincing proof that it is a certain and unfailing cure for Asthma in all its forms, and is the most valuable medical discovery of this century." Remember, **NO PAY UNTIL CURED.**



*Marion Walker*  
*Face Bleach*

I have removed Freckles from my own face, and it was as bad a face as I have ever seen. I can state with perfect confidence that all freckles can be removed by my preparation. Freckles, moth patches and pimples cannot stay under this treatment, they must disappear. My Face Bleach beautifies the skin, removes all oiliness, swarthy and roughness, making it extremely soft and giving the complexion that delicate pink and white, which is so much coveted and so difficult to obtain.

Who can resist the temptation of securing a pure, healthy, brilliant complexion; clean and fresh in the morning, at noon and at night. This preparation will give you a perfect face. It is a skin tonic, and not a cosmetic with which to smear the face and cover defects for the time being. With its use all blemishes must disappear.

CINCINNATI, O., April 2, 1889.  
MRS. WALKER:—Knowing the composition of your "Face Bleach," and having witnessed its effects in several very bad cases of Freckles, I have no hesitation in recommending it as safe and effectual, when used in accordance with your directions. Some of the ingredients are recognized and recommended by our most eminent Dermatologists. Respectfully,

J. P. WALKER, M. D., 9th and Race, Cincinnati, O.

LOUISVILLE, Ky., June 15, 1889.

DEAR MRS. WALKER:—I feel that I owe you many thanks for all your Bleach has done for me. My complexion, once dark and swarthy, is now the envy of all my friends. Your preparation is indeed a great discovery for the afflicted of our sex.

Yours gratefully,

Mrs. C. M. DRIVER, 708 W. Market St., Louisville, Ky.

It is sold under positive guarantee. The only preparation prescribed by regular physicians. Correspondence solicited from ladies or gentlemen who are troubled with facial blemishes, and also from all those using the Bleach; that even the most stubborn cases, and those which have defied all other remedies, be alike successfully treated. References in every city and village in the United States and Canada.

PRICE, One Treatment (sufficient for one face), \$2.00.

Mrs. MARION WALKER, 216 4th Ave., Louisville, Ky.

ANSWERS TO CORRESPONDENTS,  
(Continued).

XYLO:—If the student passes a successful examination before the Board and is given a diploma, he may open such a store. The usual time is three years.

NAPPER:—There is no remedy to prevent blushing, which is oftener becoming than objectionable. In regard to the redness of the skin we would advise your consulting a physician. Do not invite your escort to enter at such a time. By trimming the nails to a blunt point, the fingers will be given a more tapering appearance.

KITIE:—Inquire at a paint shop where the article may be purchased.

MRS. M. B.:—We do not know the poem. Write to the "Book-Buyer," published by Charles Scribner's Sons, Broadway, New York City.

A SCHOOL-GIRL:—After brushing the teeth, dissolve a bit of licorice in the mouth to sweeten the breath. An excellent tooth-powder is made of equal parts of powdered orris-root and prepared chalk. A lady recognizes a gentleman first. If the bag of sulphur does not keep the vermin from the bird, consult a bird fancier. Dust the bang lightly with toilet powder to keep it in curl.

MRS. L. D.:—A letter of condolence need not be answered, neither need such a visit be returned. By all means express your appreciation of such an attention. A card is equivalent to a visit and should be so regarded. When the mourning is lightened diamond earrings may be worn. There is no reason why Christmas presents should not be given under the circumstances.

ANXIOUS RELATIVE:—Strong tea made of sage and applied with a sponge to the roots of the hair every night before retiring will improve the growth. Girls of sixteen are too young to receive attentions from gentlemen.

CALIFORNIA:—The announcement is properly worded. Half-past eight o'clock is the fashionable hour for an evening wedding.



We Lead the World in Roses!

Possibly because we have the know-how of growing plants that succeed where others fail; also other Flowers, Hardy Ornamentals, Bulbs and Seeds—all, everything in Flowers; aside; our regular customers know we are very particular about Vegetable Seeds. We can't say much here—Our NEW GUIDE, 124 pages complete, fully illustrated, describes over 2,000 varieties, is now ready and sent FREE TO ALL on application. Our regular customers receive it without asking. We send our Roses, Hardy Plants, Bulbs and Seeds by mail, postpaid, to all post-offices in the U.S., guaranteeing safe delivery and satisfaction. THE DINGEE & CONARD CO., West Grove, Pa.

FUN FOR THE LITTLE FOLK.



A LARGE, Finely Illustrated Pamphlet for Children, containing Entertaining and Instructive Amusements for Rainy-Day and other Leisure Hours.

THE PAMPHLET IS ENTITLED

PASTIMES FOR CHILDREN,

and its contents are suited to the Mental Capacities of Little Ones of all ages, from the Wee Toddler to the Youthful Student.

It is filled with Drawing Designs and Games; Instructions for Mechanical Toys, Cutting out a Menagerie, Making a Circus of Stuffed Animals, and Constructing Dolls and their Houses, Furniture and Costumes; Puzzles, Charades and Conundrums; and also furnishes much other interesting matter.

No effort has been spared to make Our Initial Pamphlet for Children as attractive as possible, and its Pages will prove infallible in banishing discontent and making happy hours that otherwise might prove weary or burdensome. Wherever there are Children this Pamphlet should be found.

On receipt of 25 Cents, "PASTIMES FOR CHILDREN" will be sent, postpaid, to any Address in Canada, the United States or Mexico.

THE BUTTERICK PUBLISHING CO. [Limited],

7, 9 and 11 West Thirteenth Street, New York.

TAPE MEASURES.  
60 INCHES LONG.

DESCRIPTION.	EACH.	PER DOZ.
No. 25.—Cotton Tapes, { Numbered one side only, }	5 cents.	40 cents.
No. 125.— " " - { Numbered both sides, }	6 cents.	50 cents.
No. 135.— " " { Numbered one side only, }	8 cents.	65 cents.
No. 235.— " " { Numbered both sides, }	10 cents.	75 cents.
No. 1.—Linen " { Numbered one side only, }	10 cents.	75 cents.
No. 2.— " " " " " "	12 cents.	90 cents.
No. 3.— " " " " " "	14 cents.	\$1.15.
No. 12.—SuperLinen Tapes, { Numbered both sides, }	16 cents.	1.25.
No. 13.— " " " " " "	18 cents.	1.50.
No. 2.—Sewed Satteen Tapes, " " " "	45 cents.	4.00.
No. 3.— " " " " " "	50 cents.	4.50.



THESE TAPE MEASURES

are made expressly for us and are of the very best quality. A Good Sewed Satteen Tape-Measure will last years in constant use. Any of the above will be sent by mail, post-paid, on receipt of price.


Address:

THE BUTTERICK PUBLISHING CO. [Limited],

7, 9 and 11 West Thirteenth Street, New York.



# THE OPPORTUNITY OF YOUR LIFE

Thousands, yes, hundreds of thousands, of housewives and working women, such as milliners, dressmakers and shop girls would like to save a few dollars per month, were they assured by so doing they could, in a few years, obtain a snug little fortune. To accommodate this large class, Messrs. Rikken & Holbrook, of Portland, Oregon, have decided to sell their Irvington Park Addition, formerly the old Creighton Homestead, upon such terms as to put them within the reach of all, which are fully set forth in the annexed advertisement. This property is just as sure to make money very rapidly for every holder as Portland is to grow, and nothing short of a crash that will wipe out the entire Northwest can retard the steady advancement of the great metropolis of Oregon. A pair of these lots, costing \$250,  payable at Ten Dollars per month, could be repaid for in twenty-five months by almost anyone without scarcely knowing it, and at the end of that time they would be worth all the way from \$500 to \$1,500. If property advances here as fast as it has during the last few years, they will be worth nearer \$2,000 than \$1,000.

It must be borne in mind that this is no scheme hatched up by some unreliable firm to foist worthless property on the public. These lots are more than worth what we ask for them now, and could be sold quickly at home, but we offer them in the nature of an advertisement, knowing if we can make a nice sum for 500 or 1,000 people scattered all over the Union, it would be the best of all permanent advertisements.

This notice will not appear again, so attend to the matter at once.

RIGGEN & HOLBROOK,  
Portland, Oregon.

# "WHERE ROLLS THE OREGON."

**PORTLAND** is to the Pacific Northwest what Chicago is to the Old West, and her future promises greater growth than any city west of the great metropolis on the lakes. As it is an axiom that where population centers property advances in proportion, all that is necessary for successful real estate speculations is to be assured of the permanency of growth, and then buy. No person can study the advantages of Portland, THE ONLY GREAT RAILWAY CENTER WEST OF THE ROCKIES, without saying her increase of 169 per cent. during the last ten years, placing her the 68th city in the Union against the 110th in 1880, must be far more than maintained during the next decade. Ever since we entered the real estate business in 1881 we have had our eyes fixed on the grand and **BEAUTIFUL OLD CREIGHTON HOMESTEAD**, overlooking the Columbia, less than thirty blocks from the business center, as the most desirable tract on the peninsula, Portland's pride. At last we have secured this splendid property, and now place it upon the market as **IRVINGTON PARK** and believe it the cheapest property in the United States. Our object is to **SELL QUICK** and make the broadest possible distribution of it, hence we offer it at \$125.00 to \$175.00 per lot, at **\$5.00 down and \$5.00 per month, without interest**, or 10 per cent. off for spot cash. It will have all improvements, such as city water, five cent electric transportation, incandescent lights and is on the famous **PENINSULAR BOULEVARD**, 100 feet wide, which will be one of the grandest drives on the continent. The surrounding additions are dotted over with handsome residences, have fine walks, shade trees, graded and macademized streets and **IRVINGTON PARK** is sure to be the very center of the elite residence portion of Portland. We have never sold a Portland lot upon which the purchaser has not made money, but this is the best thing we have ever offered. **You must decide quick**, as we expect to sell every lot as the result of our February advertising. Remit \$10.00 as first

**Commercial National Bank**  
Capital and Un. Profits, \$420,000.

PORTLAND, Dec. 20th, 1890.  
Having done a large and constantly increasing business with Rikken & Holbrook, I am warranted, from evidence of their able business management, in expressing the opinion that they are decidedly progressive, and at this same time conservative, and are a financially strong and solid firm. Further than this, from my personal acquaintance with them I believe them to be highly honorable men, with the disposition as well as the ability to carry out to the full all agreements they may make.

R. L. DURHAM, Cashier.

payment on a pair of lots, or more if you can handle them, and it will prove **THE BEST SPECULATION OF YOUR LIFE**. Contract on first payment. Title perfect. All lots level. No choice, save on the Boulevard, where inside lots are \$150.00, corners, \$200.00, but not less than four, three inside and one corner, sold on this street. All lots 25 by 100 feet, with alley in rear. **DO NOT DELAY, BUT REMIT AT ONCE** and allow us to make selection and we will give you the most desirable unsold lots on the plat. This advertisement will not appear again. Full particulars, plats, maps and circulars on application.

**RIGGEN & HOLBROOK,**  
PORTLAND, OREGON.

Below is an Assortment of Patterns for Animals, especially suitable as Gifts to Children, to whom they are a great delight. Their illustration at this time will no doubt be a convenience to many a kind-hearted Auntie, Mamma, Big Sister or Cousin, whose deft fingers will fashion Dogs and Bears, Rabbits and Elephants in endless array.

The Patterns can be had, in the Sizes mentioned, from Ourselves or any of our Agents. In Ordering, please specify the Numbers and Sizes desired.

THE BUTTERICK PUBLISHING CO. [Limited],  
171 to 175, Regent Street, London, W.; or  
7, 9 and 11 West Thirteenth Street, New York.



1886

Pattern for a Monkey and Dress: 3 sizes. Heights, 12, 14 and 16 inches. Any size, 7d. or 15 cents.



2342

Pattern for a Donkey, with Saddle-Cloth, together with Pattern of a Donkey in Profile: 3 sizes. Heights, 6, 8 and 10 ins. Any size, 7d. or 15 cents.



6827

Pattern for a Horse and Saddle-Cloth: 3 sizes. Heights, 6, 8 and 10 ins. Any size, 7d. or 15 cents.



1887

Pattern for a Goat: 3 sizes. Heights, 8, 10 and 12 inches. Any size, 7d. or 15 cts.



8954

Pattern for a Camel: 3 sizes. Lengths, 7, 11 and 15 inches. Any size, 7d. or 15 cents.



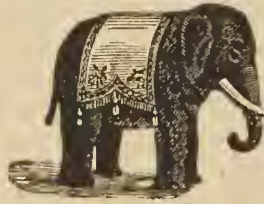
6609

Pattern for a Pig: 3 sizes. Lengths, 6, 8 and 10 inches. Any size, 7d. or 15 cents.



672

Pattern for a Dog: 3 sizes. Lengths, 8, 13 and 18 inches. Any size, 7d. or 15 cents.



6416

Pattern for an Elephant and Blanket: 3 sizes. Lengths, 6, 8 and 10 ins. Any size, 7d. or 15 cents.



8990

Pattern for a Bear: 3 sizes. Heights, 8, 10 and 12 inches. Any size, 5d. or 10 cts.



6826

Pattern for a Mouse: 2 sizes. Lengths, 3 and 4 inches. Either size, 3d. or 5 cents.



6551

Pattern for a Rabbit: 8 sizes. Lengths, 3 to 14 inches. Any size, 5d. or 10 cents.



7346

Pattern for a Cat: 3 sizes. Lengths, 6, 8 and 10 inches. Any size, 5d. or 10 cents.



## WONDERFUL NEW CARNATION MARGUERITE

**Offer No. 1.** The most rare and beautiful class of Carnations that has ever been offered. The seed we have procured at an enormous cost from the celebrated flower seed specialist Ernest Benary of Erfurt, Germany. The flowers are of an immense size, often measuring 2 1/2 inches in diameter and of the most dazzling shades and colors, ranging from the deepest carmine to the most delicate tints imaginable. Many of the flowers are beautifully striped and mottled and over 80% are perfectly double. Words are inadequate to describe the rich and varied shades of this lovely class of Carnations. The wonderful advantage this variety has over all others is the fact that they BLOOM IN 4 MONTHS after sowing the seed. Sow in the house Jan., Feb. or March and you will have these magnificent plants covered with beautiful flowers through the entire spring and summer. If plants are taken into the house in the fall they will continue in blossom all winter. To introduce our seeds, we will send our beautifully illustrated catalogue, which is the finest ever published (contains over 500 illustrations) and one package of this grand novelty to any address on receipt of 20cts. No one can afford to be without our catalogue for 1891, as it gives a complete treatise on Roses, etc., and has a **COLORED PLATE OF DIADAM ROSES**. Every person sending silver, will receive extra a package of the famous "ECKFORD SWEET PEA." Mention offer and paper. **L. L. MAY & CO., Seedmen & Florists, St. Paul, Minn.**

## THE "ELITE" HAIR CURLER.



**CURLS, CRIMPS AND FRIZZES.**  
Sample, by mail, 15c.; two for 25c.; dozen, \$1.00.  
Stamps taken. Agents Wanted.  
**STAYNER & CO., Providence, R. I.**



# LIDA CLARKSON'S PANSY FRIEZE.



This illustration shows only a part of the Frieze. The full size is  $9\frac{1}{2}$  by 40 inches. Price, \$1.00. It is an exact reproduction of the Original Painting—in all its beautiful colors.

This charming composition is arranged for a frieze, the style of picture so much the fashion now for OVER-DOOR or MANTEL decoration. They do not need to be framed. The flowers are grouped as naturally as if growing, and are so true to life as to render the Study very striking and attractive. The rich, velvety texture of the Pansies is well represented, and is brought out very beautifully against the more delicate tint of the background. The varieties of deep-purple, lemon, white, gold and lavender Pansies are very artistically and gracefully grouped, the composition being particularly well balanced as to light and shade.

**SPECIAL OFFER.** We will send you this **PANSY FRIEZE**, Price \$1.00, and a Year's Subscription to **INGALLS' HOME AND ART MAGAZINE**, all for **One Dollar and Fifty Cents.**

Address: **J. F. INGALLS, Lynn, Mass.**

## WE WILL SEND YOU



### A Fringed Linen Tidy

with this design of

**"AN OWL MAID"**

stamped on it, also Floss to work it—INGALLS' BOOK OF STITCHES, and INGALLS' 32-page ILLUSTRATED CATALOGUE OF STAMPING OUTFITS, FANCY-WORK MATERIALS, STAMPED GOODS, ART BOOKS, etc., all for six 2-cent stamps (12 cents).

Address, **J. F. INGALLS, Lynn, Mass.**

## EASY LESSONS IN DRAWING AND PAINTING.

By **LIDA CLARKSON.**

Every person doing or wishing to do DRAWING or PAINTING should own a copy of this book. The illustrations, made expressly for this book, are practical. The instructions are so plain that a child can understand and use them. **CONTENTS:** Learning to Draw—Simple Pencil Sketch—Painting for Beginners—Memory Drawing—Easy Lessons in Painting—Outline and Shading—Sepia Painting—Foliage Drawing—Criticism—Useful Hints—Perspective, the Horizon, Center of Vision, Vanishing Points, Comparative Measurements—Cube in Perspective—Study of Hollyhocks for Water Color—More Hints upon Foliage—Pencil and Water-Color Drawing—Study of Sunflowers and Growing Geranium, for Drawing or Water-Colors—Hints for Water-Color Work. **Illustrations:** An Old English Chapel—Old Bridge over Mountain Stream—Color Scale—Cube—Simple Study in Pencil Drawing—Sketches for Painting in Sepia or India Ink—Foliage—A Sepia Sketch—Perspective Diagram—Wild Rose—Hollyhocks—Leaves—Sunflowers—Geraniums, etc. **We send this Book by Mail, postpaid, for 35 Cents.**

**SPECIAL OFFER.** We will send this Book free to any one sending 25 Cents for a three-months' Trial Subscription to

## INGALLS' HOME AND ART MAGAZINE.

Single Copies, 15 cts. \$1.00 per year. **LIDA and M. J. CLARKSON, Editors.**

Its leading departments, written by ladies, are:

Easy Lessons in Art, Fancy Work and Artistic Novelties, Brush Studies, Illustrated with Colored Plates, Home Needlework and Crochet, Household Decorations, China Painting, Domestic Helps for the Home, Correspondence, Answers to Queries, etc.

Each number is **Finely Illustrated.** Send 25 cents (stamps taken) for a **three-months' Trial Subscription**, and get the beautiful book of **Easy Lessons in Drawing and Painting**, free. Address:

**J. F. INGALLS, Publisher, Lynn, Mass.**

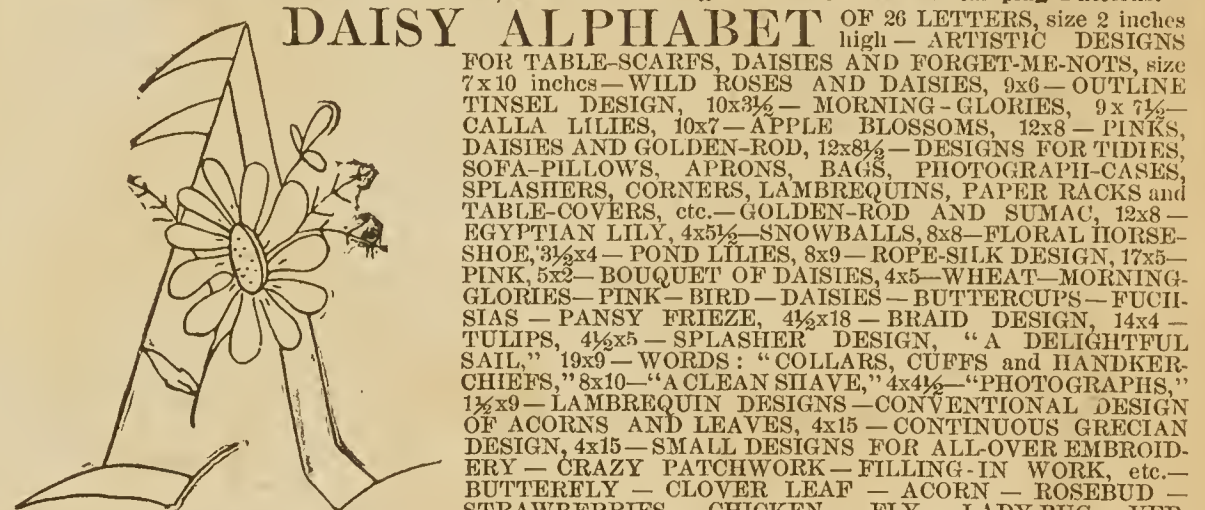
## INGALLS' WASTE EMBROIDERY SILK

Is different from all other "Waste." It comes in hanks of yard lengths, ASSORTED COLORS IN EACH HANK, and is not snarled. We have sold thousands of these packages. Customers are more than pleased with it. Price 15 cents per package; 2 packages for 25 cents; 5 packages for 50 cents. Address:

**J. F. INGALLS, Lynn, Mass.**

## INGALLS' NEW 1891 \$1.00 STAMPING OUTFIT.

This Outfit contains a Tube of Ingalls' Stamping Paint (used for stamping Plush, Velvet and Dark Goods), Stamping Brush, Box Powder, Pad, Book of Instructions for Stamping, and INGALLS' 1891 CATALOGUE OF STAMPING PATTERNS, and the following list of FULL-SIZE Stamping Patterns.



### DAISY ALPHABET OF 26 LETTERS, size 2 inches high—ARTISTIC DESIGNS

FOR TABLE-SCARFS, DAISIES AND FORGET-ME-NOTS, size 7x10 inches—WILD ROSES AND DAISIES, 9x6—OUTLINE TINSEL DESIGN, 10x3 $\frac{1}{2}$ —MORNING-GLORIES, 9x7 $\frac{1}{2}$ —CALLA LILIES, 10x7—APPLE BLOSSOMS, 12x8—PINKS, DAISIES AND GOLDEN-ROD, 12x8 $\frac{1}{2}$ —DESIGNS FOR TIDIES, SOFA-PILLOWS, APRONS, BAGS, PHOTOGRAPH-CASES, SPLASHERS, CORNERS, LAMBREQUINS, PAPER RACKS and TABLE-COVERS, etc.—GOLDEN-ROD AND SUMAC, 12x8—EGYPTIAN LILY, 4x5 $\frac{1}{2}$ —SNOWBALLS, 8x8—FLORAL HORSE-SHOE, 3 $\frac{1}{2}$ x4—POND LILIES, 8x9—ROPE-SILK DESIGN, 17x5—PINK, 5x2—BOUQUET OF DAISIES, 4x5—WHEAT—MORNING-GLORIES—PINK—BIRD—DAISIES—BUTTERCUPS—FUCHSIAS—PANSY FRIEZE, 4 $\frac{1}{2}$ x18—BRAID DESIGN, 14x4—TULIPS, 4 $\frac{1}{2}$ x5—SPLASHER DESIGN, "A DELIGHTFUL SAIL," 19x9—WORDS: "COLLARS, CUFFS and HANDKERCHIEFS," 8x10—"A CLEAN SHAVE," 4x4 $\frac{1}{2}$ —"PHOTOGRAPHS," 1 $\frac{1}{2}$ x9—LAMBREQUIN DESIGNS—CONVENTIONAL DESIGN OF ACORNS AND LEAVES, 4x15—CONTINUOUS GRECIAN DESIGN, 4x15—SMALL DESIGNS FOR ALL-OVER EMBROIDERY—CRAZY PATCHWORK—FILLING-IN WORK, etc.—BUTTERFLY—CLOVER LEAF—ACORN—ROSEBUD—STRAWBERRIES—CHICKEN—FLY—LADY-BUG—VERBENA—PASSION FLOWER—TULIP—HUMMING-BIRD—OUTLINE DESIGNS—RACING HORSE, 5x9—MILK-MAID'S HEAD—TINSEL DESIGN FOR CLOCK SCARF, 4x9—PAPER-BOY, 7x8—CAT, 7x10—OWLS ON TREE, 6x7—JUNE ROSES IN MUG, 7x8—DAISY BORDER, 6x7—BIRDS ON BRANCH OF WILD-ROSES, 7x9—TRAY-CLOTH DESIGNS—CLUSTER OF PEARS, 5 $\frac{1}{2}$ x8—TEA-POT, CREAMER, SUGAR-BOWL, CUP, BUNCH OF GRAPES, 5x8, etc.

We send this Outfit by mail, postage paid, for \$1.00.

With this Outfit you can save money by doing your own Stamping, and make money by doing Stamping for others. The Patterns in this Outfit are made on 15 Sheets of our best Parchment Paper (size of sheet, 22x9 inches). These Patterns are made specially for this Outfit. Send \$1.00 for this Outfit, and you are sure to be more than satisfied.

## INGALLS' 1890 \$1.00 STAMPING OUTFIT.

This Outfit contains the following full-size Stamping Patterns:

**B**EAUTIFUL ALPHABET OF 26 LETTERS, ornamented with FORGET-ME-NOTS, size 2 $\frac{1}{2}$  inches high—PATTERNS FOR SCARFS, etc.—A PAIR OF CONVENTIONAL DESIGNS, size of each 8x9 inches—SUMAC and GOLDEN-ROD, 12x8—WILD-ROSES, 12x8—DAISIES, 14x7—APPLE BLOSSOMS, 13x7—GOLDEN-ROD, 14x8—CONVENTIONAL DESIGN OF PANSIES, size 13x7 (These Conventional designs can be repeated for BLANKETS, SOFA-PILLOWS, etc.)—A FINE DESIGN FOR SPLASHER OF POND-LILIES, CAT-O'-NINE-TAILS, etc., size 22x9—TINSEL CORD DESIGN, 13x8—OUTLINE DESIGN FOR ROPE EMBROIDERY, 18x4 $\frac{1}{2}$ —DESIGNS FOR TIDIES, SCARFS, SOFA-PILLOWS, APRONS, BAGS, etc.—HOLLY, 8x5—FORGET-ME-NOTS, 6x5—MORNING GLORIES, 8x6—MARTHA WASHINGTON GERANIUM, 8x7—FUCHSIAS, 8x6 $\frac{1}{2}$ —POND LILIES, 12x6—POPPIES, 9x7—CHRYSANTHEMUMS, 9x6—DAISIES AND FERNS—OUTLINES—OLD LADY IN CHAIR, 10x6—BOY IN RAIN WITH UMBRELLA, 9x7—ACORNS, 10x7—PANEL DESIGN OF STORK, POND LILIES, etc., FOR PAINTING, 12x9—SIDE-BOARD DESIGNS—CURRANTS, 8x6—CHERRIES, 8x4—WHEAT, 7x4—THISTLE, 5x3—SCALLOPS—BORDER AND BRAIDING DESIGNS. This Outfit also contains Stamping Paint, Powder, Pad, Brush, Instruction Book, Catalogue of Patterns, etc., same as in the 1891 Outfit. **We send this Outfit by mail, postage paid, for \$1.00.**

**SPECIAL OFFER!** We will send you our 1891 \$1.00 STAMPING OUTFIT, COMPLETE, and the PATTERNS in this 1890 Outfit, all for **One Dollar and Sixty Cents.** ADDRESS:

**J. F. INGALLS, Lynn, Mass.**





**WHY ARE SOME PEOPLE ALWAYS LATE?**—They never look ahead nor think. People have been known to wait till planting season, run to the grocery for their seeds, and then repent over it for 12 months, rather than stop and think what they will want for the garden. If it is Flower or Vegetable Seeds, Plants, Bulbs, or anything in this line, **MAKE NO MISTAKE** this year, but send 10 cents for VICK'S FLORAL GUIDE, deduct the 10 cents from first order, it costs nothing. This pioneer catalogue contains 3 colored plates. \$200 in cash premiums to those sending club orders. \$1000 cash prizes at one of the State Fairs. Grand offer, chance for all. Made in different shape from ever before; 100 pages 8½x10½ inches. **JAMES VICK, SEEDSMAN, Rochester, N. Y.**

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The National Cloak Co.,  
21 Wooster St., New York.

**TO HAVE A CORNISH ORGAN IS TO HAVE THE VERY BEST!**

**FIRST IN QUALITY, TONE AND DURABILITY.**  
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We are going to sell  
Another Thousand at  
Thirty-Five Dollars Only. **\$35**

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First-Class, High Grade, Newly Designed, Cabinet Parlor Organ, "THE SWEET HOME," No. 16, Solid Black Walnut Case, 5 Octaves, 8 Solo Stops, 3 Sets Orchestral Toned Reeds, Double Octave Couplers, Tone Swell, Knee Swell, all Modern Improvements. Warranted for Ten Years.

**MONEY RETURNED and FREIGHT PAID BOTH WAYS IF ORGAN DOES NOT SUIT AFTER TRIAL.**

References permitted to First National Bank, of Washington, New Jersey, or any Commercial Agency.

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We have a Quarter of a Century's Record to back us

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Mention this paper and address

**CORNISH & CO. (OLD ESTABLISHED AND RELIABLE),**  
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**HOW TO MAKE**

**WOMEN BEAUTIFUL**

Many women with fair faces are deficient in beauty owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

It is impossible to give a full description in an advertisement; send 6c. in stamps, and a descriptive circular, with testimonials, will be sent you sealed, by return mail.

**ADIPO-MALENE.**

L. E. MARSH & CO., Madison Sq., Phila., Pa.

**LADIES!**

Use Only

**BROWN'S FRENCH DRESSING** on your Boots and Shoes.

Sold by all Dealers.

ANSWERS TO CORRESPONDENTS,  
(Continued).

**LILLIE MCK.** :—Use both the silk and Henrietta, and remodel the costume by pattern No. 3611, price 1s. 8d. or 40 cents. The striped velvet may be used with the navy-blue silk, and a suitable pattern to develop the costume is No. 3635, price 1s. 8d. or 40 cents. Both patterns are illustrated in the December DELINEATOR.

**THREE LITTLE MAIDS** :—Of the impropriety of such a course it is unnecessary to speak.

**A. L.** :—In regard to disposing of oil paintings, etc., write to P. & J. Levy, 79 Cortlandt Street, New York City.

**C. D. L.** :—Silk cord-passementerie will trim a black satin dress stylishly. Silver and gold beads are worn about the neck.

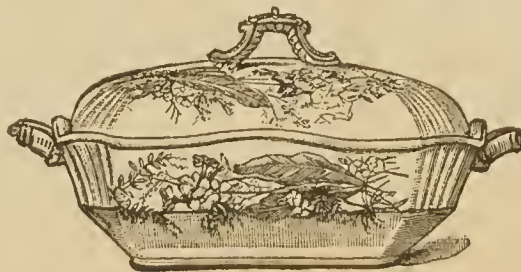
**COLONEL** :—Send a letter of thanks for the list; and since the gentleman has intimated a desire to call upon you, you may, if you wish, invite him to do so.

**LUCILLE** :—A lady of fifty-five years may wear a plaited blouse. It would be improper to keep an engagement-ring after the engagement has been broken.

**EMMA P.** :—In the labels of all our patterns having plaited back-draperies full directions will be found for laying the plaits.

# VELUTINA

For about one-quarter the cost of Silk Velvet, you can get **VELUTINA**, equally handsome, in plain or corded, blacks or colors, of leading dealers everywhere. "Velutina, Wear Guaranteed," stamped on selvage.



**ENGLISH DECORATED**  
Dinner Set. No. 165. 112 Pieces.

Gold Band with five modest colors on each piece, all under glaze.

Premium with an order of \$35, or packed and delivered at depot for \$12.50 Cash. We have hundreds of other Sets, plain and decorated.

**THE LONDON TEA CO., 791 Washington St., Boston.**

**WE** are IMPORTERS of Tea and Coffee, China and Crockery, and do the largest Tea and Coffee business in Boston (direct with consumers). We also carry a large stock and sell at the lowest possible Cash prices Dinner and Tea Sets, Silver-plated Ware, Lamps, etc. To those who take the time and trouble to get up Clubs for Tea, Coffee, Spices and Extracts, we offer premiums. In buying Tea and Coffee from us you get full value for the money invested and get a premium, and you get goods that are direct from the IMPORTERS. If you buy Tea and Coffee from your grocer, you pay three or four profits and pay for a premium but do not get it. In an article published in one of the largest dailies in this country it was claimed the tea bought from the retail grocer showed a profit of 100 per cent. The moral is plain, buy from first hands.

We have been doing business in Boston for 16 years, and the publishers of this Magazine will tell you of our undoubted reliability. We do a business of over \$300,000 yearly, and our Cash sales of Dinner, Tea and Toilet Sets, Silver Ware, Lamps, etc., amounted to \$57,000 in 1890, aside from our Tea and Coffee sales. (Rogers' Knives \$3.50 per dozen.) Our illustrated Price and Premium list tells the whole story. We like to mail it to all who write for it; it costs you nothing and will interest you. 120 pages.



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 A PERFECT LIQUID DENTIFRICE  
 DELICIOUSLY FLAVORED.

ITS USE INSURES  
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**PIANOS**  
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**YOSE & SONS PIANO Co.**  
 170 TREMONT ST. BOSTON, MASS.

ANSWERS TO CORRESPONDENTS,  
 (Continued).

H. C.:—The fashionable length of children's skirts are those given in our patterns. The plaid goods and black velvet will develop a very stylish cloak for the little woman. A suitable pattern for a house gown is No. 3595, which is illustrated in the December DELINEATOR and costs 1s. 6d. or 35 cents.

Miss M. L. B.:—We regret our inability to advise you as to the means of attaining the desired end.

THISTLETTWAITE:—We do not know the poem.

A SUBSCRIBER:—Limited space prevented an earlier reply. A suitable menu for a wedding breakfast is as follows: Cold fowl, game pâtés, salads, olives, biscuit, fruits, ices, cakes, chocolate, coffee, and claret cup, if desired. A pretty pattern for the bridesmaids' dresses is No. 3585, which costs 1s. 6d. or 35 cents.

SUBSCRIBER:—A plentiful use of borax will exterminate roaches and water-bugs.

ANNA:—A suitable bonnet for an elderly lady may be made of black velvet and trimmed with loops of black velvet ribbon.

SUBSCRIBER:—Darker shades of the material or of a contrasting fabric are fashionably combined with the colors mentioned. Stout ladies should avoid styles that are so severely plain as to emphasize their stoutness, and also bouffant modes which apparently increase the size of the wearer. From among the many patterns published each month in the DELINEATOR it should be an easy matter to select a suitable and becoming style.

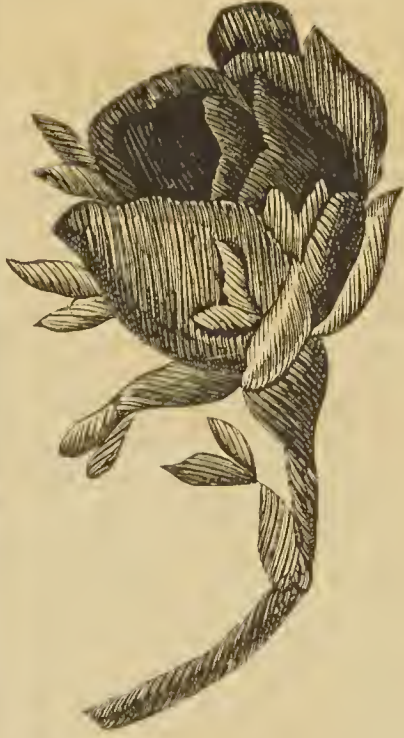


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Address **SAMUEL WILSON, MECHANICSVILLE, PA.**

**A DESIRABLE ACQUISITION TO THE LITERATURE OF FANCY-WORK**



Will be found in the SECOND, REVISED, EDITION OF OUR BOOK,

**"Needle-Craft: Artistic and Practical."**

*It is a Comprehensive and Eminently Useful Volume, and should be in the possession of every Lady who devotes any of her time to Needle-work.*

PRICE, \$1.00 PER COPY.

A Revised Edition of this book has just been issued, and includes New Chapters, which embrace some of the latest fancy-work introduced. The book is replete with accurate engravings of decorative work, instructions for which are fully given. Every lady who delights in making her home beautiful by her own handiwork will appreciate the worth of this handsome volume.

Should you not be able to procure the Book from the nearest Agency for the sale of our goods, send your Order, with the price, direct to us, and the Work will be forwarded, prepaid, to your Address.

**THE BUTTERICK PUBLISHING CO. [Limited],**

7, 9 and 11 West Thirteenth St., New York.

**SEND FOR THE LATEST AND MOST COMPLETE WORK ISSUED IN THE INTEREST OF DECORATIVE ART.**

A BOOK OF ORIGINAL, ARTISTIC AND GRACEFUL DESIGNS, and one that should be seen in every Boudoir and Studio.

It is issued by us under the title of

**"NEEDLE AND BRUSH: USEFUL and DECORATIVE,"**

and is sold at

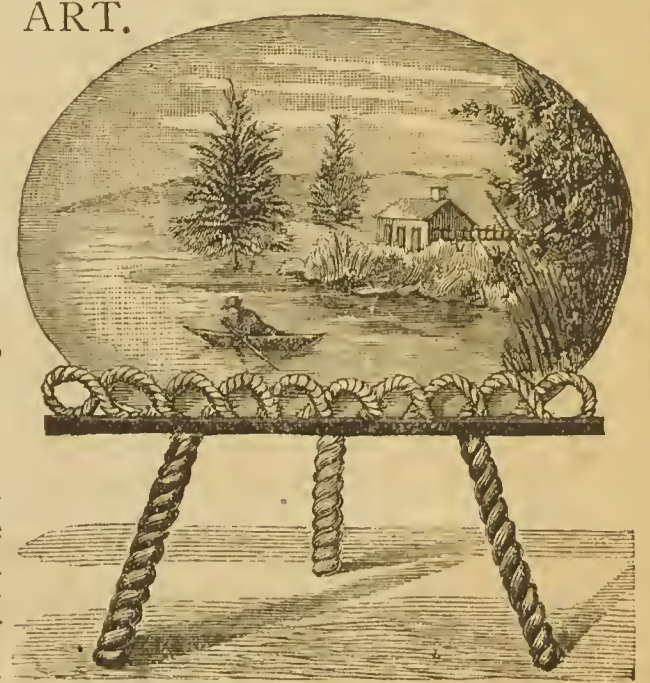
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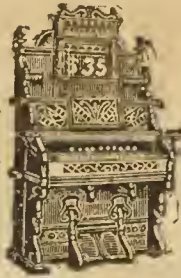


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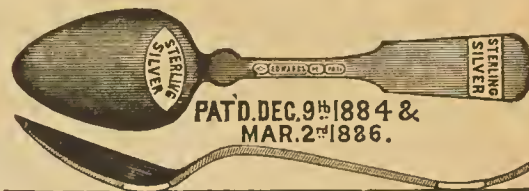
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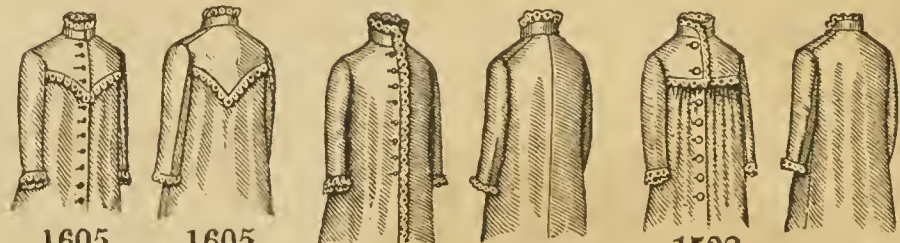
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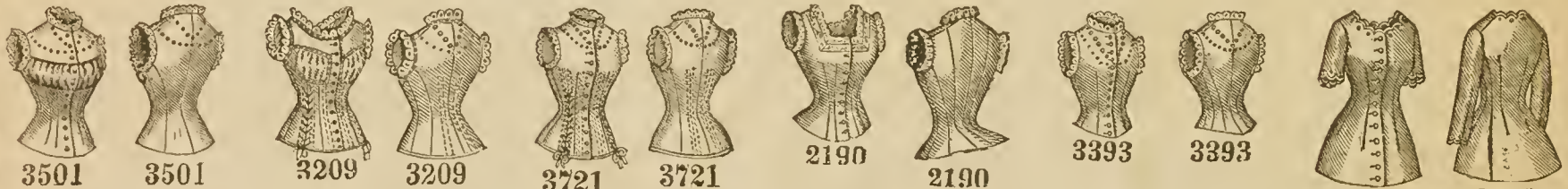
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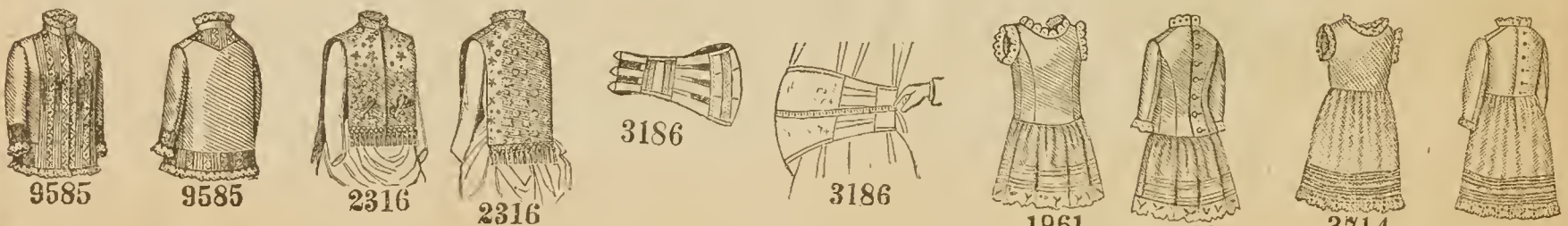
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3501 3501 Ladies' Corset-Cover (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 10d. or 20 cts.  
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3721 3721 Ladies' Corset-Waist (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.  
2190 2190 Ladies' Corset-Cover: 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.  
3393 3393 Ladies' Corset-Cover (Copyright): 13 sizes. Bust meas., 28 to 46 ins. Any size, 10d. or 20 cents.  
8310 8310 Ladies' Under-Vest: 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

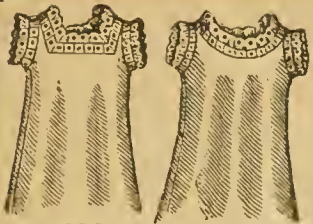


3076 3076 Misses' Corset-Cover: 7 sizes. Ages, 10 to 16 years. Any size, 10d. or 20 cts.  
1576 1576 Girls' Under-Waist: 10 sizes. Ages, 3 to 12 years. Any size, 7d. or 15 cents.  
8556 8556 Girls' Under-Waist: 7 sizes. Ages, 3 to 9 years. Any size 7d. or 15 cents.  
1577 1577 Child's Skirt-and-Drawers: Waist: 9 sizes. Ages, 1 to 9 years. Any size, 7d. or 15 cents.  
776 776 Misses' Under-Vest: 6 sizes. Ages, 10 to 15 years. Any size, 10d. or 20 cents.  
777 777 Girls' Under-Vest: 7 sizes. Ages, 3 to 9 years. Any size, 7d. or 15 cents.



9585 9585 Ladies' Short Sack Night-Wrapper: 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.  
2316 2316 Combing Towel (Copyright): One size. Price, 5d. or 10 cents.  
3186 3186 Pattern for an Abdominal Supporter (Copyright): 13 sizes. Measurement as pictured, 30 to 54 inches. Any size, 7d. or 15 cents.  
1961 1961 Child's Petticoat: 8 sizes. Ages, 1 to 8 years. Any size, 10d. or 20 cents.  
3714 3714 Child's Petticoat: 9 sizes. Ages, 1 1/2 to 8 years. Any size, 10d. or 20 cents.





1566 1566

Ladies' Sack Chemise, with Round or Square Neck: 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.



9320

Ladies' Chemise: 10 sizes. Bust meas., 28 to 46 ins. Any size, 10d. or 20 cents.



8523

Ladies' Chemise: 10 sizes. Bust meas., 28 to 46 ins. Any size, 10d. or 20 cents.



2097 2097

Little Girls' Chemise: 7 sizes. Ages, 2 to 8 years. Any size, 5d. or 10 cents.



3404 3404

Misses' and Girls' Chemise: 14 sizes. Ages, 3 to 16 yrs. Any size, 7d. or 15 cents.



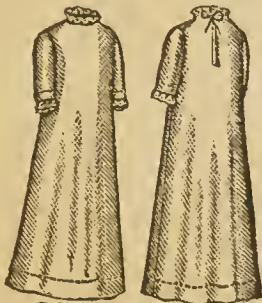
3402

Misses' and Girls' Chemise: 14 sizes. Ages, 3 to 16 yrs. Any size, 7d. or 15 cents.



2808

Child's Sack Night-Gown: 6 sizes. Ages, 1 to 6 years. Any size, 10d. or 20 cents.



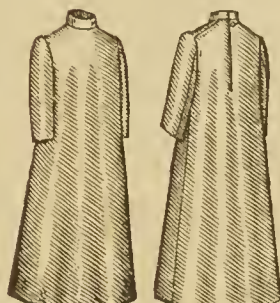
3379 3379

Infants' Night-Gown (Copyright). One size: Price, 7d. or 15 cents.



9437 9437

Infants' Night-Dress. One size: Price, 7d. or 15 cents.



2400 2400

Child's Night-Dress (Copyright): 9 sizes. Ages, 1 to 9 years. Any size, 10d. or 20 cents.



2483 2483

Boys' Yoke Night-Shirt: 13 sizes. Ages, 3 to 15 years. Any size, 10d. or 20 cents.



2098

Boys' Sack Night-Shirt: 13 sizes. Ages, 3 to 15 years. Any size, 10d. or 20 cents.



3513 3513

Ladies' Knickerbocker Drawers, Buttoning Below the Corset (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.



2495

Ladies' Drawers, Buttoned at the Side: 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.



2502

Ladies' Open Drawers: 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.



8881 8881

Ladies' Improved Open Drawers: 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.



2304

Ladies' Knickerbocker Drawers (Copyright): 9 sizes. Waist meas., 20 to 36 ins. Any size, 10d. or 20 cents.



3248

Ladies' Knickerbocker Drawers (For Travelling and Outing Uses) (Copyright): 9 sizes. Waist meas., 20 to 36 inches. Any size, 10d. or 20 cents.



3251

Misses' and Girls' Knickerbocker Drawers (Desirable for Travelling and Outing Uses) (Copyright): 11 sizes. Ages, 5 to 15 years. Any size, 7d. or 15 cents.



2802

Misses' and Girls' Drawers: 11 sizes. Ages, 5 to 15 yrs. Any size, 7d. or 15 cents.



3391

Misses' and Girls' Knickerbocker Drawers: 12 sizes. Ages, 4 to 15 yrs. Any size, 7d. or 15 cents.



9283

Child's Drawers and Under-Waist: 10 sizes. Ages, 1 to 10 years. Any size, 10d. or 20 cents.



9283

Babies' Drawers: 2 sizes. Ages, 1/2 and 1 year. Either size, 5d. or 10 cents.



3676

Child's Drawers: 6 sizes. Ages, 1 to 6 years. Any size, 5d. or 10 cents.



2026



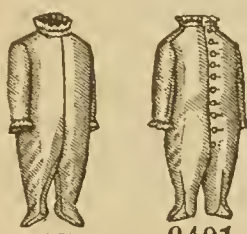
1609

Child's Drawers: 4 sizes. Ages, 1/2 to 3 years. Any size, 5d. or 10 cents.



9104 9104

Girls' Drawers and Under-Vest, Combined: 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



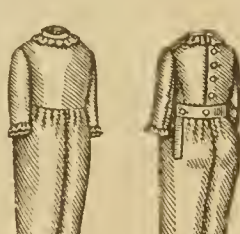
9401 9401

Child's Night-Drawers, with Stockings: 10 sizes. Ages, 1 to 10 years. Any size, 10d. or 20 cents.



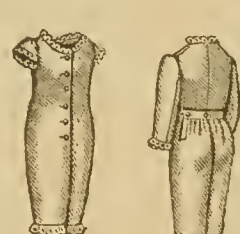
3095 3095

Child's Night-Drawers, with Stockings: 10 sizes. Ages, 1 to 10 years. Any size, 10d. or 20 cents.



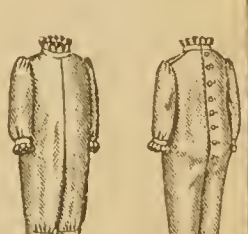
2913 2913

Child's Night-Drawers: 11 sizes. Ages, 2 to 12 years. Any size, 10d. or 20 cents.



3703 3703

Misses' and Girls' Chemise and Drawers, Combined (Copyright): 13 sizes. Ages, 3 to 15 years. Any size, 10d. or 20 cents.



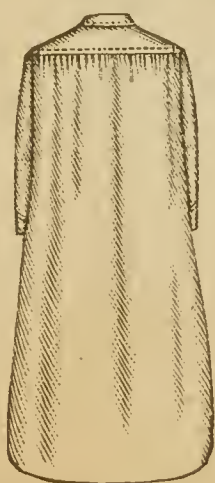
3695 3695

Child's Night-Drawers (Copyright): 12 sizes. Ages, 1 to 12 years. Any size, 10d. or 20 cents.



2479

Men's Yoke Night-Shirt: 8 sizes. Breast meas., 32 to 46 inches. Any size, 1s. or 25 cents.



2479



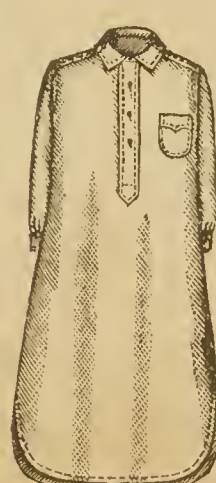
9318

Men's Double-Breasted Under-Shirt: 11 sizes. Breast meas., 32 to 46 ins. Any size, 10d. or 20 cents.



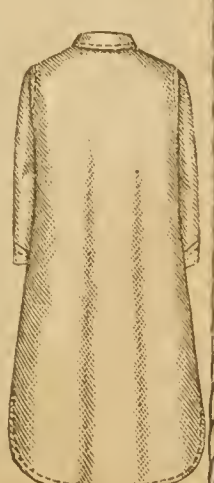
8984

Gentlemen's Single-Breasted Flannel Under-Shirt: 13 sizes. Breast meas., 28 to 46 inches. Any size, 1s. or 25 cents.



2480

Men's Sack Night-Shirt: 8 sizes. Breast meas., 32 to 46 inches. Any size, 1s. or 25 cents.



2480



# HOW TO MAKE A HAPPY HOME.

COMPLETE INSTRUCTIONS FOR MAKING EVERY HOME BEAUTIFUL AND THEREFORE HAPPY, WILL BE FOUND IN OUR VERY POPULAR BOOK ENTITLED



## "Home-Making and House-Keeping,"

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- Black Faille Francaise, excellent dress quality, worth 90c., ..... **69c.**
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- Velvets and Plushes in all colors.

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- Ladies' Dongola Kid Button Shoes, common-sense or opera toe, worth \$2.50, ..... **1.69**

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- 500 Canada Wool Seal Capes, worth \$18.00 each, ..... **\$10.98**
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- Fast-Black Cotton Hose, Guaranteed Fast Black. Our new Sanitary Dye will not rub, crock or fade. Ladies', 25c., 29c., 39c., 50c., 63c., ..... **35c., 75c., 72c., 65c.**
- Children's, ..... **25c. to**
- Men's, ..... **25c., 35c., 40c., 50c.,**
- Ladies' English Cashmere Hose, black and colored, worth 79c., ..... **50c.**

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- 200 dozen Ladies' White Merino Vests and Drawers, worth 40c. per garment, ..... **29c.**
  - 400 dozen Ladies' and Men's White Merino Vests and Drawers, worth 75c., ..... **49c.**
  - 500 dozen Ladies' White, Scarlet and Natural Wool Vests and Drawers, worth \$1.40, ..... **98c.**
- Complete assortments of Natural Wool Underwear for Ladies, Men and Children, at the lowest prices. Catalogues and price-lists, with samples of different grades, sent on application.

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- 72-inch Loom Damask, regular price 85c. per yd., ..... **58c.**
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- 250 dozen 5/8 Table Napkins, worth \$2.00 per dozen, ..... **\$1.50**
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#### ANSWERS TO CORRESPONDENTS,

(Continued).

SALLIE B. J.:—A boy of nineteen and a girl of fifteen are much too young to become engaged. We would certainly not advise the young girl to take the moonlight walk. Crêpe de Chine will make a very dainty evening and dinner gown.

L. M.:—Fawn or mode camel's-hair will develop a suitable costume. Gloves are worn during the wedding ceremony, the third finger of the left glove being ripped so that the ring may be easily slipped on. A house-jacket will prove a useful present.

MADGE:—When regards are conveyed to you through a friend, say "Thank you." A becoming costume may be made of striped serge and velvet, by using pattern No. 3543, which is illustrated in our Catalogues and costs 1s. 8d. or 40 cents.

WALBURGA:—Short and long coats are about equally fashionable, and both fabrics are used in their development. A pretty picture or a finely illustrated book will be a suitable gift. We cannot recommend the article from personal experience, but we have never heard complaints from those who have used it. Velvet sleeves are as fashionable as ever. Combine your faille with the green Henrietta, and make the costume by pattern No. 3565, which costs 1s. 8d. or 40 cents. The photograph-ease illustrated and described in the September DELINEATOR is one of the newest styles.

F. M.:—We would not advise a young lady to wear a paisley or broché shawl; a jacket is more fashionable.

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SEE NAME "Ever Ready" on back of each Stay TAKE NONE BUT THEM. ASK FOR THEM

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**Their Customs and Costumes.**

MANY varieties of Fancy-Dress Entertainments are suggested, and the Perplexing Question, What to Wear on Each Occasion, is Satisfactorily Settled. *Tableaux, Bals Masque, Carnival Sessions,* and *Fashionable Fancy-Dress Parties* for adults and children are discussed in this Pamphlet, which is intended as a Guide to Proper Costuming and Appropriate Decorations for the Festivities named. The *Débutante* will find its suggestions and instructions invaluable, and the Belle of many seasons, as well as the Host and Hostess, may profit by a perusal of its pages. Most of the Costumes illustrated may be easily made at home, and Many are reproductions of Toiletttes worn during various Epochs of different centuries. Every Young Lady and Hostess should possess a copy.

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- The Delineator is read by a Buying Clientele, which regards the Publication as Standard, it being our aim and practice to exclude all matter the good taste of which is in any way open to question.
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ANSWERS TO CORRESPONDENTS,  
(Continued).

**A TEXAS GIRL:**—Trim the black tricot with black Astrakhan, and remodel it by costume No. 3543, which costs 1s. 8d. or 40 cents. Castor and beaver brown, fawn, mode, plum and maroon are fashionable colors.

**MRS. E. O. H.:**—Trim the cloth costume with Astrakhan, and make it by pattern No. 3577, which costs 1s. 8d. or 40 cents. The wrap may be trimmed to correspond. Make it by pattern No. 3601, which is shown in the December DELINEATOR and costs 1s. 3d. or 30 cents. Have a toque of the cloth trimmed with Astrakhan and ostrich tips.

**MRS. T. C. H.:**—With the mode cashmere combine a darker shade of velvet, and make the costume by pattern No. 3589, price 1s. 6d. or 35 cents. The golden-brown cashmere may be united with a corresponding shade of Bengaline and developed by pattern No. 3608, price 1s. or 25 cents. Both patterns are illustrated in the December DELINEATOR.

**BLOSSOM AND B. F. B.:**—Answer "Yes, thank you," to both questions, if you are satisfied to accept. Ignore his letter.

**ENQUIRER:**—The newest curtains for parlor windows are made of velours-tapestry, lined with silk momie and edged with moss trimming. We do not recommend depilatories.

**TO THE LADIES.**

**Mlle GOLDSCHMIDT'S CRÈME D'ELEGANCE.**  
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**Tell your wife**

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A MOST ATTRACTIVE 24-PAGE PAMPHLET,  
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**CANDY-MAKING AT HOME.**  
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Please state what periodical you saw our advertisement in.



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Knits everything required by the household, of any quality, texture and weight desired.

A. M. LAWSON,  
788 Broadway, New York.

### ANSWERS TO CORRESPONDENTS.

(Continued).

**ROSY CHEEKS:**—Trim the brown cashmere with brown-and-gold passementerie, and make it by costume No. 3633, price 1s. 8d. or 40 cents. Unite gray Bengaline with the gray goods, and make the costume by pattern No. 3619, price 1s. 8d. or 40 cents. Both patterns are illustrated in the December DELINEATOR. Tan and drab kid gloves are fashionable. We do not advise a toque for a girl of fifteen. Freckles may be removed by moistening the finger with water and dipping it in finely powdered nitre (saltpetre), which is then applied to the freckles.

**M.:**—Your ideas in regard to the brown cashmere dress are good. Have a toque of brown cloth, and trim it with cream and brown ostrich tips. A lady may shake hands with a gentleman on being introduced; but it is not really necessary to do so.

**SPICE-BOX B. B.:**—If you have a previous engagement, inform the gentleman of the fact. A young lady should never ask a gentleman to visit her, unless he has first intimated a desire to call.

**DOLLY:**—Follow the advice given to "Daisy" in these columns in regard to pimples.

**A READER:**—Trim the gray lady's-cloth with black Astrakhan. Wear a toque made of gray cloth trimmed with a red-and-black bird, and gray glacé gloves. With the red plush combine silk of a corresponding color. A seal-plush cape will be stylish, and should be lined.



"MEDICATED CREAM" is the ONLY KNOWN, harmless, pleasant and absolutely SURE and infallible cure. It positively and effectively removes ALL, clean and completely in A FEW DAYS ONLY, leaving the skin clear and unblemished always, and clearing it of all muddiness and coarseness. It is a true remedy to cure and NOT a paint or powder to cover up and hide blemishes. Mailed in a plain, sealed wrapper for 30c., or 2 for 50c. by George N. Stoddard, Druggist, 1226 Niagara St., Buffalo, N. Y.

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The Great Secret of the Hartz Mountain, Germany. Bird Manna will restore the song of many Cage Birds, will prevent their ailments and condition. It makes canaries shed their feathers. Sent by mail on receipt of 15c. Sold by all druggists. Bird Food Co., 400 N. 3d St., Phila. Pa.



Snug little fortunes have been made at work for us, by Anna Page, Austin, Texas, and Jno. Bonn, Toledo, Ohio. See cut. Others are doing as well. Why not you? Some earn over \$500.00 a month. You can do the work and live at home, wherever you are. Even beginners are easily earning from \$5 to \$10 a day. All ages. We show you how and start you. Can work in spare time or all the time. Big money for workers. Failure unknown among them. NEW and wonderful. Particulars free.

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IS BEST OF ALL. CIRCULAR FREE.

BOOKS: For "An Ideal Complexion & Complete Physical Development," 39 Ills 50 cts. "Health & Strength in Physical Culture," 40 Ills 50 cts. Chart of 39 Ills for Dumb Bells & Pulleys, 25 cts. Ad. JNO. E. DOWD'S Vocal & Physical Culture school, 116 Monroe St. Chicago



ANSWERS TO CORRESPONDENTS,  
(Concluded).

MAME:—A gentleman precedes a lady in ascending the stairs; and the latter descends first.

A NEW SUBSCRIBER:—The call is absolutely necessary under the circumstances.

A CONSTANT READER:—The eldest daughter has her cards engraved, "Miss Minton"; the others are "Miss Ella Minton" and "Miss Irene Minton."

L. D. S.:—You had better consult a physician. The silk beaver hat may be blocked into the proper shape for a riding hat for the young miss.

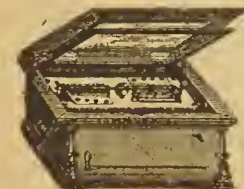
S. TOOT:—The young man's actions were very reprehensible.

CONTRARISS:—Remodel the black tricot by costume No. 3635, which costs 1s. 8d. or 40 cents, and is illustrated in the December DELINEATOR. A steel-gray camel's-hair will be very stylish trimmed with black Astrakhan. The bride and groom should sit at the head of the table. A pretty paper-knife, an inkstand or a book may be presented to a man friend. The position is very improper. Write, "I shall be pleased to accept your invitation to attend to-night's lecture," or "I thank you for your kind invitation to attend the lecture to be given to-night, but a previous engagement prevents my accepting."

G. E. H.:—In regard to the quotation, write to the "Book-Buyer," published by Charles Scribner's Sons, Broadway, New York City. We would suggest directing your second query to a Boston paper.

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(silver) pays for your address in the "AGENT'S DIRECTORY," which goes whirling all over the United States, and you will get hundreds of samples, circulars, books, newspapers, magazines, etc., from those who want agents. You will get lots of good reading free and will be WELL PLEASED with the small investment. List containing name sent to each person answering. T. D. CAMPBELL, B 68, Boylston, Ind.

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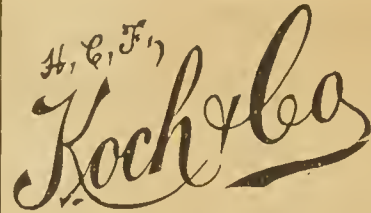
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WE desire to warn the public against the schemes of pretended canvassers, who, ostensibly acting as our agents, obtain money by the fictitious establishment of agencies for the sale of our goods and by taking subscriptions for our publications. The names recently assumed by such swindlers are F. H. Keene, D. C. Webb, J. W. Hill, C. H. Patterson, Mr. Rose, Frank Williams, A. J. Anderson, C. W. Mann, F. A. Rills, R. M. Miller, W. F. Reese, W. C. Mawn, Geo. White. Illinois, Pennsylvania, Ohio, Tennessee, New York, Indiana, Michigan, Texas and Florida, as well as Ontario and Nova Scotia, have been recently visited by these impostors.

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There is no one of our authorized representatives who is not at all times able to produce abundant evidence of his authority to transact business for us. When a request for this evidence is made by people with whom they wish to transact business, it will be promptly met in a courteous and satisfactory manner. Our travelling agents are all gentlemen, and, with the credentials in their possession, are at all times prepared to meet an investigation of their right to do business for us, at the hands of a justice of the peace or other magistrate.

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FIGURE No. 469 L.—LITTLE GIRLS' DRESS. —This illustrates Pattern No. 3529 (copyright), price 20 cents.

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"GENTLEMEN:—Enclosed please find Postal-Order (or Express Order) for —dollars and —cents, for which send me Patterns Nos. 983, 36 bust; 881, 24 waist; 994, 12 years, 29 bust; 996, 12 years, 24½ waist; 1000, 6 years, 23 bust; and 8646, 7 years, 23 waist. MRS. JOHN MARTIN."

"SMITHVILLE, BULLITT Co., KY.

### To take Measures for Patterns.

**To Measure for a Lady's Basque 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 Lady's Skirt or Over-Skirt:**—Put the measure around the waist, OVER the dress.

**To Measure for a Lady's Sleeve:**—Put the measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—not too tight.

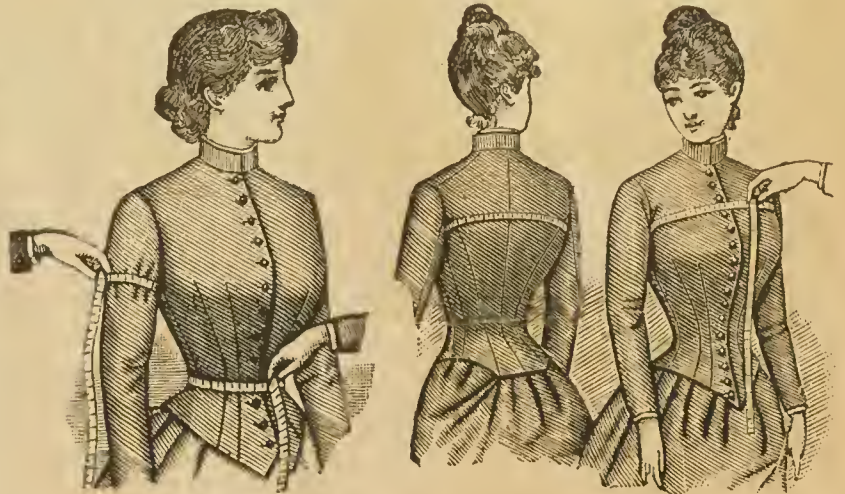
Take the Measures for Misses' and Little Girls' Patterns the same as for Ladies'. In ordering, give the ages also.

**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.

**To Measure for a Boy's Overcoat:**—Measure about the breast 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, and allow one inch—thus, if the exact size be fourteen inches, use a Pattern marked 15 inches. In other words, give the size of the collar the shirt is to be worn with. For the breast, put the measure around the body, under the jacket or coat, close under the arms, drawing it closely—not too tight.



In taking measures, it is immaterial whether the party taking them stands before or behind the party being measured. If properly observed, the Rules for Measuring here given will ensure satisfactory results.

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Patterns, when sent by Mail, are postpaid; but Express Charges we cannot pay.

### To Parties Desiring Addresses Changed on our Subscription Books.

Subscribers to our Publications, when notifying us of a Change of Address, are particularly requested to give their full former Address, together with the new Address, and state the Month and Year in which the subscription began. Thus:

"THE BUTTERICK PUBLISHING Co. [LIMITED]:

"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with June, 1890, desires her address changed to Manchester, Delaware Co., Iowa."

### To Parties Complaining of Non-Receipt of Magazines.

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. Our subscription lists being kept by months instead of alphabetically, the need of the above information is evident. A convenient form for such a complaint is as follows:—

"THE BUTTERICK PUBLISHING Co. [LIMITED]:

"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the November and December numbers of the DELINEATOR, for which she subscribed commencing with the number for October, 1890. She knows of no reason for their non-receipt."

### To Secure Specific Numbers of the Delineator.

To insure the filling of orders for DELINEATORS of 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, 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.

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In sending Money to us or our agents through the mail, use a Post-office Order, Express Money-order, a bank Check or Draft or a Registered letter.

Should a post-office order sent to us go astray in the mails, we can readily obtain a duplicate here and have it cashed. An express money-order is equally safe and often less expensive.

A registered letter, being regularly numbered, can be easily traced to its point of detention should it not reach us in ordinary course. To facilitate tracing a delayed registered letter, the complaining correspondent should obtain its number from the local postmaster and send it to us.

Bank drafts or checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery. A postal-note, unless in a registered envelope, is as liable as other money to loss in the mails.

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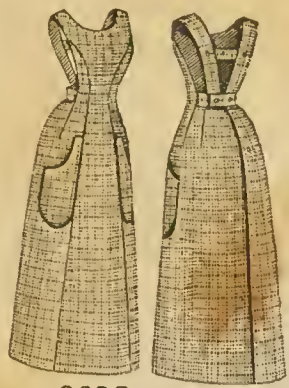






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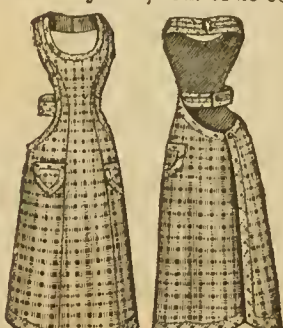


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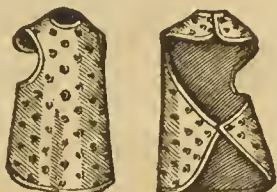
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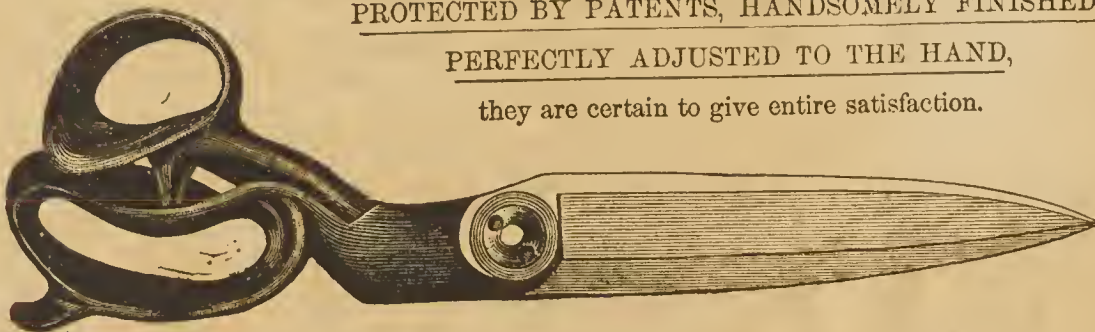
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**Dr. ANDREW WILSON, F.R.S.E.**

Lecturer on Health under the "Combe Trust;"  
Lecturer on Physiology at the Edinburgh University;  
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NO. 4.

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of

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The garments illustrated in this picture are again shown on pages 265, 266, 270 and 276.





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FIGURE No. 432 P.—MISSSES' DRESS.—This illustrates pattern No. 3829 (copyright), price 30 cents.



FIGURE No. 441 P.—CHILD'S REEFER JACKET.—This illustrates pattern No. 3837 (copyright), price 20 cents.

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FIGURE No. 443 P.—CHILD'S DRESS.—This illustrates pattern No. 3831 (copyright), price 20 cents.

FIGURE No. 444 P.—CHILD'S DRESS.—This illustrates pattern No. 3830 (copyright), price 20 cents.





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FIGURE NO. 1.



FIGURE NO. 2.



FIGURE NO. 3.



FIGURE NO. 4.



FIGURE NO. 5.

FASHIONABLE HAIR-DRESSING.  
(For Description see Article in this Issue.)





FIGURE NO. 398 P.

FIGURE NO. 399 P.

FIGURE NO. 398 P.—LADIES' TOILETTE.—This consists of Ladies' Basque No. 3823 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3824 (copyright), price 1s. 6d. or 35 cents. FIGURE NO. 399 P.—LADIES' TOILETTE.—This consists of Ladies' Coat Basque No. 3795 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3815 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 252.)





FIGURE NO. 400 P.



FIGURE NO. 401 P.

FIGURE NO. 400 P.—LADIES' COSTUME.—This illustrates Pattern No. 3797 (copyright), price 1s. 8d. or 40 cents. FIGURE NO. 401 P.—LADIES' TOILETTE.—This consists of Ladies' Polonaise No. 3822 (copyright), price 1s. 6d. or 35 cents; and Skirt No. 2914 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Pages 253 and 254.)



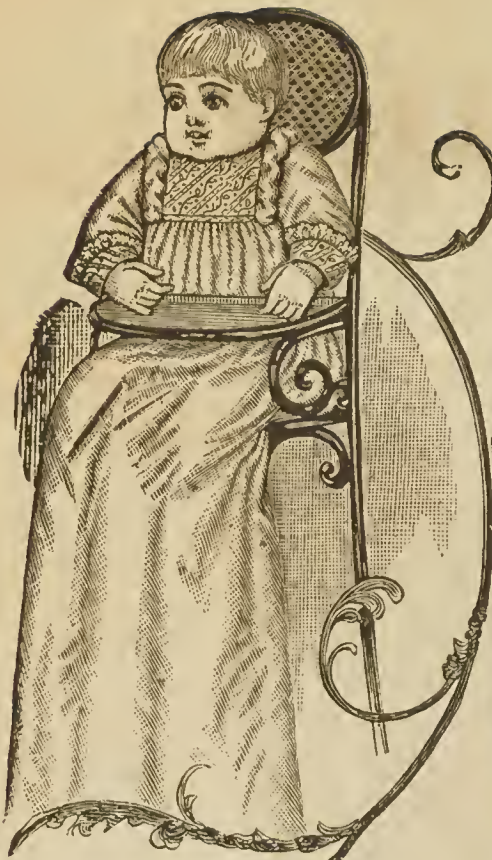


FIGURE NO. 402 P.



FIGURE NO. 403 P.



FIGURE NO. 404 P.



FIGURE NO. 405 P.



FIGURE NO. 406 P.



FIGURE NO. 409 P.



FIGURE NO. 408 P.

FIGURES NOS. 402 P TO 408 P.—INFANTS' GARMENTS.

(For the Numbers, Prices, etc., of these Patterns and the Descriptions of the Styles, see Article "About Babies" in this number.)



# The DRESSMAKER

VOL. XXXVII.

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No. 4.

## Remarks on Current Fashions.

Women of conservative tastes will be well pleased with the changes which characterize the latest modes, for they are not so decided as to be at all startling, and yet are sufficiently marked to give the new gowns and wraps a most delightful air of novelty.

The most stylish color combinations for indoor gowns are Suède with violet; turquoise-blue with accessories of black ribbon and velvet, or with platings or ruffles of black silk mull or bands of black ostrich feathers about the throat and wrists; stem-green with silver-gray; black with yellow; yellow with black; dahlia-red with pale-blue; and half-tones enlivened with touches here and there of positive colors.

Outdoor toilettes are developed in softly blended half-dark colors, in very light shades of brown, almond, *cuir* and *écru* and, perhaps, in mixtures of two not very dissimilar tones of light-gray, mastic, smoke, beige, etc.

Top garments are still in order, and several artistic designs are presented. The new long wrap has a fitted vest, which may match or contrast with the rest of the garment; and the neck may be finished with a high collar, a ruching of lace or pinked silk plaiting or a dainty collar of feathers, to suit the taste of the wearer. When silk is used for the vest and the ruching at the throat, a lining to match will generally be added to the full sleeves.

Camel's-hair, lady's-cloth, Queen's serge and similar fabrics will be made up in coats of this kind for Spring wear, and for Mid-summer such seasonable materials as Surah, pongee, cashmere, *glorietta*, etc., will be most frequently chosen.

Capes are of more generous size than formerly, and their high sleeves and collars and free, graceful folds give them a most picturesque and dressy appearance. In some of the recent designs *passementerie* is used to lend an air of distinction to artistic outlines. To complete stylish toilettes the new capes are quite essential, and as separate garments, made up in black, beige, dove-gray or white, they will be popular for a long time to come. A dainty and becoming lining is almost a necessity for a cape intended for Spring or Summer wear.

The latest reefer is not so long as those lately seen. It is a jaunty style, having a breast pocket for the handkerchief, and side pockets, which may be utilized for carrying the purse and other small articles, but are happily placed a trifle too high to allow the wearer to thrust her hands into them after the masculine habit.

The reefer, and also a handsome jacket with sack fronts and finely curved seams at the back, will be made of diagonals, rough

and smooth fabrics and dress goods to accompany walking, traveling and voyaging costumes; and the wearer's taste will be allowed full scope in the matter of lining.

An extremely dressy Figaro jacket is prominent among the new modes, its fabric and decoration determining its use. Developed in highly ornamental textures or colors, or trimmed with very ornate garniture, it will be worn at dinners and concerts, and later on at garden parties; but when made of demure suit goods and plainly finished, it is classed with shoulder-capes, being assumed for warmth or to supplement the elegance of a street toilette.

The polonaise will be generally favored for both street and house wear, and its latest design, which is very elegant of outline and reaches to the edge of the dress skirt, will be frequently used for tea-gowns. The Princess back of this garment is particularly becoming to women with tall, stately figures.

A charming novelty is a costume that fastens from the left shoulder to the lower edge and is draped across the figure from the hips to the throat in a most effective manner. It is equally becoming to stout or slender figures and will be made of plain or figured flexible materials of silk, wool or cotton texture.

A walking skirt that will be generally admired, especially by tall women, has two flounce-draperies, the upper one being arranged to slightly overlap the lower one. The edges of the draperies invite the application of harmonious trimmings, the flat varieties being most appropriate.

Another skirt, especially suitable for smooth-surfaced woollens, is laid in three kilt-plaits at each side of the center in front, and the plaits are held flatly to the figure with buttons or crow's-feet done with twist or embroidery wool. This arrangement provides the desirable sheath-like adjustment at the top, while allowing ample fulness at the bottom. The back of the skirt is laid in close, inward-turning plaits.

Coat basques with cross or box-coat hip seams are new and very generally becoming, and so is a basque with short points and a triplet of added skirts.

Side-back hip pocket-laps and a short, fitted front-skirt not broader than a girdle have been added to the dress-coat basque, being made of satin, printed silk or wool goods for warm-weather wear.

Last Summer velvet accessories were usually the color of the figures printed on the goods, but this year accessories will, as a rule, match the ground color.



FIGURES Nos. 398 P AND 399 P.—  
LADIES' TOILETTES.  
(For Illustrations see Page 248.)

FIGURE No. 398 P.—This consists of a Ladies' basque and walking skirt. The basque pattern, which is No. 3823 and costs

is superbly adjusted by the customary darts and seams, and the fronts are widened to lap in double-breasted fashion from the shoulder to the lower edge. The lower outline curves slightly over the hips, and the back has stylish coat-laps at the center. The coat sleeves rise gracefully over the shoulders, and the wrists are trimmed with pointed euff-facings of velvet, above which gold braid is arranged in a fanciful design. The standing collar, which is made of velvet and closed at the center, is outlined with gold braid and ornamented

with gold buttons. A facing of ribbon is applied upon the center of the overlapping front, which is further decorated with military ornaments of gold braid that diminish in width to the waist-line and widen below, an olive button being placed at the center of each ornament.

Soft, pliable woolsens and numerous silken fabrics, such as India silk, tussore, foulard and Surah, will make up daintily in this way. Cheviots in plaid, checked or striped effects, camel's-hair, serge and similar light-textured goods for Spring wear will also develop stylishly by the mode. Braid, passementerie, gimp, galloon or velvet ribbon may be used for garniture, and a simple tailor finish of machine-stitching will be very effective.

The hat, which is a *plateau* of fine straw, has a soft crown of spotted silk and is tastefully trimmed with ostrich tips and ribbon.

FIGURE No. 399 P.—This consists of a Ladies' basque and walking skirt. The basque pattern, which is No. 3795 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 differently developed on page 272 of this DELINEATOR. The skirt pattern, which is No. 3815 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in two views on page 276.

The toilette is here pictured made of mode cloth having a deep border decoration of magic embroidery at one edge and a corresponding design of narrow width at the other edge.



FIGURE No. 409 P.

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 272 of this magazine. The skirt pattern, which is No. 3824 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently illustrated on page 275.

Mixed-brown cheviot is here associated with brown velvet, and velvet and narrow gold braid supply a stylish and effective decoration. The four-gored foundation-skirt is overhung by a graceful drapery arranged at each side in deep, forward-turning plaits that fall with panel effect to the lower edge, the outer folds of the plaits being stayed at intervals by ornamental crows'-feet done with coarse twist. At the back the drapery is disposed in fashionable fan-plaits that lap closely at the top and flare in characteristic style to the edge. The edge of the drapery is ornamented above its deep hem with a band of velvet, the edges of which are bordered with gold braid, with attractive results.

The shapely basque



FIGURE No. 410 P.

FIGURES Nos. 409 P AND 410 P.—LADIES' TEA-GOWN, WITH FITTED LINING.—These two figures illustrate the same Pattern—Ladies' Tea-Gown No. 3819 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 254.)



The stylish drapery, which covers the regulation four-gored skirt, presents at the front and sides the clinging, sheath-like effect of the latest modes; and the back is arranged in well pressed fan-plaits that flare gracefully to the edge.

The basque is accurately adjusted by the usual number of darts and seams, and the back is arranged at the center seam below the waist-line in a plait which turns toward the left underneath. The front and sides are lengthened by coat-skirts which are adjusted smoothly over the hips by double darts. The back edges of the coat-skirts overlap the back of the basque in coat-plaits, and the front edges flare stylishly below the closing, which is made with buttons and button-holes. The seams over the hips are concealed by bands of the narrow border, which meet in a V at the center of the front, and from beneath which pocket-laps that are pointed at their lower back corners fall smoothly over the hips. The fronts are ornamented with similar bands, which flare broadly upward from the waist-line to the shoulders. The coat sleeves are sufficiently full at the top to stand well above the shoulders; each wrist is trimmed with a band of the border, and the high standing collar is similarly ornamented.

The mode will develop exquisitely in plain, figured or fancy cloths of all kinds, and is particularly well adapted to woollen fabrics having a border decoration of the same material or of a contrasting shade or texture. If the exact design illustrated in the engraving be desired upon cloth, serge or similar fabrics, the material may be sent to the Kursheedt Manufacturing Co., who will reproduce the bordering in any color preferred. Checked cheviots, figured or striped novelties and, in fact, all seasonable fabrics of silken, woollen or cotton texture will make up stylishly in this way, and braid, stitching or fancy gimp or passementerie may be applied in as simple or elaborate a manner as individual fancy may dictate.

The brim of the silk hat is faced with velvet, and tips supply a pretty trimming

is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently made up on page 263 of this magazine.

Pale reséda-green Henrietta



FIGURE NO. 411 P.



FIGURE NO. 412 P.

cloth was selected for the costume in the present instance, and Kursheedt's Standard Escorial trimming of silk and tinsel constitutes a rich garniture. The skirt is in the popular four-gored style and is entirely hidden by the handsome over-dress.

The body of the over-dress is a closely adjusted basque that closes down the center of the front. On the front is arranged a Grecian drapery-front, that extends in tablier fashion to the foot of the skirt and is draped in graceful cross folds and wrinkles by gathers at the bust in the left side edge and by a group of plaits in the right shoulder edge and in each side edge below the hip. The right side edge joins a plaited panel, and the left side edge laps upon a plain panel from the hip to the foot, the left edge being handsomely curved to the figure and secured to the basque front with hooks and loops. The panels are joined to the basque, and also to the back-drapery. The top of the back-drapery, except along the uppermost plait at each side, is joined in a seam to the basque, and the tops of the free plaits are gathered and tacked to produce a *pouf* effect. A row of Escorial trimming passes down the left side edge of the drapery front nearly to the edge, where it is turned and carried about

FIGURES NOS. 411 P AND 412 P.—LADIES' PROMENADE TOILETTE.—These two figures illustrate the same Patterns—Ladies' Basque No. 3835 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3805 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 255.)

FIGURE NO. 400 P.—LADIES' COSTUME.

For Illustration see Page 249.)

FIGURE NO. 400 P.—This illustrates a Ladies' costume. The pattern, which is No. 3797 and costs 1s. 8d. or 40 cents,



the panels and back-drapery. Two rows of similar trimming encircle the wrist of the leg-o'-mutton sleeve, which rises with a slight *pouf* effect on the shoulder. The standing collar is decorated with a row of the trimming and is shaped to lap in a point at the throat.

The mode is especially desirable for visiting, reception, theatre and dancing wear, being both simple and picturesque in style. Metallic, jewelled and other fancy passementeries will form rich garnitures for costumes of this kind, which may be made up in all light shades and colors and in combinations of colors and textures. *Crêpe*, tissue, cashmere, Bengaline, Surah, India and China silks and all sorts of flowered, figured and embroidered goods are stylish for dressy wear; and cashmere, cloth and soft woollens of all kinds are exceedingly popular for ceremonious gowns and may be either richly or simply decorated, according to personal fancy.

Flowers and ribbon trim the large flare hat stylishly.

FIGURE No. 401 P.—LADIES' TOILETTE.

(For Illustration see Page 249.)

FIGURE No. 401 P.—This consists of a Ladies' polonaise and skirt. The polonaise pattern, which is No. 3822 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 267 of this DELINEATOR. The skirt pattern, which is No. 2914 and costs 1s. 3d. or 30 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is differently represented on its accompanying label.

The toilette as here illustrated is elegant for visiting, reception, carriage and theatre wear, and the materials combined are velvet spotted wool goods, white cloth and plain velvet the shade of the spots, with metallic braid and Kursheedt's Standard imitation jewels for garniture. The skirt is cut from white cloth and is revealed by the flaring polonaise-fronts in a broad inverted V at the front, where it is cross-trimmed with metallic braid arranged in a simple serpentine design.

The polonaise fronts close at the center to a short distance below the waist-line and then separate to the foot of the skirt. They are closely adjusted by double bust and single under-arm darts, and each is slightly draped on the hip by two upturning plaits in the back edge. An imitation jewel is sewed in the center of each spot, and on each side of a vest facing of white cloth is a broad revers

of velvet all-over studded with similar jewels. The revers taper prettily toward the lower ends, and the vest facing is cross-trimmed with metallic braid to match the skirt. Deep, round cuffs of white cloth decorated in like manner with metallic braid trim the wrists of the velvet sleeves, which are fashionably elevated on the shoulders and all-over studded with jewels.

The standing collar is of white cloth trimmed to match the vest facing. The back of the polonaise is closely fitted by side-back gores and a curved center seam and falls in long, flaring folds which result from deep plaits underfolded at the middle three seams below the waist-line.

For street and general wear the toilette will be developed in cloth, chevot, homespun, cashmere, serge, etc. Trimming may be applied or not, as preferred, and silk, velvet or some other ornamental goods may be introduced, with stylish effect. All sorts of silken fabrics, particularly the figured and brocaded varieties, will make up handsomely by the mode.

The stylish velvet hat is banded about the crown with narrow ribbon and trimmed with ostrich plumage.

FIGURES Nos. 409 P AND 410 P.—LADIES' TEA-GOWN, WITH FITTED LINING.

(For Illustrations see Page 252.)

FIGURES Nos. 409 P AND 410 P.—These two figures illustrate the same pattern—a Ladies' tea-gown. The pattern, which is No. 3819 and costs 1s. 6d. or 35 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 266 of this DELINEATOR.

The back view, figure No. 409 P, shows the gown developed in cashmere, silk and lace edging. A deep sounce of lace trims the bottom of the gown. The back is deeply shirred at the neck, and the resulting fulness is gracefully disposed in fine plaits at the waist-line and falls in full, soft folds below. Ribbon ties extending from the plaits and the under-arm dart at the left side are bowed to fall in long loops and ends.

Figure No. 410 P represents a front view of the gown made up in spotted Surah, plain Surah of a shade darker than the



FIGURE No. 413 P.—LADIES' WRAP.—This illustrates Pattern No. 3804 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 256.)

spots, and lace edging. Although loose in effect, the gown is really close-fitting, having basque fronts of lining closely adjusted by double bust darts, and a lining of basque depth at the back that is fitted by a curving center seam and side-back gores. Under-arm



darts render the gown smooth and close over the hips. The fronts are laid in fine tucks from the neck nearly to the bust, and below the fulness falls free and is gracefully held by girdle sections of silk that widen toward their front ends, which flare in stylish points.

The lower and front edges of the girdle sections are feather-stitched with silk, and a similar finish is seen at the edges of the stylish rolling collar. A handsome jabot of lace extends over the closing from the neck to the top of the girdle sections. The full sleeves are elevated on the shoulders and widen in flowing style toward the lower edge, where they are prettily reversed and faced with silk. The facings are bordered with feather-stitching, and from beneath the sleeves are seen full under-sleeves of lace edging that are gathered at the top and shirred in frills that fall with dainty effect over the hands, the top of each under-sleeve being finished with a narrow binding that is tacked to the sleeve a little above the reversed edge.

All sorts of figured silken fabrics, as well as cashmere, serge, nun's-veiling, crépon, crêpe, flannel, etc., are suitable for tea-gowns, which, by-the-bye, should never be worn at or after an evening dinner, being intended solely for day wear. Passementerie ornaments, laces, ribbons, feather trimmings, etc., may be used for decoration as lavishly as the taste of the wearer may dictate, or a simple finish may be adopted.

FIGURES NOS. 411 P AND 412 P.—LADIES' PROMENADE TOILETTE.

(For Illustrations see Page 253.)

FIGURES NOS. 411 P AND 412 P.—These two figures illustrate the same patterns—a Ladies' basque and walking skirt. The basque pattern, which is No. 3835 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen developed in different material on page 272 of this *DELINEATOR*. The skirt pattern, which is No. 3805 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 two views on page 276.

Figure No. 411 P illustrates a front view of the toilette developed in tan faced cloth and stylishly decorated with a braiding design done on the material in brown sou-tache braid. The foundation skirt consists of five gores shaped to

remove all superfluous fulness from the top and give the back the closely clinging effect which has become a characteristic feature of modish gowns. Arranged over the foundation skirt are two bias flounce-draperies, the ends of which meet in seams at the center of

the back. The top of the lower drapery is overlapped by the lower edge of the upper one, which is adjusted over the hips with fashionable smoothness by darts at each side; and the free edges of both draperies are decorated with a band of the material on which an artistic design is wrought with brown sou-tache braid.

The shapely basque is superbly adjusted by the usual number of darts and seams. The front and sides are lengthened by shallow coat-skirts which flare sharply below the closing and widen toward the back, where they overlap the back of the basque in stylish coat-plaits; and pointed pocket-laps are arranged at the back, which shapes long coat-tails. The coat-skirts are ornamented with a braided design matching that on the draperies, and bands of the material similarly decorated ornament the fronts. The coat sleeves, which rise desirably high above the shoulders, are ornamented at the wrists with braided bands, and the high standing collar is trimmed to correspond. The pattern also provides fronts which are reversed in stylish lapels above the bust, and a rolling collar that meets the lapels in notches.

The large straw hat is handsomely trimmed with silk and flowers, and the brim is finished with a narrow fold of velvet.

At figure No. 412 P a back view of the toilette, made up in wool goods showing a fancy stripe, is illustrated. In this instance the draperies are cut straight in front, as the bias cutting is not effective in this skirt when striped, checked or figured goods are used. Each flounce-drapery is bordered with a band of velvet, and the collar, cuff-facings and pocket-laps are made of velvet.

The toilette will develop attractively in India or China silk, Surah, cashmere, Henrietta cloth, serge and all seasonable fabrics. It depends entirely on the style of goods as to whether the draperies should be made up bias or straight. When goods *without* a twill, or plaids

or checks showing *exactly* the same effects lengthwise and crosswise, are used, the draperies look well cut bias; but when goods hav-



FIGURE NO. 414 P.—LADIES' STREET TOILETTE.—This consists of Ladies' Wrap No. 3808 (copyright), price 1s. 8d. or 40 cents; and Costume No. 3726 (copyright), price 1s. 8d. or 40 cents.

(For Description see Page 256.)



ing a *distinct* twill, or plaids or checks showing *different* effects lengthwise and crosswise, or goods that are striped or irregularly figured are used, they should be cut straight. Bands of velvet, braid or passementerie, may be tastefully applied for garniture, or a machine-stitched finish may be adopted. If braiding in the design illustrated at figure No. 411 P be desired, bands of the material may be sent to the Kursheedt Manufacturing Co., who will do the work to order; or if the braiding is to be done at home, the above firm will furnish the design in paper.

FIGURE No. 413 P.—LADIES' WRAP.

(For Illustration see Page 254.)

FIGURE No. 413 P.—This illustrates a Ladies' wrap. The pattern, which is No. 3804 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is shown in two views on page 268 of this magazine.

Figured cloaking and plain faille are the materials here united. The wrap has a dart-fitted vest, which extends a little below the waist-line and closes invisibly at the center. The vest is revealed in V shape between the pointed front yoke-ports, which are reversed to form broad lapels; and the full fronts are gathered to the lower edges of the yoke portions, from which they fall in graceful folds. The wrap is adjusted with becoming smoothness over the hips, and the back is gathered at the top and joined to a deep, pointed yoke; the fulness falls in full folds from the yoke to the waist-line, where rows of shirring confine it nicely to the figure; and the back is mounted upon a smooth back of lining which extends a little below the waist-line and is shaped by a curving center seam. The sleeves are unusually full and somewhat suggest the Japanese modes. They fall with an even lower outline and are curved in a most pronounced manner above the shoulders, the high effect being maintained by a pad tacked underneath on each shoulder. At the neck is a stylishly high standing collar made of faille, and the lapels are faced with faille.

The picturesque mode will develop equally well in figured, flowered and plain materials. Surah or China silk will make up charmingly in this way and will often be associated with velvet or some other prettily contrasting fabric, the latter being used for the facings and collar.



FIGURE No. 415 P.

FIGURES NOS. 415 P AND 416 P.—LADIES' TOILETTE.—These two figures illustrate the same Patterns—Ladies' Basque No. 3836 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3793 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 257.)

A design done in soutache braid may ornament the lapels, a band of *coq* or ostrich feather trimming may decorate the collar, and dainty sleeve linings of silk may be added if desired.



FIGURE No. 416 P.

The large, round hat is trimmed with flowers and stiff loops of ribbon.

FIGURE No. 414 P.—LADIES' STREET TOILETTE.

(For Illustration see Page 255.)

FIGURE No. 414 P.—This consists of a Ladies' wrap and costume. The wrap pattern, which is No. 3808 and costs 1s. 8d. or 40 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 269 of this DELINEATOR. The costume pattern, which is No. 3726 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on its accompanying label.

Dark-gray cloth was here chosen for the wrap, with tan silk for lining; and silk and Kursheedt's Standard figured drapery net are united in the costume. The wrap is gracefully close at the back, where its three well curved seams adjust it smoothly and terminate at the top of underfolded plaits that are pressed well to the edge; and a belt-tie retains the loose effect. The side-back seams curve over the shoulders in dolman fashion and end in dart style in front; and





FIGURE NO. 417 P.

and straps are arranged underneath for the hands to pass through. A high Medici collar is at the neck.

The costume has a four-gored skirt overhung by a drapery that falls in soft, natural folds over the gores and in a fan of plaits at the back and is trimmed at the bottom with a double flounce of lace edging.

The close-fitting, pointed bodice shows fullness gathered in at the neck and shoulder edges both back and front and plaited to a point at the lower edge. The sleeves are elevated on the shoulders and close-fitting below the elbow, and each is trimmed, as is also the edge of the bodice, with a row of passementerie.

Wraps of this style are elegant for evening, carriage and travelling wear and may be made up in all sorts of cloths and cloaking goods. They will usually be lined for dressy wear; but when double-faced goods are used, the lining may be dispensed with. The costume will develop beautifully in any of the numerous varieties of soft goods shown for Spring and Summer.

FIGURES NOS. 415 P AND 416 P.—LADIES' TOILETTES.

(For Illustrations see Page 256.)

FIGURES NOS. 415 P AND 416 P.—These two figures illustrate the same

the lower edge of each seam is gathered to produce a pronounced high effect on the shoulder, which is maintained by a pad tacked underneath. In front the wrap fits smoothly on the shoulders and falls after the fashion of a long circular; it is closed above the bust with handsome frogs,

patterns—a Ladies' basque and skirt. The basque pattern, which is No. 3836 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 273 of this magazine. The skirt pattern, which is No. 3793 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and is shown again on page 275.

At figure No. 415 P the toilette is shown developed in a stylish combination of velvet and camel's-hair, a brilliant effect being produced by Kursheedt's Standard steel nail-heads.

The skirt has the regulation four-gored foundation and is made up bias; it is fitted to be without fullness at the top, and two upturning plaits in each of the bias back edges near the top throw the skirt into soft, flaring folds at the back. The back edges are joined nearly to the top and are finished above the seam for a placket, which is closed with hooks and loops. A band of velvet studded along the top and bottom with steel nail-heads decorates the bottom of the skirt a little above the edge.

The basque, which is of the style frequently known as the basquine, is adjusted with exquisite smoothness, and stylishly deepened by triple coat-skirts that flare gracefully at the center of the front and back. The coat skirts are bordered with a narrow band of velvet studded along the edges with steel nail-heads. The basque is closed at the center of the front with buttons and button-holes, the upper part of the closing being covered by a jabot, or Incroyable cravat, of lace. The standing collar is reversed at the ends in Piccadilly fashion, and the high Medici collar, which extends nearly to the bust, gives a decidedly *distingué* air to the basque. The sleeves are stylishly full and high on the shoulders and close-fitting below the elbow; velvet facings simulate cuffs that reach quite to the elbow; and several rows of nail-heads ornament the top of each cuff facing.

The hat is elaborately trimmed with flowers and plumage.

Figure No. 416 P shows the toilette finished in tailor fashion with machine-stitching, the material in the basque being light cloth, while the skirt is of striped suiting and is made up straight.

Cloths in light colors are especially stylish for toilettes of this kind, with feather bands, passementerie, fancy braid, ribbon, lace, etc., for decoration. All kinds of suitings in



FIGURE NO. 418 P.

FIGURES NOS. 417 P AND 418 P.—LADIES' TOILETTES.—These two figures illustrate the same Patterns—Ladies' Basque No. 3835 (copyright), price 1s. 3d. or 30 cents; and Skirt No. 3815 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Page 258.)





FIGURE No. 419 P.—LADIES' TOILETTE.—This consists of Ladies' Blouse No. 3802 (copyright), price 1s. 3d. or 30 cents; and Jacket No. 3801 (copyright), price 10d. or 20 cents.

(For Description see this Page.)

checks or plaids that show different effects lengthwise and crosswise, and goods that display stripes or irregular figures should be made up straight. The tailor mode of finish is effective for these toilettes.

The hat is stylishly trimmed with ribbon.

FIGURES NOS. 417 P AND 418 P.—LADIES' TOILETTES.

(For Illustrations see Page 257.)

FIGURES NOS. 417 P AND 418 P.—These two figures illustrate the same patterns—a Ladies' basque and walking skirt. The basque pattern, which is No. 3835 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on page 272 of this magazine. The skirt pattern, which is No. 3815 and costs 1s. 6d. or 35 cents, is in nine sizes for ladies from twenty to thirty-six inches, waist measure, and may be seen in two views on page 276.

Figure No. 417 P pictures a front view of the toilette developed in réséda Henrietta cloth and velvet. A band of velvet is applied for a foot trimming above the edge of the drapery, a similar band encircles each wrist, and the coat skirts and standing collar are of velvet.

At figure No. 418 P is shown a back view of the toilette, faced cloth and velvet being united in its construction. The foundation skirt is in the received four-gored style and is overhung by a drapery, which is fashionably clinging at the front and sides and is laid at the back in deep, well pressed plaits

light and dark colors and in plain, shot and fancy varieties are also stylish; and frequently the basque, on account of its close resemblance to a coat in style, will be made of a different material from the skirt. The skirt may be cut bias or straight, according to the style of goods selected. Plain-surfaced goods, and checks and plaids showing the same effect lengthwise and crosswise look well made up bias; while plain goods having distinct twills,

that flare gracefully in fan fashion to the edge. The drapery is bordered with a broad band of velvet headed by a row of heavy gold cord.

The construction of the shapely basque is fully described at figure 411 P. The collar and pointed pocket-laps are made of velvet and edged with gold cord, and the wrists are trimmed with fanciful cuff-facings of velvet, which are extended in deep points at the back of the arm and edged with gold cord.

The toilette will develop charmingly in handsome cloths and rich India silks for church, reception, carriage and other dressy wear, and it will also make up stylishly in tweed, serge, novelty goods of all kinds, cheviot, camel's-hair, etc. Wool goods having a fancy border will make a particularly dressy toilette and will require no garniture save that furnished by the ornamental border. Velvet, faille and Surah will combine handsomely with all fashionable dress fabrics; and with either of these textures jet or silk passementerie, gimp, galloon, etc., may be effectively used.

The hat is a turban shape prettily covered with soft folds of spotted silk and trimmed at the back with a feather ornament.

FIGURE No. 419 P.—LADIES' TOILETTE.

(For Illustration see this Page.)

FIGURE No. 419 P.—This illustrates the jacket and blouse of a Ladies' toilette. The jacket pattern, which is No. 3801 and costs 10d. or 20 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen again on page 271 of this magazine. The blouse pattern, which is No. 3802 and costs 1s. 3d.



FIGURE No. 421 P.

or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 274.

The jacket is here shown made of velvet and the blouse of India silk, and the skirt may be of the silk, with velvet trimming, or of some stylish wool goods. The blouse is made up on a closely adjusted lining, and at the overlapping front edge is arranged a box-plait, through which the closing is made. Shirrings are clustered in the shoulder edges, and the resulting fulness is drawn well forward and disposed in plaits at the waist-line. The back is shirred at the neck and similarly plaited at the waist-line. The blouse is worn beneath the skirt, and a velvet belt overlaid with gold passementerie imparts a stylish



FIGURE No. 420 P.

FIGURES NOS. 420 P AND 421 P.—LADIES' TOILETTES.—These two figures illustrate the same Patterns—Ladies' Jacket No. 3838 (copyright), price 1s. 3d. or 30 cents; and Blouse No. 3761 (copyright), price 1s. 3d. or 30 cents.

(For Descriptions see Page 259.)



effect. The sleeves are in shirt-sleeve style and are completed with rolling cuffs that flare at the inside of the wrist. At the neck is a Byron collar, and a Windsor scarf is worn.

The jacket reaches only to the waist-line and is seamless at the center of the back, its pretty adjustment resulting from wide side-gores. The fronts open all the way down from the shoulders and fall square at their lower corners. Handsome gold passementerie-ornaments are applied upon the front and back, and a gold cord is arranged in small coils along the edge of the high Medici collar, which extends below the bust. The sleeves have the effect of deep military caps; they are stylishly elevated on the shoulders and deeply slashed on the upper side, and the loose edges are followed by gold cord coiled as on the collar.

Figaro jackets are dressier than blazers and will be worn to a great extent over shirt-blouses during the Summer. They will be made up in velvet or cloth and may be trimmed as elaborately as desired.

The hat has a modified Tam O'Shanter crown and is trimmed at the right side with a bunch of ostrich tips.

regulation manner above the shoulders, and the wrists are plainly completed. At the neck is a stylishly high Medici collar, to accommodate the ends of which the fronts are slightly cut away at the top. Curved pocket-openings are made in the lower part of each front and finished with bindings of black braid.

The blouse is made of spotted India silk and is arranged upon a closely adjusted lining. The full back and fronts are drawn to the figure at the

FIGURES NOS. 420 P AND 421 P.—LADIES' TOILETTES.

(For Illustrations see Page 258.)

FIGURES NOS. 420 P AND 421 P.—These two figures illustrate the same patterns—the jacket and blouse of a Ladies' toilette. The jacket pattern, which is No. 3838 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and may



FIGURE No. 422 P.

be seen in two views on page 271 of this DELINEATOR. The blouse pattern, which is No. 3761 and costs 1s. 3d. or 30 cents, is in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently represented on its accompanying label.

At figure No. 420 P the jacket is shown developed in mode camel's-hair and darker velvet. It is conformed to the figure at the back with becoming closeness by the customary gores and by a curving center seam which terminates below the waist-line at the top of stylish coat-laps. The fronts are thrown jauntily open in blazer style to disclose the blouse worn beneath, and pointed straps are attached to the right side, with which a closing may be made, if desired. The coat sleeves rise in the



FIGURE No. 423 P.

FIGURES NOS. 422 P AND 423 P.—LADIES' CAPES.—These two figures illustrate the same Pattern—Ladies' Cape No. 3827 (copyright), price 1s. or 25 cents.

(For Descriptions see Page 260.)

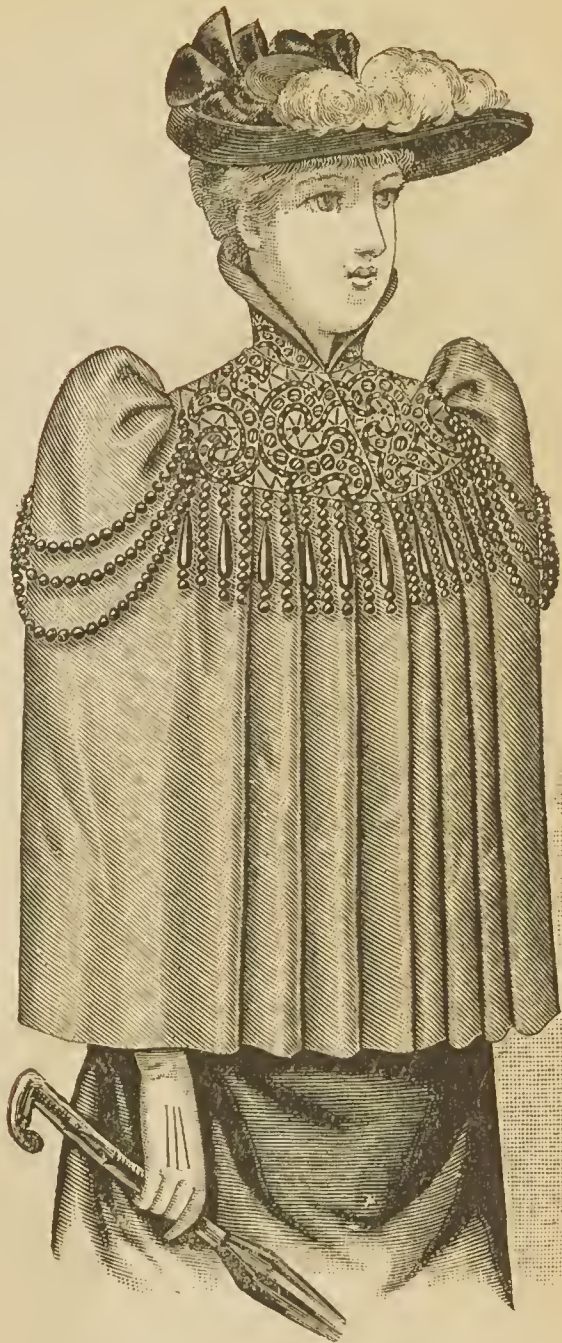


FIGURE No. 424 P.—LADIES' CAPE.—This illustrates Pattern No. 3798 (copyright), price 1s. or 25 cents.

(For Description see Page 260.)

waist-line by several rows of shirring, below which the fulness droops with puff effect over the skirt. The full sleeves are arranged over smooth linings and completed with shirred cuffs that fall in pretty frills over the hands. At the neck is a stylishly high standing collar fastened with a fancy pin, and a dainty frill of chiffon falls in jabot-folds down the edge of the overlapping front.

The hat is a stylish plateau trimmed at the front and back with flowers and birds, and velvet ties are bowed at the left side.

Figure No. 421 P portrays the jacket made of plain and all-over braided cloth. The sleeves and Medici collar are of the braided material, and the lower corners of the fronts are ornamented with a handsome braided design. The fronts of the jacket are closed to a little below the bust, and below the closing they flare stylishly.

The blouse is made of Surah.

All seasonable cloaking fabrics, flannel, cloth, serge and camel's-hair may be used in developing the jacket, and braid, machine-stitching, fancy cord or passementerie may be added in any preferred way for garniture. A pretty lining is frequently added to these jackets. The blouse will make up handsomely in Surah, wash silk, India or China silk or foulard, and there are numerous inexpensive fabrics, such as Madras cloth, Japanese crêpes and percale, which will develop with extremely pleasing results.



## FIGURES Nos. 422 P AND 423 P.—LADIES' CAPES.

(For Illustrations see Page 259.)

FIGURES Nos. 422 P AND 423 P.—These two figures illustrate the same pattern—Ladies' cape No. 3827, which costs 1s. or 25 cents. The pattern is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen in two views on page 270 of this DELINEATOR.

Figure No. 422 P pictures a back view of the cape developed in light-colored cloth, with darker velvet for the collar and deep, pointed yoke-ornaments.

At figure No. 423 P a front view of the cape is illustrated. The garment is here shown made of silk and handsomely trimmed with Kursheedt's Standard passementerie bands and ball fringe. It is shaped by shoulder seams and a curving seam at the center of the back. At each side of the center seam two backward-turning plaits are arranged to flare prettily toward the edge, and a belt-tape tacked beneath draws the cape to the figure as closely as desired. The fronts close invisibly at the center, and at each side of the closing two forward-turning plaits are made. The plaits are concealed at the top by deep, pointed yoke-ornaments, which extend to the waist-line, below which the plaits fall free, with charming effect. At the back a yoke ornament extends in a point below the waist-line, and the ornaments pass into the shoulder seams. The ornaments are handsomely decorated with passementerie bands cut and joined to fit them, and from the edges of the ornaments fancy ball fringe droops prettily. The shoulders of the cape present the fashionable high curve, and at the neck is a high Medici collar trimmed with a section of passementerie.

Soft silks and woollen cloakings of suitable texture will develop stylishly by the mode, and a combination of fabrics will be particularly effective. Velvet will unite nicely with almost any material, being employed for the yoke ornaments and collar. Escorial or Velasquez lace, jet, silk or chenille passementerie, Vandyke embroidery or an all-over braided design done in soutache or metallic braid may be applied for garniture, or a less elaborate completion may be adopted, as preferred.

The hat is profusely trimmed with ostrich plumage and an aigrette.

## FIGURE No. 424 P.—LADIES' CAPE.

(For Illustration see Page 259.)

FIGURE No. 424 P.—This illustrates a Ladies' cape. The pattern, which is No. 3798 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and is differently pictured on page 270 of this publication.

The cape is here shown developed in faced cloth. Its yoke portions, which are square at the back and are slightly deepened at the center of the front, are overlaid with handsome yoke-ornaments of silk passementerie and jet. From the edge of the yoke ornaments a deep fringe of jet beads falls gracefully over the lower part of the cape, which is disposed in well pressed plaits at each side of the closing. The shoulders are arranged, with the aid of pads tacked underneath, to rise with a pronounced curve, and ropes of beads attached to the lower corners of the front and back yoke-ornaments hang over each arm to unequal depths after the manner of military trappings. The cape is gracefully conformed to the figure at the back by a curving center seam, at each side of which backward-turning plaits are arranged to flare slightly toward the edge; and a belt ribbon tacked beneath draws the garment as closely to the form as may be desired. At the neck is a high Medici collar overlaid with a collar ornament of passementerie. The collar flares well at the throat and is rolled toward the back in characteristic fashion, disclosing a lining of the material.

Camel's-hair serge, diagonal and cloths of all kinds, as well as Sicilienne, armure, Ottoman and other cloaking fabrics of silken texture, will make up charmingly by the mode. The yoke portions may be all-over braided with soutache or metallic braid, or ornamented with handsome lace, passementerie, gimp or galloon.

The hat is a novel shape in fine straw and is stylishly trimmed about its low crown with ostrich tips and loops of silk.

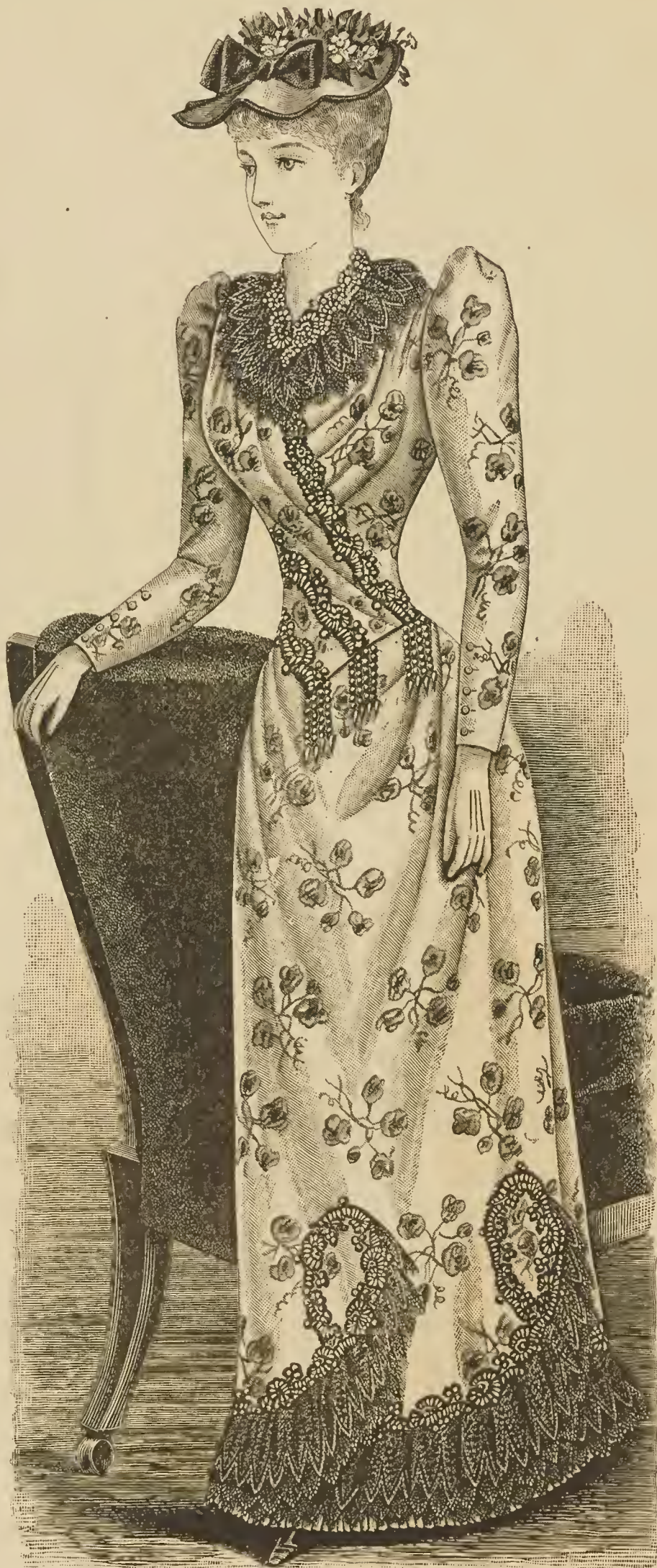


FIGURE NO. 425 P.—LADIES' COSTUME.—This illustrates Pattern No. 3841 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

FIGURE No. 425 P.—LADIES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 425 P.—

This illustrates a Ladies' costume. The pattern, which is No. 3841 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from



twenty-eight to forty-six inches, bust measure, and is differently portrayed on page 264 of this magazine.

As here made up the costume will be exquisite for afternoon teas, garden or lawn parties, receptions and similar occasions. The material is light India silk figured with detached floral sprays. The skirt is in the regulation four-gored style and is trimmed at the foot with several narrow plaitings of silk; it is entirely concealed by a drapery or second skirt, that is softly but simply wrinkled across the front by small clustered plaits at the belt, and arranged to lie smoothly on the gores at the bottom and hang in free, natural folds at the back from gathers at the belt. A little above the lower edge of the drapery a large, simple scroll pattern is wrought with band passementerie, and the lower edge of the passementerie is followed nearly to the top of each scroll with sections of lace flouncing, thus producing a beautiful festoon garniture.

The bodice is a close-fitting, pointed basque, with surplice fronts that cross in the regular way over the bust, and a full back that is deeply shirred at the neck and below the waist-line. The right surplice-front is trimmed diagonally with rows of band passementerie that are finished with a pretty fringe at the lower edge of the front; and the neck is cut in V shape and decorated with a turn-over frill of lace edging. The sleeves reach to the wrists and are full and high on the shoulders and close-fitting below the elbow; and each sleeve is simply trimmed with a row of buttons arranged along the inside seam.

*Mousseline de soie*, embroidered, figured, plain and fancy *crêpe chiffon*, net and all kinds of gauzes and tissues will make up exquisitely by the mode over silk, Bengaline, Surah, etc. All varieties of cottons and softly falling woollens are appropriate for costumes of this kind, and combinations are particularly effective.

The picturesque hat is of fine straw and is stylishly trimmed with ribbon and flowers.

inches, bust measure, and may be seen in two views on page 265.

The dress is here shown developed in white *chiffon* over white silk. The regulation four-gored skirt is overhung by a stylish drapery that is smooth and clinging at the front and sides, while at the back deep fan-plaits flare gracefully into the soft folds of a train of fashionable length. The edge of the skirt is daintily trimmed with a broad band of tinsel braid, below which clusters of white forget-me-nots droop with charming effect over a silk ruffle.

The body has a low, round neck, from which a frill of *chiffon* falls gracefully over the full front. The full front is disposed with becoming fulness over the bust, and below the bust the effect is that of a smooth bodice, this portion being ornamented with rows of tinsel braid, applied to form points at the center and curve in becoming fashion toward the back. The full front, which is arranged upon dart-fitted linings that close at the center, is closed invisibly at the left shoulder and under-arm seams. The back is smooth at the top and is arranged below the waist-line in plaits that flare becomingly upward; and the lower edge of the body is decidedly pointed at the center of the front and back and is outlined with gold cord. The short puff sleeves of the pattern are here omitted in favor of a frill of *chiffon*, which falls prettily over the arms and is caught upon the shoulder beneath a bunch of forget-me-nots.

*Mousseline de soie*, *crêpe de Chine*, La Tosea net and other delicate fabrics of a similar nature will frequently be associated with silk, Surah or faille for dainty dresses of this style. Albatross and vailings of all kinds are always appropriate for evening toilettes, and India or China silk in pale-pink, mauve, red and yellow will also make up charmingly by the mode. A band of ostrich-feather trimming, a broad floral garniture or a full ruching or box-plaiting of silk or net may be applied for a foot trimming, or a lace flounce may be festooned at regular intervals about the skirt with lilacs, violets, hyacinths or field flowers.



FIGURE No. 426 P.—LADIES' EVENING DRESS. (For Illustration see this Page.)

FIGURE No. 426 P.—LADIES' EVENING DRESS.—This illustrates Pattern No. 3791 (copyright), price 1s. 8d. or 40 cents.

(For Description see this Page.)

FIGURE No. 426 P.—This illustrates a Ladies' evening dress. The pattern, which is No. 3791 and costs 1s. 8d. or 40 cents, is in thirteen sizes for ladies from twenty-eight to forty-six

FIGURE No. 427 P.—LADIES' CAPE-WRAP.

(For Illustration see Page 262.)

FIGURE No. 427 P.—This illustrates a Ladies' wrap. The pattern, which is No. 3796 and costs 1s. 6d. or 35 cents, is in ten sizes for ladies from twenty-eight



to forty-six inches, bust measure, and may be seen in two views on page 270 of this magazine.

Pearl-colored faced cloth was here chosen for the wrap, and embroidery and Brandenburgs provide a stylish garniture. The wrap is shaped by shoulder seams, and by a center seam that is curved to define the figure in a graceful manner. The wrap is deepened toward the front edges, where it shapes well defined points; and the closing is made invisibly. Cross seams are arranged on the shoulders, and the lower edge of each seam is gathered to produce the popular curve. At the neck is an unusually high Marie Stuart collar, the ends of which flare widely; and below the collar at the back is a deep hood. The hood is seamed for a short distance at the center, and above the seam its edges are turned back to form revers. The edge of the collar is trimmed with cord, fancy Brandenburgs decorate the fronts above the bust, and the lower part of the fronts



FIGURE No. 427 P.—LADIES' CAPE WRAP.—This illustrates Pattern No. 3796 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 261.)

is trimmed with an elaborate corner design embroidered in black silk.

All varieties of wool cloaking fabrics, as well as armure, Sicilienne, Ottoman and other appropriate silks, may be chosen for developing the mode, which is particularly stylish in design. A lining of prettily contrasting silk may be added; and gimp, galloon, passementerie, lace or braiding may be applied for garniture in any handsome way suggested by personal fancy. Lace over silk of a becoming color will be much favored for these capes for Summer uses, and frequently the lace will be made up without the silk when only a dressy accessory is desired.

The becoming *plateau* hat is prettily trimmed with upright loops of silk and a wreath of Spring flowers.

FIGURE No. 428 P.—LADIES' CAPE.

(For Illustration see this Page.)

FIGURE No. 428 P.—This illustrates a Ladies' cape. The pattern, which is No. 3800 and costs 1s. or 25 cents, is in ten sizes for ladies from twenty-eight to forty-six inches, bust measure, and may be seen differently developed on page 271 of this DELINEATOR.

In the present instance the cape is pictured made of yellow-tan faced cloth and trimmed with fancy braid. The fronts are extended to form the sides, and they join the back in seams that curve in dolman fashion over the shoulders and terminate in dart style at the front. The shoulders present the high curve seen in all fashionable modes, and the stylish effect is maintained on each by a pad filled with hair or cotton batting and tacked underneath. The back is gracefully conformed to the figure by a curving center seam, and



FIGURE No. 428 P.—LADIES' CAPE.—This illustrates Pattern No. 3800 (copyright), price 1s. or 25 cents.

(For Description see this Page.)

a belt-ribbon tacked underneath and tied at the front draws the garment as closely as desired. At the neck is a high Medici collar which rolls and flares in regulation fashion. The collar is ornamented with a row of fancy braid, and similar braid is applied to the fronts in sections of graduated length, each section being arranged to form a loop above its fringed end.

The cape, which will be worn with comfort during the intermediate season, and also on cold Summer days and evenings, will develop satisfactorily in cloakings of all kinds, and in brocade, cloth, tricot, Chuddah, *drap d'été* and fabrics of even lighter texture. Yoke-shaped ornaments of silk, braid, jet or metallic passementerie, gimp, galloon, soutache or metallic braiding, etc., may be applied for garniture, or a full jabot of Chantilly, French, *point d'esprit* or



Honiton lace may decorate the front edges. A stylish completion will consist simply of machine-stitching, or the edges may be pointed or cut very evenly and left entirely unfinished. A pretty lining will almost invariably be added.

The becoming toque is made of lace and handsomely trimmed with velvet leaves, a bow of silk and narrow ties are bowed at the left side.

LADIES' COSTUME.

(For Illustrations see this Page.)

No. 3797.—At figure No. 400 P in this magazine this costume is shown made of pale réséda-green Henrietta cloth, with Escorial trimming for decoration.

The costume is here pictured developed in Surah, and passementerie provides a stylish garniture. The skirt is in the approved four-gored style and is entirely hidden by the over-dress.

The body of the over-dress is a pointed basque superbly adjusted by double bust darts, under-arm and side-back gores and a curving center seam, and closed with hooks and eyes at the center of the front. Included in the right shoulder and under-arm seams is a full front which extends in tablier fashion to the edge of the skirt and is disposed in soft folds and wrinkles that suggest the Greek modes. The becoming fulness over the bust results from five forward-turning plaits at the right shoulder edge and a short gathering at the front edge. Below the waist-line a cluster of six upturning plaits at the right hip and four similar plaits at the front edge flare into graceful fulness below, and at the right side the full front is permanently sewed to the skirt. The plaits at the front edge are stayed underneath. The closing is made invisibly at the left side from the shoulder to a convenient distance below the waist-line, and below the closing the front is fastened over the left side-front seam of the skirt. The left side-drapery is adjusted with fashionable smoothness by a dart over the hip, and the right side-drapery is disposed in two deep, forward-turning plaits that fall with panel effect as illustrated in the small engraving; both draperies are sewed to the basque. The back-drapery is arranged at each side of the center in four deep fan-plaits that flare with characteristic effect to the edge. All the plaits, except the uppermost one at each side, are gathered and sewed to the basque, and the free plaits are closely gathered and tacked above the overlapping plaits to rise with becoming puff effect. The shapely coat sleeves are sufficiently full at the top to rise with a pronounced curve over the shoulders, and the wrists are trimmed with passementerie. At the neck is a high standing collar, one end of which is pointed; it is overlaid with a section of passementerie, and

similar passementerie decorates the front edge of the full front in an effective manner.

A charming costume for house or promenade wear may be developed in India or China silk, Surah, Bengaline, faille or such serviceable woollens as cashmere, serge, Henrietta cloth and vigogne. Flat bands, braid, passementerie, gimp, galloon or ribbon may be applied for decoration in any pretty way preferred.

We have pattern No. 3797 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume needs twelve yards and seven-eighths of material twenty-two inches wide, or eight yards thirty-six inches wide, or six yards and five-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' COSTUME.

(For Illustrations see Page 264.)

No. 3841.—At figure No. 425 P in this DELINEATOR this costume may be seen made up in rich material and elaborately trimmed.

The costume is here pictured developed in figured India silk. The foundation skirt is fashioned in the regulation four-gored style and is concealed beneath a graceful drapery which is disposed in soft folds and wrinkles at the front by a tiny backward-turning plait at each side of the center and a group of three forward-turning, overlapping plaits at each hip. The fulness at the back is collected at the center in full folds that fall gracefully from gathers at the top. The edge of the drapery is finished with a hem, and ornamented with a deep flounce of the material that is shirred to form a self-heading and bordered with black lace edging.

The fanciful body has smooth fronts adjusted by double bust

darts and closed at the center with button-holes and buttons. Over the left front a full front is disposed in full folds by gathers at the shoulder and arm's-eye edges, and the fulness at the front edge is collected in gathers above the waist-line, below which a becomingly smooth effect is observed. The right full-front is widened to overlap the left fronts in surplice fashion; it is drawn by gathers at the shoulder, the fulness is collected at the lower edge in gathers which are stayed by an underfacing, and the lower front corner is fastened with a hook and loop. The full, seamless back is arranged over a smooth back adjusted by side-back gores and a curving center seam. The fulness is drawn well toward the center and is collected at the top in two rows of shirring and below the waist-line in a deep cluster of shirring. The adjustment is completed by under-arm gores, and the lower outline of the basque shapes a stylish point at the center of the front and back. The coat-shaped sleeves have smooth linings and are sufficiently full at the top to rise with the



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Right Side-Back View.

3797

Right Side-Front View.

3797

Left Side-Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see this Page.)



fashionable curve over the shoulders. The upper portion of each sleeve is decorated with sections of lace insertion applied in inverted V shape, and the material may be cut away from beneath the insertion, if desired. Each wrist is trimmed with a dainty frill of lace edging and a butterfly bow of ribbon. The standing collar may be omitted and the smooth fronts turned under in V shape, as shown in the front view. At the neck is a frill of lace edging, which is continued down the front edge of the left full-front to the bust and along the entire front edge of the right full-front. The overlapping full-front is also decorated with three rows of lace insertion extending diagonally from the shoulder and arm's-eye to the front edge; and the material may be cut away from beneath the insertion. The lower edge of the basque is outlined with ribbon, and a bow of similar ribbon ornaments the back at the top and the point at the lower edge.

Foulard, Bengaline, Surah, India or China silk, silk or wool chalis and similar fabrics for dressy Summer wear will develop stylishly by the mode, which is also well adapted to lace gingham, embroidered

batiste, chambray and similar textures. Drapery net, gauze, chiffon and other dainty fabrics which are generally associated with silk, Surah or satin will make up in this way with especially charming effect; and ribbon, lace, jewelled or metallic passementerie, feather trimming, etc., may be added for garniture in any suitable manner preferred.

We have pattern No. 3841 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the costume needs ten yards and five-eighths of material twenty-two inches wide, or six yards and three-eighths thirty-six inches wide, or five yards and three-eighths forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' DRESS,  
WITH ROUND NECK  
AND SHORT  
TRAIN.

(For Illustrations see  
Page 265.)

No. 3791.—This dress is shown made of different material and more elaborately trimmed at figure No. 426 P in this issue.

the top, and the becoming fulness thus obtained over the bust is regulated at the arms'-eyes by gathers; the closing is made at the left shoulder and under-arm seams with hooks and eyes. The back of the bodice is seamless and is conformed to the figure below the waist-line by two backward-turning, overlapping plaits at the lower edge at each side of the center. The plaits flare prettily upward and are secured by tackings to the back of lining, which is shaped by side-back gores and a curving center seam; and the stylish adjustment is completed by under-arm gores. The short puff sleeves are gathered at the top to rise fashionably high above the shoulders; they are mounted upon smooth lining-portions, and the fulness at the lower edge is collected in gathers which are concealed beneath a band of wide feather trimming. A similar band decorates the low, round neck, and a narrower band follows the pointed lower outline of the bodice. When the sleeves are omitted, as shown in the back view, the arms'-eyes may each be ornamented with a frill of lace arranged to droop prettily over the arm, and a bunch of tips may decorate each shoulder, to harmonize with the rest of the dress.

*Mousseline de l'Inde, chiffon, mousseline de soie and crêpe de Chine* will make up charmingly by the mode, and with any of these Surah, faille or Bengaline will usually be used for the foundation. Chantilly or marquise lace and dotted, striped or figured drapery net will also make handsome dresses, and so will Bengaline, faille, India silk, gazine and all sorts of dainty vailings. Lace, ribbon, passementerie, etc., may be applied for trimming; and, if preferred, the lace flounce may be replaced by a full ruching or plaiting of the material. Flower garnitures are dainty and fashionable on evening and dancing gowns and any original arrangement may be followed in their disposal.

We have pattern No. 3791 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the dress requires ten yards of material twenty-two inches wide, or eight yards and three-eighths twenty-seven inches wide, or six yards and a-half thirty-six inches wide, or five yards and an-eighth forty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

LADIES' TEA-GOWN, WITH FITTED LINING.

(For Illustrations see Page 266.)

No. 3819.—Other illustrations of this gown are given at figures Nos. 409 P and 410 P in this magazine.

In the present instance the tea-gown is illustrated made of figured dress goods, plain silk and lace edging. The fronts are loose below the bust, above which they are arranged in five tucks at each side of the closing, the tucks being decorated with feather-stitching. The fronts are made smooth at the sides by under-arm darts and are arranged over fitted linings, which extend to basque depth and are adjusted by double bust darts. The back edges of the linings are sewed to the fronts along the under-arm darts, and the closing is made at the center with buttons and button-holes. The front edges



3841

Front View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 263.)

In this instance China silk was chosen for the dress, and lace flouncing, lace edging, feather bands and ostrich tips contribute a handsome garniture. The foundation skirt, which is fashioned in the approved four-gored style, is covered by a graceful drapery, which is adjusted with fashionable smoothness at the front by three tiny, backward-turning plaits at the top at each side of the center. At each side four forward-turning plaits arranged at the top flare diagonally into pretty fulness below, and at the back the deep fan-shaped plaits now so stylish flare in regulation fashion to the edge. The drapery is handsomely trimmed at the front and sides with a deep lace flounce, which is festooned at intervals with bunches of ostrich tips.

The bodice is fashioned in low, round outline at the top, and the lower edge describes a point at the center of the front and back. The front is arranged upon dart-fitted fronts of lining that close at the center with hooks and eyes, and is superbly adjusted by a curving center seam. The seam is shirred for a short distance from



3841

Back View.

LADIES' COSTUME. (COPYRIGHT.)

(For Description see Page 263.)



of the fronts are hemmed and are closed with buttons and button-holes to a convenient distance, below which the hems are lapped and tacked. The fulness of the fronts below the waist-line is held in place by narrow girdle-sections of silk; the back ends of the sections are inserted in the under-arm darts, and the upper front corners are closed with a hook and loop, the ends flaring sharply below the closing. The fanciful back is arranged over lining portions of basque depth, which are fitted by side-back gores and a curving center seam. The upper part of the back is arranged in a cluster of six shirrings that are well drawn toward the center; the shirrings are tacked to the lining, and the fulness is collected at the waist-line in four backward-turning plaits at each side of the center. The plaits are held in place by a row of feather-stitching applied to the plait farthest from the center at each side, and below the waist-line the fulness falls unrestrained to the edge. At the neck is a rolling collar, which flares sharply at the throat, and the free edges of the collar and girdle sections are decorated with feather-stitching. The handsome sleeve has but one seam and is

gathered across the top to produce the fashionable high effect. Below the elbow the sleeve is widened in bell shape, and the seam is left open a short distance from the bottom; the lower edge is reversed and faced with silk that is bordered with feather-stitching. Beneath the sleeve is an under-sleeve of deep lace edging which is gathered at the top and finished with a binding; the lower part is shirred some distance from the edge to form a frill, and the binding is tacked underneath to the sleeve at intervals. A jabot of narrow lace edging is arranged over the closing from the neck to the girdle sections, with dainty effect.

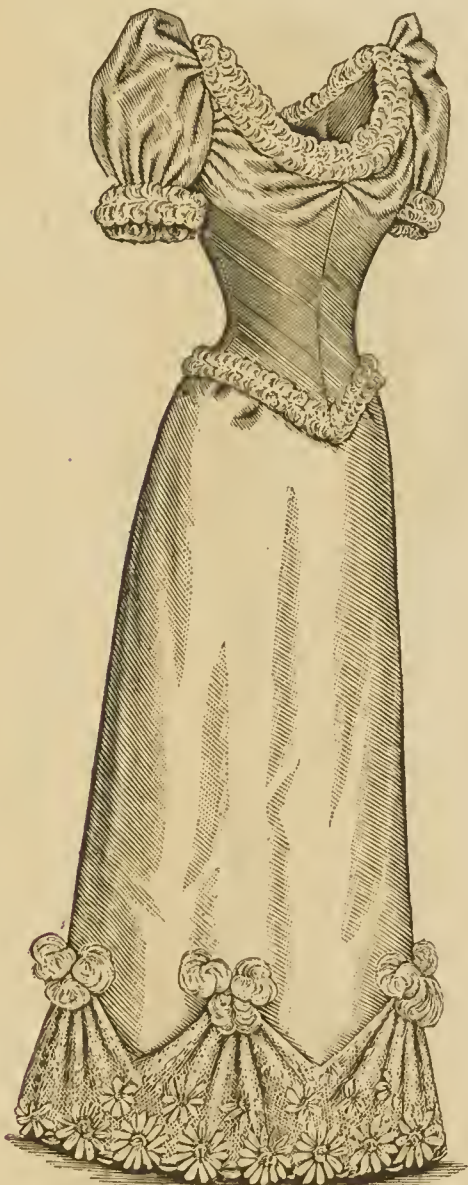
The style is very attractive, and all sorts of woollen dress goods, such as cashmere, flannel, all-wool Surah, etc., will be suitable for its development. Surah, India and China silk will also make up effectively in this way, and cotton goods are equally appropriate. Combinations are particularly pretty for the mode, and velvet will harmonize with nearly all goods whether of woollen,

velvet-spotted wool goods, plain velvet and white cloth, with metallic braid and imitation jewels for decoration.

The polonaise is here illustrated made of dress goods. The superb adjustment is accomplished by double bust and single under-arm darts, side and side-back seams and a curving center seam. The middle three seams terminate below the waist-line at the top of extra fulness, which is underfolded in a triple box-plait at the center seam and in two forward-turning plaits at each side-back seam. Two upward-turning plaits are laid in the back edge of each front a little below the waist-line and produce pretty soft folds over the hip. The polonaise is closed with buttons and button-holes to a little below the waist-line, below which the edges separate and disclose the skirt prettily. The fronts are displayed with vest effect between applied revers which are tapered narrowly toward their lower ends; the free edges of the revers are piped with braid, and the fronts are handsomely braided between the revers. At the neck is a high standing collar, which is trimmed along its loose edges with braid. The stylish coat-sleeves have smooth linings and are fashionably full at the top, and the upper part of each wrist is decorated in fancy cuff outline with a braiding design. The lower part of each front is also decorated with a deep braiding design to correspond with the other parts, the design extending up the front edges nearly to the closing. Tapes are sewed underneath to the side seams to hold the fulness in place.

The polonaise is a most pleasing mode, the soft, graceful folds at the back rendering it particularly effective. All sorts of woollen, cotton and silken fabrics will make up handsomely by the fashion, but sateen, gingham, percale and batiste are especially well liked. Braiding is much favored for decorating these polonaises, and so are passementerie ornaments; and velvet or grosgrain ribbon may be applied in some pretty way. Any of the plain walking-skirts may be worn with this polonaise.

We have pattern No. 3822 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the polonaise requires ten yards and a-half of material twenty-two inches wide, or six yards and five-eighths thirty-six inches wide, or five yards and a-half forty-four inches wide, or five yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3791

Front View.

LADIES' DRESS, WITH ROUND NECK AND SHORT TRAIN. (COPYRIGHT.)

(For Description see Page 264.)



3791

Back View.

LADIES' DRESS, WITH ROUND NECK AND SHORT TRAIN. (COPYRIGHT.)

(For Description see Page 264.)

silken or cotton texture. Lace, fancy braid, passementerie, feather bands, ribbon, ruchings and feather-stitching are effective for decoration, and may be arranged to please the taste.

We have pattern No. 3819 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the tea-gown requires nine yards and a-half of goods twenty-two inches wide, or five yards forty-four inches wide, each with seven-eighths of a yard of silk twenty inches wide for the collar, etc., and a yard and a-half of lace edging six inches and a-half wide for the puffs. Price of pattern, 1s. 6d. or 35 cents.

LADIES' POLONAISE.

(For Illustrations see Page 267.)

No. 3822.—This polonaise forms part of the elegant toilette shown at figure No. 401 P in this DELINEATOR, where it is developed in

LADIES' WRAP, WITH FITTED VEST.

(For Illustrations see Page 268.)

No. 3804.—A handsome combination of figured cloaking and plain faille is shown in this wrap at figure No. 413 P in this magazine.

The wrap is here pictured developed in black Surah and velvet. The fronts fall free to the lower edge in full, graceful folds resulting from gathers at the top; they are adjusted smoothly over the hips by under-arm darts and joined to yoke portions, which are deepened to form a point at the center and reversed from the shoulders to



form broad lapels. The lapels are faced with velvet, and between their flaring edges is disclosed a vest, which is included in the shoulder seams and extends to basque depth. The vest is closely adjusted by single bust darts and is closed at the center with buttons and button-holes; its back edges pass into the under-arm darts, and the fronts are closed over it at the lower corners of the yoke with silk cord looped over buttons. The full back is shaped to accommodate a pointed yoke, to which it is gathered; and the fulness at the waist-line is gracefully collected in two rows of shirring, below which the back falls in full, unbroken folds to the edge. The back is arranged upon a smoothly fitted lining, which extends to basque depth; and side-back gores complete the graceful adjustment and produce a smooth effect at the sides. The sleeve, which somewhat resembles the Mandarin sleeve, is wide and full and has but one seam. It is gathered at the top to curve stylishly over the shoulder, and the high effect is maintained by a roll tacked beneath. The sleeves are lined with silk; and at the neck is a high standing collar which is concealed beneath a broad band of ostrich-feather trimming.

India or China silk will make up attractively by the mode, and so will faille, Bengaline or any suitable goods of soft silken or woollen texture. Chantilly or Marquise lace, grenadine, etc.; combined with silk, Sicilienne, Surah, etc., will make a dainty wrap for carriage, reception and similar dressy wear. The fanciful effect of the mode obviates the necessity of added garniture, but if such be desired, ribbon, lace, gimp or passementerie may be applied in any graceful way preferred.

We have pattern No. 3804 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. In the combination shown for a lady of medium size, the wrap requires twelve yards and a-fourth of Surah twenty inches wide, and three yards and a-fourth of velvet twenty inches wide. Of one material, it needs eleven yards and a-fourth twenty-two inches wide, or six yards and five-eighths forty-four inches wide, or five yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 8d. or 40 cents.

#### LADIES' RUSSIAN CIRCULAR WRAP.

(DESIRABLE FOR TRAVELLING AND GENERAL WEAR.)

(For Illustrations see Page 269.)

No. 3808.—At figure No. 414 P in this magazine this handsome wrap is pictured made of light cloth and lined with silk.

Figured tan-colored lady's-cloth was here selected for the wrap. The fronts close at the top with hooks and eyes and are extended to form the sides; they join the back in seams that curve over the shoulders in dolman style and terminate in dart fashion at the front, the lower edge of each seam being gathered across the shoulder to produce the fashionable high curve, which is maintained by a pad tacked underneath. The back is gracefully conformed to the figure by a curving center seam that terminates below the waist-line above extra width arranged in an underfolded box-plait; and extra width allowed at the side-back seams is disposed in stylish coat-plaits which are tacked at intervals underneath. At the neck is a high Medici collar, which is lined with silk and flares in characteristic fashion. The wrap is drawn well to the figure at the back by a belt ribbon tacked underneath, and a narrow, pointed strap is sewed beneath each front; the hands pass through the straps, and the garment is thus drawn as closely as desired.

Wraps of this kind are especially pretty and comfortable to wear over ball, reception and opera toilettes. The mode will develop exquisitely in brocaded silk, faille, Bengaline and other rich cloaking fabrics; and with equally good results in less expensive materials, such as cloth, eider-down flannel and cashmere. A delicately tinted lining of silk or Surah will improve the general effect, and fur, *coq* or ostrich feather trimming, passementerie or gold or silver braid may be applied in any preferred way for decoration.

We have pattern No. 3808 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the wrap requires four yards and seven-eighths of goods thirty-six inches wide, or four yards and seven-eighths forty-four inches wide,

or three yards and three-fourths fifty-four inches wide, each with a-fourth of a yard of silk twenty inches wide for the collar. Price of pattern, 1s. 8d. or 40 cents.

#### LADIES' CAPE-WRAP.

(For Illustrations see Page 270.)

No. 3796.—Another illustration of this stylish wrap may be observed by referring to figure No. 427 P in this magazine.

The wrap is here pictured made of light-buff cloth and sulphur-brown velvet. It is shaped like a circular with bias back edges that are joined in a center seam, and is stylishly adjusted over each shoulder by a shoulder seam, and an arched cross-seam that terminates in dart fashion at the front and back. The lower edge of each cross-seam is gathered to produce the fashionable high-shouldered effect, which is preserved by a pad placed beneath and tacked to position. The wrap is closed as far down as desired with hooks and eyes, and a tape is tacked underneath at the waist-line at each side of the cen-



3819

Front View.



3819

Back View.

LADIES' TEA-GOWN, WITH FITTED LINING. (COPYRIGHT.)

(For Description see Page 264.)

ter seam to draw the wrap in to the figure. At the neck is a very high Medici collar that is lined with velvet. Joined with the collar is a pointed hood that has a seam at the center; the seam is discontinued some distance below the upper edge, which is reversed to show the lining of velvet prettily; and the reversed portions taper to points at the neck and form a notch at the top of the seam.

The wrap is very stylish and unique. All sorts of light-weight cloths and coatings may be made up effectively in this way; and dress goods to match the gown with which the wrap is to be worn will often be selected. When dress goods are used a silk lining will make a pretty finish, besides adding to the weight of the garment. Combinations are especially charming, velvet or heavy silk uniting handsomely with all suitable materials.

We have pattern No. 3796 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the garment requires two yards and three-fourths of goods thirty-six inches wide, or two yards and five-eighths forty-four inches wide, or two yards fifty-four inches wide, each with five-eighths of



a yard of velvet twenty inches wide for the collar, etc. Price of pattern, 1s. 6d. or 35 cents.

inches wide, or a yard and seven-eighths forty-four inches wide, or a yard and three-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

LADIES' CAPE.

(For Illustrations see Page 270.)

No. 3827.—A front and back view of this cape may be seen by referring to figures Nos. 422 P and 423 P in this *DELINEATOR*.

Mode faced-cloth was here selected for the cape, and soutache braiding provides the garniture. The cape has a curving seam at the center of the back, shoulder seams, and cross seams which curve over the shoulders and terminate in dart fashion at the front and back; and the lower edges of the cross seams are gathered to produce the fashionable high effect over the shoulders. The fronts close invisibly at the center, and at each side of the closing two deep, forward-turning plaits are stylishly arranged and are well pressed in their folds to the edge. Two backward-turning plaits are arranged at each side of the center seam, and over the plaits



3822

Front View.



3822

Back View.

LADIES' POLONAISE. (COPYRIGHT.)

(For Description see Page 265.)

are applied yoke sections, which extend to the waist-line in deep V shape at the center of the back and front, and join in a seam at each shoulder. The yoke sections are handsomely decorated with braiding, and from beneath their edges the plaits flare with novel effect, and the back is gracefully drawn to the figure by a belt-tape tacked to the center seam underneath. At the neck is a moderately high Medici collar which is ornamented with braiding and lined with silk, and silk is also employed to line the cape.

The picturesque mode will develop attractively in all sorts of soft silk or wool coatings and suitings. Camel's-hair, serge and cheviot are especially well adapted to garments of this kind, and the ornamental sections may be of velvet, silk, Bengaline, faille or any other pretty contrasting fabric. Braid, gimp, galloon, metallic or ombré passementerie, Velasquez or *point de Gène* lace may be added for garniture or a less elaborate completion may be adopted.

We have pattern No. 3827 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires three yards and a-fourth of material twenty-two

LADIES' CAPE.

(For Illustrations see Page 270.)

No. 3798.—This stylish cape is portrayed made up in faced cloth, with yoke ornaments of silk and jet, at figure No. 424 P in this magazine.

In this instance cloth and velvet are united in the cape, and a conventional braiding design forms the decoration. The upper part of the cape is a yoke, which is shaped by shoulder seams and is square at the back and slightly pointed at the center of the front. To the lower edge of the yoke are joined the full cape-sections, which are joined in a seam at the center of the back. The cape sections are arranged in four backward-turning plaits at each side of the center of the back and in three forward-turning plaits back of each front edge, which is turned under deeply for a hem. The cape sections

are gathered across the shoulders to produce the fashionable high curve, pads being placed underneath to preserve the effect. At the neck is a Medici collar which rolls stylishly and has a seam at the center of the back. The inside section of the collar is of velvet, and the outside is covered with a braiding design, which also decorates the yoke. The lower outline of the cape is uniform, and a tape is tacked to the center seam at the waist-line and tied in front, thus drawing the cape in to the figure at the back.

Lady's-cloth, broadcloth, cheviot and similar textures in brown, tan, fawn, navy-blue, gray, Quaker-drab, etc., are much favored for such capes. A pretty design in braiding or passementerie in a contrasting color will form a handsome decoration, and it may be as elaborate or as simple as desired; or it may be omitted altogether. Flannel will also develop prettily in this way; and sometimes material like that of the costume with which the cape is to be worn will be used, in which case a lining of silk or some other pretty fabric could be added, and the decoration should match that of the costume.

We have pattern No. 3798 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the cape for a lady of medium size, requires four yards of goods twenty-two inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide, or a yard and three-fourths fifty-four inches wide, each with a-fourth of a yard of velvet twenty inches wide for the collar. Price of pattern, 1s. or 25 cents.

LADIES' CAPE.

(For Illustrations see Page 271.)

No. 3800.—Yellow-tan faced-cloth is pictured in this cape at figure No. 428 P in this *DELINEATOR*, with fancy braid for garnitures.

The cape is here represented made of light-colored cloth and dark velvet, and gilt passementerie provides the garniture. The back is

closely adjusted by a well curved center seam and joins the fronts in shoulder seams, and in side-back seams which curve over the shoulders in dolman fashion and terminate in dart style at the front. Each side-back seam is gathered across the shoulder to produce the fashionable high effect, which is further emphasized by a pad placed beneath the shoulder and tacked to position. The cape is closed at the center of the front for a short distance with hooks and eyes. At the neck is a high Medici collar, which has a seam at the center of the back and rolls stylishly; it is faced with velvet and trimmed on the outside with passementerie. The cape is decorated below the collar with similar passementerie, which has the effect of a square yoke at the back and a slightly pointed yoke in front. The cape is drawn in to the figure at the back by a tape, which is tacked to the seams at the waist-line.

The mode is especially stylish, and all sorts of light-weight coatings and cloths will develop handsomely by it. Havane, éeru, dark-red, cadet-blue and dark-green cloth will make up effectively in this way, and black, gilt or any preferred color of passementerie will form



a tasteful trimming. Woollen dress goods and heavy silks will sometimes be used for such a cape, and if extra warmth be desired, a lining may be added, the kind being left to individual taste.

We have pattern No. 3800 in ten sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the cape requires two yards and three-eighths of material twenty-seven inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and a-half either forty-four or fifty-four inches wide, each with a-fourth of a yard of velvet twenty inches wide for the collar. Price of pattern, 1s. or 25 cents.

#### LADIES' REEFER JACKET.

(For Illustrations see Page 271.)

No. 3826.—This jacket is shown developed in navy-blue cloth, with gilt buttons and machine-stitching for decoration. The loose

fronts are widened to lap in double-breasted style, and are reversed above the bust to form lapels, which are faced with the material. The closing is made with buttons and button-holes, and a corresponding row of buttons is placed on the overlapping front, with stylish effect. The superb adjustment is performed by under-arm and side-back gores, and a curving center seam which terminates a little below the waistline at the top of coat-laps; and extra fulness allowed at each side-back seam is arranged in a stylish coat-plait that is marked at the top by a button. The coat sleeves are gathered at the top to present the fashionable curve over the shoulders, and the wrists are ornamented with buttons and machine-stitching to suggest cuffs. At the neck is a rolling collar

which meets the lapels in notches and is finished like the lapels with machine-stitching made close to the edge. Fancifully shaped welts which are curved at the top are applied to the fronts and conceal openings to pockets; the welts are finished with stitching, and the remaining edges of the jacket are similarly completed.

The mode may be handsomely developed in all varieties of light-weight cloths and coatings, such as serge, diagonal, tricot, faced cloth, camel's-hair and cheviot. Velvet or silk may be used for the collar and facings on the lapels and wrists, and, if desired, the edges may be trimmed with cord or bound in tailor fashion with silk or mohair braid.

We have pattern No. 3826 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket will call for four yards and an-eighth of material twenty-two inches wide, or two yards and an-eighth forty-four inches wide, or a yard and three-fourths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



3804

Front View.



3804

Back View.

#### LADIES' WRAP, WITH FITTED VEST. (COPYRIGHT.)

(For Description see Page 265.)

#### LADIES' FIGARO JACKET.

(For Illustrations see Page 271.)

No. 3801.—This jaunty jacket is shown worn over a blouse at figure No. 419 P in this DELINEATOR, the material illustrated being velvet and the trimming gold cord and passementerie.

In this instance the jacket is represented made of velvet and silk, and gilt passementerie and cord supply the decoration. The jacket may be made up with square-cornered fronts and sleeves or with round-cornered fronts and sleeves, as shown in the engravings, the pattern providing for both styles. It extends only to the waistline and is seamless at the center of the back, its pretty adjustment being effected by side-gores. The fronts open from the shoulder, and at the neck is a Medici collar which rolls stylishly and extends a little below the bust. The collar is covered with a facing of silk, that is continued down the fronts and across the lower edges to serve as underfacings. The stylish sleeves reach nearly to the elbows and

are quite full at the top, where they are gathered to rise fashionably high above the shoulders. They are deeply slashed on the upper side and the slashed edges are drawn together with cord laced through eyelets and tied in a bow at the bottom. The lower edges of the sleeves are outlined with gilt passementerie, and the remaining edges of the jacket and collar are bordered with similar passementerie.

The picturesque mode will develop especially well in velvet or cloth, and black, navy-blue, dark-green, havane, garnet or any of the rich shades will be very effective. When velvet is chosen, silk will sometimes be used for the facing. Bengaline, Ottoman, faille, etc., will also make up handsomely; and gilt or metallic braid, cord or narrow passementerie will

form a charming decoration for both the silk and velvet. Sometimes the jacket will be made of dress goods, in which case it should be lined throughout with silk.

We have pattern No. 3801 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the jacket requires two yards and an-eighth of velvet twenty inches wide, and five-eighths of a yard of silk in the same width. Of one material, it needs two yards and a-fourth twenty-two inches wide, or one yard forty-four inches wide. Price of pattern, 10d. or 20 cents.

#### LADIES' JACKET.

(For Illustrations see Page 271.)

No. 3838.—Other illustrations of this jacket are given at figures Nos. 420 P and 421 P in this magazine.

The jacket is here pictured developed in lady's-cloth, and machine-



stitching forms a stylish finish. The adjustment is accomplished by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of coat-laps. The fronts are loose, and to each at the top are sewed three buttons over which button-holes made in pointed straps are passed to effect the closing. The straps are pointed at the ends and finished with machine-stitching, and below them the fronts flare stylishly. The coat-shaped sleeves are sufficiently full at the top to rise with a pronounced curve over the shoulders, and each wrist is finished a little above the edge with a line of machine-stitching. At the neck is a stylish Medici collar, to accommodate the tapering ends of which the fronts are cut away at the top. The collar is made with a seam at the back and is lined with silk and finished with machine-stitching. Machine-stitching outlines the edges of a curved pocket-opening made in the lower part of each front, the ends of the pocket openings being stayed with triangular ornaments made with twist. The loose edges of the jacket are finished with machine-stitching.

Cheviot, camel's-hair serge, diagonal, tweed and other fashionable cloakings will develop attractively by the mode, which is particularly jaunty in effect. Flannel, outing flannel, lady's-cloth and similar fabrics used for blazers will also make up satisfactorily in this way; and for decoration personal fancy may decide between machine-stitching, narrow or wide braid and cord. A plain finish is always in good taste.

We have pattern No. 3838 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the jacket for a lady of medium size, requires three yards and a-half of material twenty-two inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a-half fifty-four inches wide, each with four yards of silk twenty inches wide to line. Price of pattern, 1s. 3d. or 30 cents.



3808

Front View.



3808

Back View.

LADIES' RUSSIAN CIRCULAR WRAP. (DESIRABLE FOR TRAVELLING AND GENERAL WEAR.) (COPYRIGHT.)

(For Description see Page 266.)

LADIES' COAT BASQUE.

(For Illustrations see Page 272.)

No. 3795.—In the handsome toilette of border-embroidered cloth shown at figure No. 399 P in this DELINEATOR this basque is again portrayed.

The basque is here represented made of cheviot suiting. The superb adjustment is performed by double bust darts, under-arm and side-back gores, and a curving center seam which disappears at the top of a plait that turns toward the left underneath. The closing is made with buttons and button-holes at the center of the front. In front of the side-back seams the basque extends only a little below the waist-line and is deepened by coat-skirts, which are each fitted over the hip by two darts. The skirts are hemmed

deeply at their front edges, which flare slightly below the closing; and their back edges join the front edges of the back, with which they form coat-plaits, each plait being marked at the top with a button. In the joining of each coat-skirt to the basque a deep pocket-lap is inserted. At the neck is a high standing collar, and the stylish coat sleeves are gathered at the top and rise with the popular curve above the shoulders.

All sorts of dress goods will develop stylishly by the mode, and the basque may be worn with any style of walking skirt. Cheviot, homespun, serge, camel's-hair and cashmere will make up especially well in the basque, and the fronts may be trimmed with passementerie ornaments or braid passementerie or be entirely plain, according to individual fancy.

We have pattern No. 3795 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires three yards and three-fourths of material twenty-two inches wide, or two yards and a-half thirty-six

inches wide, or two yards forty-four inches wide, or a yard and five-eighths fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BASQUE.

(For Illustrations see Page 272.)

No. 3835.— Other illustrations of this basque may be seen by referring to figures Nos. 411 P, 412 P, 417 P and 418 P in this magazine.

Plain cloth was chosen for the basque in the present instance, and machine-stitching and buttons supply a tasteful garniture. The garment may be made up with fronts closed with buttons and button-holes to the throat or finished above the bust in notched lapels, as shown in the illustrations. The fronts are closely fitted by double bust darts, and the stylish adjustment is completed by under-

arm and side-back gores, and a curving center seam which terminates below the waist-line above extra widths that are turned under for hems. The basque is lengthened by coat-skirts which stylishly flare below the closing. The coat-skirts are shallow at the front and sides and are deepened at the back, where their back edges join the center-backs in well pressed coat-plaits; and the back of the basque shapes a stylish postilion. Pocket-laps which are triple-pointed at their lower edges are included in the skirt seams over the hips at the back, and their upper corners are ornamented with buttons. The coat-shaped sleeves are arranged over smooth linings to rise with a prominent curve above the shoulders; the outside seam of each terminates a short distance above the wrist, and above the opening three buttons are ornamentally placed. The neck is finished with a standing collar when the fronts closed to the throat are used, and with a rolling collar when the reversed fronts are used. The lower edge of the basque, and also the edges of the collars, lapels and pocket-laps are finished in tailor style with machine-stitching.





3796

*Front View.*

3796

*Back View.*

LADIES' CAPE-WRAP. (COPYRIGHT.)

(For Description see Page 266.)

The basque is especially designed to form a part of stylish riding-habits and also to accompany the fashionable habit or eel-skin skirt. It will develop handsomely in all kinds of novelty wool suitings and in cloth, foulé, tricot, serge, Henrietta cloth, etc. Silk or mohair braid and machine-stitching will form most appropriate garniture, but if a more elaborate finish be desired, gimp, galloon or passementerie may be effectively applied.

We have pattern No. 3835 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the basque requires three yards and a-half of material twenty-two inches wide, or two yards and an-eighth thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' DOUBLE-BREADED BASQUE.

(For Illustrations see Page 272.)

No. 3823.—This stylish basque forms part of the toilette illustrated at figure No. 398 P in this magazine, the materials being plain velvety and mixed-brown cheviot, trimmed with gold braid.

The basque is here represented made of checked dress goods; and the superb adjustment is performed by double bust darts, under-arm and side-back gores, and a curving center seam which ends a little below the waist-line at the top of coat-laps. The fronts are widened and lapped in double-breasted fashion and closed diagonally with buttons and button-holes, and a corresponding row of buttons is placed upon the overlapping side. At the neck is a high standing collar. The stylish coat sleeves are quite full at the top and are arranged upon coat-shaped linings; the fulness at the top is drawn by gathers, producing the fashionable high effect above the shoulders; and the lower part of each sleeve is trimmed with a row of buttons placed at the back of the arm. The lower outline of the basque is round, and the loose edges of the collar and the lower edge of the basque are followed by a row of machine-stitching, which is continued along the edges of the coat-laps.

The mode is adaptable to all sorts of woollen goods, such as cashmere, foulé, Henrietta cloth, serge, camel's-hair, satin-striped goods, etc.; and silken or cotton textures will develop equally well. Machine-stitching will be a neat finish for all woollen fabrics, but, if preferred, the edges may be bound with silk or mohair braid or edged with cord. The basque may accompany any style of walking skirt, for which the same or a contrasting material may be used effectively.

We have pattern No. 3823 in thirteen sizes for ladies from

twenty-eight to forty-six inches, bust measure. To make the basque for a lady of medium size, requires three yards and five-eighths of goods twenty-two inches wide, or two yards and a-fourth thirty-six inches wide, or a yard and three-fourths forty-four inches wide, or a yard and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

## LADIES' BASQUE.

(For Illustrations see Page 273.)

No. 3836.—This basque is shown with a stylish walking-skirt at figures Nos. 415 P and 416 P in this DELINEATOR.

Faced cloth is here pictured in the basque, and passementerie and lace edging contribute handsome garniture. The superb adjustment is performed by double bust darts, under-arm and side-back gores and a curving center seam, and the closing is made invisibly at the front. The basque is lengthened at each side by triple coat-skirts of graduated depth, which flare stylishly at the center of the front and are arranged with sufficient fulness at the back to produce a graceful adjustment. The coat sleeves, which are mounted upon plain linings, rise with the fashionable curve over the shoulders, and the wrists are trimmed with passementerie. At the neck is a high standing collar, below which is a moderately high Medici collar. The Medici collar is ornamented at the edge with passementerie, and between its tapering ends, which extend to the



3827

*Front View.*

3827

*Back View.*

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 267.)



3798

*Front View.*

3798

*Back View.*

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 267.)



bust, a full jabot of lace applied to the overlapping edge of the front is prettily revealed. A band of passementerie applied along the seaming of the Medici collar is continued down the front edges of the fronts, and similar passementerie decorates the free edges of the triple skirts.

The mode combines the most attractive features of the Louis XIV. coat and the basquine, and it may be stylishly developed in smooth-surfaced suitings or in those having a *frisé* effect. Lady's-cloth, serge, camel's-hair and cheviot in plain colors or in checked, striped or figured designs will make up with equal propriety in this way, and tasteful garnitures of braid, gimp, galloon, flat bands, etc., may be applied in any stylish manner.

We have pattern No. 3836 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. Of one material for a lady of medium size, the basque requires five yards and an-eighth twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' PLAIN WAIST.

(For Illustrations see Page 273.)

No. 3816.—This waist is represented made of plain dress goods. The superb adjustment is accomplished by double bust darts, under-arm and side-back gores and a curving center seam. The closing is made at the center of the front with buttons and button-holes; and



3800

Front View.



3800

Back View.

LADIES' CAPE. (COPYRIGHT.)

(For Description see Page 267.)



3826

Front View.



3826

Back View.

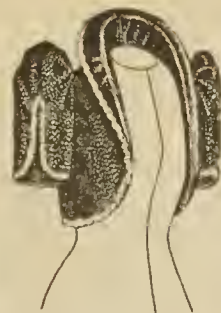
LADIES' REEFER JACKET. (COPYRIGHT.)

(For Description see Page 268.)



3801

Front View, Showing Square Fronts and Sleeves.



3801

Front View, Showing Rounding Fronts and Sleeves.



3801

Back View.

LADIES' FIGARO JACKET. (COPYRIGHT.)

(For Description see Page 269.)



3838

Front View.



3838

Back View.

LADIES' JACKET. (COPYRIGHT.)

(For Description see Page 268.)

a high standing collar is at the neck. The stylish sleeves are arranged over coat-shaped linings, and at the top the fashionable high effect is produced by gathers made in the upper edge. The bottom of the waist is finished with a belt.

The mode will develop attractively in all sorts of woollen fabrics, and silk and cotton goods are also appropriate for it. The waist may be worn with any style of walking skirt, and will often be trimmed to correspond with the decoration upon the skirt. Velvet ribbon or passementerie either in points or bands may be used effectively for decoration, when applied simply upon the sleeves and collar or in a fanciful arrangement upon the front and back.

We have pattern No. 3816 in fourteen sizes for ladies from twenty-eight to forty-eight inches, bust measure. To make the waist for a lady of medium size, needs two yards and three-fourths of material twenty-two inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and three-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.

LADIES' SHIRT-BLOUSE.

(For Illustrations see Page 273.)

No. 3794.—Checked shirting cheviot was chosen for this blouse. The adjustment is performed by shoulder and under-arm seams, and the lower edge is turned under for a hem, through which a tape is inserted to draw the fulness nicely to the figure at the waist-line. A box-plait is formed at the front edge of the right front, and its outer folds are followed with machine-stitching. A box-plait is made a little back of this plait, and a plait to correspond is laid in the left front back of its front edge, which is finished with a hem; the closing is made at the center with buttons and button-holes. At the neck is a sailor collar which rolls from the top of a band, the edges of the collar being finished with machine-stitching. The shirt sleeves are each shaped by two seams;



the outside seam is left open for a short distance at the bottom, and the edges are finished with narrow hems. The sleeves are gathered at the top and bottom and finished with cuffs that are rounded at the corners and closed with buttons and button-holes, the edges being finished with machine-stitching.

The mode will develop handsomely in wash silk, Surah, India silk, striped or figured French flannel, outing cloth and various other appropriate fabrics. The blouse is a very popular shape and may accompany a kilt or plain round skirt; and it may be worn with a blazer, if desired. Machine-stitching or braid may provide the decoration or a plain finish may be adopted.

We have pattern No. 3794 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse calls for four yards of material twenty-two inches wide, or three yards and three-eighths twenty-seven inches wide, or two yards and three-eighths thirty-six inches wide, or two yards forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

LADIES' BLOUSE, WITH FITTED BODY-LINING.

(For Illustrations see Page 274.)

No. 3802.—This blouse is shown worn with a Figaro jacket at figure No. 419 P in this DELINEATOR, the material being India silk.

In the present instance black Surah was chosen for the blouse, which has fronts of lining that are shorter than the outside and adjusted by double bust darts. The blouse fronts are arranged with pretty fulness over the bust by four short rows of shirring at each shoulder, and the fulness below the bust is nicely conformed to the figure at the waist-line by three forward-turning plaits secured by tackings to the lining underneath. At the front edge of the right front is arranged a box-plait, beneath which the closing is made with hooks and loops. The back of the blouse is disposed with becoming fulness at the center by three rows of shirring made at the top, and the fulness at the waist-line is collected in three backward-turning plaits at each side of the center, the plaits being tacked to the lining, which is shaped by side-back

gores and a curving center seam and is of the same depth as the front linings. The adjustment of the blouse is completed by under-arm

gores, and the lower edge is finished with a hem. The sleeves are in shirt-sleeve style and have each two seams; they are gathered at the top and bottom and finished with cuffs that roll prettily upward and flare at the front of the arm. At the neck is a rolling collar which flares widely at the throat. The waist is encircled by a belt, that is closed at the center with hooks and loops, the overlapping end being finished in a point.

India or China silk, wash silk, faille, Henrietta cloth, Bengaline, serge, cashmere and challis will make up nicely in this way, and so will Madras cloth, outing cloth, fancy or plain flannel, etc. Feather-stitching done in silk of a prettily contrasting color or rows of baby ribbon or of metallic or soutache braid may decorate the collar and wristbands, belt and lower edges, with dainty effect.

We have pattern No. 3802 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. For a lady of medium size, the blouse requires four yards and five-eighths of material twenty-two inches wide, or three yards thirty-six inches wide, or two yards and three-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

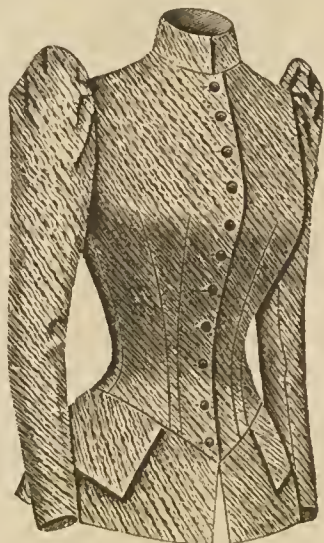
LADIES' FULL DRESS-SLEEVE.

(For Illustration see Page 274.)

No. 3789.—This sleeve, which is known as the bishop's sleeve, is pictured made of plain dress goods and trimmed with braid. It has but one shaping seam, which comes at the inside of the arm; and it is gathered to rise with the fashionable curve over the shoulder. The fulness at the lower edge is drawn toward the back of the arm and regulated by gathers, and the sleeve is finished with a cuff ornamented with six rows of braid. The top is sewed to the arm's-eye in the ordinary way.

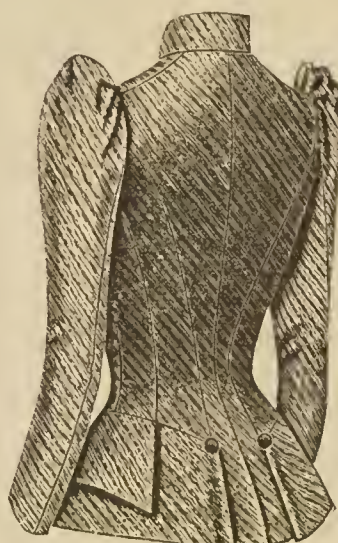
All sorts of dress fabrics of either silken, woollen or cotton texture will develop nicely by the mode, which is especially well suited to Scotch gingham, zephyr, percale, chambray, nainsook and other washable textures. Feather-stitching, embroidery or fancy braid may trim the cuffs, or they may be made entirely of velvet, all-over embroidery or some other desirable contrasting fabric.

We have pattern No. 3789 in six sizes for ladies from nine to fourteen inches, arm measure, measuring the arm about an inch



3795

Front View.

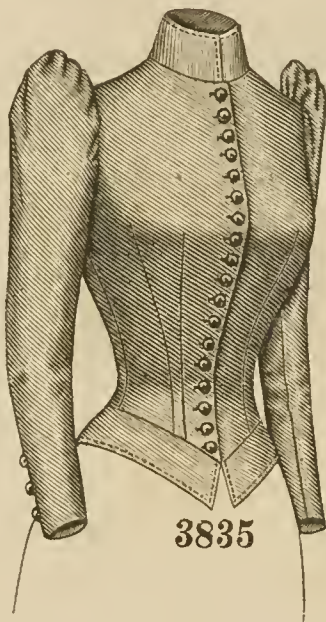


3795

Back View.

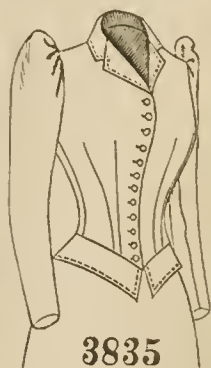
LADIES' COAT BASQUE. (COPYRIGHT.)

(For Description see Page 269.)



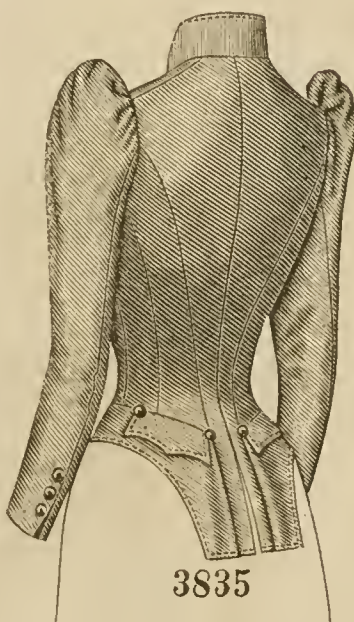
3835

Front View Showing High-Necked Fronts and Standing Collar.



3835

View Showing Lapel Fronts and Rolling Collar.

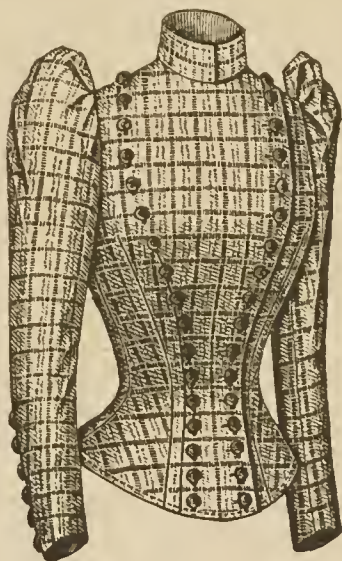


3835

Back View.

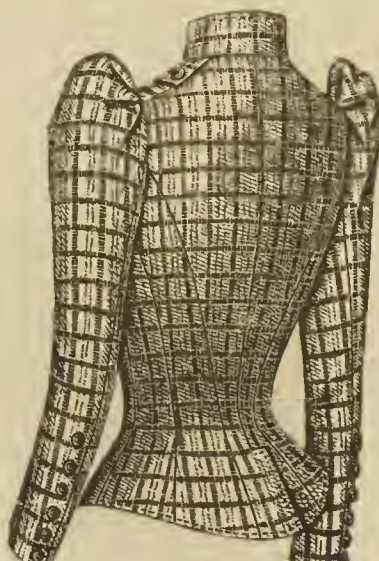
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 269.)



3823

Front View.



3823

Back View.

LADIES' DOUBLE-BREASTED BASQUE. (COPYRIGHT.)

(For Description see Page 270.)



below the bottom of the arm's-eye. To make a pair of sleeves for a lady whose arm measures eleven inches as described, will require a yard and a-half of material twenty-two inches wide, or a yard and three-eighths twenty-seven inches wide, or a yard and an-eighth thirty-six inches wide, or three-fourths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

LADIES' APRON.

(For Illustration see Page 274.)

No. 3825.—This dainty apron is shown developed in Swiss muslin, and the trimming consists of lace insertion, edging and two widths of ribbon. The skirt of the apron is trimmed at the lower part with three rows of insertion, and a frill of lace edging decorates the lower and side edges. The gathered upper edge of the skirt is shaped to fit the belt, which is deeply pointed at the lower edge at the center of the front, like a girdle. The belt is quite narrow at the sides, and the left end is extended in belt fashion to lap over the right end, and is closed invisibly beneath a large bow of wide ribbon. The square bib is decorated with three upright rows of insertion and edged with a frill of the lace edging; it is gathered at the lower edge and sewed to the belt, and a dainty bow of narrow ribbon is placed in the upper left corner. A convenient pocket, that is pointed at the center of the lower edge, decorated with two upright rows of insertion and edged with a frill of edging, is sewed to the skirt at each side and decorated with a bow of narrow ribbon placed in each upper corner.

The apron is especially appropriate for wear while doing fancy-work and light sewing or as a partial protection for a nice dress. It will develop prettily in serim, nainsook, Lonsdale cambrie, Swiss muslin, pongee, cashmere or China, India or Surah silk. Lace insertion, ribbon, Valenciennes, feather-stitching, Cluny, *point de Gène*, lace edging or any appropriate garniture may be applied according to individual taste. Drawn-work is also handsome upon material of which the threads can be drawn, and a simple or elaborate pattern may be followed, according to preference.

Pattern No. 3825 is in one size, and, for an apron like it, requires a yard and a-half of material twenty-two inches wide, or a yard thirty-six inches wide. Price of pattern, 7d. or 15 cents.



3836

Front View.



3836

Back View.

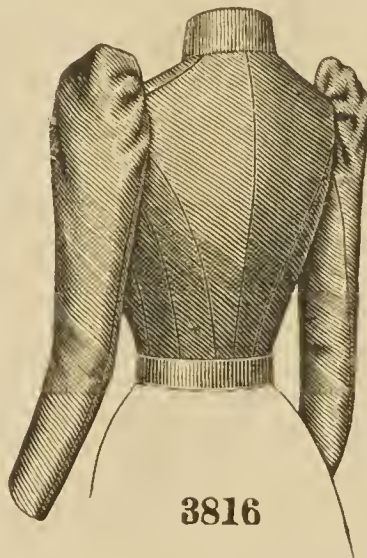
LADIES' BASQUE. (COPYRIGHT.)

(For Description see Page 270.)



3816

Front View.

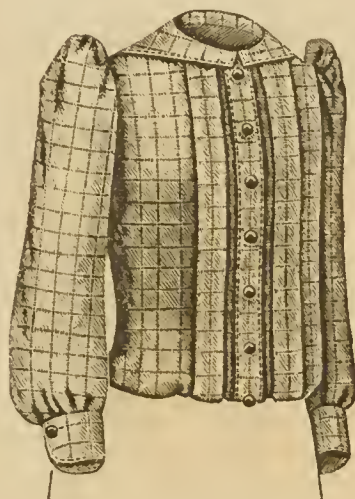


3816

Back View.

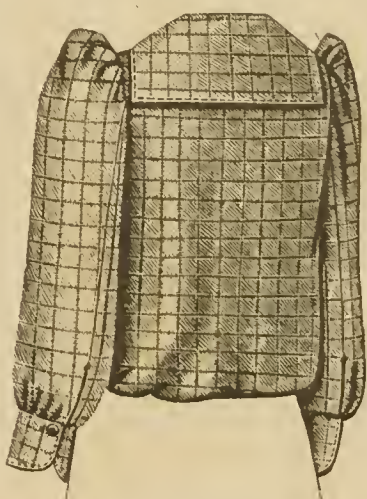
LADIES' PLAIN WAIST. (COPYRIGHT.)

(For Description see Page 271.)



3794

Front View.



3794

Back View.

LADIES' SHIRT BLOUSE. (COPYRIGHT.)

(For Description see Page 271.)

LADIES' CORSET-COVER.

(For Illustrations see Page 274.)

No. 3790.—This corset-cover may be cut with a high neck, a half-low neck or a rounding, V or square neck, as preferred, perforations in the pattern showing how to cut out the different shapes. The corset-cover is pictured made of fine cambrie and daintily trimmed with embroidered edging. It is adjusted by double bust darts, under-arm gores, side-back gores extending to the shoulder seams and a curving center seam; and all the seams are curved to fit the figure as exactly as those of a basque. The closing is made at the front with button-holes and buttons, and the lower edge presents a uniform outline. The high neck and the low V neck are both illustrated, the high neck showing a standing frill of embroidered edging for a finish, while the V neck is decorated with wide embroidery. A row of narrow edging prettily trims the arms'eyes.

Surah, wash silk, lawn, cambrie and nainsook are the materials generally used for garments of this kind. Torehon, Medici, Italian, Valenciennes and all washable laces, insertion, embroidery, feather-stitched or hemstitched bands and all sorts of pretty edgings will be appropriately used for trimming.

We have pattern No. 3790 in thirteen sizes for ladies from twenty-eight to forty-six inches, bust measure. To make the garment for a lady of medium size, requires a yard and three-fourths of material twenty-seven inches wide, or a yard and an-eighth thirty-six inches wide. Price of pattern, 10d. or 20 cents.

LADIES' WALKING SKIRT.

(For Illustrations see Page 275.)

No. 3793.—This skirt forms part of the stylish toilettes pictured at figures Nos. 415 P and 416 P in this DELINEATOR.

Seasonable dress goods are here pictured in the skirt, and gilt cord and a bias band of the material furnish the garniture. The foundation skirt is fashioned in the approved four-gored style. The bias drapery or second skirt presents the sheath-like effect now so fashionable and is adjusted with perfect smoothness over the hips by two darts at each side. At the back a slight, grace-



ful fulness is produced by two tiny, upturning plaits in each back edge. The back edges are finished to a proper depth for a placket, which is closed with hooks and loops; and below the placket the edges are joined in a seam. The lower edge of the drapery is ornamented with a broad bias band of the material surmounted by a gilt cord, and the top of the skirt is finished with a belt.

All seasonable materials of either silken, woollen or cotton texture will make up stylishly by the mode. In a skirt of this style it is necessary to be particular in regard to the cutting, as for some fabrics the bias cutting is most effective while for others the best effect is achieved in cutting the skirt straight at the center of the front. Goods without a twill or plaids or checks showing *exactly* the same effect lengthwise and crosswise may have the bias cutting, while for plaids and checks showing *different* effects lengthwise and crosswise,

At the back the drapery is arranged in three deep, backward-turning, overlapping plaits at each side of the center, the plaits lapping closely at the top and flaring toward the lower edge in fan fashion. Between the long plaits the drapery presents a plain panel effect. The placket opening is made beneath one of the plaits, and at each side two shallow, backward-turning plaits dispose of the extra fulness over the hip. The skirt and drapery are finished with the same belt, and tapes are sewed to the side-back seams to draw the fulness backward.

The skirt is adaptable to serge, foulé, camel's-hair, cashmere, Henrietta cloth, cheviot, lady's-cloth or any of the seasonable cotton goods, such as sateen, percale, batiste, etc. Very little decoration is needed for such a skirt, the triangular ornaments generally being the only trimming used. The ornaments may be worked with twist, or if cotton goods are made up, heavy



3802

Front View.

LADIES' BLOUSE, WITH FITTED BODY-LINING. (COPYRIGHT.)  
(For Description see Page 272.)



3802

Back View.

LADIES' BLOUSE, WITH FITTED BODY-LINING. (COPYRIGHT.)  
(For Description see Page 272.)

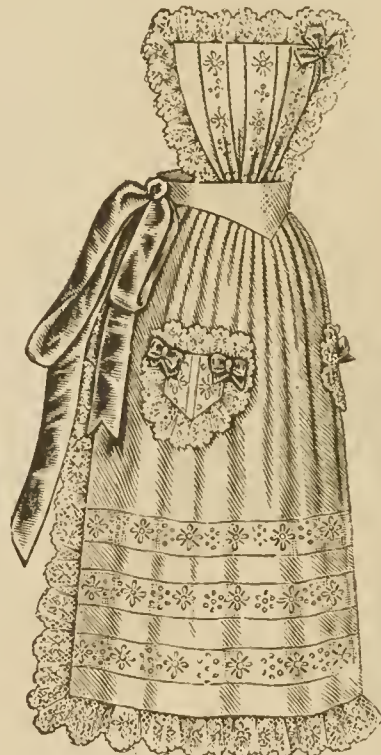
stripes and irregular figures and goods showing a distinct twill, the straight cutting at the center of the front should be accepted. A foot trimming of velvet ribbon or Hercules braid or a full ruching or one deep or several narrow plaitings of the material may be added, or a plain finish may be adopted. A bias band of the material or of velvet may also ornament the edge, with tasteful effect.

We have pattern No. 3793 in nine sizes for ladies from twenty to thirty-six inches, waist measure. Of one material for a lady of medium size, the skirt requires six yards and an-eighth twenty-two inches wide, or three yards and seven-eighths thirty-six inches wide, or three yards and an-eighth forty-four inches wide, or three yards fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3789

LADIES' FULL DRESS-SLEEVE. (COPYRIGHT.)  
(For Description see Page 272.)



3825

LADIES' APRON. (COPYRIGHT.)  
(For Description see Page 273.)

embroidery cotton will be appropriate. Any style of basque or bodice may accompany a skirt of this style.

We have pattern No. 3824 in nine sizes for ladies from twenty to thirty-six inches, waist measure. For a lady of medium size, the skirt needs nine yards and seven-eighths of material twenty-two inches wide, or five yards and a-fourth thirty-six inches wide, or four yards and three-eighths forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WALKING SKIRT.

(For Illustrations see Page 276.)

No. 3815.—At figures No. 399 P, 417 P and 418 P in this magazine this skirt is again shown.

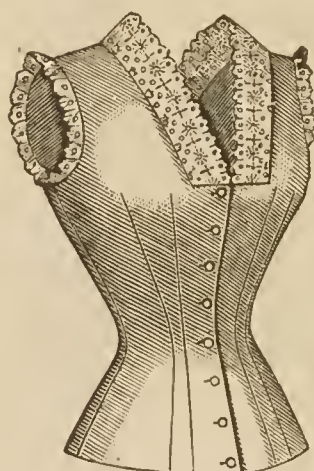
Camel's-hair serge was here chosen for the skirt. The foundation skirt is in the ordinary four-gored style and is lengthened to form a very slight train at the back. It is overhung by a graceful drapery that presents at the front the fashionable smoothness peculiar to the latest modes, the fulness at the top being collected in two shallow, backward-turning plaits at each side of the center. In each side of the drapery a group of four forward-turning plaits is arranged to flare diagonally into pretty fulness below, and at the back the drapery is disposed in well pressed fan-plaits that flare

LADIES' WALKING SKIRT.

(For Illustrations see Page 275.)

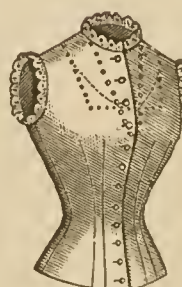
No. 3824.—This skirt forms part of the toilette shown at figure No. 398 P in this DELINEATOR, the material being mixed brown cheviot and the trimming a band of velvet edged with cord.

The skirt is here represented made of checked cheviot. The foundation skirt is in the popular four-gored style and is completely covered by a stylish drapery. The drapery is arranged in three forward-turning plaits at each side of the center of the front, the plaits being well pressed in their folds to the lower edge, and stayed at intervals nearly half-way down with triangular ornaments worked with twist in tailor fashion.

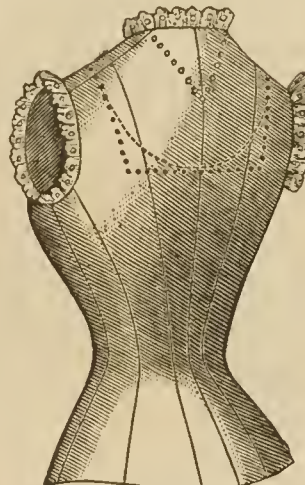


3790

Front View, Showing Neck Cut in V Shape.



3790



3790

Back View.

LADIES' CORSET-COVER. (COPYRIGHT.)

(For Description see Page 273.)

in regulation manner to the edge. The edge of the drapery is hemmed and trimmed with a broad bias band of the material, above which three rows of gilt braid of graduated widths are applied; and



the top of the skirt and drapery are finished with a belt closed at the back.

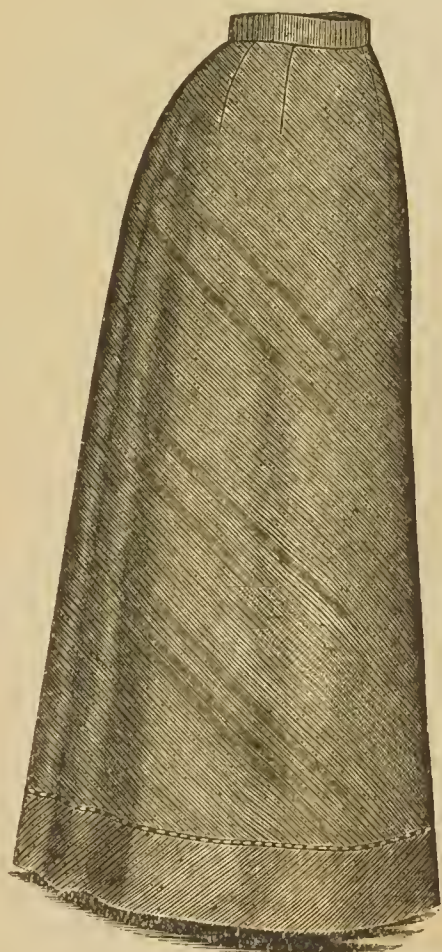
Striped or checked cheviot, tweed, cloth, serge, Henrietta cloth and cashmere will make up attractively by the mode, and such fashionable silken fabrics as India, China or tussore silk, faille, Bengaline and foulard will also develop satisfactorily. A band of velvet or other contrasting material edged with cord, braid, or piping, or a box-plaited or gathered druching of the material or of silk may be added for a foot trimming. A simple garniture of braid or the regulation tailor finish of several rows of machine-stitching will also be in good taste. This style of skirt may be worn with waists, basques and coats of all kinds and is particularly effective with the Louis XV. style of coat.

We have pattern No. 3815 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires eight yards of material twenty-two inches wide, or five yards and a-fourth thirty-six inches wide, or four yards

plain, clinging effect peculiar to prevailing modes; the ends of the drapery join in a seam at the center of the back, and the lower edge is ornamented with a bias band of the material piped at the top with brown velvet. Overlapping the top of this drapery is a bias drapery which is similar in effect though somewhat narrower; it is adjusted

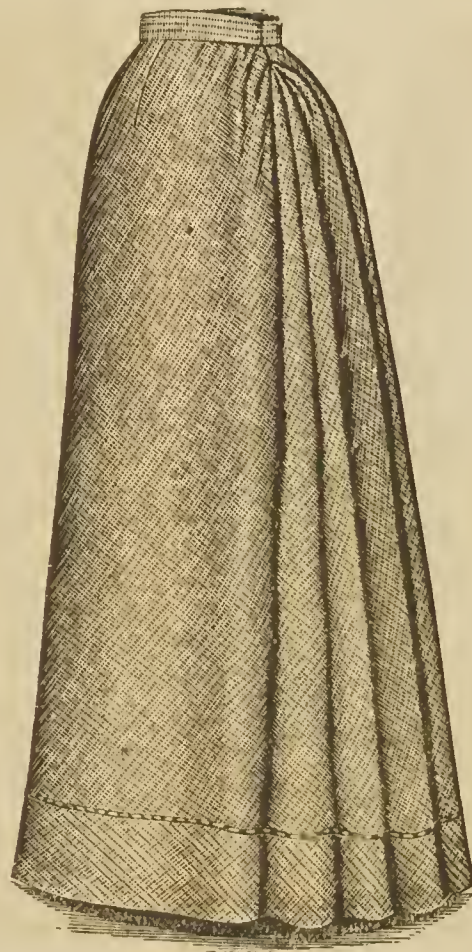
quite smoothly at the top by two darts at each side, and its back edges are joined in a seam at the center of the back below the placket. The edge of this drapery is decorated to correspond with the edge of the lower drapery, and the fulness is stylishly drawn toward the center of the back by tapes tacked underneath. The top of the skirt is finished with a belt.

The draperies may be cut bias or straight at the center of the front, according to the material selected. Plain goods without a twill or plaid or checked goods showing *exactly* the same effect lengthwise and crosswise are effective made up bias, but when plain goods showing a *distinct* twill, or plaid or checked goods showing *different* effects lengthwise and crosswise or any striped



3793

Side-Front View.

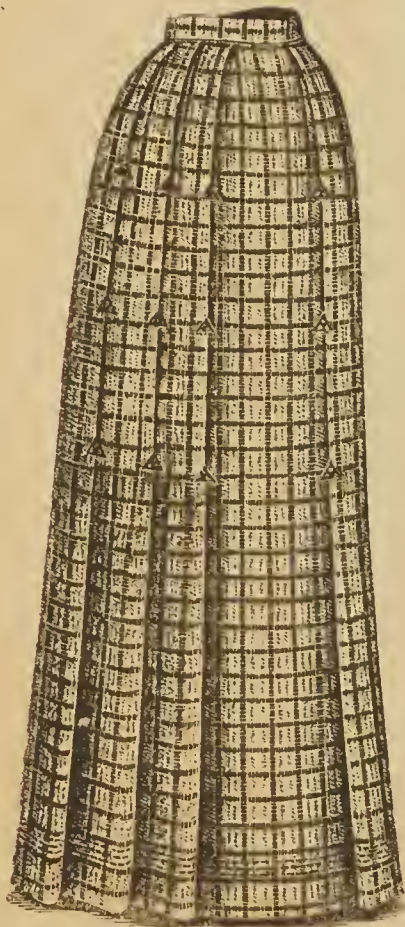


3793

Side-Back View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 273.)



3824

Side-Front View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 274.)

forty-four inches wide, or three yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

LADIES' WALKING SKIRT, WITH FLOUNCE-DRAPERIES.

(For Illustrations see Page 276.)

No. 3805. — This stylish skirt is shown combined with a basque at figures Nos. 411 P and 412 P in this DELINEATOR.

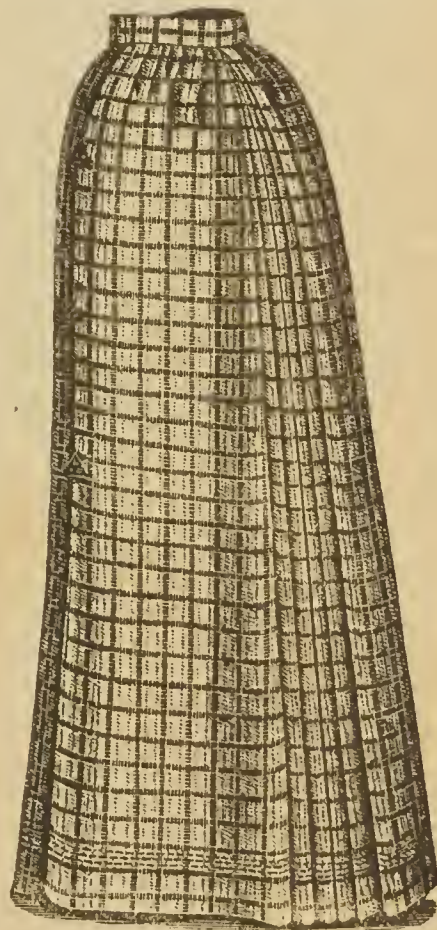
In the present instance fawn camel's-hair serge was selected for the skirt, and bias bands of the material and pipings of brown velvet form an effective garniture. The foundation skirt consists of a front-gore, two side-gores and two back-gores; the back edges of the back-gores are bias and are joined in a

seam at the center of the back, and above the seam the edges are finished for a placket. The lower part of the foundation skirt is covered with a bias flounce-drapery, which is arranged with the

and irregularly figured material is used, the draperies should be cut straight. Serge, cashmere, cheviot, foulé and all varieties of seasonable goods, as well as Surah and silks of all kinds will develop most attractively by the mode, and braid, bands, ribbon or embroidery may be used for trimming. A stylish skirt of this mode to wear with a double-breasted basque of the same material and dark-green velvet is made of a broken plaid gray serge; a full ruche of pinked green silk trims the bottom.

We have pattern No. 3805 in nine sizes for ladies from twenty to thirty-six inches, waist measure. To make the skirt for a lady of medium size, requires five yards and seven-eighths of material twenty-two inches wide, or three yards

and seven-eighths thirty-six inches wide, or three yards and an-eighth forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.



3824

Side-Back View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 274.)



## NOTES FOR APRIL.

Homespuns showing irregular plaids of medium size in softly blended colors are much admired just now for street gowns, and

the ruche are pinned under the left ear, and a single rose is fastened over the closing.

Handsome visiting toilettes are made of wood-brown ribbed velvet and stem-green camel's-hair. The coat is usually of the wool goods, although occasionally the combination is reversed. Both garments are plainly finished, and if the jacket requires a vest, it will be of the skirting fabric.

Ribbed velvet, which is not unlike corduroy in effect, is being used in stem-green, copper-red, gray-blue, wood-brown and other shades and colors for jackets and half-long top-coats for Spring wear.

The latest fancy in stationery is dove-gray or gendarme-blue note-paper, with the address printed in gold. Gold sealing-wax and black or blue ink will be appropriately used with such paper.

Very large correspondence cards are now shown; they are doubtless very convenient when the writer wishes to make a rather lengthy communication, but they can scarcely be counted as tasteful as the more moderate sizes.

It is as yet undecided whether flowered silk sashes, plain or watered ribbons or widths of the dress material (when this is wool goods, silk or mull) will be most fashionable for girdling dainty Summer gowns; but there can be little doubt that dress materials of sufficiently light texture will be very generally used.

Palm leaves have once more become a fashionable pattern upon textiles. They are not the conventional leaves, however (though these are also seen), but the genuine, many-fingered foliage of the palm. These graceful designs are printed in leaf-green upon pale-green, écreu and beige.

One of the newest decorations for a Cleopatra skirt consists of from three to five large inverted pyramids of passementerie or em-



3815

Side-Front View.



3815

Side-Back View.

LADIES' WALKING SKIRT. (COPYRIGHT.)

(For Description see Page 274.)

also for close or loose cloaks, the latter being lined with bright satin or Surah for ordinary wear and with gaily colored flannel for ocean travel.

One of the newest fancies for the personal adornment of a *débutante* on the occasion of her first appearance in society is a wreath of rosebuds suspended about her neck. The buds may be pink, white, red or yellow, as most becoming; and sometimes both pink and white blossoms are worn together.

Lace capes are again fashionably assumed over gowns with high or low necks. The lace may be white or black; and a bunch of flowers daintily arranged upon the bosom emphasizes the beauty of the filmy fabric.

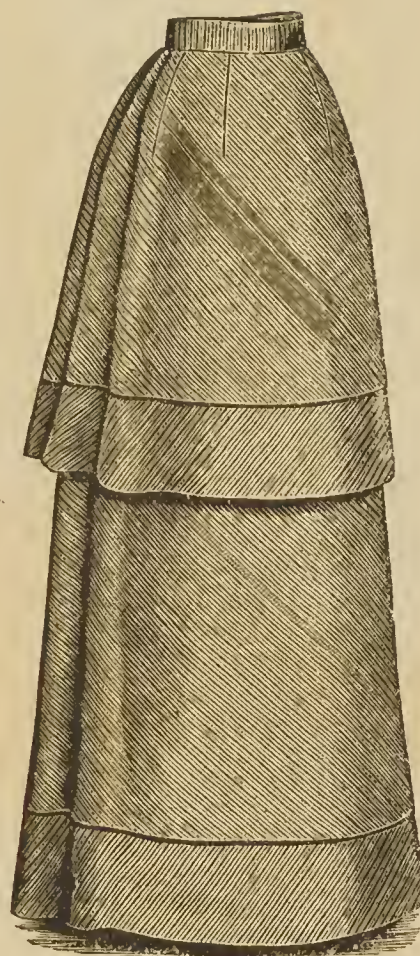
White kid gloves have had a struggle for popularity, and they are winning favor slowly. As a rule, they button smoothly to the arm and reach no higher than the elbow. If one's arm is white and graceful, it may be left bare from elbow to shoulder with evening dress.

Long, close coats for dressy wear are made of Irish poplin, and a plainly made skirt of velvet or *peau de soie* will complete a handsome toilette.

The new long polonaise is a superb design for the development of Irish poplin in dove-gray, silver-gray or beige and, with a plain skirt of cashmere or taffeta to match, will form an attractive "going-away" toilette for a bride. When such a gown is to be worn during the ceremony, the bonnet will usually match the color of the polonaise.

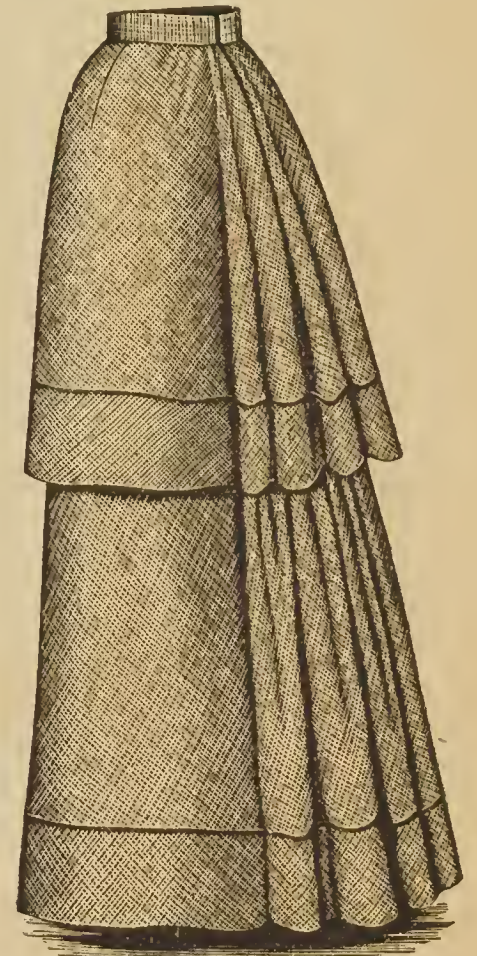
When a bride is to be married in a travelling costume, the bouquet to be carried in her hand will preferably be of roses.

A very full and large ruche of silk mull in black, white or some evening shade is frequently arranged about the high collar of a sober gown to give it a dressy appearance. Sometimes the ends of



3805

Side-Front View.



3805

Side-Back View.

LADIES' WALKING SKIRT, WITH FLOUNCE-DRAPERIES. (COPYRIGHT.)

(For Description see Page 275.)

broidery. This trimming divides favor about equally with upturned Vandykes and the straight lines of garniture that have been so much in vogue for the hems of skirts in front and at the sides.



# Styles for Misses and Girls.

FIGURE No. 429 P.—MISSES' DRESS.

(For Illustration see this Page.)

FIGURE No. 429 P.—This illustrates a Misses' dress. The pattern,

ing skirt is hemmed at the bottom and made long enough to allow three moderately deep tucks to be taken up in it; the lowest tuck laps prettily over the top of the hem, and the top one is headed by a row of the fancy braid. The skirt is gathered at the top and



FIGURE No. 429 P.

FIGURE No. 430 P.

FIGURE No. 429 P.—MISSES' DRESS.—This illustrates Pattern No. 3818 (copyright), price 1s. 3d. or 30 cents. FIGURE No. 430 P.—MISSES' COSTUME.—This illustrates Pattern No. 3799 (copyright), price 1s. 6d. or 35 cents.

(For Descriptions see Pages 277 and 278.)

which is No. 3818 and costs 1s. 3d. or 30 cents, is in nine sizes for misses from eight to sixteen years of age, and may be seen differently made up and trimmed on page 284 of this publication.

The dress is here shown made of pale old-pink nun's-voiling and trimmed with a silk sash and fancy braid. The full, flow-

joined to the round, full waist, which is made up on a closely adjusted lining and closed invisibly at the center of the back. A pretty fulness is introduced at the center of the back and front and collected in gathers at the top and bottom. The fulness in front is outlined by a row of fancy braid, and a row of similar braid over-



lies the standing collar. The bishop sleeves are gathered at the top and are finished with narrow wristbands overlaid with braid. A wide silk sash is draped in soft wrinkles about the waist, tied in a large bow at the back and caught up in a point by a fancy lacc-pin at the center of the front.

Lawn flouncing, net, *crêpe*, *crépon*, India, China and Surah silks, etc., will make up stylishly in this way for afternoon and dancing wear, and may be daintily trimmed with laces, tucks, tinsel braids, embroideries, ribbons, etc. Serviceable dresses for ordinary uses will be made of gingham, serge, cashmere, seersucker, sateen, cambric, challis, flannel and all kinds of washable and non-washable textures, and very little if any decoration will be needed.

The pretty hat is trimmed with ribbon, silk and stiff grasses.

FIGURE No. 430 P.—MISSSES' COSTUME.

(For Illustration see Page 277.)

FIGURE No. 430 P.—This illustrates a Misses' costume. The pattern, which is No. 3799 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 283 of this magazine.

A dainty combination of blue serge and white silk is here effected in the costume. The skirt is gathered with scanty fulness across the front and sides and is laid in wide, backward-turning plaits at the back, the plaits flaring prettily toward the foot. A row of wide, loop-edged white ribbon encircles the skirt above the hem. Button-holes are made in the belt and passed over corresponding buttons sewed to the pretty waist, which extends to a comfortable depth below.

The waist is made over a closely adjusted lining that is closed at the center of the front. The surplice fronts are smooth on the shoulders and are laid in deep, forward-turning plaits at the bottom, the plaits spreading prettily toward the bust; they cross in the regulation way and reveal the silk-faced under-fronts in chemisette style. The back is smooth across the shoulders and has gathered fulness in the lower part. A sash of silk is carried in pretty folds about the waist, brought forward loosely over the hips and knotted carelessly, the ends being finished with wide, hemstitched hems and falling nearly to the edge of the skirt. The broad sailor-collared is bordered with loop-edged white ribbon turned under at its outer edges, and a white silk Windsor scarf is worn. The full sleeves are made up on smooth linings, which are exposed to cuff depth below the sleeves and are faced with serge and trimmed with ribbon arranged as on the collar.

Handsome silk sashes finished at the ends with deep, hemstitched hems may be procured in white, black and all fashionable colors from the Kursheedt Manufacturing Co. Sashes of the dress goods are also stylish with costumes of this kind and may be simply bowed at the back. Flannel, serge, cashmere, gingham, sateen, seersucker, lawn, cambric and all fashionable dress goods will make up satisfactorily by the mode, and artistic color combinations will frequently be arranged. Braids, ribbons and fancy stitching are favored decorations for costumes of this style.

FIGURE No. 431 P.—MISSSES' COSTUME.—This illustrates Pattern No. 3839 (copyright), price 1s. 6d. or 35 cents.

(For Description see this Page.)



The Tam O'Shanter cap is made of blue serge.

FIGURE No. 431 P.—MISSSES' COSTUME.

(For Illustration see this Page.)

FIGURE No. 431 P.—This illustrates a Misses' costume. The pattern, which is No. 3839 and costs 1s. 6d. or 35 cents, is in seven sizes for misses from ten to sixteen years



FIGURE No. 432 P.—MISSSES' DRESS.—This illustrates Pattern No. 3829 (copyright), price 1s. 3d. or 30 cents.

(For Description see Page 279.)

of age, and may be seen in two views on page 283 of this DELINEATOR.

Blue and white serge are here combined in the costume, and tasteful garniture is contributed by fancy white braid in two widths. The foundation skirt is fashioned in the ordinary four-gored style and is overhung by a graceful drapery which falls in natural folds from gathers at the top; and the lower edge is ornamented above its deep hem with two rows of wide and two rows of narrow fancy white braid applied alternately.

The body has shapely jacket-fronts, which are reversed to form lapels; the lapels taper to points near the lower edge, and are extended across the back in a rolling collar. The jacket fronts open over full blouse-fronts, the fulness of which is regulated by gathers in the upper edge, and also at the lower edge, where the gathers are concealed by a softly wrinkled girdle. The blouse fronts close invisibly at the center and are





FIGURE No. 433 P.—MISSES' DRESS.—This illustrates Pattern No. 3811 (copyright), price 1s. 3d. or 30 cents.  
(For Description see Page 280.)

arranged upon dart-fitted fronts that also close at the center. The back of the body is closely adjusted by the usual gores, and by a center seam that terminates below the waist-line above stylish coat-laps; and the edges of the body are bound with braid. The sleeves are fashionably full and are arranged to curve high above the shoulders. They are mounted upon smooth linings, which are exposed to deep cuff depth at the wrist and finished with deep cuff-facings trimmed with braid to correspond with the skirt decoration. At the neck is a high standing collar, and a scarf of spotted silk is worn.

The picturesque mode will be charming for outing costumes of serge, cloth, flannel and outing cloth, the blouse fronts being made of Surah, wash silk or China silk. Hercules, soutache or worsted braid in any harmonizing shade may be applied according to individual taste for decoration, and machine-stitching or feather-stitching in any prettily contrasting tint may finish the edges.

The straw hat has a brim facing of velvet and is becomingly trimmed with folds of soft silk and bows of ribbon.

FIGURE No. 432 P.—MISSES' DRESS.

(For Illustration see Page 278.)

FIGURE No. 432 P.—This illustrates a Misses' dress. The pattern,

which is No. 3829 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age, and may be seen in two views on page 282 of this DELINEATOR.

A very dainty combination is here effected with figured challis and plain India silk. The dress is in the picturesque Marguerite style. The skirt is deeply hemmed at the bottom and gathered at the top to a belt, from which it falls in graceful, natural folds. It is trimmed with two deep ruffles of the material, the upper ruffle being finished for a self-heading.

The body has a full front and full back that are gathered at the neck and plaited to a point at the center, the soft folds of the gathers and the flaring folds of the plaits being prettily displayed by the peasant bodice, which flares widely at the front and back. The flaring edges of the bodice are connected by straps of passementerie, and similar passementerie borders the neck and front edges. The full portions are arranged upon smooth linings, and the entire body is rendered close-fitting by single bust darts and under-arm gores. A frill of lace finishes the neck in Directoire fashion, the standing collar



FIGURE No. 434 P.—MISSES' CLOAK.—This illustrates Pattern No. 3814 (copyright), price 1s. 6d. or 35 cents.

(For Description see Page 281.)



of the pattern being omitted. Similar frills fall from the wrists of the full sleeves, which are made over smooth linings that extend with the effect of deep cuffs below the sleeves; the exposed portions of the linings are covered with cuff facings of silk bordered at the top with passementerie, and the frills are caught up prettily at the inside of the arm.

For simplicity and dressiness the mode is admirable, and it will be



FIGURE NO. 435 P.

a popular style for afternoon and dancing dresses. *Crêpe*, flouncing, tissues, India and China silks and all sorts of sheer textures will be made up for such uses, with passementerie, ribbon, fancy braid, lace, etc., for garniture. More serviceable dresses will be developed in challis, nun's-vailling, cashmere, sateen, gingham, serge and other seasonable fabrics. Combinations of colors or textures in the body are exceedingly attractive.

*Crêpe* and ribbon stylishly trim the large straw hat.

FIGURE NO. 433 P.—MISSES' DRESS.

(For Illustration see Page 279.)

FIGURE NO. 433 P.—This illustrates a Misses' dress. The pattern, which is No. 3811 and costs 1s. 3d. or 30 cents, is in seven sizes for misses from ten to sixteen years of age and may be seen in two views on page 284 of this magazine.

In the present instance the dress is pictured daintily developed in plain white nainsook, with embroidered edging and insertion for garniture. The drapery concealing the regulation four-gored skirt is disposed with slight fulness at the front, the sides are fashionably smooth, and the back hangs in graceful natural folds from gathers at the belt. It is decorated at the bottom with a ruffle of embroidered flouncing headed with a row of insertion.

The fanciful body extends only to the waist-line and is lengthened at the sides and back by deep, gathered skirts ornamented at

the lower edges with a frill of embroidered edging applied below a row of insertion, the insertion being continued up the side edges. A box-plait overlaid with insertion and bordered with edging is arranged in the overlapping front and conceals the closing; the fulness below the bust is disposed at the lower edge in rows of shirring at each side of the box-plait; and the fronts are mounted upon dart-fitted fronts of lining. The seamless back is smooth at the top, and the fulness at the waist-line is drawn becomingly to the center and collected in shirrings. The back is made over a back of lining shaped by side-back gores and a curving center seam, and the adjustment is completed by under-arm gores. The full puff sleeves stand stylishly high above the shoulders and droop in regulation fashion over the smooth linings, which are exposed to deep cuff depth and effectively trimmed with rows of insertion. The standing collar is overlaid with insertion, and the waist is encircled by a broad belt ornamented at the front with a fancy buckle.

Scotch or English gingham in lace effects or stripes will make up by the mode with charming results, and chambray, percale, batiste or cambric in figured, checked, striped or plain varieties will develop



FIGURE NO. 436 P.



FIGURE NO. 437 P.

FIGURE NO. 435 P.—GIRLS' JACKET.—This illustrates Pattern No. 3832 (copyright), price 10d. or 20 cents. FIGURE NO. 436 P.—GIRLS' DRESS.—This illustrates Pattern No. 3833 (copyright), price 1s. or 25 cents. FIGURE NO. 437 P.—GIRLS' PINAFORE DRESS.—This illustrates Pattern No. 3806 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 281 and 282.)

very effectively. Seasonable woollens with or without a border decoration will also make stylish dresses. A broad bias band of the material or a full ruching may be applied for a foot trimming, and ribbon, lace, embroidery or some prettily contrasting fabric may provide the waist decoration.

The sailor hat is jauntily trimmed with soft folds of spotted *crêpe* and stiff wings.



FIGURE NO. 434 P.—MISSES' CLOAK.

(For Illustration see Page 279.)

FIGURE No. 434 P.—This illustrates a Misses' cloak. The pattern, which is No. 3814 and costs 1s. 6d. or 35 cents, is in eight sizes for misses from nine to sixteen years of age, and is shown differently developed on page 287 of this publication.

The cloak, which, because of the quaint simplicity of its design, is known as the Puritan, is here pictured made of light-mode faced cloth. The full fronts fall from the square yoke-portions, to which they are joined, with graceful fulness resulting from gathers at the top; and the yoke portions are ornamented with an elaborate arrangement of black braid-passementerie. The back falls in full Watteau-folds at the center, the Watteau being prettily shirred at the neck; and the fulness at the front and sides is drawn to the figure by a handsome black girdle, which passes beneath the Watteau folds and is arranged in a bow at the front, its tassel-tipped ends

falling prettily over the front of the cloak. The puff sleeves are very full; they are gathered at the top and arranged by means of tackings to stand unusually high above the shoulders, and the fulness at the lower edge droops prettily over the coat-shaped linings, which are finished with deep cuff-facings of cloth elaborately trimmed with braid passementerie. The standing collar is decorated with a collar ornament of similar passementerie.

All sorts of fashionable cloaking fabrics, such as cheviot, cloth, camel's-hair, diagonal or plain serge, will develop attractively by the mode, and so will foulé, *drap d'été* or Surah. Cord or metallic braid passementerie, silk cord or ostrich-feather trimming, braiding, etc., will provide tasteful decoration; and machine-stitching may be applied if a less elaborate completion be preferred. A thick cord at the edges is a very effective and stylish finish.

The broad-brimmed hat is becomingly trimmed with silk and field flowers.

curving center seam which terminates below the waist-line above stylish coat-laps. The fronts are reversed by the rolling collar to form broad revers, and the collar and revers are finished with a facing of striped flannel, which extends to the lower edge of the jacket. The fronts are connected by a strap, the pointed ends of which are attached underneath by means of buttons and button-holes. If preferred, the strap may be omitted; and the fronts may be closed at the bust by ribbons or fancy cord passed beneath the collar, or they may be allowed to flare to the edge in blazer fashion. The shapely coat-sleeves rise with the popular curve above the shoulders, and the wrists are trimmed with deep cuff-facings of the contrasting goods. Pocket-laps having square ends are applied to the lower part of the fronts, and they may conceal openings to pockets or be merely ornamental.

Yachting serge, flannel, diagonal, cheviot and cloth are favored materials for jackets of this kind. Striped tennis flannel and figured French flannel will also develop very stylishly by the mode. Stit-

ching, braid or fancy cord may be added for decoration or a plain finish may be adopted.

The hat is a Tam O'Shanter made of flannel



FIGURE NO. 438 P.

FIGURE NO. 439 P.

FIGURE NO. 438 P.—GIRLS' DRESS.—This illustrates Pattern No. 3821 (copyright), price 1s. or 25 cents.

FIGURE NO. 439 P.—GIRLS' WRAPPER.—This illustrates Pattern No. 3792 (copyright), price 1s. or 25 cents.

(For Descriptions see Pages 282 and 283.)

FIGURE NO. 436 P.—GIRLS' DRESS.

(For Illustration see Page 280.)

FIGURE No. 436 P.—This illustrates a Girls' dress. The pattern, which is No. 3833 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen in two views on page 285 of this DELINEATOR.

Laid gingham, plain Surah and embroidered edging are stylishly united in the dress in this instance. The full, round skirt falls in free, graceful folds from gathers at the top, where it joins the body; and the lower edge is finished with a deep hem. The fanciful body has a full center front and backs, which are

disposed with pretty fulness over the smooth front and backs; at each side of the full portions a frill of embroidered edging is arranged in bertha fashion over the shoulders, the frills being narrowed almost to points at the ends, which are concealed beneath full rosettes of similar edging. The full puff sleeves are gathered at the top and bottom, and the coat-shaped linings over which they are made are exposed to deep cuff depth at the wrists and trimmed with cuff facings of gingham ornamented with embroidered edging. The collar, which is in standing style, is overlaid with narrow edging. Plain and fancy percale, cambric, batiste and sheer muslins of all kinds will develop daintily by the mode, and there are numerous pretty and seasonable wool fabrics which will make up with equally attractive results. *Point de Gène* lace, Vandyke embroidery, soutache or Hercules braid, etc., may be applied for garniture; and when plain wool goods are used, a simple arrangement of feather-

FIGURE NO. 435 P.—GIRLS' JACKET.

(For Illustration see Page 280.)

FIGURE No. 435 P.—This illustrates a Girls' jacket. The pattern, which is No. 3832 and costs 10d. or 20 cents, is in eight sizes for girls from five to twelve years of age, and is shown made of other materials on page 290 of this DELINEATOR.

The jacket is here pictured developed in a stylish combination of plain white and blue-and-white striped flannel. The back is gracefully conformed to the figure by the customary gores, and by a



stitching will prove an effective decoration. The frills may be made of embroidered edging of any desirable variety or of some appropriate lace edging. A broad sash of silk, ribbon or the dress goods may be attractively draped about the waist and bowed at the back.

The large straw hat is prettily trimmed with an abundance of field flowers

FIGURE No. 437 P.—GIRLS' PINAFORE DRESS.

(For Illustration see Page 280.)

FIGURE No. 437 P.—This illustrates a Girls' dress. The pattern, which is No. 3806 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and is pictured in a different combination of materials on page 285 of this magazine.

In the present instance light and dark heliotrope cashmere are artistically associated in the dress. The full skirt falls in natural folds from gathers at the top, and its lower edge is finished with a deep hem, above which is applied a band of dark cashmere. The body is closely adjusted by shoulder and under-arm seams and closed at the back with button-holes and buttons. The pinafore front, from which the dress takes its name, is shaped to disclose the smooth front in round outline at the top; it is disposed in upturning plaits at each shoulder, the fulness at the lower edge is regulated by gathers, and the side edges are attached to the smooth front by button-holes and buttons arranged in clusters of three. The puff sleeves, which are becomingly full, are gathered at the top and bottom and



FIGURE No. 440 P.—GIRLS' COAT.—This illustrates Pattern No. 3813 (copyright), price 1s. or 25 cents.

(For Description see Page 283.)



3829

Front View.

MISSES' DRESS. (IN MARGUERITE STYLE.) (COPYRIGHT.)

(For Description see Page 283.)

curve well above the shoulders; they have smooth linings and are finished with cuffs of dark cashmere. The standing collar closes at the back, and the waist is encircled by a broad sash of the dark material that is tied at the back in a handsome bow of long loops and ends.

The mode is especially well adapted to combinations of colors and textures, and it will also develop satisfactorily in a single material, which may be either plain, plaid, striped or figured. The dress requires but little decoration, but if trimmings be desired, feather-stitching, gimp, flat bands, ribbon, embroidery, cord, rosettes, braiding designs, etc., may be used, with pretty effect. In white or colored cotton goods the skirt will often be made of embroidered flouncing having

from the upper edge of the full front and is continued up the left side to the shoulder. Bows of ribbon decorate the full front over the closing, and the right side is ornamented with a section of ribbon that extends from the shoulder to the waist-line, where it is narrowed by a plait. The waist is encircled by a section of ribbon, which is arranged in a bow at the left side and extends in long ends of unequal length over the skirt.

All sorts of pretty novelty goods, as well as dainty silks, challies, serges, etc., will develop handsomely in this way. Scotch or lace gingham, plain and embroidered nainsook, batiste and chambray will make beautiful Summer dresses, and numerous pretty garnitures of ribbon, lace, embroidery or feather-stitching may be

added in any appropriate way preferred. Lawn flouncings are also beautiful for dresses of this style.

FIGURE No. 438 P.—GIRLS' DRESS.

(For Illustration see Page 281.)

FIGURE No. 438 P.—This illustrates a Girls' dress. The pattern, which is No. 3821 and costs 1s. or 25 cents, is in eight sizes for girls from five to twelve years of age, and may be seen made of different materials on page 286 of this magazine.

The dress is here pictured developed in plain and embroidered India silk. The full, round skirt falls in free, graceful folds from the body, to which it is joined; and it is ornamented above its deep hem with a band of ribbon upon which butterfly-bows of similar ribbon are applied at intervals. The right smooth-front of the fanciful body is widened to overlap the left smooth-front nearly to the shoulder and under-arm seams, and is revealed in square-yoke shape above the low-necked full-front, which is closed invisibly from the shoulder to the waist-line at the left side. The full, seamless back is cut away in V shape at the top to disclose in an effective manner the smooth back, which is adjusted by the customary gores and a curving center seam. The full puff sleeves are each turned under at the lower edge and shirred to form a frill, which droops prettily over the deep cuff-facing of embroidered silk applied to the smooth lining; and a dainty frill of lace edging turns back from the wrist. The standing collar of the pattern is here omitted in favor of a standing frill of lace edging, and a similar frill droops prettily



3829

Back View.

MISSES' DRESS. (IN MARGUERITE STYLE.) (COPYRIGHT.)

(For Description see Page 283.)

hem-stitched hem or scalloped edge.

The hat is a poke shape of fine straw trimmed with ribbon and silk.



FIGURE No. 439 P.—GIRLS' WRAPPER.

(For Illustration see Page 281.)

FIGURE No. 439 P.—This illustrates a Girls' wrapper. The pattern, which is No. 3792 and costs 1s. or 25 cents, is in ten sizes for girls from three to twelve years of age, and is shown in two views on page 287 of this publication.



3799

Front View.

MISSES' COSTUME. (COPYRIGHT.)

(For Description see Page 284.)

The wrapper is here pictured developed in figured China silk and plain velvet. The garment is adjusted by shoulder and under-arm seams, the latter being curved sufficiently to remove all superfluous fulness from the front and back; and the closing is made invisibly at the center of the front. At each side of the closing and at the center of the back full, soft folds resulting from gathers at the top flare gracefully toward the hemmed lower edge of the wrapper, and the gathers are tacked to stays underneath. The full shirt sleeves are gathered at the wrists and finished with wristbands. The upper part of each sleeve is extended well above the shoulder and is turned under and gathered to form a frill, which rises stylishly above the shoulder and narrows to points at the front and back of the arm. At the neck is a velvet rolling collar that

coat, and gold cord-passementerie provides stylish trimming. The fronts are arranged at each side of the invisible closing in plaits which turn toward the center; and the plaits are prettily revealed between the flaring edges of the square yoke-ornaments, below which they flare gracefully to the edge. At the back plaits are arranged at each side of the center to correspond with those at the front, and the yoke ornaments flare at each side of the plaits. The coat-shaped sleeves are sufficiently full at the top to curve fashionably high over the shoulders; they are trimmed at the wrists with deep, round velvet cuffs ornamented with gold cord-passementerie. At the neck is a rolling collar of velvet that flares at the front and is prettily decorated at the edge with passementerie, and passementerie ornaments the edges of the yoke portions, which are also of velvet.

A picturesque coat may be developed by the mode in any variety of striped, figured or plain wool cloaking, and Surah, faille or Bengaline, combined with velvet for the yoke ornaments, collars, etc., will be very effective. Soutache or metallic braid, gimp, galloon or fancy stitching may be appropriately used for decoration, or a handsome garniture of *point de Gène*



3799

Back View.

MISSES' COSTUME. (COPYRIGHT.)

(For Description see Page 284.)

flares widely at the throat.

Figured and plain India or China silk, Surah and challis will develop very dainty wrappers of this kind, and more serviceable ones may be made of cashmere, serge, flannel and similar wools. Eider-down flannel in pale-blue, pink, mauve and white is particularly well suited to the mode; and dainty bows of velvet, satin or baby ribbon, a jabot-frill of lace or rows of feather-stitching may decorate the edge of the overlapping front.

FIGURE No. 440 P.—GIRLS' COAT.

(For Illustration see Page 282.)

FIGURE No. 440 P.—This illustrates a Girls' coat. The pattern, which is No. 3813 and costs 1s. or 25 cents, is in eight sizes for girls from two to nine years of age, and is shown in two views on page 289 of this DELINEATOR. Light-weight cloaking and dark velvet are here united in the



3839

Front View.

MISSES' COSTUME. (COPYRIGHT.)

(For Description see Page 285.)



3839

Back View.

or Velasquez lace may be applied.

The stylish hat is becomingly trimmed with ribbon and ostrich feathers.

MISSES' DRESS. (IN MARGUERITE STYLE.)

(For Illustrations see Page 282.)

No. 3829.—A handsome combination of figured challis and plain India silk is shown in this dress at figure No. 432 P in this magazine, *chiffon* ruffles and passementerie supplying the trimming.

Red cashmere and black velvet are here associated in the dress, and narrow velvet ribbon, silk cord and gilt buttons trim it handsomely. The skirt is round and full and falls in natural folds from gathers at the top, where it is finished with a belt; and the bottom is deeply hemmed and ornamented with five rows of narrow velvet ribbon.

The fanciful body is adjusted by single bust darts and under-arm gores and closed at the back with button-holes and buttons. Dis-



MISSES' COSTUME.

(For Illustrations see Page 283.)

No. 3799.—A handsome combination of blue serge and white silk is shown in this costume at figure No. 430 P in this DELINEATOR, loop-edged white ribbon providing the garniture.

Navy-blue and white flannel are here united, and the plain, round skirt is ornamented at the bottom with a broad band of blue flannel. The top of the skirt is slightly gathered at the front and sides, and at the back it is arranged at each side of the center in deep, backward-turning plaits that flare in stylish fan fashion to the edge, which is finished with a deep hem. The top of the skirt is finished with a belt, which is attached to the waist on the outside with buttons and button-holes.

The waist has full fronts arranged upon dart-fitted fronts of lining which close invisibly at the center. The full fronts are widened to lap in surplice style, and at the lower edge they are disposed at each side in five forward-turning plaits that flare diagonally upward, the plaits being stayed by a row of machine-stitching made some distance above the lower edge. The right full-front is fastened near the left under-arm seam with hooks and loops, and is overlapped by the left full-front, which is fastened at the right side in a similar manner. The full back is drawn by gathers at the lower edge for a short distance at each side of the center, and a row of shirring is made at the waist-line. The full back is arranged upon smooth lining-portions shaped by side-back gores and a center seam; and the adjustment is completed by under-arm gores. The full puff sleeves are gathered at the top and bottom and mounted on coat-shaped linings, which are exposed to deep cuff depth at the wrists and finished with cuff facings of the dark goods. At the neck is a deep sailor-collar which is sewed to the back and full fronts, and between its tapering ends is revealed a facing of white flannel applied to the fronts of lining. A cording of the light flannel finishes the neck edge of each lining front, and a scarf of the blue flannel arranged in a sailor's knot is fastened



3818

Front View.



3818

Back View.

MISSES' DRESS. (COPYRIGHT.)

(For Description see Page 286.)



3811

Front View.



3811

Back View.

MISSES' DRESS. (COPYRIGHT.)

(For Description see Page 286.)

posed over the smooth front is a full front which passes into the darts and shoulder seams; it is arranged at each side of the center in three forward-turning, overlapping plaits, that flare prettily upward from the point at the lower edge and are stayed at intervals by tackings underneath. Above the bust the plaits disappear in soft folds and wrinkles, which are effectively revealed between the edges of the bodice fronts; and the fulness in the top of the full front is regulated by gathers. The bodice fronts are adjusted by darts taken up with those in the smooth front and are shaped in square, low outline at the top; the front edges are connected by silk cord laced over gilt buttons, and the back edges pass into the under-arm seams. Full backs are included in the shoulder and side seams and are arranged to correspond with the full front. They close with hooks and eyes at the center and are revealed, like the full front, between the edges of bodice backs, which join the bodice fronts in short shoulder seams and are closed by silk cord laced over buttons. The full puff sleeves are gathered at the top and bottom, and the coat-shaped linings over which they are made are exposed to deep cuff depth at the wrists and finished with cuff facings of velvet, which are decorated at the inside of the arm with silk cord laced over buttons. At the neck is a standing collar ornamented with rows of velvet ribbon.

Many charming color contrasts may be effected by the mode, which is particularly well adapted to the development of figured or plain India or China silk, foulard, silk challis, tussore and other dainty silks and woollens. Velvet will combine handsomely with any of the fabrics mentioned above, and, if preferred, the bodice portions may be of silk, faille or Bengaline or of the dress material. Ribbon, lace, braid, etc., may provide the decoration.

We have pattern No. 3829 in seven sizes for misses from ten to sixteen years of age. In the combination shown for a miss of twelve years, the dress requires three yards and five-eighths of cashmere forty inches wide, with a yard and three-eighths of velvet twenty inches wide. Of one material, it needs seven yards and a-half twenty-two inches wide, or four yards and three-eighths thirty-six inches wide, or three yards and three-fourths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

to the full fronts beneath the ends of the collar. Encircling the waist is a broad sash, which is crossed at the back, brought toward



the front and arranged carelessly in a loose knot at the right side.

The costume, which will be most desirable for wear in the mountains or at the sea-side and for athletic sports of all kinds, will be most appropriately developed in flannel or serge in any of the fashionable colors. Striped or figured French flannel, outing cloth and wool fabrics of all descriptions will also make up prettily by the mode, and combinations of color will be especially effective. Hercules or worsted braid, machine-stitching or embroidered emblems may be applied for garniture. Ribbon is also a stylish garniture and may be arranged in any preferred way.

We have pattern No. 3799 in seven sizes for misses from ten to sixteen years of age. In the combination shown for a miss of twelve years, the costume requires four yards and three-eighths of light flannel forty inches wide, with three yards of dark flannel in the same width. Of one material, it calls for ten yards and seven-eighths twenty-two inches wide, or six yards thirty-six inches wide, or four yards and three-fourths forty-four inches wide, or four yards and a-fourth fifty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' COSTUME.

(For Illustrations see Page 283.)

No. 3839.—Blue and white serge are combined in this costume at figure No. 431 P in this DELINEATOR, and braid in two widths provides the trimming.

In the present instance plain and polka-spotted dress goods are associated in the costume. The foundation skirt, which is fashioned in the approved four-gored style, is overhung by a stylish drapery. The drapery falls in full, graceful folds from gathers at the top, and the lower edge is deeply hemmed and ornamented with a broad bias band of plain goods.

The fanciful body has jacket fronts which are extended across the back and joined in a seam at the center to form a rolling collar. The jacket fronts are turned back in revers that taper to points at the lower edge and disclose full fronts, arranged upon



3833

Front View.



3833

Back View.

GIRLS' DRESS. (COPYRIGHT.)  
(For Description see Page 287.)



3806

Front View.



3806

Back View.

GIRLS' PINAFORE DRESS. (COPYRIGHT.)  
(For Description see Page 287.)



3828

Front View.



3828

Back View.

GIRLS' DRESS. (COPYRIGHT.)  
(For Description see Page 288.)

smooth fronts of lining that extend only to the waist-line. The smooth fronts are adjusted by single bust darts and closed at the center with buttons and button-holes. The full fronts are gathered at the neck at each side of the closing, which is made invisibly; the fulness at the lower edge is collected in gathers at each side of the closing, and the lower edge is concealed beneath a girdle, the ends of which are gathered. The right end of the girdle passes into the under-arm seam, and its free end is finished with an underfacing and fastened at the left side with hooks and loops. The adjustment of the body is completed by under-arm and side-back gores, and a curving center seam that terminates below the waist-line at the top of stylish coat-laps. The full sleeves are gathered at the top and bottom, and the coat-shaped linings over which they are made are exposed to deep cuff depth and finished with cuff facings of plain goods. At the neck is a moderately high standing collar, at the front of which is arranged a scarf of the plain material having pointed ends. The overlapping edge of the full front is ornamented with a plaiting of plain goods which falls in stylish jabot fashion to below the waist-line.

Plain and fancy flannels of all kinds, serge, outing flannel and wool dress goods of every description will develop attractively by the mode. Challis, sateen, gingham and numerous other fabrics for Summer wear will make up daintily in this way, and with any of these goods some prettily contrasting material may be associated for the full fronts, cuff facings, etc. Lace and other flouncings are particularly effective made up by the mode. *Point de Gène*, crocheted or other coarse lace, Irish-point embroidery or braid may be added in any preferred way for garniture, or a plain completion may be adopted.

We have pattern No. 3839 in seven sizes for misses from ten to sixteen years of age. In the combination shown for a miss of twelve years, the costume requires three yards of polka-spotted dress goods forty inches wide, with a yard and a-half of plain dress goods forty



inches wide, and three-fourths of a yard of polka-spotted dress goods forty inches wide extra to line the jacket fronts. Of one material, it needs eight yards and a-half twenty-two inches wide, or five yards and a-fourth thirty-six inches wide, or four yards and a-fourth forty-four inches wide. Price of pattern, 1s. 6d. or 35 cents.

MISSES' DRESS.

(For Illustrations see Page 284.)

No. 3818.—This dress is shown made of pink nun's-veiling at figure No. 429 P in this DELINEATOR, with a silk sash and fancy braid for decoration.

The dress consists of a pretty round body and a full, flowing skirt and is here shown made of gingham and embroidered insertion and trimmed with insertion. The skirt is gathered at the top and joined to the body; it is finished at the bottom with a broad hem, above which is a row of insertion. The body, though full and graceful in effect, is made over a lining that is closely adjusted by single bust darts and under-arm and side-back gores, under-arm gores also appearing between the front and backs to produce a smooth effect at the sides. The front is gathered at the neck and lower edges, and also a short distance above the lower edge for some distance at each side of the center, the fulness forming long, soft folds. The backs are gathered at the neck and lower edges to produce a similar effect, and the closing is made in the lining with buttons and button-holes. The bottom of the waist is finished with a belt of insertion; and at the neck is a standing collar, the outside section of which is cut from insertion. The full sleeves rise prettily on the shoulders and are gathered at the top and bottom and finished with deep cuffs made of the insertion. If desired, the cuffs may be cut off to the depth of one row of insertion, as shown in the front view.

Extremely dainty effects may be achieved in a dress of this style, which will develop beautifully in summery textures of all kinds, and also in soft woollens and silks. A girde, belt or sash may be worn, with dressy effect. Flouncings make up effectively in this way, and they may be obtained in exquisite designs.

We have pattern No. 3818 in nine sizes for misses from eight to sixteen years of age. To make the dress for a miss of twelve years, requires six yards and three-eighths of material twenty-two inches wide, or five yards and a-fourth twenty-seven inches wide, or four yards thirty-six inches wide, or three yards and a-half forty-four inches wide, each with five yards and three-eighths of insertion two inches wide for the belt, etc. Price of pattern, 1s. 3d. or 30 cents.



3821

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 288.)

No. 3811.—Plain white nainsook is pictured in this dress at figure No. 433 P in this DELINEATOR, insertion and embroidery providing the decoration.

The dress is here shown developed in pale-blue gingham. The foundation skirt is in the usual four-gored style and is overhung by a stylish drapery which is slightly wrinkled at the front by three forward-turning plaits in the top at each side of the center, the plaits flaring diagonally toward the center. The sides of the drapery are fashionably clinging, the back falls in natural folds from gathers at the top, and the bottom is trimmed with five rows of white braid. A belt completes the top of the skirt.

The body has full fronts arranged over smooth fronts of lining, which are adjusted by single bust darts and closed at the center with hooks and eyes. A single box-plait is made in the front edge of the right full-front and conceals the closing; and a pretty fulness introduced in the lower part of each full front is regulated by three short rows of shirring at the lower edge. The full, seamless back is smooth across the shoulders, and the fulness in the lower part is collected at the center in three rows of shirring; it is mounted upon a back of lining fitted by side-back gores and a curving center seam, and the adjustment of the body is completed by under-arm gores. The body is lengthened by gathered skirt-ports, which are joined to it from the back ends of the shirings at the fronts to the center of the back, where they flare slightly toward the edge; and the lower edge of each skirt portion is finished with a hem and ornamented with three rows of braid. The waist is encircled by a belt trimmed at each edge with two rows of braid and fastened at the front beneath a fancy buckle. The full puff sleeves are gathered at the top and bottom; they are mounted on coat-shaped linings, which are exposed to deep cuff depth and trimmed with cuff facings of the material decorated with rows of white braid. At the neck is a moderately high standing collar ornamented with three rows of braid, and a row of similar braid trims each fold of the box-plait in the overlapping front.

All sorts of washable fabrics, such as percale, chambray, plain or embroidered nainsook, batiste, all varieties of gingham, etc., will develop stylishly by the mode. Summer silks and seasonable woollens will also make up nicely in this way, and numerous dainty garnitures, such as ribbon, lace, braid, flat bands or feather-stitching, may be added in any tasteful manner desired. The waist may be made up without the lining, if desired. A stylish dress for wear in the country during the Summer is of white serge prettily decorated with silver and white worsted braid.

We have pattern No. 3811 in seven sizes for misses from ten to sixteen years of age. For a miss of twelve years, the dress requires seven yards and five-eighths of material twenty-two inches wide, or six yards and a-fourth twenty-seven inches wide, or four yards and three-fourths thirty-six inches wide, or three yards and seven-eighths forty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.



3803

Front View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 288.)



3803

Back View.



3821

Back View.

GIRLS' DRESS. (COPYRIGHT.)

(For Description see Page 288.)



GIRLS' DRESS.

(For Illustrations see Page 285.)

No. 3833.—This dress is shown made of plaid gingham, plain Surah and embroidered edging at figure No. 436 P in this magazine, rosettes and edging providing the garniture.



3792

Front View.

GIRLS' WRAPPER. (COPYRIGHT.)

(For Description see Page 289.)

Plain wool suiting and spotted silk are here effectively united in the dress, and ribbon in two widths provides the decoration. The full, round skirt falls in natural folds from the body, to which it is joined; and the lower edge is finished with a deep hem. The body is adjusted by under-arm and side-back gores, and the closing is made at the back with buttons and button-holes. Arranged over the front and backs are ornamental center-front and center-back portions that join in a short seam on each shoulder; they are each drawn by three rows of shirring at the top, and the fulness below is drawn toward the center and collected at the lower edge in three rows of shirring. The ornamental backs close invisibly at the center. The side edges of the

ornamental portions are sewed to position, and along their edges are sewed frills of the material. The frills extend in bertha fashion over the shoulders and are narrowed almost to points at the ends, and their free edges are ornamented with three rows of baby ribbon. The full puff sleeves are mounted on coat-shaped linings; they are gathered at the top and bottom, and the linings are exposed to deep cuff depth at the wrists and faced with the material decorated with rows of baby ribbon. At the neck is a standing collar ornamented with three rows of ribbon. Rosettes of wider ribbon connected by sections of similar ribbon ornament the front at the waist-line; and from beneath the rosette at the left side several loops and ends fall prettily over the skirt, while at the back numerous loops and ends depend from the bottom of the waist.

Challis, cashmere, serge, flannel and numerous other pretty woollens, as well as Surah, India silk and foulard, may be appropriately used in developing the mode. Embroidered batiste, nainsook, cambric and percale will also make up daintily in this way, and ribbon, lace, embroidery or fancy stitching may be added in any preferred way for garniture.

We have pattern No. 3833 in eight sizes for girls from five to twelve years of age. In the combination shown for a girl of eight years, the dress requires three yards of plain dress goods

forty inches wide, and seven-eighths of a yard of polka-spotted silk twenty inches wide. Of one material, it needs five yards and three-fourths twenty-two inches wide, or three yards and a-fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' PINAFORE DRESS.

(For Illustrations see Page 285.)

No. 3806.—This dress may be seen made up in a combination of light and dark goods at figure No. 437 P in this magazine.

In this instance black and red Surah are effectively united in the dress, and black velvet buttons trim it prettily. The full, round skirt is finished at the bottom with a deep hem, and the top is gathered and joined to the body, from which it falls in soft, full folds. The shapely body is adjusted by shoulder and under-arm seams and closed at the back with button-holes and buttons. The fanciful front, which suggests a pinafore front in style, is shaped in low, round outline at the top and is arranged in two upturning plaits at each shoulder edge, which passes into the shoulder seam. The fulness below the bust is disposed in gathers at the lower edge, and the side edges of the fanciful front, which are finished with hems, are secured to the plain front under a row of velvet



3792

Back View.

GIRLS' WRAPPER. (COPYRIGHT.)

(For Description see Page 289.)

buttons at each side. The full puff sleeves are gathered at the top to rise with stylish effect over the shoulders; the lower edges are also gathered, and sewed to the edge of the smooth coat-shaped linings over which they are made. Deep cuffs of the contrasting material finish the lower edges of the sleeves. At the neck is a moderately high standing collar. The waist is encircled by a broad silk sash, which is prettily plaited at the front and sides and arranged in a handsome bow at the back.

The dress may be stylishly developed in plain or figured cashmere, serge and challis, as well as in plain and fancy ginghams, percale, cambric and other fashionable cotton fabrics; and combinations of colors or textures may be readily effected by the mode. For decoration braiding, embroidery, fancy stitching, velvet or satin ribbon or lace may be applied in any appropriate way.

We have pattern No. 3806 in eight sizes for girls from five to twelve years of age. In the combination shown for a girl of eight years, the dress needs five yards of dark and four yards of light Surah each

twenty inches wide. Of one material, it needs seven yards twenty-two inches wide, or four yards and three-eighths thirty-six inches



3814

Front View.

MISSSES' CLOAK. (KNOWN AS THE PURITAN.) (COPYRIGHT.)

(For Description see Page 289.)



3814

Back View.



wide, or three yards and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 285.)

No. 3828.—This dress is pictured developed in plaid gingham and white all-over embroidery, and embroidered edging trims it daintily. The skirt, which is round and full, falls in graceful folds from the body, to which it is joined; and the lower edge is finished with a deep hem. The body, which is adjusted by shoulder and under-arm seams, has a smooth front and back over which full, low-necked portions are arranged. The low-necked front and backs are drawn by gathers at the top and bottom to produce a pretty fullness at the center of the front and back, and they are included in the under-arm seams and join in short seams on the shoulders. The plain front and backs exposed in round-yoke shape above the low-necked portions are faced with all-over embroidery, the material being cut away from beneath the embroidery. The top of the low-necked portions is finished with a narrow bias band of the gingham, and the lower edge of the body is finished with a belt of all-over embroidery. The backs are closed invisibly with buttons and button-holes. The full sleeve has but one seam; it is gathered at the top and bottom and finished with a wrist-band of all-over embroidery, from the edge of which a frill of narrow edging droops prettily over the hand. At the neck is a standing collar of all-over embroidery, and the edge is trimmed with an upright frill of edging.

Plain and embroidered muslin, nainsook, percale or cambric, as well as plain or fancy wool goods of all kinds, will develop attractively by the mode. A single fabric may be used for the dress, but a combination of textures or colors will be most effective. Rows of velvet ribbon, soutache or washable braid, coarse lace or embroidery may be employed for garniture. The skirt may be made of flouncing.

We have pattern No. 3828 in eight sizes for girls from five to twelve years of age. In the combination shown for a girl of eight years, the dress requires four yards and a-fourth of gingham twenty-seven inches wide, and three-fourths of a yard of all-over embroidery in the same width. Of one material, it needs five yards and a-fourth twenty-two inches wide, or three yards and a-fourth thirty-six inches wide, or two yards and five-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 286.)

No. 3803.—This pretty little dress is pictured developed in light-gray serge and trimmed with black braid in Greek-key design, and black ribbon. The full, round skirt is hemmed deeply at the bottom and decorated above the hem with black braid arranged in Greek-key design. The top of the skirt is drawn by gathers and sewed to the body, except from the center of the front to the placket at the

left side, where it is finished with a narrow band and secured with hooks and eyes. The body has plain fronts fitted by single bust darts, the right front being extended to lap diagonally over the left; and the closing is made with hooks and eyes. Over these fronts are surplice fronts which are each gathered at the shoulder edge and shirred twice at the lower part for a short distance back of the front edge. The surplice fronts cross in the regulation manner and are confined at the waist-line with hooks and eyes; their front edges are braided in Greek-key design with black braid, and a similar design ornaments the exposed part of the right front just above the bust. The back is plain across the shoulders and has a pretty fullness collected in two rows of shirring at the lower part; it is arranged over backs of lining adjusted by side-back gores and a center seam, and the adjustment of the body is completed by under-arm gores. The shirrings are well drawn to the center and tacked to the lining. At the neck is a standing collar, which is closed in a line with the left shoulder seam and decorated with a Greek-key design in black braid. The full sleeves are gathered at the top and bottom and arranged over coat-shaped linings; they are finished with deep cuffs, which are decorated at the upper part with braiding to match the collar.

Black ribbon is carelessly draped about the waist and arranged in a stylish bow at the left side of the front.

Cashmere, serge, Henrietta cloth, cheviot, flannel and various other woollen fabrics will develop stylishly by the mode, and appliqué or passementerie bands, braiding, ribbon, etc., may provide the trimming. Cotton goods will also make up prettily in this way, percale, batiste, gingham and zephyr being especially stylish; and Hercules or other fancy braid, ribbon, etc., may form the decoration. Combinations are adaptable to the mode, and the contrast may be furnished by velvet, a harmonizing color of the same material or any preferred decorative goods.

We have pattern No. 3803 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards of material twenty-two inches wide, or three yards thirty-six inches wide, or two yards

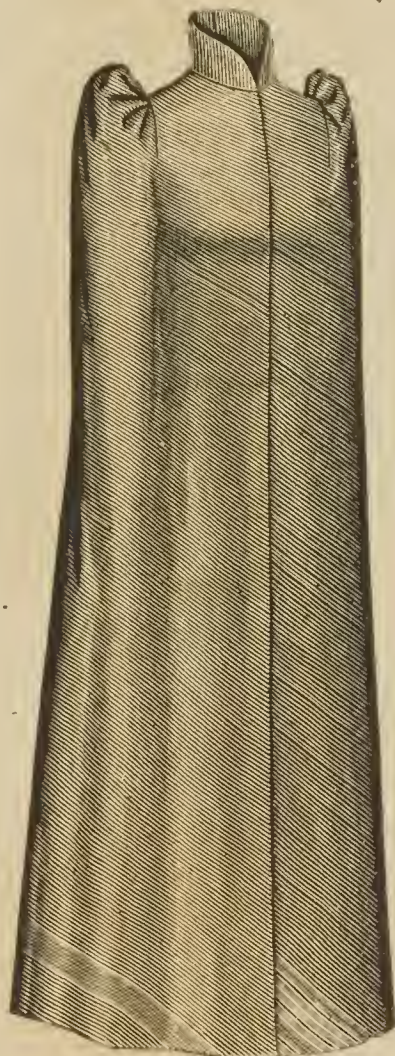
and three-eighths forty-four inches wide. Price of pattern, 1s. or 25 cents.

GIRLS' DRESS.

(For Illustrations see Page 286.)

No. 3821.—Plain and embroidered India silk are associated in this dress at figure No. 438 P in this magazine, ribbon and lace edging providing the decoration.

The dress is here pictured made of polka-dotted challis and plain white goods and trimmed with velvet ribbon and braid. The full, round skirt is hemmed deeply at the bottom and trimmed with a narrow, doubled, bias ruffle of the material, the hem being cut and the ruffle inserted between the edges. The skirt is gathered at the top and sewed to the body, a short placket being finished at the left side of the front. The picturesque body is adjusted by under-arm and side-back gores and a curving center seam. The right front is extended to lap well upon the left front, and closes along the upper part of the left shoulder seam and a little in front



3810

Front View.



3810

Back View.

MISSES' RUSSIAN CIRCULAR WRAP. (DESIRABLE FOR TRAVELLING AND GENERAL WEAR.) (COPYRIGHT.)

(For Description see Page 290.)



of the left under-arm seam with buttons and button-holes. Over the right front is arranged a low, square-necked front that is slightly full at the lower part, the fulness being drawn well to the center by gathers in the lower edge. A low, V-necked back is arranged upon the back and side-backs and is slightly full at the bottom, where the fulness is drawn to the center by gathers. The top of the low-necked portion is followed by a narrow ruffle of challis, which is continued along the loose edges of the low-necked front. The exposed part of the high-necked front and backs is faced in simulation of a yoke with the white goods decorated with a pretty braiding design. At the neck is a standing collar similarly decorated. The full sleeves are arranged upon coat-shaped linings that are exposed to cuff depth and faced and braided to correspond with the upper part of the body; they are gathered at the top to rise with the popular curve over the shoulders, and the lower edge of each is turned under and shirred to form a frill. A bow of ribbon is placed upon the right shoulder, and ribbon encircles the waist and is fastened beneath a bow of ribbon at the end of the closing.

Combinations are especially adaptable to the dress, and all sorts of dress goods in cotton or woollen texture will develop handsomely. Cashmere, challis, Henrietta cloth, India silk, foulé, batiste, percale, gingham, zephyr, etc., are especially charming when made up in this way, and ruffles of the material, grosgrain or velvet ribbon or braiding in some pretty design will form an effective decoration. Of course, any style of trimming may be adopted, and the braiding may be omitted if undesirable.

We have pattern No. 3821 in eight sizes for girls from five to twelve years of age. For a girl of eight years, the dress requires five yards and an-eighth of material twenty-two inches wide, or three yards thirty-six inches wide, or two yards and three-eighths forty-four inches wide, each with five-eighths of a yard of light goods twenty-two inches wide for the collar, etc. Price of pattern, 1s. or 25 cents.

GIRLS' WRAPPER.

(For Illustrations see Page 287.)

No. 3792.—By referring to figure No. 439 P in this magazine, this wrapper may be seen made of figured China silk and plain velvet.

The wrapper is here shown developed in plain dress goods. The adjustment is performed by shoulder and under-arm seams, and the closing is made invisibly at the center of the front. The fronts are drawn by gathers at the neck at each side of the closing, and the fulness falls in soft folds that spread gracefully toward the edge. The back is similarly gathered at the neck, and the shirring in both back and fronts are tacked to fitted stays. The lower edge of the wrapper is finished with a hem. The full sleeve has but one seam and is extended at the top, which is turned under and gathered to form a frill that rises stylishly above the shoulder and narrows almost to a point at the front and back; it is also gathered at the bottom and is finished with a wristband. At the neck is a rolling collar which flares widely at the throat.

Surah, cashmere, serge, challis and all fabrics of washable texture will develop nicely by the mode. Various effective garnitures, such

as ribbon, braid, lace, embroidery, etc., may be applied in any pretty way suggested by individual fancy; or, if preferred, a plain finish may be adopted. The wristband and collar may be made of velvet or silk when the garment is made of woollen goods.

We have pattern No. 3792 in ten sizes for girls from three to twelve years of age. To make the wrapper for a girl of eight years, requires five yards and three-eighths of material twenty-two inches wide, or three yards and five-eighths thirty-six inches wide, or three yards and an-eighth forty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' CLOAK. (KNOWN AS THE PURITAN.)

(For Illustrations see Page 287.)

No. 3814.—At figure No. 434 P in this DELINEATOR this cloak is shown made of light-mode faced cloth and trimmed with black braid-passementerie and a black girdle.

Black Surah and velvet are here effectively united in the cloak. The upper part of the front is a square yoke, to the lower edge of which the full, gathered skirt-portions are joined. The back of the cloak has three rows of shirring in the top extending some distance at each side of the center and is laid in a box-plait at the neck; the underfolds of the box-plait are seamed together from the top to the waist-line, and the fulness falls in graceful Watteau-folds. Openings are made at the end of the seam to admit a handsome cord girdle, which encircles the waist and is tied at the left side of the front, drawing the fulness at the front and at each side of the Watteau-folds becomingly to the figure. The front and lower edges of the cloak are finished with hems, and the closing is made invisibly at the front. The full puff sleeves are made up on coat-shaped linings and rise stylishly high above the shoulders; they are gathered at the top and bottom and droop in characteristic fashion over the top of velvet cuff-facings applied on the linings below them; and tackings near the top preserve their stylish arrangement. The high standing collar is made of velvet.

India or China silk, Bengaline, faille and similar dressy fabrics of silken texture will develop by the mode with pictur-

esque effect. Cashmere, serge, camel's-hair, Henrietta cloth, and any softly falling goods combined with Surah or velvet will make a quaint garment, and a single material may be employed with satisfactory results. Quaint simplicity is the most attractive feature of the mode, and for this reason garniture will seldom be applied; but, if ornamentation be desired, metallic or soutache braid, *point de Gène* or Velasquez lacc, feather-stitching, etc., may be sparingly used.

We have pattern No. 3814 in eight sizes for misses from nine to sixteen years of age. For a miss of twelve years, the garment requires seven yards and seven-eighths of material twenty-two inches wide, or five yards forty-four inches wide, or three yards and three-eighths fifty-four inches wide, each with one yard of velvet twenty inches wide for the collar, etc. Price of pattern, 1s. 6d. or 35 cents.



3813

Front View.



3813

Back View.

GIRLS' COAT. (COPYRIGHT.)

(For Description see Page 290.)



3817

Front View.



3817

Back View.

MISSES' SHIRRED WAIST, WITH FITTED LINING. (COPYRIGHT.)

(For Description see Page 290.)



MISSES' RUSSIAN CIRCULAR WRAP. (DESIRABLE FOR TRAVELLING AND GENERAL WEAR.)

(For Illustrations see Page 288.)

No. 3810.—Pearl-gray camel's-hair is pictured in this handsome wrap. The fronts are extended to form the sides, and they join the back in seams that curve in dolman style over the shoulders and terminate in dart fashion at the front. The closing is made for a short distance at the top with hooks and eyes, and below the closing the front edges may be drawn as closely as desired, pointed straps being tacked underneath for the hands to pass through. The back is becomingly conformed to the figure by a curving center seam, and extra fulness allowed below the waist-line is arranged in an underfolded box-plait; extra fulness allowed at each side-back seam is disposed in a stylish coat-plait, the correct adjustment of which is secured by tackings underneath; and a belt ribbon fastened at the waist-line underneath draws the back to the figure as closely as desired. The lower edges of the curved seams across the shoulders are gathered to produce the fashionably high effect, which is preserved by pads filled with hair and tacked underneath. At the neck is a stylishly high Medici collar which flares in regulation fashion.

Cloth, cheviot, diagonal, serge, etc., will develop satisfactorily by the mode. The wrap is especially well adapted to cashmere and eider-down flannel for wear over full-dress toilettes. Ostrich, *coq* or feather trimming of any fashionable variety, silk ruches, or gold, silver, silk, worsted or any fancy braid or passementerie may be added for garniture in any pretty way preferred, or a plain completion may be adopted.

We have pattern No. 3810 in nine sizes for misses from eight to sixteen years of age. For a miss of twelve years, the wrap requires three yards and three-fourths of material thirty-six inches wide, or three yards and a-fourth forty-four inches wide, or two yards and a-half fifty-four inches wide. Price of pattern, 1s. 3d. or 30 cents.

GIRLS' COAT.

(For Illustrations see Page 289.)

No. 3813.—This coat is again shown at figure No. 440 P in this magazine.

Mode cloth and darker velvet are here associated in the coat, with stylish effect. The fronts close invisibly to a desirable depth at the center, and at each side of the closing three deep, forward-turning, overlapping plaits lap over the front edges at the top and flare stylishly toward the bottom. The back, which joins the fronts in shoulder and under-arm seams, is arranged at each side of the center in backward-turning plaits that correspond with those at the front, and the front and lower edges of the coat are finished with hems. Ornamental square yoke-sections of velvet are arranged over the fronts and back; they pass into the shoulder and under-arm seams and flare at the center of the front and back to disclose the plaits underneath in a novel manner. The sleeves are in coat-sleeve shape; they are sufficiently full at the top to curve fashionably high above the shoulders, and the wrists are trimmed with round cuff-facings of velvet. At the neck is a rolling collar of velvet, which has a seam at the center of the back and flares widely at the throat.

Surah, India or China silk, flannel, serge, cashmere and all cloaking fabrics of seasonable texture will make up daintily by the mode. Velvet may be combined with any of the above-mentioned materials, with especially stylish results; and, if added garniture be desired, any pretty arrangement of feather-stitching, soutache or metallic braid, lace, embroidery or ribbon may be tastefully applied.

We have pattern No. 3813 in eight sizes for girls from two to nine years of age. For a girl of eight years, the garment requires two yards and seven-eighths of light-weight cloth fifty-four inches wide, with three-fourths of a yard of velvet twenty inches wide. Of one material, it needs six yards and a half twenty-two inches wide, or three yards and three-eighths forty-four inches wide, or two yards and seven-eighths fifty-four inches wide. Price of pattern, 1s. or 25 cents.

MISSES' SHIRRED WAIST, WITH FITTED LINING.

(For Illustrations see Page 289.)

No. 3817.—This waist is a pretty and youthful style and is illustrated made of dress goods, with an effective trimming of velvet ribbon. It is made up on a smooth lining closely fitted by single bust darts and under-arm and side-back gores, the under-arm gores being visible between the backs and front and producing a smooth adjustment at the sides. The front and backs are in one, being without shoulder seams, and are shirred to round-yoke depth, the fulness being becomingly drawn to the center at the bottom by three rows of shirring extending some distance at each side of the

center of the front and by three shorter rows in each back. The waist is also shirred along the upper part of the arms'-eyes, and all the shirrings are tacked to the lining. The back edges of the backs are hemmed, and the curved back edges of the lining are faced and closed with buttons and button-holes. The standing collar is trimmed with three rows of narrow velvet ribbon decorated at the throat with little bows. The full sleeves are made up on smooth linings; they are gathered at the top and bottom and end at the top of deep cuff-facings that are trimmed with encircling rows of velvet ribbon decorated at the inside seam with little bows. If desired, the lining may be cut away, except beneath the shirrings, where it is necessary for a stay.

The waist will be made up in all sorts of pretty cottons and sheer fabrics, as well as in light woollen textures for wear with skirts of similar material. India silk, gingham, lawn, seersucker, etc., are especially appropriate for such waists, which may be worn with a belt or sash, as preferred.

We have pattern No. 3817 in nine sizes for misses from eight to sixteen years of age. To make the waist for a miss of twelve years, requires two yards and seven-eighths of goods twenty-two inches wide, or a yard and three-fourths thirty-six inches wide, or a yard and five-eighths forty-four inches wide. Price of pattern, 10d. or 20 cents.



3820

Front View.



3820

Back View.

MISSES' AND GIRLS' YOKE-WAIST. (OPEN IN THE BACK.) (COPYRIGHT.)

(For Description see this Page.)



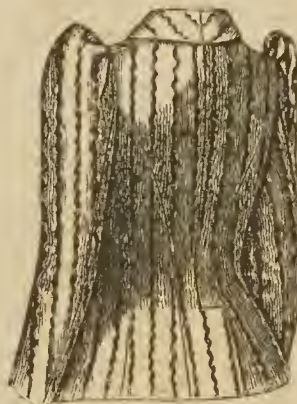
3832

Front View.



3832

View Showing the Fronts Closed with a Strap.



3832

Back View.

GIRLS' JACKET OR BLAZER. (COPYRIGHT.)

(For Description see Page 291.)

MISSES' AND GIRLS' YOKE-WAIST. (OPEN IN THE BACK.)

(For Illustrations see this Page.)

No. 3820.—This waist is pictured made of gingham, and white braid in two widths supplies the trimming. The upper part of the waist is a square yoke that is shaped by shoulder seams and trimmed at the lower part with two rows of braid, the narrowest row being at the top. The full lower-portions are joined by a seam at each side and are gathered at the upper edge nearly to the arms'-eyes. The fulness is drawn well to the center of the front and back by two rows of shirring in the lower part, and a belt is applied between the shirrings. The closing is made at the back with buttons and button-holes. At the neck is a standing collar which is trimmed



at the center with a row of the wide braid. The full sleeve has but one seam and is drawn by gathers at the top and bottom, and finished with a deep cuff that is decorated at the upper and lower edges with two rows of braid.

The waist may be appropriately worn with any style of walking skirt, though especially adaptable to full, round or kilted skirts. All sorts of dress goods will make up attractively in this way, cotton, woollen and silken goods being equally suitable. Satin-edged, grosgrain or velvet ribbon may be used for garniture, or fancy soutache or metallic braid may be chosen.

We have pattern No. 3820 in fourteen sizes from three to sixteen years of age. To make the waist for a girl of eight years, requires two yards and an-eighth of material twenty-two inches wide, or a yard and three-fourths twenty-seven inches wide, or a yard and three-eighths thirty-six inches wide, or a yard and an-eighth forty-four inches wide. Price of pattern, 10d. or 20 cents.

GIRLS' JACKET OR BLAZER.

(For Illustrations see Page 290.)

No. 3832.—By referring to figure No. 435 P in this DELINEATOR, this jacket may be seen stylishly made of plain and striped flannel.

The large engravings portray the jacket made of fancy-striped flannel, and the small engraving shows it developed in plain flannel. The fronts are loose, and the adjustment of the back and sides is performed by under-arm and side-back gores, and a well curved center seam which ends a little below the waist-line at the top of coat-laps. At the neck is a rolling collar that reverses the upper part of the fronts in lapels, and the collar and reversed portions are covered with a facing that is extended down the front edges of the fronts to form underfacings. The fronts meet at the bust, where they close with a ribbon passed beneath the collar and bowed at the ends of the lapels; and below the closing they flare broadly to the edge. If preferred, the fronts may be connected by a small strap fastened underneath with buttons, as shown in the small engraving. The sleeves are in coat-sleeve shape and are gathered at the top to produce the popular curve over the shoulders. A narrow pocket-lap is arranged upon the lower part of each front, and a pocket may be inserted beneath the lap, if desired.

The mode is very jaunty, and its simplicity of construction will render it a favorite for the Spring and early Autumn. All varieties of flannel, light-weight cloths and coatings, dress goods, etc., will develop stylishly in this way. Trimming is not really necessary, although narrow braid, cord, etc., may be added, if desired; and a neat finish of machine-stitching will always be in good taste. Cord may be used for closing, if desired.

We have pattern No. 3832 in eight sizes for girls from five to twelve years of age. To make the garment for a girl of eight years, requires two yards and three-fourths of material twenty-two inches wide, or a yard and three-eighths forty-four inches wide, or a yard and an-eighth fifty-four inches wide. Price of pattern, 10d. or 20 cents.

MISSES' CORSET-WAIST.

(For Illustrations see this Page.)

No. 3834.—This corset-waist is pictured made of drilling and decorated with embroidered edging. It is smoothly adjusted by shoulder seams, double bust darts, under-arm gores and a curving center seam. The fronts are cut double, and all the other parts are lined, the seams being so made that their edges are concealed between the lining and the outside. The closing is made at the front with buttons and button-holes. The under-arm seams are left open to the top, and along the edges rows of stitching are made to form casings that hold a whalebone at each side of a row of eyelets, through which a lace is drawn to effect a closing. A row of stitching is made in front of the first dart and back of the second dart to form casings in which whalebones are inserted, and a row of stitching is also made close to each dart seam. The lower edge of the waist is neatly finished with a binding of tape. The arms' eyes are prettily trimmed with edging, and similar edging decorates the neck, which may be cut high, in V shape or in low, round outline, perforations being provided in the pattern for shaping all these styles. The waist may also be shortened to corset depth, as shown in the engravings; and for a waist of this kind the pattern provides shoulder-straps, which are bound, as is also the top of the waist, with tape. The shoulder-straps are sewed to the back, and their front ends, which are narrowed and rounded, are each fastened underneath to the front with a button and button-hole. If desired, the upper part of the waist may be made of all-over embroidery, as illustrated, perforations in the pattern indicating the correct depth.

Corset-waists of this kind are very comfortable and are highly recommended as beneficial to the health. They may be developed in coutille, drilling, sateen or any fabric used for corsets, and they may be white, gray or any preferred color. Lace, embroidery, fancy stitching or novelty bands may be used for decoration or a plain finish may be adopted.

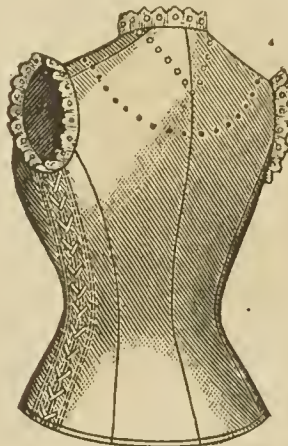
We have pattern No. 3834 in nine sizes for misses from eight to sixteen years of age. To make

the garment for a miss of twelve years, requires two yards and three-eighths of material twenty-two inches wide, or a yard and five-eighths thirty-six inches wide, or a yard and a-fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.



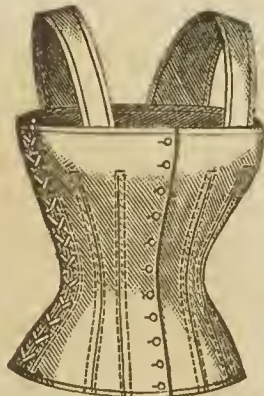
3834

Front View.



3834

Back View.

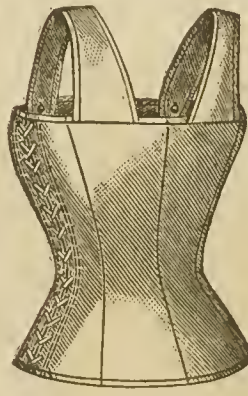


3834

Front View.



3834



3834

Back View.

MISSES' CORSET-WAIST. (COPYRIGHT.)

(For Description see this Page.)

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# Styles for Little Folks.

FIGURE No. 441 P.—CHILD'S REEFER JACKET.

(For Illustration see this Page.)

FIGURE No. 441 P.—This illustrates a Child's iacket. The pattern, which is No. 3837 and costs 10d. or 20 cents, is in five sizes for children from two to six years of age, and is shown in two views on page 293 of this DELINEATOR.

The jacket is here pictured developed in white flannel, with dark-blue braid for trimming. The fronts are widened to lap in double-breasted style, and the closing is made at the left side with buttons and button-holes, a corresponding row of buttons being placed on the overlapping front to accentuate the jaunty effect. The back is nicely conformed to the figure by side-back gores and a curving center seam, and the middle

Twilled serge, cloth or French flannel in blue or white or in striped or figured varieties will develop stylishly by the mode. A natty jacket of this kind may be ornamented with gold or silver cord and buttons to match, or soutache or Hercules braid may be



FIGURE No. 441 P.

FIGURE No. 442 P.

FIGURE No. 443 P.

FIGURE No. 444 P.

FIGURE No. 441 P.—CHILD'S REEFER JACKET.—This illustrates Pattern No. 3837 (copyright), price 10d. or 20 cents. FIGURE No. 442 P.—LITTLE GIRLS' CLOAK.—This illustrates Pattern No. 3807 (copyright), price 10d. or 20 cents. FIGURE No. 443 P.—CHILD'S DRESS.—This illustrates Pattern No. 3831 (copyright), price 10d. or 20 cents. FIGURE No. 444 P.—CHILD'S DRESS.—This illustrates Pattern No. 3830 (copyright), price 10d. or 20 cents.

(For Descriptions see Pages 292 and 293.)

three seams are discontinued some distance from the edge to form the back into square tabs. The coat-shaped sleeves are each ornamented at cuff depth with a row of blue braid and a button, and similar braid decorates the deep sailor-collar, which falls square at the back, and also the free edges of the pocket-lap applied to each front.

applied in any tasteful manner preferred. A wide binding of Hercules braid followed at the top with a row of gold or silver soutache is a handsome and stylish edge finish. Anchors, stars, wheels and other nautical emblems may be embroidered on the collar and sleeves. A simple finish will also be effective.

The hat is a sailor shape of fine straw trimmed with blue ribbon.



FIGURE No. 442 P.—LITTLE GIRLS' CLOAK.

(For Illustration see Page 292.)

FIGURE No. 442 P.—This illustrates a Little Girls' cloak. The pattern, which is No. 3807 and costs 10d. or 20 cents, is in seven sizes for little girls from two to eight years of age, and is differently illustrated on page 294 of this publication.

In this instance the cloak is pictured made of light faced cloth and dark silk. The front falls with picturesque fulness from the round yoke, to which it is joined; and the back is gathered at each side of the center and joined to a square yoke. The center of the back is extended to the neck and shirred to form graceful Watteau-folds, which fall unconfined to the hemmed lower edge of the cloak. A heavy cord girdle passed beneath the Watteau-folds confines the fulness at the front and sides, and its tassel-tipped ends fall prettily at the left side. The full sleeves extend to the elbow, below which the smooth linings are exposed and finished with deep cuff-facings of the contrasting material. A standing collar is at the neck.

The cloak is known as the Puritan, being so called on account of the quaint simplicity of its construction. It will develop charmingly in Surah, faille or Bengaline in combination with velvet for the yoke, cuffs, etc. Henrietta cloth, cashmere and various other soft woollens will also make up attractively by the mode, and any of these fabrics may be associated with velvet or silk or with the same goods in a contrasting color. Feather-stitching, fancy braid, narrow gimp, Irish-point embroidery or *point de Gène* lace may be employed in any pretty way for decoration.

The broad-brimmed straw hat is handsomely trimmed with ribbon.

they are finished with wristbands of all-over embroidery, from each of which a pretty frill of narrow edging droops softly over the hand. The fanciful collar is in two sections, which flare broadly at the front and back and curve prettily over the shoulders; and its loose edges are decorated with narrow edging.

The simplicity of the mode renders it especially appropriate for goods that require frequent laundering, and also for soft woollen textures, such as cashmere, serge, merino, flannel, outing cloth, etc. Tucking, embroidery, lace, braid, ribbon and stitching may be added for decoration in any manner preferred.



3831  
Front View.



3831  
Back View.

CHILD'S DRESS. (COPYRIGHT.)

(For Description see this Page.)

FIGURE No. 444 P.—CHILD'S DRESS.

(For Illustration see Page 292.)

FIGURE No. 444 P.—This illustrates a Child's dress. The pattern, which is No. 3830 and costs 10d. or 20 cents, is in six sizes for children from one-half to five years of age, and may be again observed elsewhere on this page.

In the present instance the dress is pictured developed in plain suiting and all-over embroidery. The round skirt falls in full folds from the body, to which it is joined; and the lower edge is finished with a deep hem. The body is adjusted by shoulder and under-arm seams; and the material for the front is arranged in lengthwise tucks before being cut. The tucks are prettily revealed between the rounding edges of jacket fronts of all-over embroidery, which pass into the shaping seams of the body and are ornamented at the edge with a dainty frill of narrow embroidered edging. The closing is made at the back with buttons and button-holes; and at each side of the closing a cluster of tucks may be arranged if a more elaborate effect be desired. The full sleeves are gathered at the top and bottom and joined to wristbands of all-over embroidery, from which narrow edging droops, with pretty effect. The standing collar provided by the pattern is here omitted in favor of an upright frill of narrow edging.

Figured or plain India silk, foulard, Surah or challis will make up picturesquely by the mode. Scotch and lace gingham, percale, nainsook and printed cambrics will also make dainty dresses, and any pretty and novel arrangement of braid, novelty bands, feather-stitching, Hamburg embroidery, torchon or Medici lace or hemstitching may be adopted.



3830  
Front View.



3830  
Back View.

CHILD'S DRESS. (COPYRIGHT.)

(For Description see Page 294.)

FIGURE No. 443 P.—CHILD'S DRESS.

(For Illustration see Page 292.)

FIGURE No. 443 P.—This illustrates a Child's dress. The pattern, which is No. 3831 and costs 10d. or 20 cents, is in six sizes for children from one-half to five years of age, and may be seen in two views elsewhere on this page.

Plain wool goods and all-over embroidery were here associated in the dress, and all-over embroidery, narrow embroidered edging and ribbon contributing the garniture. The skirt is full and round and falls in free, graceful folds from gathers at the top; the lower edge is deeply hemmed and ornamented with a broad band cut from all-over embroidery, and the skirt is joined to the body. The body is shaped by shoulder and under-arm seams and closed at the back with button-holes and buttons. At each side of the lower end of the closing a large rosette of narrow ribbon is arranged, and from beneath it loops and ends of similar ribbon fall prettily over the skirt. The full sleeves are gathered at the top and bottom;



3837  
Front View.



3837  
Back View.

CHILD'S REEFER JACKET. (COPYRIGHT.)

(For Description see Page 294.)

CHILD'S DRESS.

(For Illustrations see this Page.)

No. 3831.—Another illustration of this dress is given at figure No. 443 P in this *DELINEATOR*.

In the present instance gingham was selected for the dress, the full, round skirt of which is gathered at the top and falls in full folds from the body, to which it is joined; and the lower edge is decorated above its deep hem with five rows of braid.

The body is adjusted by shoulder and under-arm seams and closed



at the back with buttons and button-holes. The front is trimmed at the center with a row of buttons, and at each side of the center with three upright rows of braid; and the back at each side of the closing is decorated with braid to correspond. The full sleeves have each but one seam; they are gathered at the top and bottom and finished with wristbands trimmed with rows of braid; and a frill of embroidered edging droops prettily from the edge. The fanciful collar is in two sections that flare prettily at the front and back; it falls deep and square at the back and front and curves gracefully over the shoulders, and its edges are followed by a row of braid and a dainty frill of edging.

Chambray, muslin, percale and nainsook of all kinds will develop nicely by the mode, which is also adapted to plain and fancy challis, cashmere, serge and numerous other fashionable woollens. Hemstitched and embroidered flouncings will make up beautifully in dresses of this style. Ribbon, braid, lace, embroidery or flat bands may be applied for decoration in any preferred style.

We have pattern No. 3831 in six sizes for children from one-half to five years of age. For a child of five years, the dress requires four yards and five-eighths of goods twenty-two inches wide, or two yards and five-eighths thirty-six inches wide, or two yards and a-fourth forty-four inches wide. Price of pattern, 10d. or 20 cents.

#### CHILD'S DRESS.

(For Illustrations see Page 293.)

No. 3830.—This pretty little dress is shown differently made up at figure No. 444 P in this DELINEATOR.

Embroidered hemstitched lawn flouncing was here used for the dress. The full, round skirt is gathered at the top and sewed to the short, fanciful body, which is adjusted by shoulder and under-arm seams and closed at the back with button-holes and buttons. A cluster of tucks is made at each side of the center in the front of the body and is prettily revealed between the rounding edges of jacket fronts, which pass into the shoulder and under-arm seams; a group of tucks is also made in the back at each side of the closing. The tucks, however, are merely ornamental, and allowance must be made for them when cutting out the parts. The full sleeves have each but one seam; they are gathered at the top and bottom and finished with wristbands, from which frills of embroidered edging droop prettily over the hands. The standing collar is of embroidered edging, and the jacket fronts are bordered with similar edging. The plaited ends of sash-ties are sewed over the under-arm seams, and the ties are prettily bowed at the center of the back, their free ends being ornamented with a cluster of tucks above a deep hem.

Plain and embroidered percale, batiste, lawn and muslin, as well as plain or fancy gingham, cambric and sheer muslins of all kinds, may be used in developing the mode. A dainty dress may be made of cashmere or serge in any delicate shade, with ribbon, fancy braid

or feather-stitching done in some prettily contrasting color for garniture.

We have pattern No. 3830 in six sizes for children from one-half to five years of age. As shown for a child of five years, the dress requires two yards and seven-eighths of hemstitched lawn flouncing forty inches wide, and two yards of embroidered edging an inch and a-fourth wide for the collar, etc. Of one material, it needs six yards and a-fourth twenty-two inches wide, or three yards and three-fourths thirty-six inches wide, or three yards forty-four inches wide. Price of pattern, 10d. or 20 cents.



3807

Front View.



3807

Back View.

LITTLE GIRLS' CLOAK. (KNOWN AS THE PURITAN.) (COPYRIGHT.)

(For Description see this Page.)

#### CHILD'S REEFER JACKET.

(For Illustrations see Page 293.)

No. 3837.—At figure No. 441 P in this publication this jacket is shown made of other materials and differently trimmed.

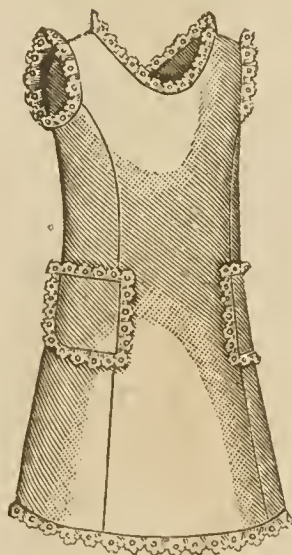
Navy-blue flannel was here selected for making the jacket, and gilt braid and buttons provide tasteful garnitures. The fronts are widened to lap in double-breasted style and are closed with buttons and button-holes, and a row of buttons is placed on the overlapping front to heighten the jaunty effect. The adjustment is accomplished by side-back gores and a curving center seam. The middle three seams at the back

are terminated a short distance from the edge to form square tabs, and a button is ornamentally placed at the end of each side-back seam. The sleeves are in regulation coat-sleeve shape and are each decorated at the wrist with four rows of gilt braid. At the neck is a deep sailor-collar, which falls square at the back and is trimmed with four rows of braid, the braid being arranged in basket fashion at the back corners. A row of similar braid decorates the free edges of a narrow pocket-lap, which is applied to each front, and may conceal an opening to a pocket, if pockets be desired.

Cheviot, tweed and camel's-hair in striped, figured or plain designs will make attractive jackets of this style for early Spring wear. Flannels of all kinds, wide-wale diagonal, chevron and numerous other stylish coatings will also make up nicely in this way. Hercules, soutache or metallic braids, fancy buttons or flat bands may be used for garniture, and, if desired, anchors, stars, pilot-wheels and other nautical emblems may decorate the square corners of the sailor collar. A jacket of this style made of navy-blue, gray, red or dark-green serge or flannel, with a wide binding of black Hercules braid, is serviceable and stylish.

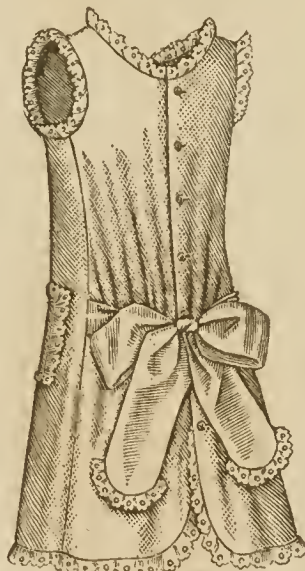
We have pattern No. 3837 in five sizes for children from two to six years of age. For a child of five years, the jacket requires two yards and a-half of material twenty-two inches wide, or a yard and a-fourth forty-four

inches wide, or one yard fifty-four inches wide. Price of pattern, 10d. or 20 cents.



3840

Front View.



3840

Back View.

CHILD'S APRON. (COPYRIGHT.)

(For Description see Page 295.)

LITTLE GIRLS' CLOAK. (KNOWN AS THE PURITAN.)

(For Illustrations see this Page.)

No. 3807.—Light cloth and dark silk are combined in this cloak



at figure No. 442 P in this magazine, and a cord girdle supplies the trimming.

The cloak is here shown developed in black Surah and velvet. The upper part of the cloak is a yoke, which is round at the front and square at the back and is shaped by shoulder seams. The lower part of the cloak is in one section, the front of which extends to the shoulder seams. It is gathered back of each front edge, and also at the back, and joined to the yoke. The center of the back is extended to the neck; and the side edges of the extension are joined in a seam underneath, and the seam is continued to the waist-line, where an opening is made to admit a cord girdle. The top of the extension is drawn by two rows of shirring, below which the fulness falls in Watteau fashion to the edge. The front and lower edges of the cloak are finished with hems, and the closing is made invisibly at the front. The full puff sleeves are gathered at the top to curve fashionably high over the shoulders, and their lower edges are also drawn by gathers, over which the fulness droops prettily. The coat-shaped linings over which the sleeves are made are exposed to deep cuff depth at the wrists and finished with cuff facings of velvet. At the neck is a moderately high standing collar made of velvet. The waist is encircled by a heavy cord girdle, which draws the fulness nicely to the figure at the front and at each side of the Watteau; the girdle is knotted at the left side, and its ends are finished with large tassels.

The mode, which is extremely quaint in appearance, will develop with especially stylish results in any seasonable cloaking fabric of either silken or woollen texture. Plaid, striped or checked goods will combine with plain material or velvet, with picturesque effect, and a single fabric may be appropriately employed throughout. Fancy stitching, braid or ribbon may be applied for decoration in any pretty way preferred. A jaunty little cloak is made of mouse-gray cashmere and dark-green velvet. It is lined all through with yellow silk, and the passementerie girdle is dark-green. Ribbon of moderate width may be used instead of the fancy girdle.

We have pattern No. 3807 in seven sizes for little girls from two to eight years of age. For a little girl of five years, the cloak requires five yards and three-fourths of Surah and seven-eighths of a yard of velvet each twenty inches wide. Of one material, it needs five yards and seven-eighths twenty-two inches wide, or two yards and seven-eighths forty-four inches wide, or two yards and a-half fifty-four inches wide. Price of pattern, 10d. or 20 cents.

CHILD'S APRON.

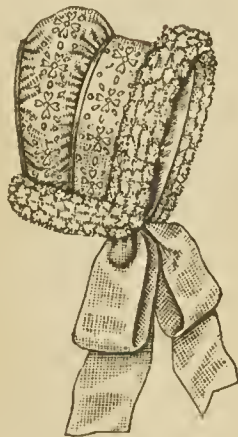
(For Illustrations see Page 294.)

No. 3840.—Fine white cambric was chosen for making this apron, and narrow embroidered edging provides a dainty garniture. The front and backs are cut in low, round outline at the top and joined in short shoulder seams. The adjustment is completed by side-gores, which curve well at the front edges and remove all superfluous fulness from the front and sides of the apron. The closing is made at the back with button-holes and buttons, and below the closing the back edges are prettily rounded. Pockets that are rounding at their back edges are applied to the side-gores, and their edges, as well as all the other edges of the apron, are tastefully trimmed with narrow embroidered edging. The plaited ends of narrow ties are included in the under-arm seams, the ties are prettily bowed at the back, and their rounding ends are decorated with edging.

Gingham, percale, lawn, cross-barred muslin and sheer muslins of all kinds may be employed for the apron. Ruffles of the material or of embroidery or torchon, Medici or Italian lace, feather-

stitched bands or other simple garnitures may be applied, or a finish of machine-stitching may be adopted. Sometimes the front and pockets will be made of all-over embroidery or they will be striped with lace or embroidered insertion, if an elaborate apron be desired. Flouncings make very pretty aprons.

We have pattern No. 3840 in eight sizes for children from one to eight years of age. To make the apron for a child of five years, requires two yards of material twenty-seven inches wide, or a yard and three-eighths thirty-six inches wide. Price of pattern, 7d. or 15 cents.



3809

CHILD'S CAP. (COPYRIGHT.)

(For Description see this Page.)

CHILD'S CAP.

(For Illustration see this Page.)

No. 3809.—This cap is pictured made of plain and embroidered Swiss, and full ruchings of dainty lace supply the decoration. The front fits closely and is joined to a full puff, a cording of plain Swiss being included in the joining. The back edge of the puff is sewed to the crown, which is narrowed toward the lower edge; and a cording is inserted between the edges. The cap is finished with a lining, the front of which is gathered at its back edge and joined to the crown, the seam being made on the inside to produce a neat finish. The edges of the cap are ornamented with ruchings of lace, and plain Swiss ties, the plaited ends of which are sewed to the front between the outside and lining, are prettily bowed beneath the chin.

The cap will develop daintily in Surah, India silk, India lawn, nainsook, embroidered lawn, etc. It may be lined with silk or lawn, and lace, embroidery or baby ribbon may be applied for decoration.

We have pattern No. 3809 in six sizes for children from one-half to five years of age. For a child of five years, the cap requires three-fourths of a yard of plain and a-fourth of a yard of embroidered Swiss each thirty-six inches wide. Of one material, it needs a yard and a-fourth twenty-two inches wide, or three-fourths of a yard forty-four inches wide. Price of pattern, 5d. or 10 cents.

INFANTS' CLOAK.

(For Illustrations see this Page.)

No. 3812.—This cloak is shown again at figure No. 406 P in this DELINEATOR.

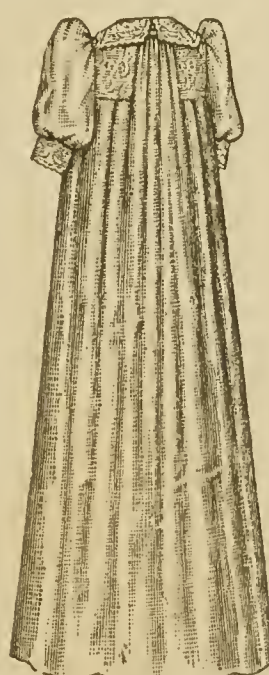
Plain white cashmere was here selected for the cloak, and the body, collar and cuff facings are all-over embroidered in a small design. The short body is shaped by shoulder and under-arm seams and closed at the center with button-holes and buttons. It is joined to the full skirt, the front and lower edges of which are finished with hems. The top of the skirt is arranged in two box-plaits at each side of the front, and a single box-plait is made at each side of the center of the back. The skirt is extended to the neck at the center of the back; the side edges of the extension are joined in a seam underneath, and the top is laid in a box-plait and drawn by three rows of shirrings, from which the fulness falls in Watteau style to the edge. The full puff sleeves are gathered at the top to rise prominently above the shoulders; the lower edges are drawn by gathers, over which the fulness droops with quaint effect, and tackings to the coat-shaped linings secure the stylish

arrangement. The wrists are trimmed with cuff facings, from which a frill of embroidered edging droops prettily over the hands. At the neck is a fanciful collar, which is in two sections that flare at the front and back; it is pointed at its front ends and deepened to fall square at the back, and its edges are trimmed with edging, and the neck is finished underneath with a bias band of the material. The plaited ends of sections of ribbon are tacked beneath the ends of the collar,



3812

Front View.



3812

Back View.

INFANTS' CLOAK. (COPYRIGHT.)

(For Description see this Page.)



and the ribbons are arranged in a dainty bow at the throat. The cloak is prettily lined with silk.

The mode will develop charmingly in Surah, China silk, Henrietta cloth, serge, merino, fancy flannel and various other dainty fabrics used for children's cloaks. White, pale-blue, pink, pearl and old-rose are the colors usually chosen for these garments, and ribbon, lace, embroidery or braiding may be prettily applied for garniture.

Pattern No. 3812 is in one size, and, to make a cloak like it, requires four yards of material twenty-two inches wide, or two yards and three-eighths thirty-six inches wide, or two yards and an-eighth forty-four inches wide, or a yard and a-half fifty-four inches wide. In each instance four yards and a-fourth of silk twenty inches wide will be needed to line. Price of pattern, 10d. or 20 cents.

## Styles For Boys.

FIGURE No. 445 P.—LITTLE BOYS' SUIT.

(For Illustration see this Page.)

FIGURE No. 445 P.—This consists of a Little Boys' dress and cap. The dress pattern, which is No. 3788 and costs 10d. or 20 cents, is in five sizes for boys from two to six years of age, and may be seen in two views elsewhere on this page. The cap pattern, which is No. 3166 and costs 5d. or 10 cents, is in six sizes from six and a-fourth to seven and a-half, hat sizes, and is differently pictured on its accompanying label.

Figured white piqué is the material represented in the dress in the present instance. The skirt is arranged in well pressed kilt-plaits that all turn in the same direction, and is joined to the body, which is adjusted by shoulder and side seams and closed at the front with buttons and button-holes. At each side of the closing are made two forward-turning tucks, and two backward-turning tucks are made at each side of the center of the back. The coat sleeves are ornamented at the wrists with embroidered edging, the scalloped edge of which turns upward; and a dainty frill of similar edging droops prettily from the edge of the rolling collar. The waist is encircled by a belt that closes at the front with button-holes and buttons.

The cap is made of velvet. The crown is composed of six pointed sections stiffened with canvas, and a peak, also stiffened with canvas, is joined to the front of the crown. A velvet button is placed on the crown at the top, and the cap is lined throughout with silk.

The dress will develop stylishly in all sorts of seasonable woollens, such as fancy or plaid suitings, flannel, serge and striped, checked, mottled or shot chevots. Combinations of plain and plaid goods may be effected by the mode, with pleasing results, and velvet is stylish for combining with all textures. Silk, worsted or other braids, bias bands, stitching, etc., may be employed for trimming. The belt may match the dress in material and be closed with a buckle, slide or strap, or it may be of leather or metal, as preferred. The cap may match or contrast with the dress in texture or color, and the front may be appropriately decorated with a strap secured at each end with an ornamental button.

LITTLE BOYS' DRESS.

(For Illustrations see this Page.)

No. 3788.—This dress is again represented at figure No. 445 P in this DELINEATOR.

The dress is here pictured developed in plain and plaid wool goods. The skirt is arranged in kilt-plaits, which all turn in the same direction and flare prettily toward the bottom. The lower edge of the skirt is finished with a deep hem ornamented with a bias band of plaid goods, and the top is joined to the body, which is shaped by shoulder and side seams. The closing is made at the front with button-holes and buttons, and at each side of the closing two forward-turning tucks are made. In the back two backward-turning tucks are made at each side of the center to correspond with those in front. The coat sleeves are turned under at the wrists for hems, and above each hem a bias band of plaid goods is ornamentally applied. The rolling collar flares widely at the front and is trimmed at its edges with a narrow bias band of plaid goods; and the belt, which encircles the waist and closes at the front with button-holes and buttons, is made of the plaid goods.

A serviceable dress may be developed in striped cheviot, serge, Scotch plaid, blue diagonal, flannel or numerous other seasonable woollens. Piqué, percale, gingham and all suitable wash fabrics will also make up satisfactorily in this way; and machine-stitching, bias bands, feather-stitching, braid, etc., may be applied in any appropriate way for decoration, or trimming may be omitted altogether. Dresses of white flannel or white serge, with worsted braid for decoration, are very stylish for little men and are serviceable as well. Blue serge or flannel trimmed with black or white braid are also serviceable and stylish and do not soil as easily as the white.

We have pattern No. 3788 in five sizes for little boys from two to six years of age. For a little boy of five years, the dress requires three yards and five-eighths of material twenty-seven inches wide, or two yards and three-fourths thirty-six inches wide, or a yard and seven-eighths fifty-four inches wide. In each instance one yard of plaid goods twenty-seven inches wide will be needed for the belt and to trim. Price of pattern, 10d. or 20 cents.



FIGURE No. 445 P.—LITTLE BOYS' SUIT.—This consists of Little Boys' Dress No. 3788 (copyright), price 10d. or 20 cents; and Cap No. 3166 (copyright), price 5d. or 10 cents.

(For Description see this Page.)



3788

Front View.



3788

Back View.

LITTLE BOYS' DRESS. (COPYRIGHT.)

(For Description see this Page.)



# Illustrated Miscellany.

## FASHIONABLE HATS.

(For Illustrations see Pages 297 and 298.)

The modish woman who deems the small *chapeau* more stylish

edge, with becoming effect. At the back are two great bows of wide emerald-green grosgrain ribbon, and between the bows stands an American beauty rose with its foliage. If desired, a smaller rose and leaves may be placed in front, the additional garniture being in good taste. The hat may accompany a light wool or figured China silk gown, and is adapted to visiting purposes.

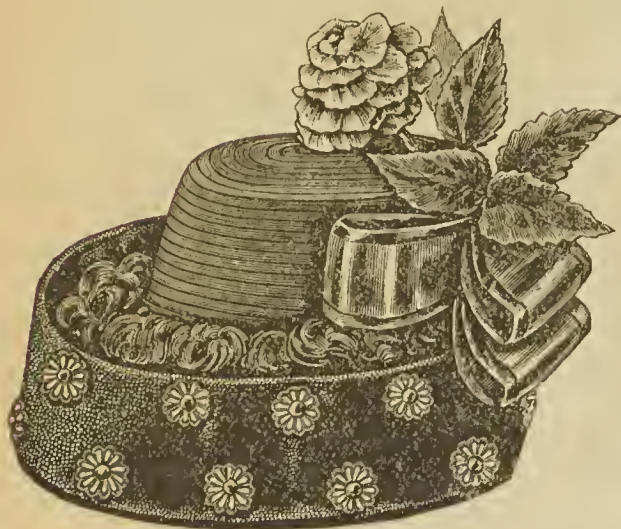


FIGURE NO. 1.—LADIES' TURBAN.

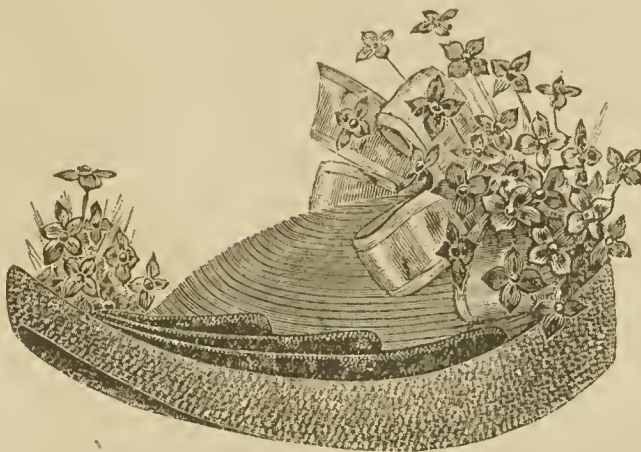


FIGURE NO. 2.—LADIES' HAT.

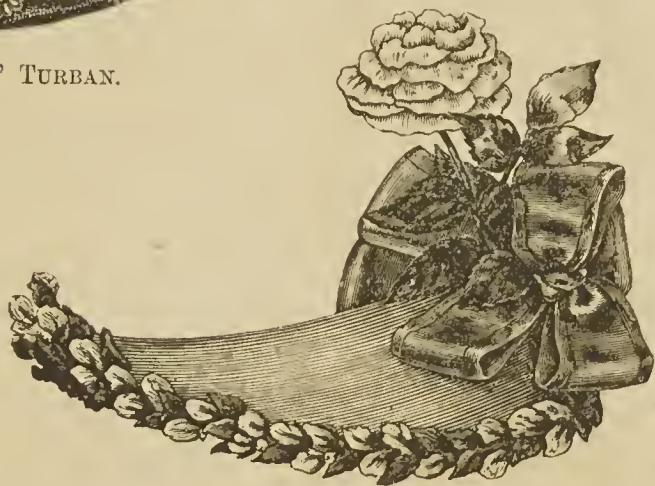


FIGURE NO. 3.—LADIES' PLAQUE HAT.



FIGURE NO. 4.—LADIES' HAT.

and dressy than the large shape has both the *toque* and *plateau* to choose from, and if the *toque* prove less of a favorite than formerly, because she has worn it so long, she may assume the jaunty *plateau* with perfect satisfaction, both shapes, though so widely different in outline, suiting the same types.

Large hats always receive their share of admiration and admit of various arrangements of trimming. The *chapeau* upon which a floral garniture does not appear is rather the exception than the rule, and one might almost imagine the pretty, bright blooms to be growing on some hats, so natural-looking are they.

FIGURE NO. 1.—LADIES' TURBAN.—Though this shape be too severe for some faces, it is stylish when becoming. A band of black ostrich feathers surrounds the base of the rather high, square crown of black chip, and a black velvet facing is applied to the deep brim, gilt stars being placed on it, with decorative effect. A bow of wide black ribbon is placed a little to the side back of the crown, and above it stand a yellow rose and leaves. *Cog* feathers may be used tastefully in place of the ribbon and flower.

FIGURE NO. 2.—LADIES' HAT.—A low, round crown of brown chip, and a rolling brim of fancy straw that flares prettily in front are the characteristics of this dainty hat. A bunch of small flowers and a large bow of yellow grosgrain ribbon are arranged at the back, and a smaller bunch is placed just in front, folds of dark-brown velvet being adjusted at the base of the crown at each side of the flowers. A brim facing of brown velvet is rendered visible by the slight roll of the brim in front, with charming effect.

FIGURE NO. 3.—LADIES' PLAQUE HAT.—This stylish hat is shaped in yellow straw, and a wreath of leaves and buds is set about the



FIGURE NO. 5.—LADIES' TOQUE.

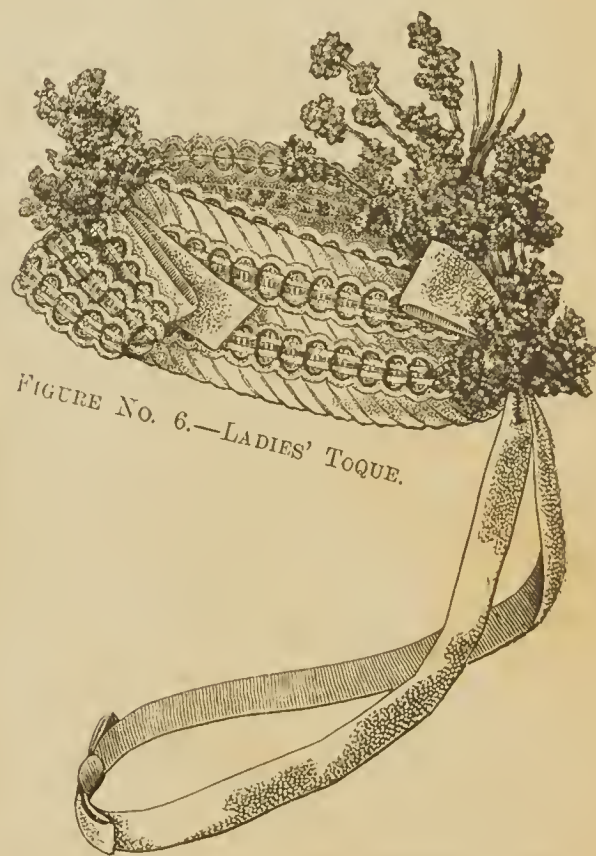


FIGURE NO. 6.—LADIES' TOQUE.

FIGURE NO. 5.—LADIES' TOQUE.—Over the crown of this pretty hat is softly drawn a section of Kursheedt's Standard velvet polka-

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Fashionable Hats," on Pages 297 and 298.)



spotted and tinsel embroidered net, and black velvet is prettily wrinkled over the sides. A bow of wide black satin-edged grosgrain ribbon is arranged at the front, and a bunch of small yellow flowers with black centers is placed at the back above a bow of narrow black grosgrain ribbon, below which fall the strings, which are tied in a flat bow on the bodice.

FIGURE No. 6.—LADIES' TOQUE.—This open-crowned *chapeau* is designed for carriage wear with a dressy gown of lace or grenadine. The sides of the toque are covered with yellow- and-white striped silk and trimmed with two rows of Kursheedt's Standard



FIGURE No. 7.—LADIES' FANCY TOQUE.

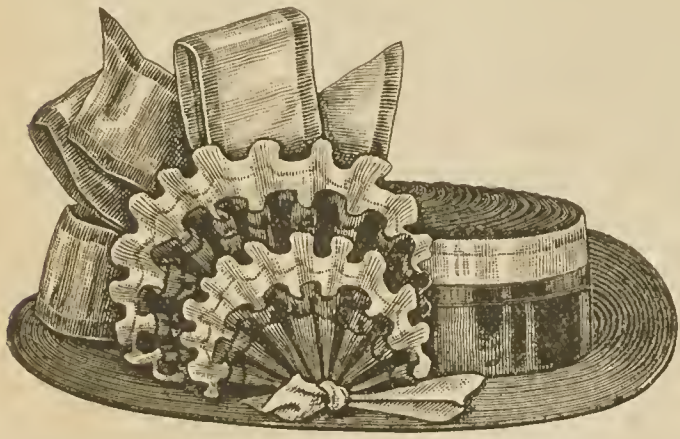


FIGURE No. 8.—LADIES' SAILOR HAT.  
(For Descriptions of Figures Nos. 7 and 8, see "Fashionable Hats," on this Page.)

tinsel braid. Loops of the braid and yellow ribbon sustain a small bunch of golden-rod just in front, and a larger bunch is caught at the back, a bow of yellow ribbon being adjusted above the tie-strings, which are prettily bowed.

FIGURE No. 7.—LADIES' FANCY TOQUE.—For evening or especially dressy wear this hat may be suitably assumed. It is composed of three hoop-like bands of black velvet, which form a crown and a brim that is broad and pointed in front, a wreath of forget-me-nots entirely covering the brim. An American beauty rose and its leaves are supported by a black velvet bow at the back, and narrow black velvet strings fall long enough to be prettily crossed.

FIGURE No. 8.—LADIES' SAILOR HAT.—A dressy sailor-hat is here represented in black straw. The brim is slightly bent up at the right side, and bands of yellow and black ribbon surround the crown, the yellow being on top. A large bow of yellow ribbon and a fan composed of alternate rows of plaited yellow and black ribbon are arranged at the left side, a bow of yellow ribbon resting on the brim and apparently securing the end of the fan.

### STYLISH LINGERIE.

(For Illustrations see Pages 298 and 299.)

In contrast to the reigning simplicity of style in dress, garnitures are exceedingly elaborate in design and frequently are quite lavishly applied.

Location pieces are the vogue and they are obtainable in suitable shapes for any part of a gown, coat or wrap. They are made up in jet, jewelled passementerie, braids, etc., and are rich and elegant in effect. Imitation jewels are having a great vogue in all kinds of garnitures and are especially effective on evening gowns.

The *lingerie* of this month illustrates Kursheedt's Standard specialties in these pieces and in neck wear.

FIGURE No. 1.—LACE COLLAR RUFF.—Ruffs of this style are stylish and becoming and are usually worn with dresses finished without collars. The ruff is made of three plaited frills of dotted lace mounted on satin-edged black ribbon that is left long enough to tie in a pretty bow at the throat. The lace has what is known as the ribbon edge and is exceedingly novel and pretty in effect. These ruffs are obtainable in all fashionable colors, as well as in white and black.



FIGURE No. 1.—LACE COLLAR RUFF.

FIGURE No. 2.—FEATHER SHOULDER-DECORATION.—The trio of pretty ostrich tips here shown forms a handsome shoulder-decoration for an even-



FIGURE No. 2.—FEATHER SHOULDER DECORATION.

ing gown. Tips in colors to match the gown are usually selected, though sometimes a contrasting color is used, with good effect.

FIGURE No. 3.—WINDSOR SCARFS AND RING.—These scarfs are exceedingly fashionable

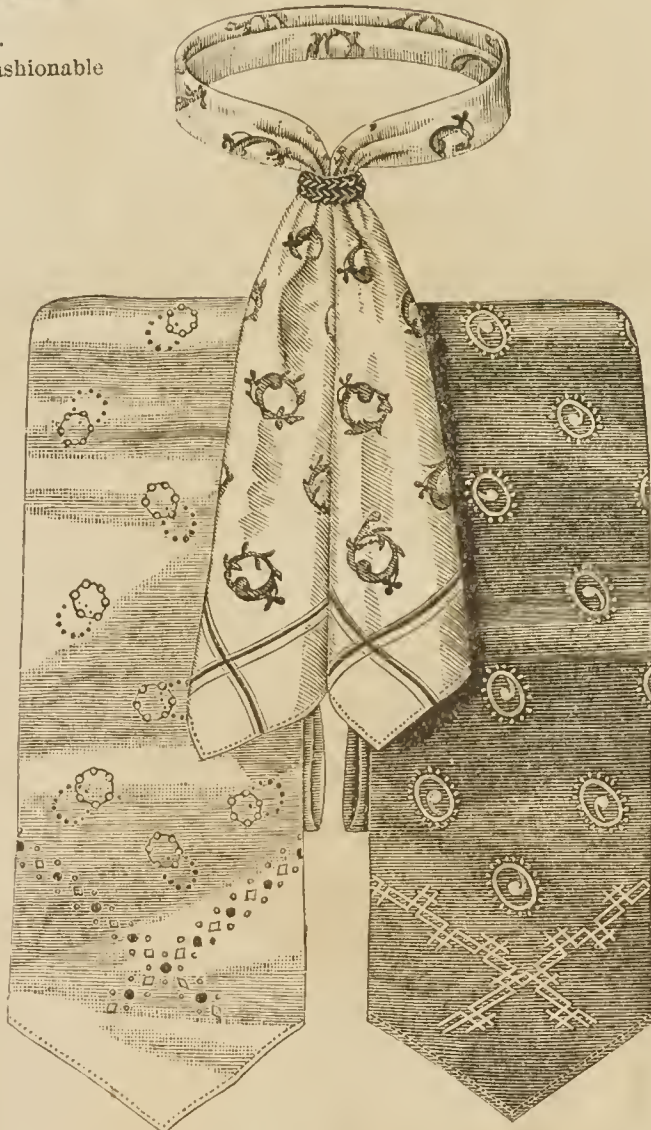


FIGURE No. 3.—WINDSOR SCARFS AND RING.  
(For Descriptions of Figures Nos. 1, 2, 3 and 4, see "Stylish Lingerie," on this Page.)

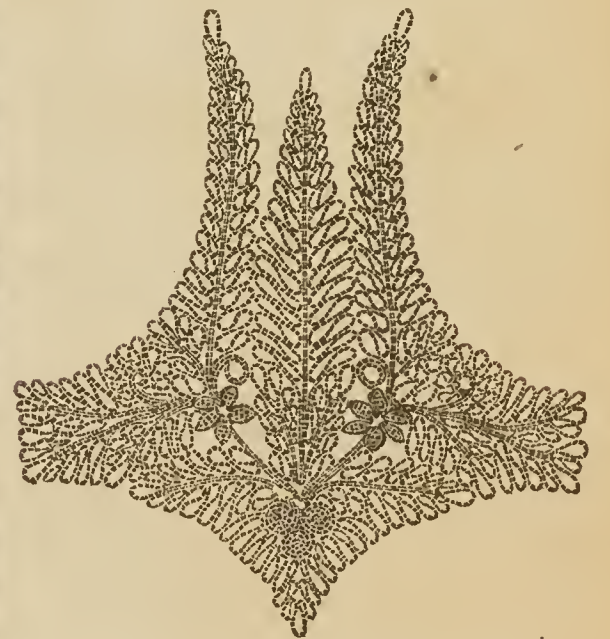


FIGURE No. 4.—JET WAIST-GARNITURE.

to wear with blouses, etc., and are stylish and pretty in coloring and design. The first scarf in the group is of a pale grayish-blue hue showing a pretty pattern printed in black and gold, the second scarf is cream, with a rich pattern in heliotrope, and the last one is dark-blue figured with red. The scarf in the center illustrates the arrangement of the ring so fashionable just now, the ring being of silk braid or cord of the color of the figures. The scarfs and ring are products of the Kursheedt Manufacturing Co., and may be obtained in all stylish colors and designs.

FIGURE No. 4.—JET WAIST-GARNITURE.—On a plain waist or



bodice this ornament is exceedingly effective. It is of small, fine jet in a handsome design and may be permanently or temporarily attached to the waist, as preferred.

FIGURES Nos. 5, 6, 7, 8, 9 AND 10.—NOVELTIES IN NECK-RUCHINGS.—Two bias folds of bolting cloth mounted on a muslin band form the foundation of the pretty ruching illustrated at figure No. 5. The inner fold is edged with a fancy cord stiffened and brightened by a strong metallic thread, while the outer fold is bordered with a plain white silk cord.

The ruching shown at figure No. 6 consists of a row of small pearl beads sewed firmly along the top of a muslin band and is dressy and inexpensive.

The dainty ruching pictured at figure No. 7 is of black *crêpe lisse* arranged in a full triple box-plaiting and mounted on a black band. The edges are followed by a bright-red silk thread in fine points, with novel and pretty effect.

The three ruchings shown at figures Nos. 8, 9 and 10 are novelties and introduce imitation jewels, which are just now the rage in decoration. They are each made of one fold of bolting cloth backed by a fold of white silk, both mounted on a muslin band. In the ruching shown at figure No. 8 the bolting cloth is bordered with a row of imitation turquoises separated by tiny gold beads; the one pictured at No. 9 shows a row of fancy stitching done with gold bullion

bordered by imitation pink pearls, separated by tiny gold beads. FIGURE No. 11.—CUT-JET TABLIER OR APRON.—Long and small cut-jet beads are introduced in this handsome ornament, which has a narrow girdle upper-part from which a deep fringe depends in the shape of a pointed tablier. The girdle is attached to the

waist or basque, and the fringe hangs below on the skirt, with rich effect. Any style of bodice that is pointed at the center of the front may be enriched with a garniture of this kind.

FIGURE No. 12.—JET COLLAR AND GIRDLE.—These pretty accessories are produced by the Kur-sheedt Manufacturing Co., and are exceedingly dressy for wear with colored or black gowns. They are of small, fine jet in a rich, handsome pattern, and the collar, which is of the Medici style, is wired so that it may be rolled

or bent in any becoming way. These accessories may be arranged upon a high or a low necked bodice.

FIGURE No. 13.—Chiffon JABOT.—This jabot is a dressy accessory for a trimmed or plain bodice and may be made up in white, black or any fashionable color. The material is *chiffon*, and the jabot is made full and double at the top nearly to the bust and laid in plaits; it is narrowed to a point at the edge of the bodice, and the plaited part is carried down in two overlapping rows and falls with only a slight jabot effect. The edges are bordered with a fancy trimming, for which beads, embroidery or lace edging may be substituted, if preferred.

FIGURE No. 14.—STEEL BEAD GIRDLE.—On a gray, black, blue or green gown a girdle of this kind will be very effective.

The design is very handsome and showy and is done in steel beads of uniform size.

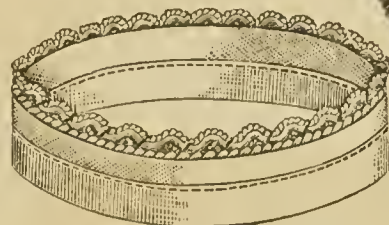


FIGURE No. 5.

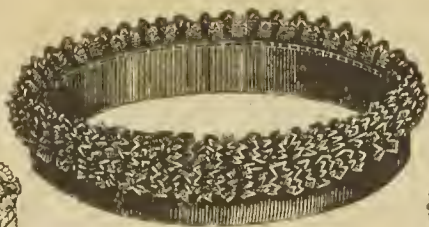


FIGURE No. 7.

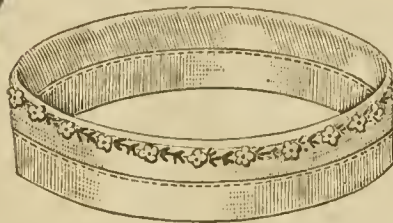


FIGURE No. 9.

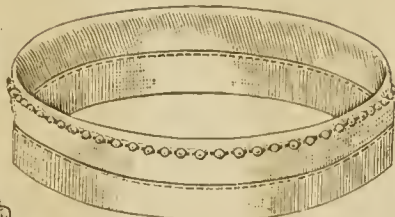


FIGURE No. 8.

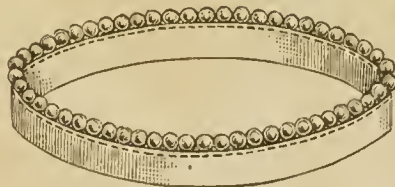


FIGURE No. 6.

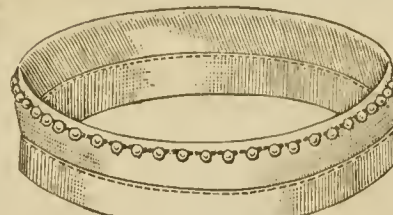


FIGURE No. 10.

FIGURES Nos. 5, 6, 7, 8, 9 AND 10.—NOVELTIES IN NECK-RUCHINGS.

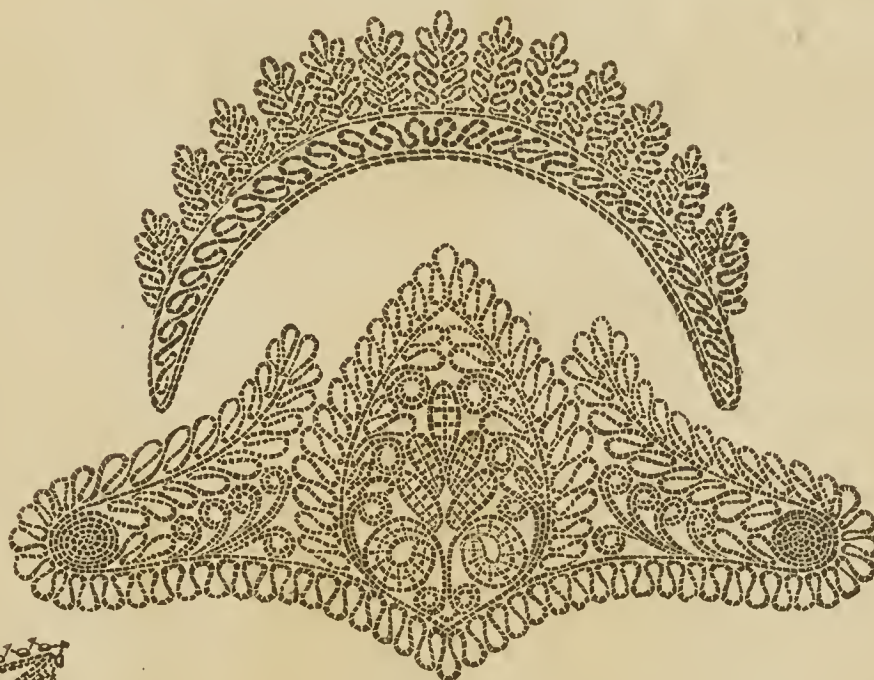


FIGURE No. 12.—JET COLLAR AND GIRDLE.

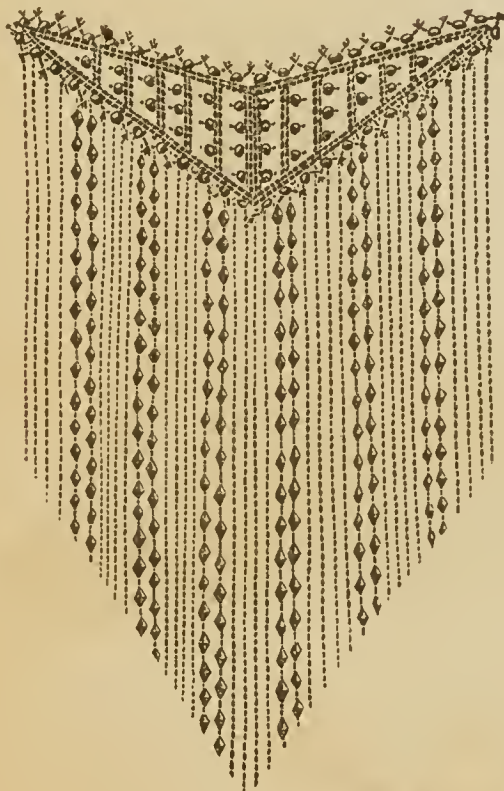


FIGURE No. 11.—CUT JET TABLIER OR APRON.



FIGURE No. 13.—Chiffon JABOT.

## FASHIONABLE HAIR-DRESSING.

(For Illustrations see Page 247.)

Though certain modes of hair-dressing



FIGURE No. 14.—STEEL BEAD GIRDLE.

and sectioned off by imitation moonstones cut in fine flower shapes with gold bead centers. In the ruching illustrated at figure No. 10 the fold of bolting cloth is

(For Descriptions of Figures Nos. 5, 6, 7, 8, 9, 10, 11, 12, 13 and 14, see "Stylish Lingerie," on this Page.)

are prescribed by Fashion, their adoption is only advised when they prove perfectly adaptable to the face. A coiffure can never appear absurd, though its vogue is past, if it comply with the requirements of the type. However, valuable suggestions regarding the many new styles that are con-





FIGURE No. 1.



FIGURE No. 3

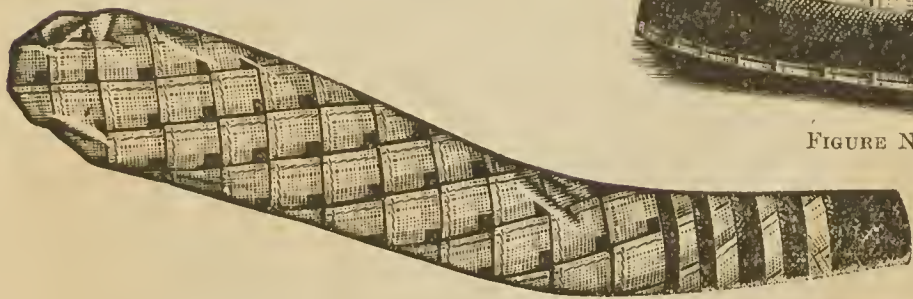


FIGURE No. 2.

FIGURES NOS. 1, 2 AND 3.—STYLISH DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—(Cut by Pattern No. 3841; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

tinually appearing are given to those who cannot adopt them as originally offered; thus by shaping and curling the bang seen in one mode, and coiling or puffing the back after the fashion of another, a most becoming and suitable coiffure may be arranged. La Mode is less exacting in this than in other matters subject to her rule, and individuality may be expressed without offending the fickle dame.

A high coiffure is considered correct with evening attire, providing it be becoming; and if the neck be long and slender, soft curls at the nape will effectually disguise the defect.

A low or half-high head-dress is favorable to an oval face, and a round face is improved by a rather high arrangement which apparently adds length to the face. Shorter and less profuse bangs are in vogue, and waves that are produced with seeming naturalness prove almost universally becoming with a knot or coil at the back.

Drawing the hair back tightly and smoothly certainly shows the lines of the head to advantage; but this tenseness is rather trying to irregular features, even though the head be perfectly shaped. The pretty ripples, which are so easily made with an iron designed for the purpose, are infinitely more becoming and softening to the face.

The styles of hair-dressing described below and represented on page 247 are calculated to suit most types, and it will be ob-

served that simplicity is the distinguishing feature.

At figure No. 1 is pictured a pretty coiffure worn with a full-dress toilette. The hair is brushed back and loosely tied at the crown and then lightly twisted and coiled round and round, the coil, which resembles a Galatea coil, being long instead of round, the new mode being carried out in this particular. A soft, fluffy bang that rests partly on the forehead and partly on the head is at the front, and the short hairs are curled at the nape of the neck, with pretty effect. A shell ornament is placed at the left side of the coil. Gold, silver and shell pins are introduced in high coiffures; and when a feather garniture decorates the gown the head-dress may also be ornamented with a bunch of small tips secured with jewelled pins wherever most becoming.

A suitable coiffure for a young miss is portrayed at figure No. 2. An outside layer of hair is curled to form natural-looking waves, and the hair is twisted at the nape of the neck and pinned up to the head in the shape of a long coil, which resembles a Catogan. The bang is prettily curled. A long silver or gold pin may be thrust through the coil, with improving effect. Only a fine suit of hair arranged in this way will present the attractive appearance shown.

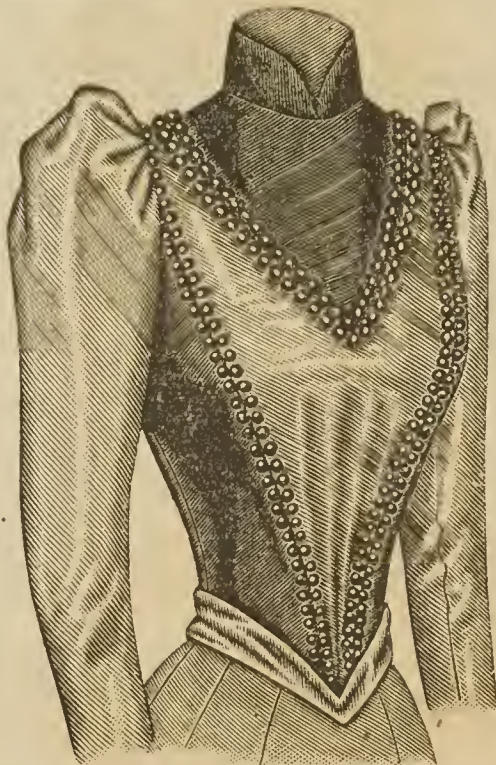


FIGURE No. 4.

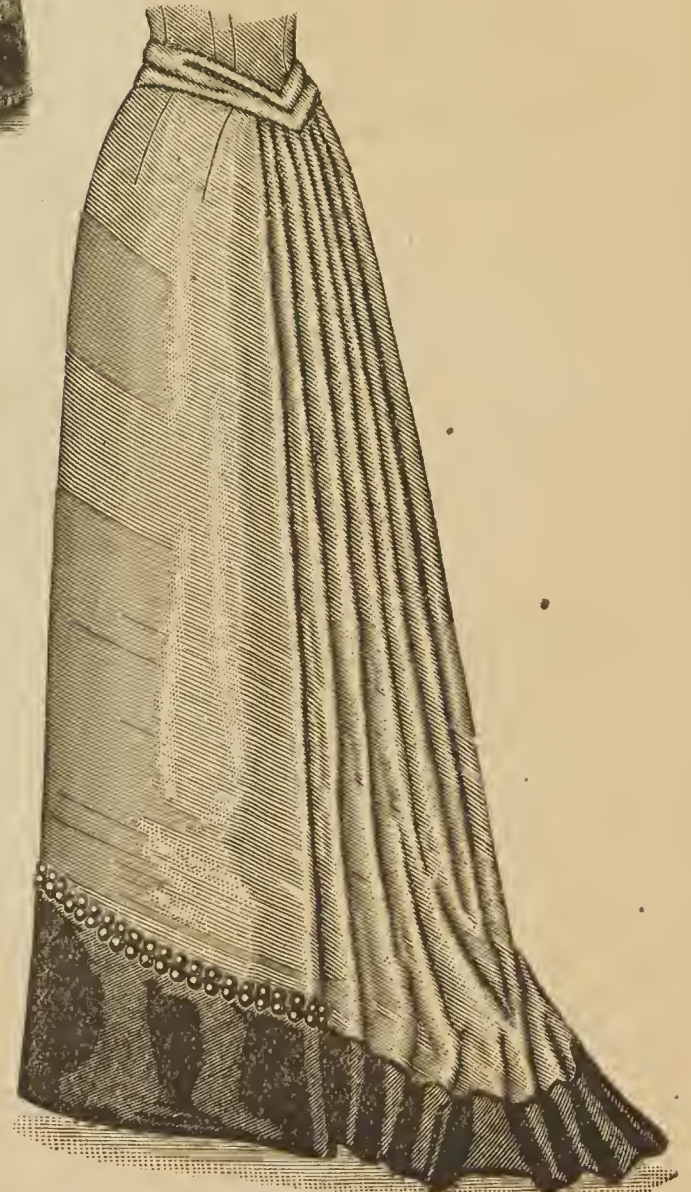


FIGURE No. 6.



FIGURE No. 5.

FIGURES NOS. 4, 5 AND 6.—COMBINATION AND DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—(Cut by Pattern No. 3754; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 1, 2, 3, 4, 5 and 6, see "Dressmaking at Home," on Page 303.)



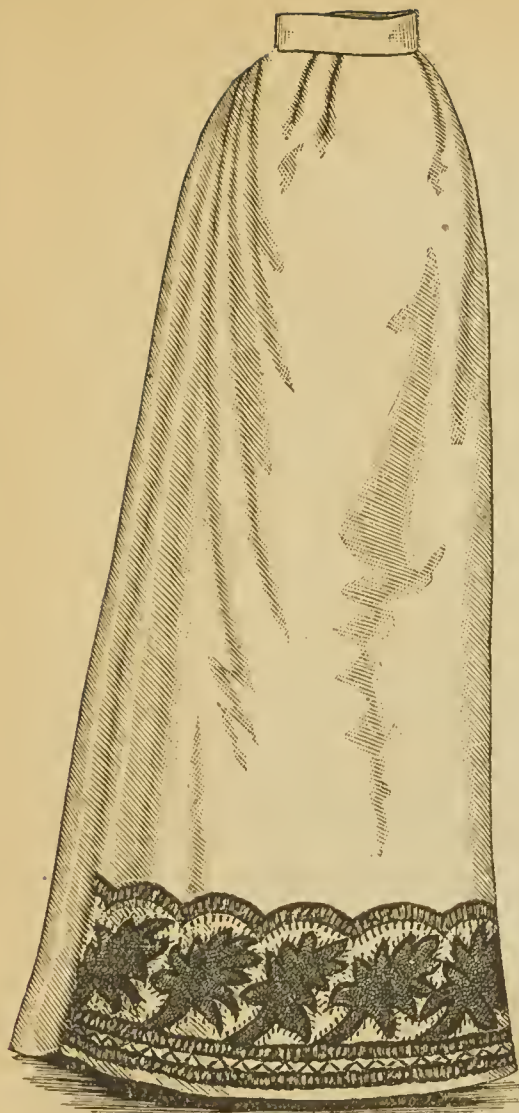


FIGURE NO. 7.—DECORATION FOR A LADIES' SKIRT.—(Cut Pattern No. 3815; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

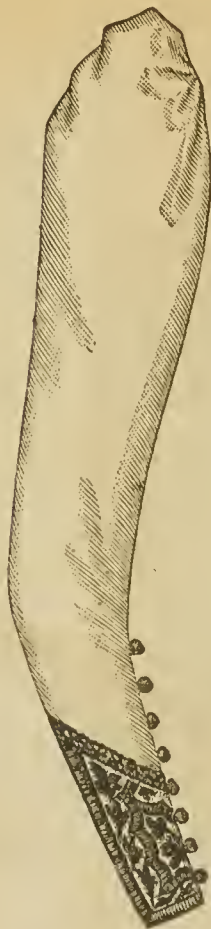


FIGURE NO. 8.

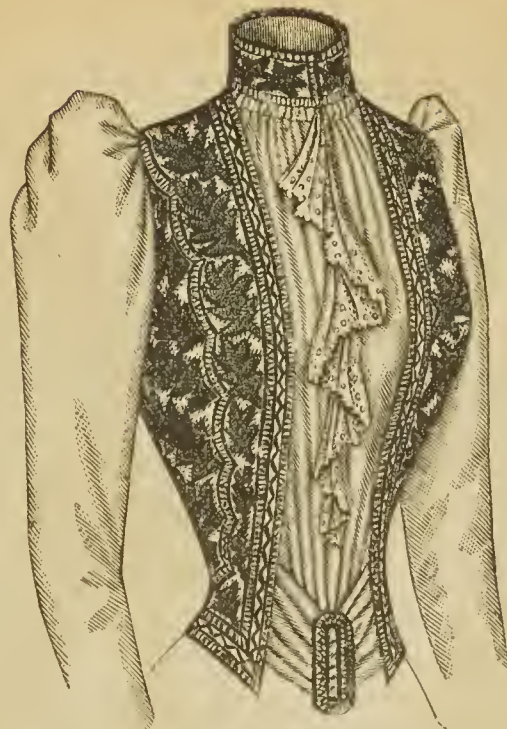


FIGURE NO. 9.

FIGURES NOS. 8 AND 9.—DECORATION FOR A LADIES' BASQUE AND SLEEVE.—(Cut by Pattern No. 3415; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

draped over blonde hair arranged quite high at the back, a comb adding apparently to the height. A black Chantilly lace scarf of Kursesheet's Standard make is carelessly thrown over the head, like a hood, and then draped in graceful folds about the shoulders; a bunch of yellow roses secures it to the corsage, one end falling down the back and the other down the front. The bang, which covers both the sides and front of the forehead, is visible in a pretty fringe below the lace.

By adapting the style of neck-dressing to the coiffure, the effect will frequently be characteristic. Thus, if the neck be long and slender enough to warrant the wearing of a high Medici collar, completing a plain or fancy basque, with a

A charming arrangement for curly hair is shown at figure No. 3. The hair is parted at each side and brushed back, the sides are brought down to slightly cover the ears, and the back is coiled loosely and secured below the crown by an amber comb. The bang falls in soft, loose curls over the forehead, and ringlets fall at the nape of the neck. Hair that does not curl naturally may be arranged with a correspondingly fascinating effect, which is partially produced in this instance by natural means. The hair may be waved with the iron referred to above; but only the skilful manipulator of such instruments can use them successfully without assistance.

Another low coiffure is represented at figure No. 4. The hair in this instance is brushed smoothly and down instead of back, imparting a quaint and attractive expression to the face. A loose coil is formed at the back and spread so that it may be seen from the front. The bang is rather *frisé*, but falls shortly on the forehead, the remainder being pinned back with invisible hair-pins. Either side-combs or a fancy pin may be adjusted at the back, with tasteful results. The bodice of dark-blue wool goods, forming part of the toilette, is particularly becoming to the type. The full fronts are crossed over fitted fronts in surplice fashion, and fine plaitings of dark-blue silk fall over the neck edge and in cascades down the fronts, the fitted fronts being cut away in a long V so as to prettily disclose the neck between the surplices. The pattern employed for cutting the waist is No. 3674, price 1s. 3d. or 30 cents.

The lace scarf artistically draped over the head and shoulders to simulate the mantilla worn by Spanish ladies is favored for wear in Summer, and it will prove especially serviceable, as well as picturesque, when one is seated on the verandah of a hotel or while walking on the beach. As shown at figure No. 5, the scarf is



FIGURE NO. 10.—DECORATION FOR A LADIES' SKIRT.—(Cut by Pattern No. 3824; 9 sizes; 20 to 36 inches, waist measure; price 1s. 6d. or 35 cents.)

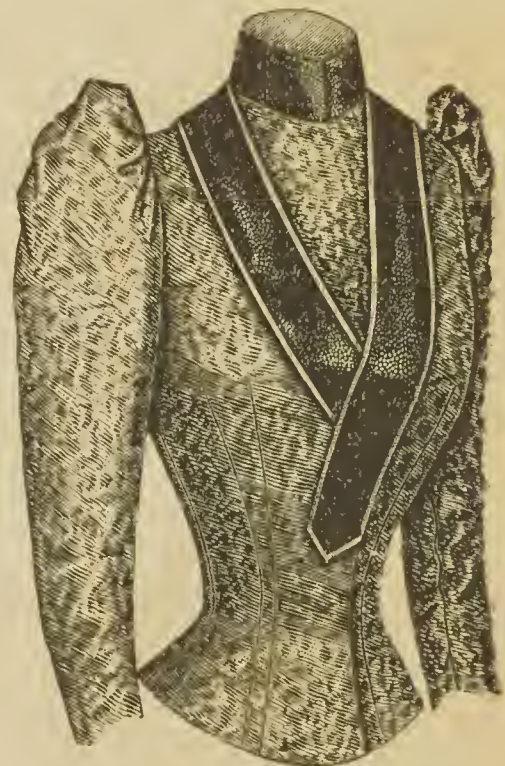


FIGURE NO. 11.

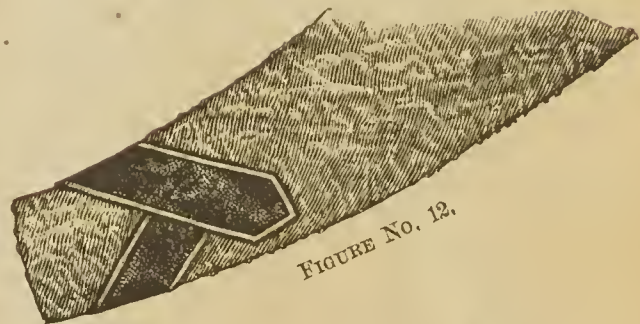


FIGURE NO. 12.

FIGURES NOS. 11 AND 12.—COMBINATION AND DECORATION FOR A LADIES' BASQUE AND SLEEVE.—(Cut by Pattern No. 3823; 13 sizes; 28 to 46 inches, bust measure; price 1s. 3d. or 30 cents.)

(For Descriptions of Figures Nos. 7, 8, 9, 10, 11 and 12, see "Dressmaking at Home," on Page 304.)

half-high head-dress, the result will be very picturesque. With a knot or coil falling low on the neck a V-shaped opening at both back and front of the waist will prove tasteful, as well as becoming. The rather ungraceful effect of a very long neck, when entirely exposed by a décolleté body and emphasized by a high coiffure, may be dispelled by a necklace of beads or jewels or a wide dog-collar.



DRESSMAKING AT HOME.

(For Illustrations see Pages 300 to 302.)

Lengthwise arrangements of garnitures, when possible, are more adaptable for the skirts designed for short, plump persons, and border trimming detracts apparently from the height of very tall figures.

Much trimmed bodices are accorded preference over the plain

Waist decorations are, for the most part, arranged so that the



FIGURE NO. 13.—EMBROIDERED FLOUNCING FOR THE SKIRT OF A LADIES' COSTUME.—(Cut by Pattern No. 3366; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)



FIGURE NO. 16.

FIGURES NOS. 16 AND 17.—DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—(Cut by Pattern No. 3726; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

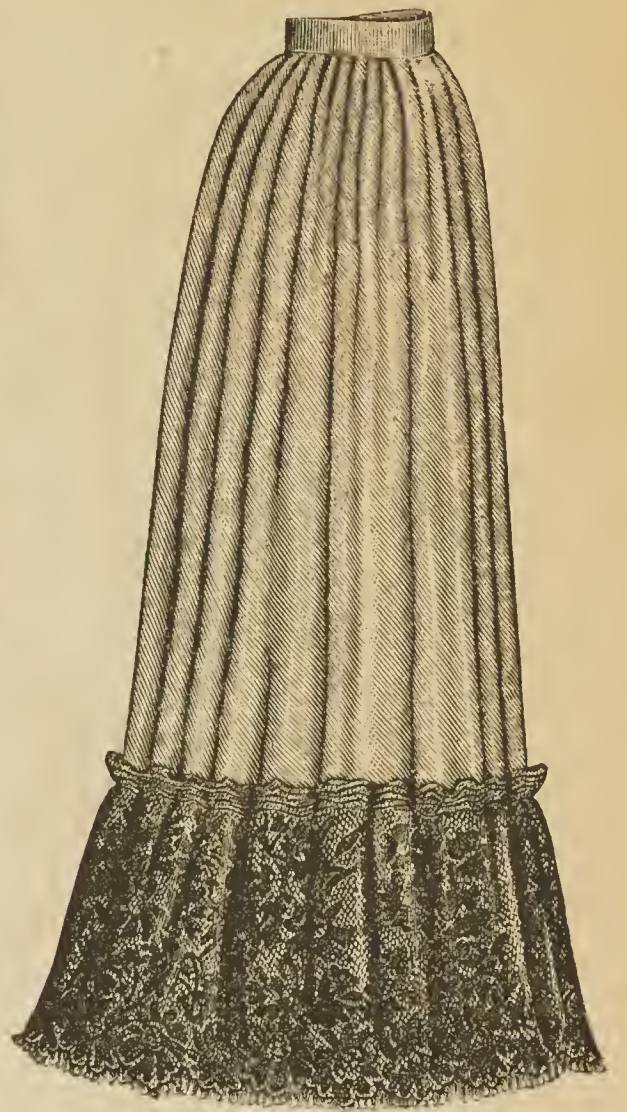


FIGURE NO. 17.

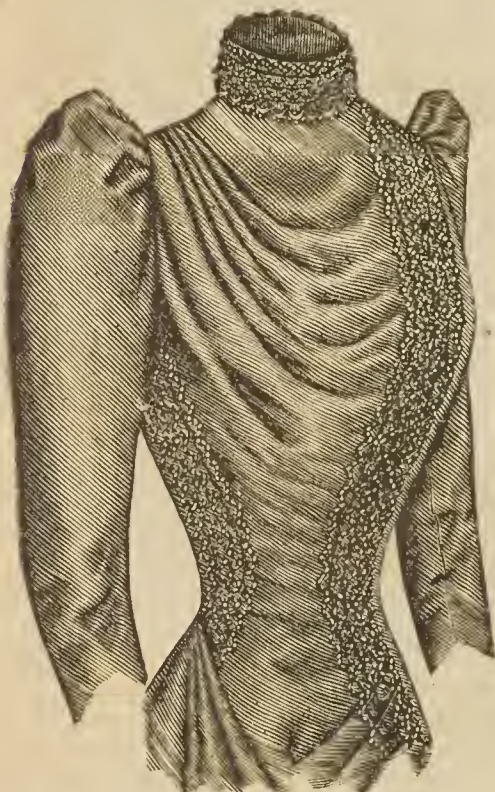


FIGURE NO. 14.



FIGURE NO. 15.

FIGURES NOS. 14 AND 15.—RICH GARNITURE FOR SPECIAL PARTS OF A LADIES' COSTUME.—(Cut by Pattern No. 3797; 13 sizes; 28 to 46 inches, bust measure; price 1s. 8d. or 40 cents.)

(For Descriptions of Figures Nos. 13, 14, 15, 16, 17 and 18, see "Dressmaking at Home," Pages 304 and 305.)



FIGURE NO. 18.—ATTRACTIVE COMBINATION AND GARNITURE FOR A LADIES' BASQUE.—(Cut by Pattern No. 3606; 14 sizes; 28 to 48 inches, bust measure; price 1s. 3d. or 30 cents.)

ones, whether the accompanying skirt be slightly full or altogether plain; and in the latter instance a delightful contrast results from the association.

tapering effect toward the waist-line is made pronounced;



and generally the sleeves are trimmed at the wrists rather than at the top, the decoration usually harmonizing with that of the remainder of the costume.

FIGURES No. 1, 2 AND 3.—STYLISH DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—Plaid gingham was employed in the construction of this costume, and black velvet ribbon contributes

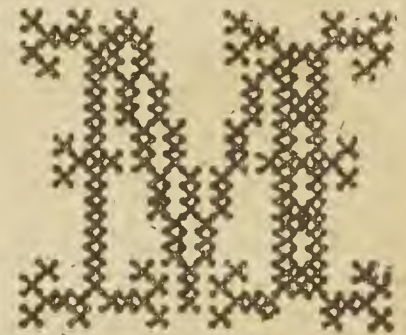
the trimming, both the material and trimming being of Kursheedt's Standard make.

The basque is shown at figure No. 1. It

the back, a deep band of velvet ribbon and two narrow bands forming the decoration at the bottom.

FIGURES Nos. 4, 5 AND 6.—COMBINATION AND DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—Brown faille and tan cashmere are associated in the picturesque mode shown at this figure, the silk and brown silk ball trimming providing the decoration.

The fanciful body, shown at figure No. 4, has fitted fronts of faille, over which is adjusted a pinafore front of the cashmere,



has full surplice-fronts, that are crossed in the characteristic manner over fitted fronts, which are cut out at the top to disclose the neck prettily between the surplices, a frill of doubled velvet ribbon following the neck edge. The lower edge of the basque is outlined by wide velvet ribbon, that is tied in a bow at the front,

which is narrowed to a point at the bottom and outlined by the ball trimming. A section of the cashmere is draped about the lower edge of the body. The standing collar has rounding ends, and the sleeves stand high and full above the shoulders.

Figure No. 5 represents the sleeve fashioned partly from

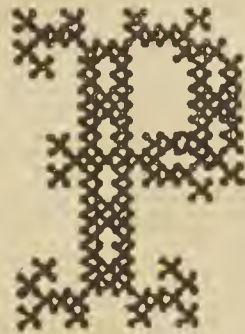


FIGURE No. 1.—LETTERS IN CROSS-STITCH.  
(For Description see "Artistic Needlework, on Page 306.)

the ends being notched. The high-shouldered sleeves are each trimmed with three lengthwise straps of narrow velvet ribbon, the lower ends of which are finished with small bows some distance below the top.

A different arrangement of trimming is provided for the sleeve, as pictured at figure No. 2. The upper portion is untrimmed,

the faille and partly from the wool goods, a row of ball trimming concealing the seam which joins the parts above the elbow. The upper part is of faille to just above the elbow, and the lower part is of the cashmere, which is put on with enough fulness to form soft cross-wrinkles. The combination achieved in this instance is tasteful and attractive, and the pattern used in making the costume is

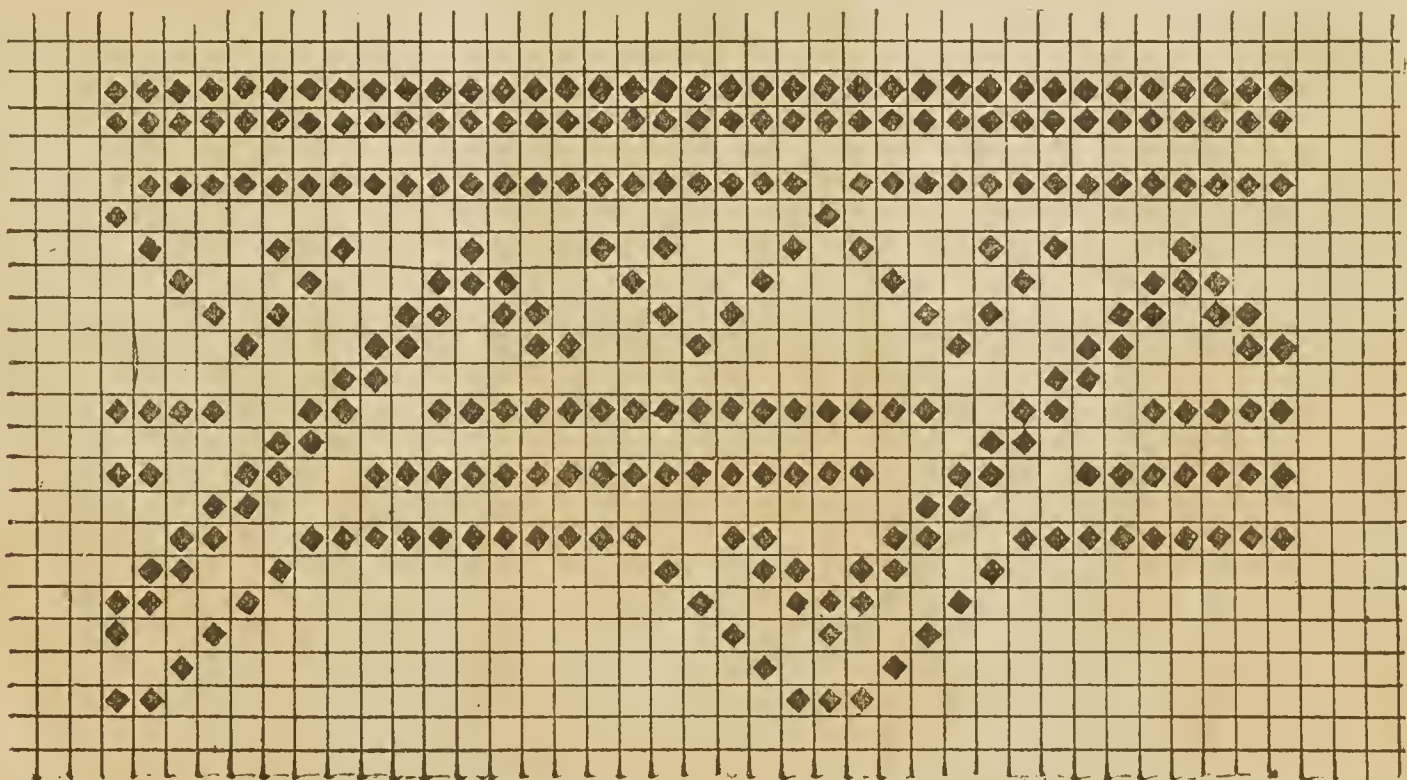


FIGURE No. 2.—DESIGN FOR CROSS-STITCH EMBROIDERY FOR GINGHAMS, SHEPHERD'S PLAIDS, ETC.  
(For Description see "Artistic Needlework," on Page 306.)

while the wrist is decorated with a cuff facing of wide velvet ribbon and four rows of narrower velvet ribbon. The pattern used for making this costume is No. 3841, which is again pictured in this magazine and costs 1s. 8d. or 40 cents.

The skirt, shown at figure No. 3, is made with a long drapery that is wrinkled slightly across the top and falls full at the center of

No. 3754, which is illustrated in the March DELINEATOR and costs 1s. 8d. or 40 cents.

The skirt, portrayed at figure No. 6, has a four-gored foundation lengthened to form a slight train, and over it falls a drapery that is entirely smooth-fitting at the front and sides and disposed at the back in fan-plaits that spread gracefully into the train. The drapery



is bordered by a band of faille that graduates narrower toward the back, and a row of the trimming edges the top of the border decoration at the front and sides.

FIGURE No. 7.—DECORATION FOR A LADIES' SKIRT.—Écru camel's-hair was used for making this skirt. The drapery, which overhangs the four-gored foundation, is wrinkled slightly at the top by plaits made at the belt toward the back, and a graceful fan of plaits is

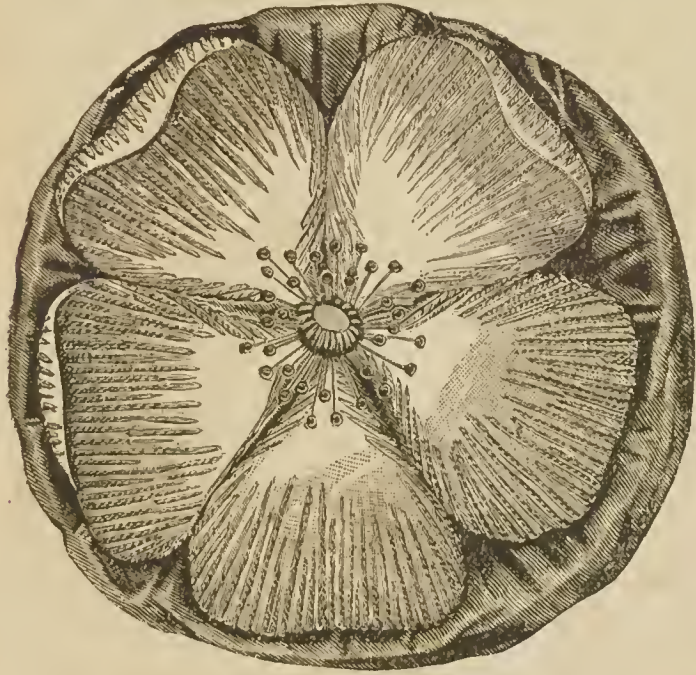


FIGURE No. 3.—CHAIR CUSHION.

formed at the center of the back. A border decoration is contributed by a deep band of Kursheedt's Standard appliqué garniture adjusted across the front and sides of the drapery, contrasting attractively with the light color of the material. The skirt was cut by pattern No. 3815, which is illustrated elsewhere in this magazine and costs 1s. 6d. or 35 cents. As here shown it is designed to accompany basque No. 3415, shown at figure No. 9.

FIGURES Nos. 8 AND 9.—DECORATION FOR A LADIES' BASQUE AND SLEEVE.—Écru camel's-hair is the material shown in this basque, which as here made up is to be worn with skirt No. 3815, illustrated at figure No. 7. The full vest is adjusted on fitted linings; it is crossed at the bottom by a full girdle, closed under a black passementerie slide, and is disclosed with charming effect between jacket fronts, that are made up without the revers and entirely covered with Kursheedt's Standard appliqué garniture. The standing collar is overlaid with a band of the trimming, and a jabot of oriental lace falls down the center of the vest. The sleeves are of the high-shouldered order.

FIGURE No. 10.—DECORATION FOR A LADIES' SKIRT.—Mixed chevot was employed for making this skirt, and black velvet and gold cord provide the decoration. Over the skirt is hung a drapery, which is arranged in well-pressed kilt-plaits at each side, triangular ornaments worked with black twist securing the folds and contributing a tailor finish. A band of velvet edged at the top with gold cord is applied at the bottom. The skirt is illustrated in this DELINEATOR, and costs 1s. 6d. or 35 cents; and is a stylish companion to shown at figure No. 11.

FIGURES 12.—COM- AND DEC- TION

No. 3824, which is illustrated in this DELINEATOR, and costs 1s. 6d. or 35 cents; and is a stylish companion to shown at figure No. 11. Nos. 11 AND 12.—COM- AND DEC- TION

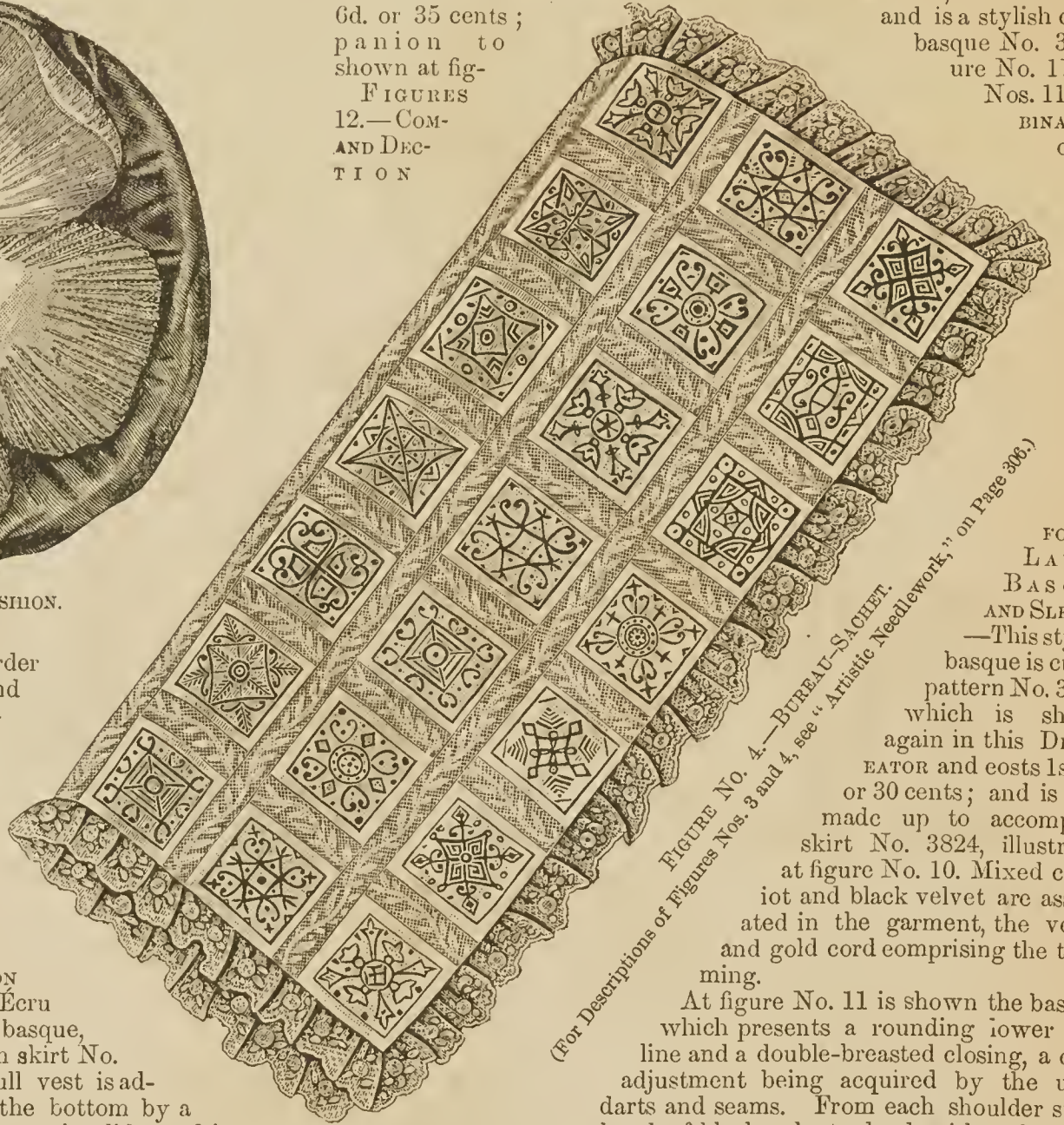


FIGURE No. 4.—BUREAU-SACHET. (For Descriptions of Figures Nos. 3 and 4, see "Artistic Needlework," on Page 306.)

FOR A LADIES' BASQUE AND SLEEVE.

—This stylish basque is cut by pattern No. 3823, which is shown again in this DELINEATOR and costs 1s. 3d. or 30 cents; and is here made up to accompany skirt No. 3824, illustrated at figure No. 10. Mixed chevot and black velvet are associated in the garment, the velvet and gold cord comprising the trimming.

At figure No. 11 is shown the basque, which presents a rounding lower outline and a double-breasted closing, a close adjustment being acquired by the usual darts and seams. From each shoulder starts a band of black velvet edged with gold cord. The right band extends to the bust, and the left band crosses the other at the bust and falls below it almost to the waist-line, the lower end being pointed. The sleeves are high and full on the shoulders, and the high standing collar is fashioned from black velvet.

The lower half of the sleeve is shown at figure No. 12. The wrist

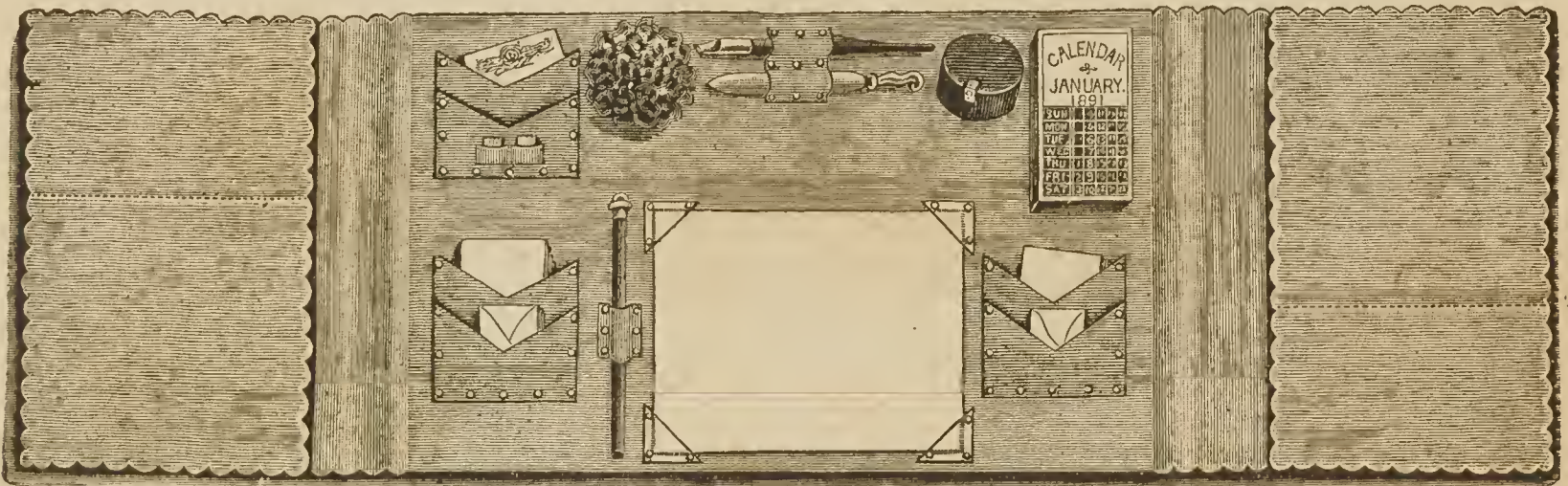


FIGURE No. 1.—LAP-TABLET.—(For Description see "The Work-Table," on Page 306.)

A full-length view of the sleeve is given at figure No. 8. The top rises in a curve above the shoulders, and a wrist decoration of trimming harmonizing with that on the basque is applied on the upper side, a row of ball buttons decorating the inside seam. The pattern used in shaping the basque is No. 3415, price 1s. 3d. or 30 cents.

is trimmed with bands of velvet edged with gold cord in harmony with the waist.

FIGURE No. 13.—EMBROIDERED FLOUNCING FOR THE SKIRT OF A LADIES' COSTUME.—The pretty fabric represented in this garment is Kursheedt's Standard embroidered white flouncing, which is sufficiently ornamental to obviate the necessity of added garniture.



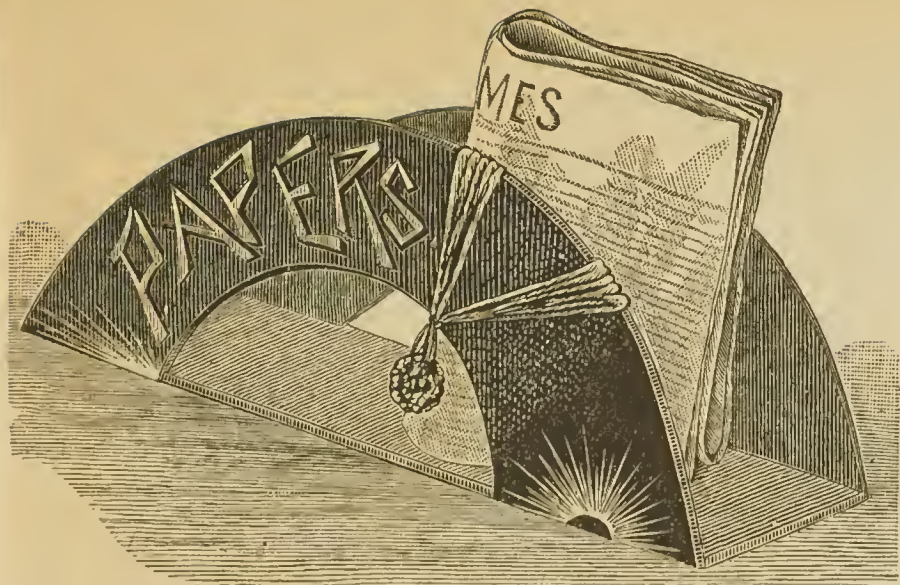


FIGURE NO. 2.—PAPER TRAY.

(For Description see "The Work-Table," on Page 307.)

The drapery, which is hung over a shapely foundation-skirt, is disposed in forward-turning kilt-plaits at the front and sides, while the back falls in natural folds that result from gathers at the top. A velvet band outlines the lower edge of the basque forming part of the costume, which was fashioned by pattern No. 3366, price 1s. 8d. or 40 cents. The mode is desirable for wash fabrics.

FIGURES NOS. 14 AND 15.—RICH GARNITURE FOR SPECIAL PARTS OF A LADIES' COSTUME.—Black Bengaline is the fabric pictured in this costume, and Kursheedt's Standard jet gimp furnishes the trimming.

The body portion is shown at figure No. 14. The drapery front is adjusted on a fitted lining; it overlaps a short left-front and is extended to form the skirt portion described at figure No. 15; and plaits formed on the right shoulder and a short gathering in the front edge cause the becoming fulness visible. A band of the trimming edges the overlapping front, and a second row is applied just in front of the right under-arm seam. The high standing collar is overlaid with the trimming, and the sleeves are of the high-shouldered order. The mode will develop stylishly in soft wool goods, which lend themselves to the long lines of drapery. The pattern employed in cutting this costume is No. 3797, which is shown elsewhere in this magazine and costs 1s. 8d. or 40 cents.

At figure No. 15 is illustrated

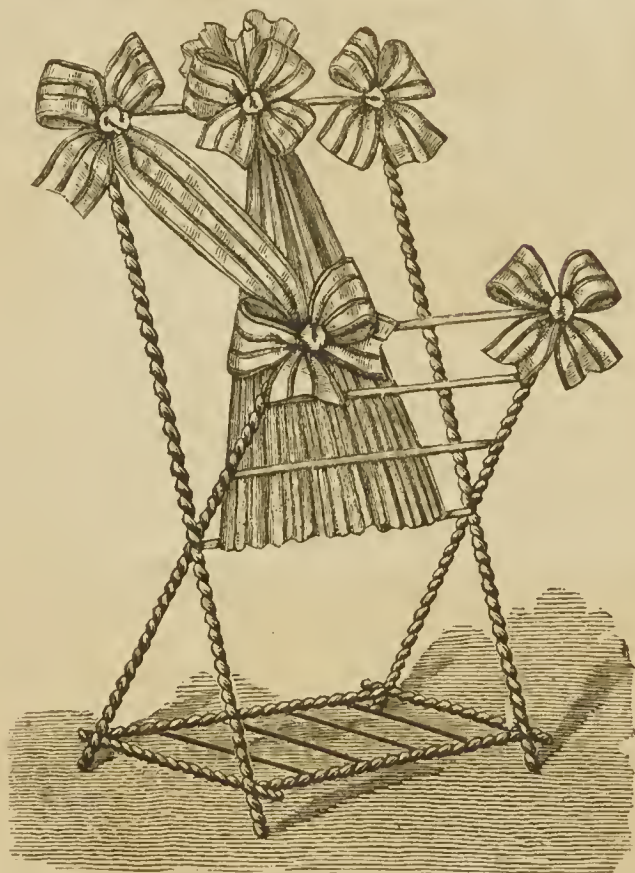


FIGURE NO. 4.—MUSIC-RACK.

(For Descriptions of Figures Nos. 3, 4, 5 and 6 see "The Work-Table," on Page 307.)

the skirt portion of the overdress, which presents wrinkles at the top, resulting from plaits at the hips, and a fanciful arrangement of garniture.

FIGURES NOS. 16 AND 17.—DECORATION FOR SPECIAL PARTS OF A LADIES' COSTUME.—A gray and black combination is admirably effected in this stylish costume, which may be appropriately assumed on demi-dress occasions.

Light-gray wool goods is the texture represented, and the decoration is supplied by Kursheedt's Standard Escorial bands, lace edging and flouncing. The pattern used for the costume is No. 3726, which is illustrated in the March *DELINEATOR* and costs 1s. 8d. or 40 cents.

The basque is represented at figure No. 16. It has full fronts that are made over fitted fronts, and a row of the band trimming extends from the arm's-eye to the lower edge at each side, concealing the bust dart taken up in each full front. The neck is cut in rather low, round outline, and a frill of edging falls from the edge. The sleeves are full and high on the shoulders and are cut rather short, a fanciful arrangement of lace trimming the lower part, while a frill of lace starting from

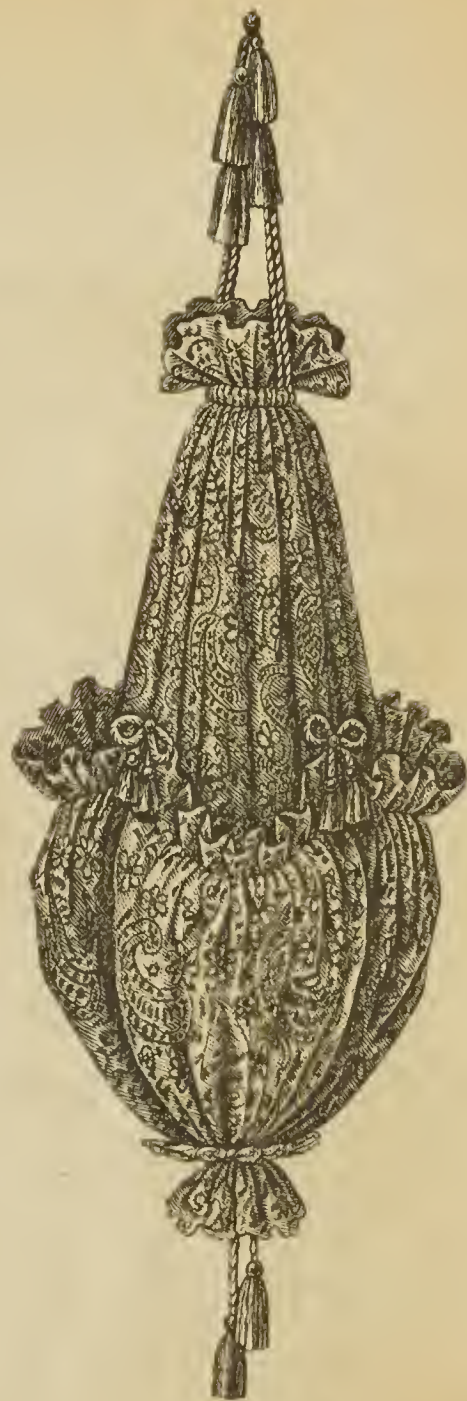


FIGURE NO. 5.—HOSE-AND-SHOE BAG.—(Cut by Pattern No. 3680; one size; price 5d. or 10 cents.)

each side of the arm's-eye near the shoulder falls over the elbow, with unique effect.

The skirt, shown at figure No. 17, is overhung by a drapery that falls in full folds at the front and sides and is arranged in fan-plaits at the back, a deep flouncing trimming



FIGURE NO. 6.—COVER FOR A ROSE JAR.

the bottom tastefully.

FIGURE NO. 18.—ATTRACTIVE COMBINATION AND GARNITURE FOR A LADIES' BASQUE.—Dotted cashmere and plain silk are combined in this shapely basque, which was cut by pattern No. 3606, price 1s. 3d. or 30 cents. The fronts are fit-

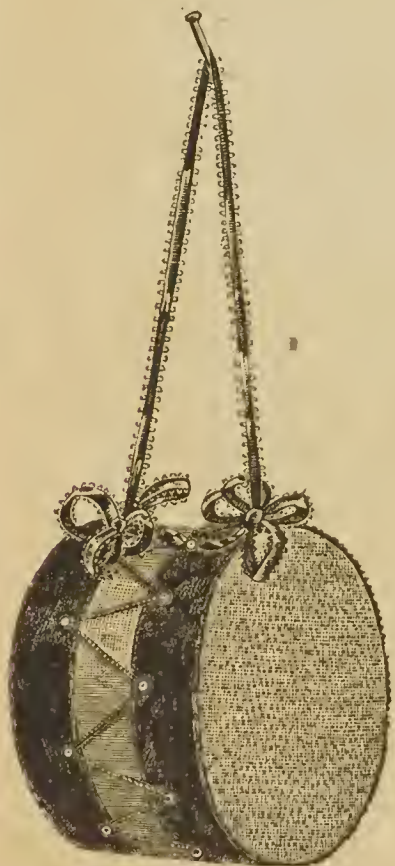


FIGURE NO. 3.—MATCH-SCRATCHER.

and black combination is admirably effected in this stylish costume, which may be appropriately assumed on demi-dress occasions.



ted by darts in each side and decorated at the top with a braid ornament having jet pendants, the ornament extending over the high standing collar. The lower outline of the basque is followed at the front by a corresponding ornament, the pendants falling in tablier fashion over the skirt with which the basque is worn. The high-shouldered coat sleeves are cut from silk and contrast stylishly with the basque material. The waist garnitures are of Kursheedt's Standard make.

### ARTISTIC NEEDLEWORK.

(For Illustrations see Pages 303 and 304.)

Doylies in Persian, Japanese or other effects are just now being largely used in decorative work, and combined with lace or ribbon the result is very handsome. These doylies are used for scarfs, sachets, table-covers, etc., and when lace is combined with them, the effect is lovely over silk or Surrah of some harmonizing shade, the color of the silk showing beautifully through the meshes of the lace. A sachet showing the ef-



FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.

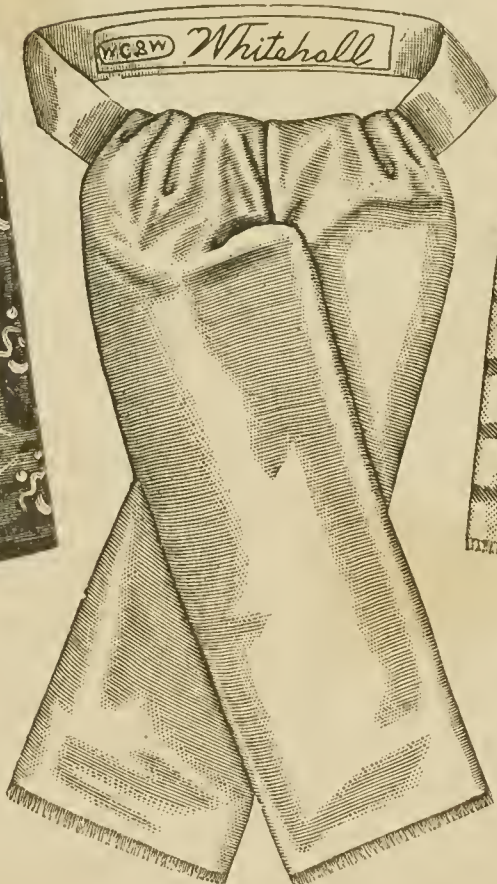


FIGURE NO. 2.—GENTLEMEN'S PUFF SCARF.



FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.

fect of the doylies with Valenciennes lace edging and insertion is among the contributions of the month. FIGURE NO. 1.—LETTERS IN CROSS-STITCH.—These letters are a continuation of the alphabet commenced in "Fancy Stitches and their Application" in the January DELINEATOR, where the method of working them is accurately described. FIGURE NO. 2.—DESIGN FOR CROSS-STITCH EMBROIDERY FOR GINGHAMS, SHEPHERD'S PLAIDS, ETC.—This design is exceedingly effective worked in one or more colors on shepherd's plaids and small checks. The stitch is the well-known cross-stitch, and the black blocks indicate where the stitches are to be formed. The squares in these fabrics can be very easily counted, so that the work is very simple. If such a decoration is desired on a gown, apron, etc., of plain or striped goods, it may be easily worked on canvas basted on the goods, and afterward the canvas threads may be easily drawn out.

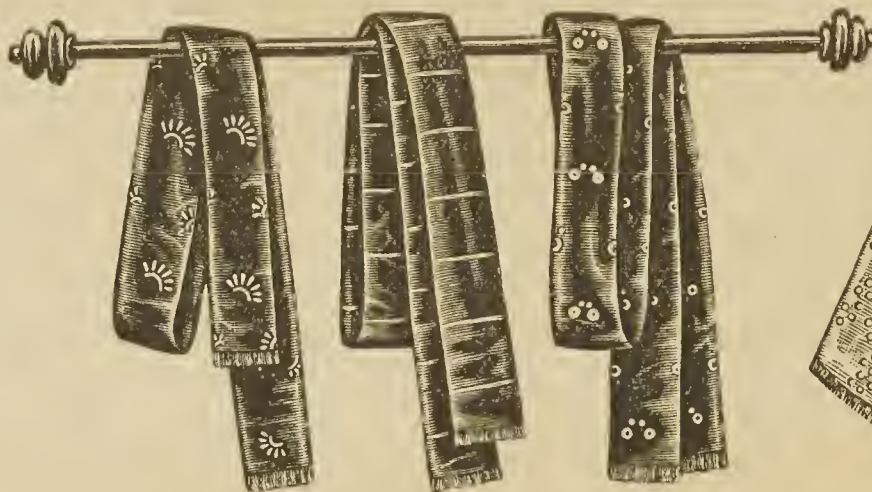


FIGURE NO. 3.—GENTLEMEN'S TIES.

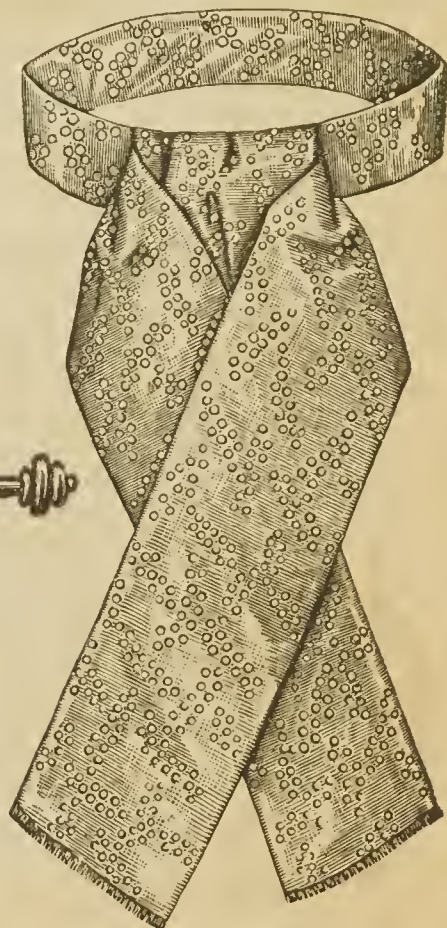


FIGURE NO. 5.—GENTLEMEN'S PUFF SCARF.

FIGURE NO. 3.—CHAIR CUSHION.—This beautiful cushion is in circular shape and is made of réséda-green silk. The filling may be hair or cotton, as preferred, and should not be compact, a soft, loose effect being desirable. A large wild-rose cut in delicate-pink silk or cloth, or in white butcher's linen tinted in pink is applied on the cushion with the button-hole long and short stitch in shades of pink filo floss. The center is worked in shades of yellow and green. The stitch is fully described in "Fancy Stitches and Their Application" in the February DELINEATOR.

FIGURE NO. 4.—BUREAU-SACHET.—Little Persian or Japanese doylies and rows of Valenciennes insertion form the outside of this beautiful sachet. A sachet is first made of pink silk, and over it is smoothly arranged the outside; and a frill of Valenciennes lace edging borders all the edges. Any preferred shade of silk may be used for the sachet, and the edging and insertion may be of any fashionable variety.

### THE WORK-TABLE.

(For Illustrations see Pages 304 and 305.)

That simple means are required to effect ingenious ends in fancy work is clearly evinced in the practical articles contained in this department. Odds and ends of velvet and ribbon may always be utilized in making the pretty ornaments that are intended either to adorn the boudoir or living room or to be of actual service, and the neat worker will even aim at beautifying the things which are devised less for ornament than for use. Pretty and inexpensive presents may be reproduced with little difficulty and at slight expense from the designs shown this month.

FIGURE NO. 1.—LAP-TABLET.—Heavy pasteboard is used for this practical article, and chamois-color felt covers both the inside and outside. A felt pocket having pinked edges is adjusted at each end on the inside, a line of stitching marking a division in each pocket, the larger one being used for holding writing-paper and the shorter for envelopes. These pockets are button-hole stitched at their upper and side edges to the felt. The center of the tablet contains the necessary furnishings. Double pockets are secured with gold nail-head buttons to three corners, for holding postal



firmly to place, and the same mode of adjustment is used for the calendar. Blotters, too, enter into the details of this serviceable tablet, and their corners are slipped in triangular pieces of felt fastened at the corners with nail-head buttons. This complete tablet may be conveniently held on the lap, and the writing paper may be placed on the blotters, which greatly facilitate writing.

FIGURE No. 2.—PAPER-TRAY.—This unique receptacle for newspapers may be made of heavy cardboard or thin wood and may stand on a table in any part of the room. The bottom is oblong in shape and may be of any preferred size. The sides are shaped from a circular piece having a diameter equal to the length of the bottom. Out of the circular piece is cut another circular piece having a diameter equal to about one-half the length of the bottom, and then the piece is cut in halves and secured to the sides of the bottom. The bottom and sides may be covered with silk, sateen, paper or other desirable goods, or it may be painted or enamelled, as preferred. The outside may be black and the inside red, yellow or blue, with good effect. On one or both sides the word "Papers" may be done in gold or any preferred color, and the rising sun's rays may be effectively painted or embroidered at the ends. Cord, ribbon or floss may be carried over one or both sides in loops caught at the center through a large, fluffy ball or other ornament and tied above the ball, which is most effective if allowed to swing below the sides.

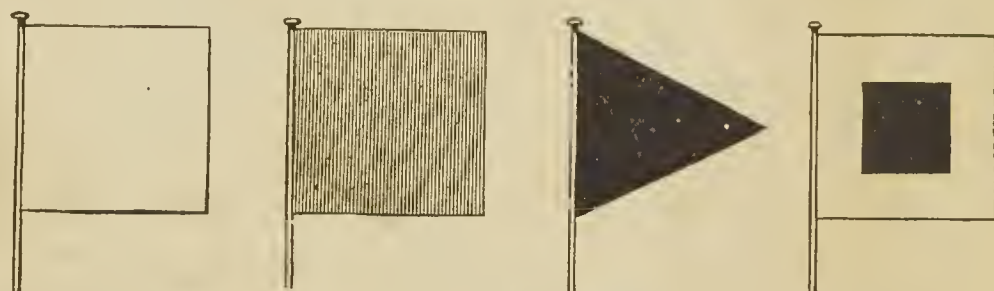
FIGURE No. 3.—MATCH SCRATCHER.—A ribbon bolt of brown pasteboard forms the body of this article, which is trimmed to have the appearance of a drum. Over the heads are pasted pieces of sand-paper cut their exact shape, which serve as the match scratcher. Wide bands of dark-red velvet are drawn round the bolt at the sides, and the brown pasteboard center, which is left uncovered, contrasts effectively with the velvet. Gold buttons sewed at intervals along the inner edges of the bands afford a means for adjusting gold cord to reproduce the strings or snares on the outside of the drum. The drum is hung from a nail by a long loop of red feather-edged ribbon that proceeds from bows formed on top at each side.

FIGURE No. 4.—MUSIC RACK.—This simple rack,

also at the bottom, a frill resulting from the shirring at the top. Four pockets are arranged by means of lengthwise rows of stitching, which secure the shoe-bag to the hose-bag; and bows of cord having tassel-tipped ends are adjusted at the top of each row of stitching. An ornamental piece shirred to form a frill at the top and bottom is secured at the end to conceal the gathering, and two tassel-tipped cords tied in a bow depend from its center, with handsome effect. The bag may be hung in a corner of the bed-room, inside a wardrobe door or in any other convenient place.

FIGURE No. 6.—COVER FOR A ROSE-JAR.—Flowered light and dark China silk were used for this decorative cover, which is drawn over a plain china rose-jar containing pot-pourri. The long edges of the sections and also the ends of the cover are joined, and the lower edge is shirred and drawn together under the jar. The fulness thus formed is disposed of near the top by a shirr-string inserted in a casing sewed on the under side, and the cover is regulated to the width of the jar at its neck, a pretty, full frill resulting from the shirring standing up daintily about the top of the jar. The dark silk is used for the lid. The ends are also joined, and the lower edge is shirred and drawn together underneath; a second row of gathers is made at the top to adjust it to the lid just below the disc-like top, which is visible. A bow of light satin-edged grosgrain

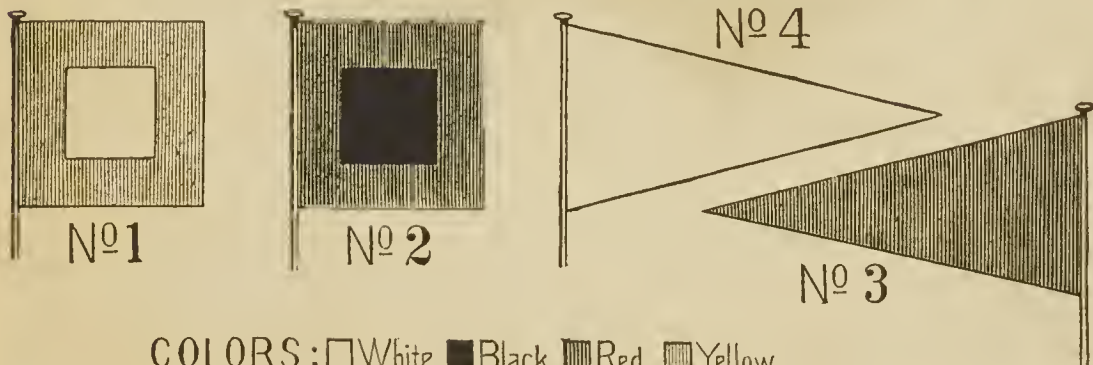
WEATHER SIGNALS.



COLORS: □ White, ■ Black, ▨ Blue.

FIGURE No. 1.

WIND DIRECTION AND VELOCITY SIGNALS.



COLORS: □ White, ■ Black, ▨ Red, ▩ Yellow.

FIGURE No. 2.

(For Descriptions of Figures Nos. 1 and 2, see "Children's Corner," on Page 306.)

ribbon is placed at the side of the lid on top.

STYLES FOR GENTLEMEN.

(For Illustrations see Page 306.)

In the neckwear for Spring and Summer "Beau Brummel" taste prevails, to quote a well-known member of the trade just returned from the foreign markets. This tendency toward neat effects and quiet colorings was never more noticeable than at present. "Thin" effects are all the rage for advance trade; just at present, however, rich, elaborate designs are favored, but the *bizarre* is invariably avoided by a liberal spacing of the figures, thereby

showing a large amount of the grounds, which are always rich.

By way of introduction it should be noted that this season's neckwear cloths differ from those of all previous years in that no one class can be said to rule; but, of course, satins are most favored by good dressers. In regard to these it may be stated that lustre and brilliancy are exacted; and for the amount invested these goods show to better advantage than any other cloth.

It must not be understood, however, that all-silk effects are in the background; they are shown in beautiful assortment this season, and the designs are filmy, leafy, web-like, dreamy—indeed, adjectives are wanting to fully express the dainty effects.

Grosgrains, English twills, French nattés, and new Austrian Imperial cloths—the last-named being characterized by solid figures massed—are also *au fait*.

Armures and grisailles are again fashionable; of the latter it may be truly said the public never tire, for the handsome steel effects are always neat and proper.

The latest productions in cloths are known as the Stanley twill, the McKinley all-silk mat, and, last but not least, the Cleveland armure, which is extraordinarily durable.

For wear during Midsummer rich, solid-looking *crêpes* are already in great demand. Marked changes are noticeable in these goods, the French *crêpes* having been superseded by a heavier-looking texture known as *gaze d' Orient*. Among the plain colors the most favored are navy, black, white and Sultan. The figured

though designed to hold music, may be used for newspapers. It is made of twisted and plain rods of brass, the plain ones being used like rungs. From the rung joining the frames formed by the twisted rods is suspended a section of striped Surah that is caught up closely on the upper rung, above which it forms a fan, the arrangement serving as a support for the contents of the rack. A bow of striped ribbon is arranged at the upper right corner of the longer frame, and a strip of the ribbon is extended to the corresponding corner of the shorter frame, where a similar bow is made, the frames being thus connected at the upper corners. Bows are decoratively placed over the silk at the center of the upper rung and at the upper left corners of the longer and shorter frames. Three rungs are set in the top of the shorter frame, and four rungs are placed in a square formed by twisted rods, forming the base of the rack. The ribbon and Surah may be of a monochrome variety and of any preferred shade or color. India silk may be used instead of the Surah, with good effect.

FIGURE No. 5.—HOSE-AND-SHOE BAG.—Écru cordinette all-over figured with red is employed for this pretty receptacle, which was cut by pattern No. 3680, price 5d. or 10 cents. The hose-bag, which is the deeper, is finished at the top with a deep hem, in which a casing is made to hold draw-cords that pass through openings made at each side, the ends of the cords being tassel-tipped, and the bag when drawn together showing a pretty frilled heading. The shoe bag is similarly hemmed at the top and gathered along the hem, and



goods show black and navy effects on white grounds, neat grouped figures being preferred. In the English twills the assortment is bewildering; never before has the variety been so great.

Numerically the ground shades this season do not equal those of previous years, but for richness they excel them. In speaking of the new shades the various tones of navy should be named first, because they are most numerous and appear oftenest; but very close to them in popular favor come black, *gris de Française* (gray), *fumée de Londres* (London-smoke), *porcelaine de Sevres* (porcelain), cadet-blue, several tones of mode, mouse, cream, and white, which is seen everywhere. A new shade of rich Bordeaux is also exhibited, and it is certainly beautiful to look upon.

The illustrations this month include two knot and two puff scarfs and three ties.

FIGURE NO. 1.—GENTLEMEN'S KNOT SCARF.—Figured black silk was chosen for making this handsome scarf, which is named the Wingham. A single fold in the left side of the knot lends an attractive air to the shape.

FIGURE NO. 2.—GENTLEMEN'S PUFF SCARF.—This stylish shape is known as the Whitehall. It is made of white India silk, and the folds and creases at the top provide the novel characteristics.

FIGURE NO. 3.—GENTLEMEN'S TIES.—The three ties shown at this figure are made of black satin, the first and last being figured in white, while the center one shows crosswise bar stripes in ciel-blue.

FIGURE NO. 4.—GENTLEMEN'S KNOT SCARF.—One of the most stylish of the season's knot scarfs is shown at this figure. It is called the Bristol and is made of striped twilled silk. In the left side of the knot near the center are two deep folds, in the opposite side further up is another fold, and three more are in the apron.

FIGURE NO. 5.—GENTLEMEN'S PUFF SCARF.—Figured India silk is the material pictured in this scarf, the design being made up of small dots in self elustered in a unique manner. The top of the overlapping portion of the apron is cut like a flat scarf and, with the folds and wrinkles, imparts a delightful air of novelty to the shape.

## CHILDREN'S CORNER.

(For Illustrations see Pages 307 and 308.)

A clouded sky does not always augur rain, neither is a rosy sunrise indicative of a sunny, cloudless day; and yet how anxiously are the heavens scanned by many of my little friends, when they are looking forward to a day's outing.

Those of you who live in cities may look for surer signs that will tell "which way the wind blows." You all know that there is a code of signals by which the probable weather and the direction and velocity of the wind may be indicated. These signals are raised from railroad and sea-coast stations, navy-yards and the like, for the benefit of mariners and others whose occupations are affected by atmospheric changes. It will be of interest generally to my young readers, whether they have occasion or not to give heed to these signals, to learn all about them.

At figure No. 1 are shown four weather signals, which are represented by flags of different designs and colors: thus, the clear or

fair weather flag is white; rain or snow is signalized by a blue flag; the temperature signal is a black, triangular flag, and a cold wave is indicated by a white flag having a black center. When the temperature signal waves above the white or blue flag warmer weather may be expected, and when placed below colder weather is predicted. When the temperature signal is omitted, no change need be looked for.

At figure No. 2 are illustrated the wind direction and velocity signals, which are attentively regarded especially by sea-faring men. The first flag, which is yellow and has a white center, is a cautionary signal, indicating that the winds expected are not very severe, though well-found; seaworthy vessels, however, may meet them without great danger.

The second flag—red with a black center—is a storm signal, by which mariners are informed that the storm is increasing in violence.

The red pennant, which is marked No. 3, indicates that the winds are to be easterly—that is, from north-east to south, inclusive—and that the storm center is approaching.

The white pennant, No. 4, means westerly winds—from north to south-west, inclusive—and that the storm center has passed.

When the red pennant is hoisted above either the cautionary or storm signal, winds are expected from the north-east quadrant; when below, from the southeast quadrant, both indicating stormy weather.

When the white pennant is raised above the storm or cautionary signal, winds are expected from the north-west quadrant; when below, from the south-west quadrant.

The night storm signals are indicated as follows: a red light for easterly winds, and a red light and white light for westerly winds.

And now, my little friends, when you see these signals you will understand their meaning, and how weatherwise you will be!

A shadow picture of a donkey's head is shown at figure No. 3; and the many attempts at reproducing it, before you meet with success, will cause

lots of merriment. Proceed as follows: Place the palms of both hands together; then lap the third finger of the right hand over the fourth, and the second finger of the same hand over the second and third fingers of the left hand; and bend the first finger of the right over toward the left hand, the thumbs of both hands standing erect and representing the donkey's ears, which, you know, are always aggressive-looking.

A favored toilette for development in such dainty Summer textures as crêpe, challis, India mull, *chiffon* and batiste consists of a full or baby waist, and a full, plain skirt that may be tucked when the wearer is tall; and with it will be worn a lace pointed girdle and a Figaro jacket of black silk or velvet, the jacket being lined with Surah, which may be of any becoming hue when the gown is white, but should match the waist when the latter is colored.

Women who possess rich laces arrange them in handsome ruffles about the neck edges of half-low gowns. When lace is not used for this purpose, two or three hemmed or flat-edged ruffles of silk mull are scantily gathered to berthas, which in turn are secured to the neck edges of dinner and evening gowns by means of fancy lace-pins or rich jewelled ornaments.

Cloaks and coats for little boys or girls are accompanied by hats, bonnets or caps made of the same material.



FIGURE NO. 3.—SHADOW PICTURE.

(For Description see "Children's Corner," on this Page.)



# THE DINING-ROOM AND ITS DECORATION.

## FOURTH PAPER.

In furnishing the dining-room the floor is the next to receive consideration after the ceiling and walls have been satisfactorily decorated, and then the draperies for windows and doors should be selected and arranged with the best possible taste. Floors of hard wood are just now largely favored, but unless the housekeeper is fastidious and determines to have her floor kept in perfect condition, she had better decide on having the room prettily carpeted. If the room is large, a rich broad border may be added to the carpet; but if small, the border will have a tendency to make it look still smaller, and so should be avoided. The carpet should be carefully selected to harmonize well with the general furnishings of the room.

A beautiful arrangement for a dining-room is partially revealed at figure No. 5. The floor is of hard wood, oiled and polished, and is almost covered with a rug of handsome, refined coloring. Of course, the cost of the rug will be gauged by one's means, but a really fine rug may be gotten for about the same price as a carpet and really presents a more elegant appearance.

The walls may be finished as described in the March DE-LINEATOR, or they may be painted some agreeable color.

The windows and large, double door-way are here shown beautifully draped with Kursheedt's Standard

tures is illustrated at figure No. 4 and may be easily made at home at comparatively small cost. The frame is broad and is made of pine wood smoothly covered with a dainty

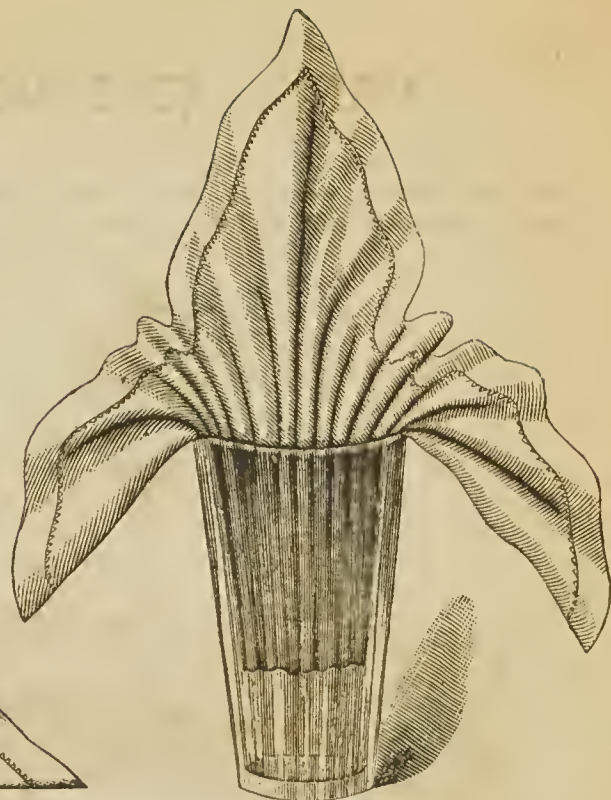


FIGURE No. 3.

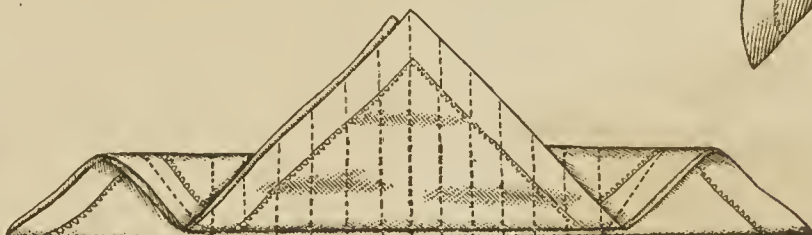


FIGURE No. 1.



FIGURE No. 2.

FIGURES NOS. 1, 2 AND 3.—METHOD OF FOLDING AND ARRANGING NAPKINS.

variety of figured grosgrain silk. Remnants of beautiful silks for the purpose may often be purchased at small cost by the careful shopper. In the corners fans of the silk are effectively placed.

Another fancy folding of the napkin is represented at figure No. 3, and the method of folding is clearly illustrated at figures Nos. 1 and 2. When the napkin has been carefully ironed, fold it



FIGURE No. 4.—FANCY PICTURE-FRAME.

drapery India silk, for which, however, any preferred drapery material may be substituted, with good taste. India silk in plain, striped and figured varieties is, by-the-bye, the most popular drapery fabric in vogue. A material that closely resembles India silk is called "silkoline" and is just as effective but not so durable. In the door-way one curtain is hung on the pole by rings and caught back in a handsome festoon at the top by tasselled cords; the other curtain is draped in a festoon over the pole, with one corner falling in a point at the center; and both curtains are caught back by tasselled cords. The window curtains may be draped in the same artistic way, or both may be draped alike in the manner followed for the left curtain in the door-way.

On one or both sides of the window and wherever else they will be effective, pretty brackets or shelves may be secured for holding *bric-à-brac*; and pictures in still life, game, etc., may be effectively hung on the walls. A unique and pretty frame for such pic-

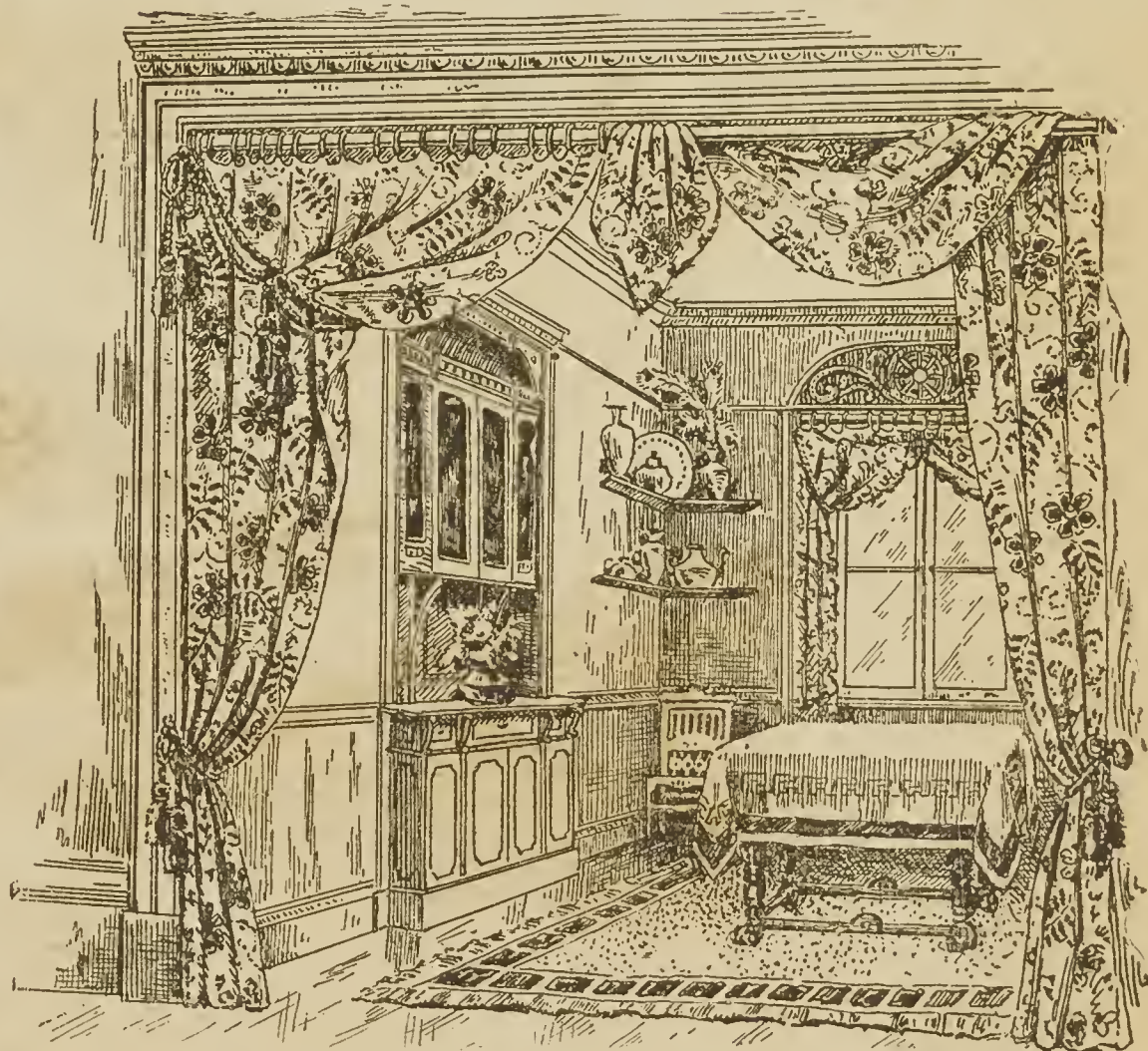


FIGURE No. 5.—ARTISTIC FURNISHING FOR DINING-ROOM.

(For Descriptions of Figures Nos. 1, 2, 3, 4 and 5, see "The Dining-Room and Its Decoration," on this Page.)

three-cornerwise; fold it again so that the two corners brought together will extend just a little beyond the long fold; and then fold the widest part over again so that the long fold will come even with the short fold, as shown at figure No. 1. Plait the napkin back and forth in fan fashion at the dotted lines shown at figure No. 1, and turn the ends over as shown at figure No. 2.



## FANCY STITCHES, AND THEIR APPLICATION.—No. 4.

To the woman who is fond of fancy needlework the decorations illustrated this month will prove especially welcome, pos-



FIGURE NO. 1.—DECORATED TABLE-SCARF.

sessing as they do the charm of novelty. The application of artificial flowers to fancy work is an entirely new idea, and the methods illustrated and explained in the following paragraphs will render the work quite easy, provided, of course, the instructions are followed closely and careful reference is made to the illustrations. Heavy silk, plush, velvet, plain tapestry and velours may be ornamented by the application of handsome artificial flowers, orchids, marguerites, chrysanthemums, *fleurs de lis* and, indeed, nearly all the large blooms being suited to the purpose.

FIGURE NO. 1.—DECORATED TABLE-SCARF.—This handsome table-scarf is made of *réséda* Sicilienne decorated with deep old-rose artificial silk-and-velvet roses and French rose-leaves in Autumnal shades. Before the leaves are applied each is delicately veined with two threads

of filo floss matching its predominating shade, and the rubber stems are evenly wound with rope silk in shades of stem brown and green, as shown at figure No. 3. The flower stems are wound in the same manner. The flowers and leaves are then arranged to form a border on the end of the scarf; several heavy cords are utilized as a filling for the main stem, and the leaves, flowers and buds are placed in

a natural position on each side of this stem, which is worked through the material in the overlaid stitch, as shown at figure No. 2. The stems of the leaves and flowers are worked on the goods for a short distance from the main stem to secure them and at the same time permit of their being bent in an upright or drooping position without fear of looking ungraceful. The tip of each top leaf on every spray and one or two of the rose petals are tacked (casily) to the scarf, so that they may not be readily disarranged.

FIGURE NO. 2.—ADJUSTMENT OF SCARF IN THE FRAME, AND METHOD OF MAKING THE OVERLAID STITCH.—This engraving gives a clear idea of the method of applying the artificial flowers. The frame upon which the scarf is stretched is one of the convenient variety known as the Real, and permits of adjusting all materials twenty-four inches or less in width without difficulty. Any surplus length may be tightly rolled on the cylinders supplied at each end, a piece of tape being tacked across each cylinder, to which the material may be pinned before rolling. Stretch the work well, place pins as illustrated in each side of the material, and wind strong cord

round the outside of the frame and over each pin; the fabric is then ready for the application of the flowers. After the flowers and leaves have been properly arranged—and this means with artistic grace—the work of stitching is in order. The stitch is known as the overlaid stitch and is very simple; it is done in the following manner: bring the needle up from underneath close to one side of the stem and pass it down over the stem close by the other side of



FIGURE NO. 3.—MANNER OF VEINING THE LEAVES AND WINDING THE STEMS.

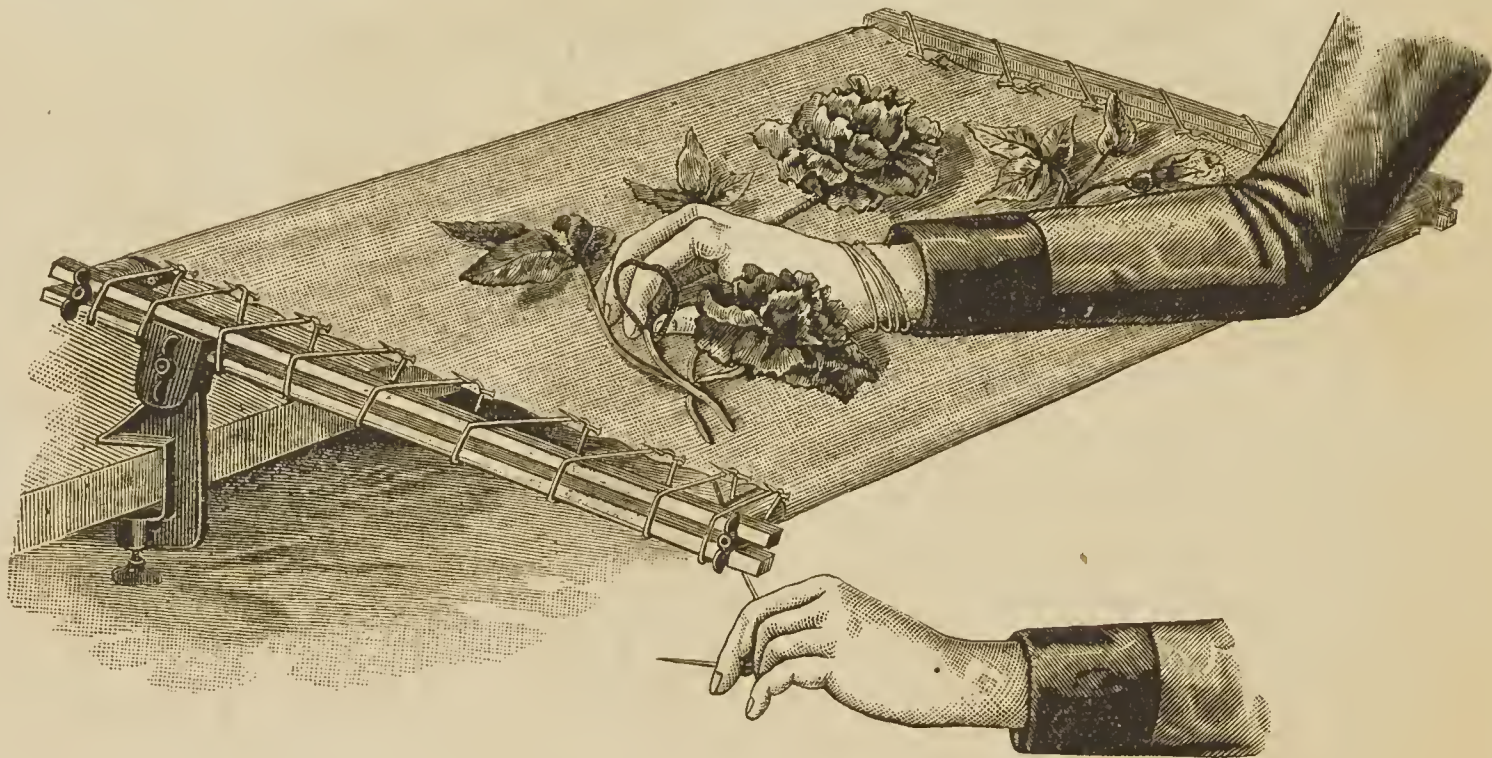


FIGURE NO. 2.—ADJUSTMENT OF SCARF IN THE FRAME, AND THE METHOD OF MAKING THE OVERLAID STITCH.

it, making the stitches even and exactly alike. All surplus stems of leaves or flowers should be worked in with the main stem. The addition of thorns will greatly enhance the beauty of the spray; they may be of reddish-brown or deep-green rope silk.

FIGURE NO. 3.—MANNER OF VEINING THE LEAVES AND WINDING THE STEMS.—This figure illustrates the detail of making or covering



the stems. The leaves are veined in outline stitch, which was fully explained in the February *DELINEATOR*. Be careful to follow the fine lines stamped in the leaves, as the silk will sink in and present a more natural appearance. The stem is then wound round and round, the same as you would wind a spool of thread, but, of course, very evenly.

FIGURE NO. 4.—EMBROIDERY DESIGN FOR GINGHAMS, SMALL CHECKS, ETC.—This figure shows an artistic border in fancy stitches for any goods having a similar checked foundation. The border is made in the following manner: Count as many blocks or squares up from the edge of the hem as will look well in proportion to the length of the skirt. Bring

the needle up from underneath and pass it over the crosswise line of the goods down through the point where the lengthwise line crosses it; then bring it up at the next point of crossed lines and repeat the first stitch, thus making a succession of evenly run stitches. To work the uncovered lines between these stitches, follow the same instructions. The blocks above and below this line

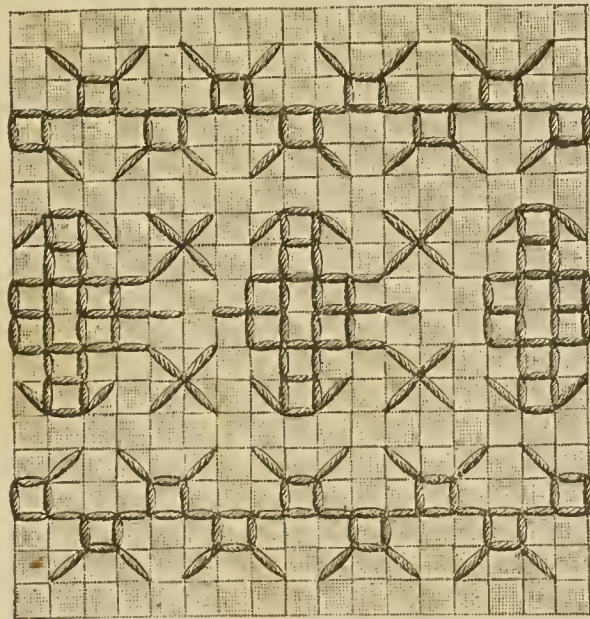


FIGURE NO. 4.—EMBROIDERY DESIGN FOR GINGHAMS, SMALL CHECKS, ETC.

are outlined with the same stitch as the above, and after the first block on each line is completed skip three blocks and work the fourth square all across the straight line of stitches. The stitches extending from the corners of these squares are made in the same manner, except that they run diagonally through the square. The remainder of the design may be easily completed by following these directions and carefully counting the squares; indeed, the latter is a most important item in the work.

FIGURE NO. 5.—FANCY CROSS-STITCH FOR CANVAS EMBROIDERY, GINGHAMS, SHEPHERD'S PLAIDS, ETC.—This stitch is particularly adaptable to the design illustrated at figure No. 2 in "Artistic Needlework" in this issue. It is here represented on a section of canvas, being done in worsted. The stitch is especially pretty when done with heavy linen, silk or wool, but in the finer grades of materials it is not so suitable, as the turning of every stitch cuts sharply into the goods, thus taking away the soft, rolled effect so desirable. If the following directions are observed, the stitch may be easily made: Bring the needle up from underneath,



FIGURE NO. 5.—FANCY CROSS-STITCH FOR CANVAS EMBROIDERY, GINGHAMS, SHEPHERD'S PLAIDS, ETC.

pass it diagonally across the square to be worked and thrust it through the lower right-hand square; now bring it up through the upper right-hand square, cross the first stitch, and pass it down through the lower left-hand square; then bring it up through the lower middle square between the lower right and left hand corners, and carry the thread perpendicularly across the cross.

formed by the first two stitches; pass the needle down through the upper middle square, at the same time bringing the needle up through the middle left-hand square between the upper and lower left-hand corners; now proceed to pass it down through the middle right-hand square between the upper and lower right hand corners. The second square is made in the same manner, and the directions may be more readily followed after a close scrutiny of the broken threads in the illustration.

## SPRING DRESS FABRICS.

As the season advances fashions assume a more Spring-like character, and materials are correspondingly light both in texture and coloring, the semi-wintery weaves and tintings of a month ago having entirely disappeared. Shaggy effects are again shown in homespun, tweeds and other goods of a similar nature, and occasionally in such textiles as serges and camel's-hairs; but the filmy surfaces are so skilfully woven that they do not produce the slightest suspicion of heaviness, but on the contrary lend a charmingly seasonable air to the gowns and wraps in which they appear.

Among the almost countless varieties of chevots there are the time-honored checks formed in one or several colors on a white ground; the always lady-like and stylish herring-bone stripes in mixed grays, browns and fawns, and even in light tones that nearly approach white; and the granite mixtures in invisible plaids and checks. The last-named class are always shown in white and dark-gray, as the name suggests, and are thickly strewn with irregular knots of white wool, which, in accordance with the prevailing fancy, are woven into rather than upon the goods. A very handsome cheviot in light-gray figured with large black discs that are slightly rougher than the remainder of the fabric was lately chosen for a tasteful street toilette. On the shapely foundation-skirt hangs a drapery that falls unbroken from belt to foot, save at the center of the back, where a few plaits are laid in the top at each side of the plaquet opening, the plaits spreading into folds toward the lower edge. A narrow, bias fold of the material is applied all along the lower edge, not only to serve as a decoration, but also to add slightly to the weight of the drapery and retain it in its proper position. The basque is of the coat-skirted order and is faultlessly adjusted. The front and sides extend to the hips and are lengthened by coat-skirts that flare in front below the closing of the basque proper. The center-back is of graceful length, coat-laps being

allowed at the end of the center seam; and coat-plaits conceal the joining of the coat-skirts and back. A pocket lap falls stylishly over each hip, and at the neck is a standing collar of regulation height. The sleeves are gathered to rise high above the shoulders and fit snugly below the elbow. With this toilette is becomingly worn a large hat of gray chip trimmed with black silver-dotted tulle and pink roses; and the gloves are drab Suède. The same mode may be developed with equally good results in Scotch tweed for either travelling or promenade wear.

Tweeds are still shown in stripes and checks and are woven in a curious medley of colors, white being necessarily introduced in every instance to lighten the sombre effect which a mixture of rather dark hues would otherwise produce. Thus, one attractive specimen has a white ground, upon which are irregular stripes in an indefinable shade of gray with a tasteful admixture of red and dark-brown; a similar ground displays minute checks of brown and gray sprinkled with red; and on a third sample showing fine, even stripes alternately of white and darkest green every other green stripe is outlined at one side with a hair-line of red.

Homespun are offered in stripes that are almost wholly formed of knots in some hue contrasting strikingly with the ground color or colors (for mixed grounds are the rule rather than the exception); and overspreading the entire surface are long, silky white hairs that materially soften the harsh effect. Brown stripes woven on a light mixed-gray ground, black stripes on fawn, and white on castor are among the most stylish color combinations, and they look particularly well in plainly fashioned gowns consisting of the pull-back skirt and the double-breasted or coat basque.

Next in order come the diagonals, which are presented in really novel designs. Stripes obtain extensively, but those are most fashionable which cross the material diagonally. One sample of



diagonal is broadly striped lengthwise with white and navy-blue, and diagonally with blue several shades lighter than the navy; and an equally effective pattern is formed by wide, diagonal stripes of mode and fawn, with large mode dots woven in the fawn stripes. These large designs are very handsome, but they can only be becomingly worn by tall, shapely women. In one of the newest and most popular of the diagonals a plaid is formed by means of a basket and a diagonal weave. These goods are shown in mode and white, tan and white, gray and black, and light-gray; and they may be made up by the less rigid modes for dressy outdoor wear.

One never wearies of praising camel's-hair, for it is always a delight to the woman who aims at the artistic in her gowning. The texture of the goods is as soft and flexible as ever, and many novel designs are being shown. Arabesques, stripes and irregularly shaped figures in colors are woven on a neutral ground, and a soft, velvety pile is raised over the surface, with a most harmonious effect. Even plain camel's-hair displays this finish, which imparts a satin-like gloss to the material; and the favored shades are gray, mode and tan. Gowns of either plain or fancy camel's-hair may be appropriately assumed for visiting, daytime receptions or the promenade; and whether the modes selected for their development be formal or dressy, the inherent good qualities of the fabric cannot fail to produce the desired air of refinement and good taste.

For more ceremonious wear there are few fabrics that can compare with the light-weight silks, which are displayed in an unusually large and choice variety, both of textures and designs. India, China and Japanese silks were never more popular, and they are all woven in similar patterns, although the last-named variety is of softer and finer texture than either of the others. On a black China silk of fine quality are printed white and purple lilacs and yellow and brown discs, producing a curious but wholly tasteful effect; and carnations on a black ground, and red *fleurs de lis* and foliage on a dark-blue surface are much admired. Polka-spots are strong rivals of the floral designs, turquoise-blue, Ophelia (heliotrope), blue, yellow and green spots being very handsome on black Japanese silks, and forming some of the most artistic patterns lately noted. An altogether new variety of Japanese silk is *façonné* Jesso, so called because made in Jesso; it has a striped surface, and satin ovals in tints contrasting with the light or dark ground color are woven among and over the stripes.

A soft silk showing a twilled weave not unlike that of Surah is called cashmere Marichibo. This fabric is of foreign manufacture, but its coloring is domestic. The backgrounds are either black or white, and upon them are printed graduated discs, conventional designs and Pompadour bouquets. An exceptionally pleasing pattern consisting of pink apple-blossoms on a black ground was chosen for a handsome toilette intended for ceremonious wear. The front-gore of the shapely skirt is displayed in an inverted V between the flaring edges of the polonaise, which is accurately fitted by well curved darts and seams, the middle three seams at the back terminating above plaited fulness that falls in unrestrained folds to the lower edge. The fronts are closed with tiny black crochet buttons to a trifle below the belt-line, from which point they gradually separate to the lower edge; and two upturning plaits folded at each back edge below the waist-line produce a slight and becoming fulness over the hips. A Medici collar is the preferred neck completion in this instance; its upper edge is prettily rolled, and between its pointed ends the fronts are turned away to afford a glimpse of the wearer's throat. The sleeves are of the high-shouldered order. When this toilette is made up for the street, the standing collar and revers provided by the pattern will be used; and for wear in the evening and on cool days a light wrap will prove a

comfortable and effective addition. For this purpose a stylish top-garment which embodies the features of both wrap and cape may be made of tan broadcloth and black velvet. It is drawn to the figure at the back, and the fronts fall smoothly to the lower edge and are extended to form the sides, which meet the back and are arranged to arch high and full over the shoulders. At the neck is a Medici collar of velvet that rolls gracefully at the top. The outfit will be appropriately completed by a black net toque trimmed with pink apple-blossoms, and tan Suède gloves.

The challies have of late been so much improved that they almost equal the dainty silken fabrics in beauty of design and coloring and excellence of finish. On a ground of palest heliotrope are printed bunches of lilacs or single violets; a Nile-green surface is strewn with roses and leaves in a darker shade of green; a cameo-pink background is figured with delicate sprigs of green; and a turquoise-blue challis shows red irises and tiny white blossoms. These are but a few examples of an almost limitless assortment of handsome designs. All simple modes develop charmingly in these desirable materials, notably a toilette consisting of a plain skirt and a shirred bodice.

#### WASHABLE GOODS.

The array of wash goods is so tempting and varied that the ordinary shopper will find it difficult to make a satisfactory choice. Prominent among these are checked, plaided and striped ginghams and chambrays, fine flowered batistes and organdies and exquisite flouncings. Heliotrope, blue and pink are the most approved tints in gingham, whether plain, plaided or striped, although dark-browns, reds, blues and other warm tones are also frequently seen, one or several of these colors being sometimes intermingled with lighter hues. Lace-striped ginghams are exceedingly dainty, and so are those showing an armure weave. A heliotrope gingham of the latter class is plaided with white and striped lengthwise with fine lines of dark-heliotrope; mignonette-green also plaided with white is striped with black; and turquoise-blue similarly plaided is illuminated by fine red stripes.

The flouncings, or robes, as they are as frequently called (because plain material is supplied for combination) are the choicest and most costly of the washable materials in vogue. Rococo flouncing is shown in fine white Swiss and is handsome enough to be made up over a silk foundation. The embroidery at the bottom is wrought in arabesques, and medallions of lace are woven here and there, producing the artistic effect from which the goods derive their name. India lawn hemstitched flouncings are quite as dainty as the rococo, but are, perhaps, less dressy. One variety has a five-inch hemstitched hem, above which is applied a rope design in raised or tufted embroidery bordered at each side by a slender vine. Hemstitched flouncing in dotted Swiss is a novelty. Above the hemstitched hem are woven two or three bands of graduated width that are detached from the fabric at one edge, which is scalloped. These bands have the effect of trimming when the material is made up. The plainest modes are in best taste for developing flouncings, as they display the beauty of such goods to much better advantage than more intricate styles.

Chambray skirtings may also be classed under the head of flouncings. They are shown in *écru*, bluettes, heliotrope, pink, light-gray and cardinal, embroidered with tiny wheels in a serpentine design, the embroidery being done with white thread, which is extremely effective against the color of the material. Black *mousseline de l'Inde* (India muslin) flouncings are embroidered in floral and conventional patterns in the gayest tints and will make dressy and serviceable Summer gowns both for walking and indoor wear.

## FASHIONABLE TRIMMINGS.

The average woman finds the choosing of becoming fabrics for her gowns an easy and delightful task; but she is less confident of the correctness of her taste and is, in fact, frequently beset with doubts and perplexities when selecting garnitures. In many cases the style and arrangement of decoration have quite as much to do with the general effect of a costume or wrap as the quality and color of the material used in its development, and an unhappy choice of trimming is certain to mar if not wholly counteract the effect of the richest and most appropriate textures. Sometimes only the simplest ornaments are needed; but while unobtrusive, they must be correct and effective and in their application must give evidence of discriminating taste. A street costume of cloth or homespun bedecked with a great quantity of jewelled trimming would offend

the sight of the most unobservant beholder, and in like manner an evening gown of some airy fabric would appear wholly incongruous if ornamented with heavy tinsel or silk garnitures. There is no material made for which an appropriate trimming cannot be found; therefore, there is little excuse for the numerous violations of the rules of good taste to be noted in the garnituring of feminine apparel.

For cheviots and other goods of the same order there are countless designs in gimps and passementeries. These are shown in medium and narrow widths and in all fashionable colors, although a strong preference is displayed for black, which contrasts admirably with all the hues in the goods. An attractive pattern in colored silk passementerie consists of a succession of tiny wreaths of the smallest flowers in their natural tints, the trimming having the effect



of embroidery when applied. Another example of the same class shows a graceful vine in which the leaves are Milan-covered—that is, each leaf is cut from fine cardboard and covered with Milan braid; and the flowers on the vine are formed of fine colored cord. A third design, quite as artistic as either of the others, is formed of palm leaves in Persian colors. In all these passementeries and gimps there is a more or less plentiful sprinkling of gold, for it may be remarked that the precious metal finds its way into almost all the new garnitures.

Narrow silk gimp edgings are largely favored and are among the daintiest of the season's trimmings. In many of these floral and leaf patterns are developed in black and in colors, the colored varieties invariably introducing tinsel or bullion. A stylish visiting toilette of mode camel's-hair is exquisitely trimmed with edging of this kind showing mode ivy-leaves veined with gold. The drapery overhanging the skirt is as severely plain as present modes will permit. Slight fulness is collected in gathers at each side of the placket opening at the back and falls in natural folds to the edge; and three rows of the edging applied their width apart upon the bottom of the skirt lessen the rigid effect without impairing the admired clinging adjustment. The basque, which strongly resembles a Louis XIV. coat, is fitted in the regular way; it is short over the hips, but is lengthened to graceful proportions by triple coat-skirts added at the lower edge. The coat-skirts flare fashionably at the front and back and are trimmed along all their free edges with the gimp. At the neck is a standing collar covered with gimp, and above it rolls a high Medici collar, the ends of which meet at the bust, displaying the fronts between with the effect of a vest. The sleeves stand high and full at the top, and three rows of trimming are applied to each wrist. A jabot of cream *mousseline de chiffon* adjusted at the neck affords a soft and becoming finish and emphasizes the semi-historic nature of the mode.

Garnitures into which are wrought imitation jewels of various kinds are assured at least another season's vogue, and they are shown in numerous unique and tasteful styles. A narrow scroll pattern in gold is studded with rubies, sapphires and brilliants; a small conventional design is wrought on a gold galloon with chips of emerald, topaz and ruby; and on a third specimen, presenting a floral device, brilliant Rhine-stones, sapphires and rubies are set in the centers of the blossoms. These examples fairly illustrate the rich and extremely ornamental nature of these choice productions. Trimmings of black Brussels net are embroidered with jewels and gilt in leaves, flowers and arabesques; and even jet galloons and passementeries are set with gems, several varieties being invariably used in each pattern. When the many-colored jewels are artistically grouped, a *jardinière* effect is produced, the brilliant tints being brought into strong relief by the sombre background of jet or net. These gorgeous decorations, which are most frequently chosen for lace nets and grenadines, are used very sparingly on street costumes, and as profusely as refined taste will allow on carriage, dinner and evening gowns of sheer or silken fabrics.

Fine French jet edgings in very narrow widths may be used with notably elegant effect as outline trimming or in any manner determined by individual fancy. Some of these dainty creations are solid, others are composed of long and round drops hanging from a narrow heading, and yet another variety is formed of simple meshes. The beads of which these edgings are made are

very skilfully cut, their facets being almost as accurately formed as those of valuable gems; and this, of course, adds materially to the beauty of the trimmings, which may be appropriately applied on cloth and other woollen gowns.

Combinations of gold and jet and of silver and jet obtain largely and are less glaring than all-gold and brighter than all-jet trimmings. There has been a revival of steel garnitures, but the styles now shown resemble those of other seasons only in the color and quality of the beads, which are small and perfectly cut. Open, running designs characterize the new steel trimmings, and it is needless to say they are very handsome. A stylish wedding gown of silver-gray Bengaline is tastefully decorated with steel passementeric showing an arabesque pattern an inch and a-half wide. The skirt is wholly concealed by the graceful over-dress, which falls to the lower edge. The upper part of the over-dress is an accurately proportioned basque bodice. A straight panel hangs from the lower edge of the bodice at the left side of the back, and between this and a plaited panel at the right side is disposed the back-drapery, which is plaited in fan fashion at the center, the plaits forming a puff at the top. A drapery front overlies the basque fronts and falls with the effect of a Greek tablier to the lower edge. Plaited fulness is arranged on the right shoulder and in the front edge above the bust, producing graceful wrinkles above and below the bust; and fulness resulting from plaits on the hips spreads into the drapery most becomingly. A row of passementerie borders the front and lower edges of the drapery front, overlies the standing collar, the overlapping end of which is pointed, and outlines pointed cuffs on the high-shouldered sleeves.

The costume just described may be made up for ordinary indoor wear in ivory-white camel's-hair and ornamented with a straight girdle of plaited gold gauze braid trimmed at the ends with tinsel tassels. Girdles of this kind are displayed in gold and silver and are to be carried about the waist and simply knotted in front, the ends falling straight almost to the edge of the gown. An extremely elegant garniture of a similar nature is the sash of gold, silver or steel ribbon. Metallic ribbons are woven in narrow and medium widths for bordering and otherwise trimming party and dinner gowns of lace or silk, and broad widths are draped about the lower edges of bodices and either knotted or bowed at the back, their lightness and flexibility, in which respects they are not surpassed by silk or satin ribbons, rendering such an arrangement very attractive.

Velvet ribbons are arranged in numerous bows and loops on the dainty embroidered chambray and batiste flouncings. It is a good plan to have the ribbons match one of the shades in the embroidery, as they are thus almost certain to harmonize with the ground color, as well as with the design. Leaf-green velvet ribbon is used on a black *mousseline de l'Inde* upon which is embroidered a purple wisteria vine and its foliage; and heliotrope ribbon will daintily trim a deep-cream batiste embroidered with rosebuds and tiny purple flowers.

Trimming flounces are very decorative for washable fabrics and are made of India lawn in white, black, bluettes, gray and *écru*. One specimen presents a serpentine design composed of tiny wheels; a second shows a floral pattern, and within the tiny scallops formed at the edge are inserted medallions of lace; and a third has a hem stitched edge, above which is embroidered a floral pattern, stars cut from lace being inserted among the embroidery.

## SPRING MILLINERY.

The new hats and bonnets are remarkable as regards their artistic and seasonable coloring and those light and airy effects which belong so peculiarly to Spring millinery. The gleam of gold is on everything, and dainty flowers with the most natural-looking foliage furnish the objective trimming on all *chapeaux*. Fancy and lace straws aid in carrying out the prevalent idea of lightness, and so do gauze-like transparent ribbons and filmy laces.

The toque, that most useful and charming of hats, is still in vogue, but it has two formidable rivals in the *plateau* and gypsy shapes. The *plateau* is easily recognized as a modification of a Winter fashion, but the gypsy hat is entirely novel and has a flat crown that slopes to form the brim, which flares somewhat in poke fashion, the sides fitting closely. Despite the appearance of these new styles, however, the toque will receive its full share of favor, for many women find it more becoming than any other shape. The *plateau* of Leghorn is a beautiful novelty. It is a circle woven of the finest Leghorn straw and admits of any eccentricity of bend or fold, the straw being so pliable as to yield gracefully to the *modiste's* every caprice.

Other stylish Leghorns have low, square crowns and broad brims which also allow the fullest liberty in the matter of shaping.

Crowns are much lower than formerly in both large and medium shapes, and the brims of large hats widen toward the back, where they are tacked to the crown and, in some instances, extend a considerable distance above. A typical hat of the low-crowned, broad-brimmed variety is made of red fancy straw, and the brim is turned up against the crown under a bow of red satin ribbon that falls partly upon the hair. A great bow of similar ribbon crosses the crown, the loops resting flatly on the brim; and a bunch of white chrysanthemums is poised in front, with fascinating effect.

Hats showing corrugated brims are gaining in favor, the flutings being made either all round or only at the front or back. A charming example is a yellow straw-lace hat having a low, round crown, and a brim that is fluted all round. A green velvet bow is arranged at the front under a gold lizard, and a bunch of lilies-of-the-valley is supported at the back by a bow of green velvet ribbon that falls at the back in strings, about one of which a wreath of lilies-of-the-



valley is twined in an exceedingly dainty manner. Such a hat is, from its general effect, more appropriate for the drive than for the promenade.

Black and yellow are combined very effectively in a large hat intended for wear with a dressy gown of black grenadine. The shape is of fancy black straw, and the broad brim is turned up at the back to meet the low crown under a bow of black velvet ribbon. Directly in front is placed a black velvet bow, at the side of which are tacked two wings of fancy yellow straw lace; and three rows of heavy gold cord are placed inside the brim. A hat which is fairly aglow with the rich yellow metal consists only of a wide brim made of heavy gold wires covered with gold net, the crown being open to show the coiffure. Small pink roses and fine ferns arranged in a wreath seemingly grow upon the trellis of gold wires forming the brim, and at the back a gold butterfly is airily perched above a bow of black velvet. Beneath the brim is arranged a *bandeau* covered with ferns and roses, the flowers showing daintily when the hat is properly adjusted upon the head. *Bandeaux* disposed in this way are a pleasing feature of the new modes. They appeared first in the *plateau* shape, to which they are particularly adapted; now they are used very effectively upon various other hats. Naturally the brim is slightly elevated when the *bandeau* is introduced, and this arrangement invites the application of a rich or fanciful brim-facing.

A handsome hat designed for wear with a toilette of tan Bengaline at a recent drawing-room reception is a medium shape in fancy gold braid studded with straw beads. A bunch of bluettes is placed on the front of the brim and another over its tacking to the crown at the back. Under the brim is adjusted a *bandeau* covered with gold lace, which is formed in a bow at the front and back of the hat; and over the lace is arranged a wreath of bluettes. Such a hat is especially becoming to a youthful blonde.

The unique shapes and exquisite coloring of orchids give them precedence over all other flowers for the trimming of very dressy head-gear. On a large carriage hat of fancy Tuscan braid orchids of generous size supply the chief decoration and contrast richly with the remainder of the trimming. The brim is faced with gold net, which is overlaid near the edge with gold braid; and the back of the brim is corrugated and tacked at the center fluting to the crown under a rosette of yellow velvet ribbon. A huge bow of yellow velvet sustains a single large deep-purple velvet orchid, the long rubber stem of which is so placed as to allow the flower to nod gracefully with every movement of the head. A similar bow is tacked at the front of the crown, and at each side of it is placed a velvet orchid in which purple and yellow are artistically blended. Beneath the brim is set a yellow velvet *bandeau* that raises the hat slightly, displaying the entire facing to advantage.

On another novel style in Tuscan straw the brim is faced with silver netting, and a soft crown of white kid embroidered with gold and silver straw is draped over the crown of straw. Two pure-white tips are supported at the back by a white velvet bow, which conceals the tacking of the brim to the crown. The present very general fashion of catching the brim to the crown at the back gives many of the hats the appearance of sloping gradually from the back toward the front, an effect that is, of course, accentuated by the unusually wide brims and low crowns.

A Spanish-looking hat that cannot fail to impart the genuine Andalusian air to a brunette with a handsome oval face is made of black English straw and displays the characteristic color combination in its trimming. The brim is deep in front and slopes narrowly toward the back, and the low crown is encircled by a wreath of yellow velvet roses applied without foliage, a black velvet bow holding the ends of the wreath together at the back. Black tulle is shirred under the brim, and inside the tulle is adjusted a deep *bandeau* covered with fancy gold braid, upon which are sewed several rows of small gold sequins, the innermost row falling upon the hair. At the front and back are placed bows of narrow gold ribbon; and the entire arrangement suggests the picturesque toreador head-dress. If the gold is deemed too conspicuous, cut-jet pendants may take the place of the sequins.

The readiness with which white and yellow harmonize is pleasingly illustrated in a coquettish gypsy hat of gold open-work straw. A plaiting of yellow tulle is barely visible all round the edge, and back of the plaiting two gold wires are sewed underneath; a narrow *bandeau*, also covered with gold wires, is adjusted inside, causing the hat to stand slightly away from the head to afford a glimpse of the trimming on the brim. Long loops of yellow and white grosgrain ribbon are tacked flatly over the crown, extending almost to the edge; and bunches of yellow-and-white narcissuses rise smartly at the back. A hat of this kind may be appropriately assumed with both light and dark gowns.

A very charming hat for a matron is a *plateau* composed of graduated rows of cut-jet beads, a jet *bandeau* underneath fixing it

securely on the head. A knot of beads is adjusted in the center of a bow of black lace placed in front, and a full bunch of black *coq* feathers falls toward the front from the back. This design is particularly suitable for an elderly woman, because it is dressy without being in the least conspicuous. A curious combination of velvet and gauze is effected in a new French hat. The soft crown, which is not unlike a Tam, is fashioned from black velvet, and the brim is made of green net and rolls slightly at the side. A wreath of pink roses lies about the base of the crown on the side where the brim rolls, a similar wreath is placed under the drooping side, and a rosette of net at the back supports a bunch of violets and a single rose and its foliage, which falls gracefully on the hair. Although the several colors in this hat are antagonistic, they are so skilfully associated that the result is exceptionally agreeable.

A smart toque for the promenade unites black and yellow in a most unobtrusive manner, the shape being of fancy black straw. A broad bow of yellow satin ribbon is at the back, and among its loops are secured black and yellow buds and leaves. A large scaly serpent of jet encircles the brim, its head standing erect in front, and its round, yellow eyes gleaming brightly against the jet. Another dressy toque, designed to accompany a costume of heliotrope camel's-hair included in a recent *trousseau*, is made of yellow lace straw. The brim is fluted in front, a plaiting of heliotrope net projects slightly from under the brim all round, and a heliotrope satin bow is placed at the back to support a bunch of purple chrysanthemums.

An odd but pretty toque of black lace straw has a crown so low that it suggests a skull cap, and a tight brim that rolls to the height of the crown in turban fashion. The brim is covered with gold passementerie studded with pink pearls, and on the crown is embroidered a large star of gold. In front a few sprays of golden wheat wave over a bunch of dandelions and leaves that in turn fall in artistic confusion upon the hair. A second bunch of dandelions and buds is placed at the back, part of the blossoms falling upon the hair and the others lifting their pretty yellow heads above the crown. Narrow velvet ribbon is twisted in and out through the open meshes of the crown and falls in strings at the back.

According to the newest method of adjusting the bridles of both toques and bonnets, the strings are crossed at the back, brought forward and crossed again under the chin, and then carried up the back, each end being secured to the side of the *chapeau* with a jet or jewelled pin. A rather staid-looking toque in which only a touch of color is displayed is made of black jet-dotted tulle. Narrow fancy gold braid edges the brim, a single yellow rose and its leaves are adjusted in front, and several stiff black quills stand among loops of net at the back. This hat may be most appropriately worn with a black net or lace gown, although it will accord tastefully with less dressy fabrics.

There are many young matrons who must needs count at least one bonnet among the number of their head-coverings; and for this purpose a bonnet must be perfectly dignified without causing the wearer to appear older than her years. Such a desirable style is one of the newest shapes in black net. Beads of gold and jet cut in tiny shells are set about the edge, and rather aggressive-looking loops of gold gauze ribbon are arranged at the front, while a bunch of purple irises secures a lace barb at the back, the barb doing service as a bridle. Wonderfully dainty is a small bonnet made of Nile-green tulle shirred over a frame of gold wire. A knot of black velvet is adjusted in front, and at the back a small spray of pink roses and their leaves is supported by a black velvet bow, below which fall the narrow strings, which are also of velvet. This airy little confection may be worn with the most elegant of visiting toilettes.

One of the most becoming bonnets lately noted for elderly matrons has a crown and brim of black net embroidered in a floral pattern with cut-jet beads. A plaiting of black lace is tacked under the brim to be slightly visible, and a bunch of purple velvet violets is adjusted in front amid loops of black gauze ribbon. At the back is placed a similar bunch of violets, the stems of which are secured under a knot of narrow velvet ribbon; and below the knot fall the inevitable strings.

The amateur *modiste* must deal very discreetly with the tempting, bright-colored millinery trimmings if she would avoid a tawdry or, at least, a *bizarre* effect. Such things are really pretty in the abstract and when considered by themselves; but their brilliant colors and glistening materials render it a by no means easy matter to combine them agreeably with other trimmings or fabrics. The handsomest and most tasteful gown may be made to appear unbecoming by a badly designed *chapeau*, and this lamentable result is almost invariably caused by a wilful disregard of the accepted rules in such matters rather than by an actual lack of good taste. She who makes her own hats and bonnets will find it a good plan to question her natural inclination toward bright-hued garnitures and to reject them entirely unless she is well assured that they will prove wholly satisfactory in her particular case.



## JAPANESE SKETCHES.—No. 2.

STREET SHOPS AND SIGNS.



## OWN THE GINZA.

—A certain cultivated Japanese gentleman who had travelled the world over is said to have once remarked that in his opinion the Ginza—the Broadway of the Mikado's capital—was the handsomest street in the world. To the foreigner who treasures charming recollections of the Rue de Rivoli in Paris, with its spacious arcades, sparkling fountains, and crowded, glittering shops; who has traversed London's Oxford Street or Regent Street on a bright afternoon or, better still, when illuminated with their dancing lights at evening; or who

has viewed the stately grandeur of the Fifth Avenue of New York—there is something half pathetic, half ludicrous in the blind patriotism which must have inspired this statement.

Not that Tokio has no streets worthy of admiration and even of comparison with the thoroughfares of other great cities, but they must be compared for their differences rather than for their points of resemblance. The handsome streets of European and American cities are typical of the wealth and progress of the nineteenth century, while those of Japan give us glimpses of the age of feudalism and chivalry and fill us with wonder at their primitive arrangements, their great natural beauty and their severe simplicity. Nowhere can more bewitching, fairy-like vistas be found than those which delight the vision of the stranger as he strolls, in Spring-time, down the long Cherry Avenue in Ueno or Shiba, canopied at this season with the network of interlacing branches laden with a wealth of pink and white blossoms; and anyone who has watched a company of soldiers disappear through one of the old gates of the city, the bright blue and red of their uniforms showing in strong relief against the sombre gray of the stone walls, and reflected in the still waters of the wide moat, must admit that for picturesqueness and beauty such a spectacle could only have been equalled in the Europe of song and romance; certainly not in the busy, progressive Europe or America of to-day. We can readily appreciate the pride a Japanese must take in such scenes, for they are interwoven with his coun-

try's life and his country's history; but we can only smile at his boastful pride in the new, half-foreign districts, of which the Ginza is one of the most characteristic types.

In the haunts of trade, where the swift hammer of change has long since startled the sleepy echoes, the desire to imitate the styles of other countries has guided indiscriminating hands in creating an architecture hopelessly ugly, hopelessly vulgar, hopelessly obtrusive. All this is true of the Ginza as it is now, after its last resurrection from a bed of ashes—for Tokio differs from the phoenix in being consumed piecemeal, not altogether, and in being reduced to ashes at shorter intervals than the thousand years which mythology tells us was the lifetime of the fabled bird. The greater portion of the Ginza shops are built in blocks, after the style of stores in American country towns. Often there is a projecting lower story, sometimes white columns, and always a vast number of window panes—all combining to produce an effect of uncompromising ugliness and squareness exceeding even that of their Western prototypes. Some of the shops in which "foreign" goods are sold have glass show-cases and revolving stools and counters, and in them is offered the most heterogeneous collection of articles that can well be imagined.

The shopper returns from a tour of the Ginza with a half-dazed recollection of the multitude of things she *could* buy but does not need, and the impossibility of finding the very thing she does need. It seems wonderful, of course, that all the latest designs in cheap table-casters, butter-dishes and fruit-stands should have reached Japan, but there is small comfort in the fact for one who is looking for boot-laces or white sewing-cotton. "Fairy" night-lamps are both pretty and useful, especially in times of illness, and white satin with a pattern of pink moss-roses is appropriate for a court train, but the other morning, when I required neither lamps nor silk, but stood very much in need of black grosgrain ribbon, I found there was none to be had. Lamps both large and small are to be found in abundance. Many are of foreign make, but there are also Japanese imitations of imported models. The glory of the *andon* (a reading lamp with a paper shade) and the *chōchin* (the ordinary Japanese



A SCENE ON THE GINZA.

lantern) is departing, being eclipsed by the bright glare of the multitude of petroleum lamps which now illuminate the streets and homes of Tokio; and surely good lamps are an especial blessing to a nation afflicted, as the Japanese are, with sore eyes and dim sight.

Stoves form another prominent feature of the foreign shops, and so also do spectacles, cloaks and men's hats—but why pause longer amid these familiar wares, when the native shops contain so much that is novel and interesting? The best of these shops are situated far from the street cars and omnibuses of the noisy Ginza. A veritable Japanese shop is, in most instances, simply the front room of the family residence, and, like the ordinary dwelling-house, can be thrown open across the front by moving back the close wooden



shutters and the sliding sashes with paper window-panes. The floor is about two feet above the level of the street—I had almost said sidewalk, but remembered in time that, except on the Ginza, there are few sidewalks in Tokio. Soft straw mats cover the floor, and over these are ranged cushions for the accommodation of customers. The shop-keeper, his wife, generally a number of boys and girls of all ages, and an old man with an abacus to make change and keep accounts, sit on the mats with their feet drawn up under them. In the larger shops during the Winter there is always a brass or bronze *hibachi* or fire-box, and in the less pretentious establishments a tin-lined box of wood answers quite as well, though it is not so ornamental. The *hibachi* is always the center of the group; toward it the blue fingers are stretched for warmth, and in it are deposited the ashes from the family pipes, for all, both men and women, are great smokers. Here they sit when business is dull and customers few, laughing and chatting in the happy idleness so dear to the Japanese heart. Generally a slight protection is afforded from the cold winds of Winter and the blazing Summer sun by means of heavy curtains of coarse canvas, between which one must dodge to effect an entrance; but frequently the inmates of a shop have no protection save the roof above their heads, and very cold they must find it.

The goods are piled on shelves and suspended from pegs against the wall and from the ceiling. Great heaps of wares are placed on the floor, and more room is obtained by the use of benches, which line the space in the street before the shop. The shoe stores, where the *geta* (wooden clogs) are sold, present a particularly attractive appearance. Piles of the unpainted *geta* reach nearly to the ceiling, forming a study in grays and browns, while the handsome jet-black lacquer clogs, with their bright-hued velvet thongs and yellow soles, lend a most enlivening touch of color. The *crêpe* shops are also extremely pretty, with their festoons of the dainty material in gay or delicate tints; and to one who has acquired a taste for Japanese sweets the toothsome displays in the candy and cake shops are almost irresistible.

The number of flower stalls in the city seems remarkable until we reflect that no other nation is so devoted to flowers as the Japanese. Rich and poor flock to buy these fresh beauties of the field and forest; and the national hatred of waste and desire to make all things either useful or ornamental can alone account for the singular collections offered for sale. Silver catkins are massed with sprays of cedar and red berries from the hedges; and even dead branches covered with lichens, and bunches of green leaves are displayed, as well as the more expensive iris and peony. The other day a poor man, evidently a *kuruma* runner or laborer on his way home from work, came into a shop where we were and asked for a *sen's* worth of flowers; and we watched with interest the old flower-vender as she went from basket to basket, culling a flower here and there, until she had a pretty posy, which she gave for a sum much less than an American cent. The man received the flowers with many bows, and she also bowed profoundly as she expressed her thanks for the money. We looked on, marvelling at the happy poverty which grudges not the amount expended to beautify its lowly home, and also wondering at the sweet courtesy which "blesseth him that gives and him that takes," and which might so profitably be imitated by other peoples.

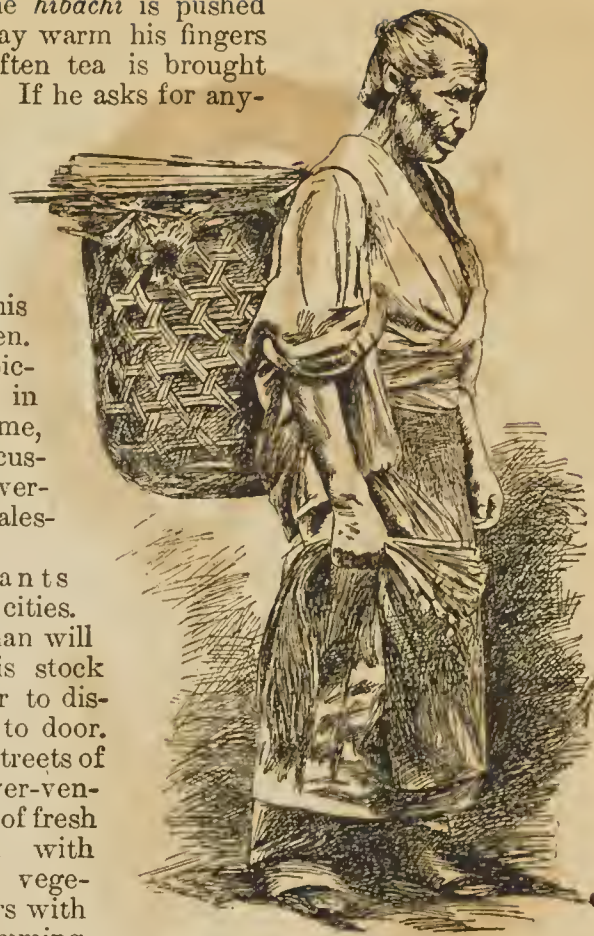
When a purchaser enters a shop in Japan he is greeted politely

by all present, and the *hibachi* is pushed toward him that he may warm his fingers or light his pipe. Often tea is brought for his entertainment. If he asks for anything, it is always with gentle politeness; and when he leaves he is followed by the thanks and adieux of all, no matter how small his purchase may have been. Very different is the picture frequently seen in the great shops at home, where an imperious customer is served by an overworked or indifferent saleswoman.

Wandering merchants abound in Japanese cities. In hard times a shopman will start out with half his stock in trade and endeavor to dispose of it from door to door. Strolling through the streets of Tokio, one meets flower-venders with huge baskets of fresh flowers, old women with heavy packs of green vegetables, and fish-mongers with their funny victims swimming in tubs of water. Tiny restaurants and cake-shops on wheels are stationed at crowded corners, a fire for baking and shelves for displaying the wares being all crowded into a space a few feet square.

Even as I write I am told that a curio man is at the door, asking permission to show the contents of his pack. These dealers in old curiosities—pawnbrokers for the most part—haunt the houses of foreigners with specimens of Japanese art, both ancient and modern, begging all who will listen to them to deign to examine their stock,

even though they do not care to buy. One rarely does wish to purchase from these strollers, as their prices are usually high and their goods not so fine as those to be procured on a street called by foreigners "Curio Street," because of the number of curio shops found there. This street is a favorite resort for travellers in Japan, who wish to take back with them some memento of the country and its artistic productions. Its shops are very pretentious, many of them having an additional show-room upstairs. The aim of their owners is to make them especially attractive to foreign-



VEGETABLE WOMAN.



A CURIO SHOP.

ers, and more particularly to that class, so common in Japan, known familiarly as the "G. T.," which, interpreted, means "globe trotters." The globe-trotter is an order of being very much looked down upon by the Japanese, though just why it would be difficult to tell, unless because of his frequent visits to "Curio Street"



and the consequent rise in the prices of curiosities and *bric-à-brac*. Real, old-gold lacquer articles now bring many times the value put on them a few years ago, and so do ivory carvings and specimens of the pottery called Satsuma. A gold lacquer cabinet not more than three feet high was recently offered to us for between three and four hundred dollars, while lacquer boxes two feet square, with ivory figures in relief, are sold for half that sum. The most beautiful work is now no longer done, for the idea of supplying a foreign market incites the Japanese workman to haste rather than care; and this accounts for the great value set upon really antique articles of vertu. The finest masterpieces were achieved for the noble families in the days of Japan's isolation from the world; but after the country was opened to foreigners came the revolution and consequent degradation and impoverishment of many of the rich and noble, causing the sacrifice of their rich heirlooms to the pawnbroker and curio man. At first such articles brought small prices, but afterward, as the taste for Japanese art became more general and great collections were made by foreign connoisseurs, their market value steadily increased, until now they are only within the reach of the wealthy.

It is an extremely agreeable pastime to go from shop to shop in "Curio Street," exploring dusty corners and rummaging through the contents of quaint old boxes and cabinets. The fronts of the shops are crowded with a motley collection of bronzes, armor, swords, fans and pottery. Embroidered robes no longer fashionable and priests' vestments once worn in the great Buddhist functions are among the most interesting relics. Every inch of available space in such a shop is utilized to display the strange assortment of old and new, useful and ornamental, comprising the stock, among which the ancient proprietor moves with a satisfaction as keen as that felt by Mr. Venus when surrounded by the trophies of his art.

The curio man is a wonderfully obliging individual and never seems to weary of displaying and describing his wares. If we chance to express admiration for a particular article, he straightway declares that the object of our choice was formerly the property of a *daimyō* (a feudal chief), for he thinks this will enhance its value in foreign eyes. When we inquire the price he laughs pleasantly and names an exorbitant sum, not because he thinks we will pay it, but because, like his kind the world over, he wants to leave room to "come down." We laugh also, and offer half his price. He shakes his head and rubs up the article, calling attention to its numerous merits; then he moves the balls on the abacus as though computing the least possible sum for which he could afford to part with it, and finally names a price a trifle lower than the first. We then add something to our original offer, and the whole performance begins *de novo*. After this has been repeated several times an agreement is reached, and we depart with our purchase, having obtained it for one-third less than the price first named. We are not especially elated, however, for we may be sure the dealer has gotten the best of the bargain after all, since we have paid more than he would have charged a native for the same article. Still we have our bronze or cabinet and must be content, since there seems to be no way of obtaining merey at the hands of the grasping and obdurate curio man.

But we have lingered so long over the shops that we can only glance at a few of the odd signs over which we have been puzzling our brains and laughing ever since our arrival in Tokio. These are not the purely Japanese signs, but the Japanese-English affairs to be seen over the foreign shops. The former consist of the Chinese character or trade-mark painted on a wooden sign or canvas hanging, and the names of the articles sold within written in both Chinese and Japanese; and sometimes the whole is surmounted by an appropriate device to attract the wandering attention of the passer-by. Thus, a candy shop displays a large white ball covered with small projections, in imitation of a favorite variety of sweetmeats; a

*tabiya*—maker of Japanese socks—hangs over his door one of those useful articles of attire in mammoth size, cut from white wood; and from the ridge-pole of a hair-dresser's establishment depends a melancholy bunch of false tresses, long and black, that swing to every breeze and attract the attention, let us hope, of all ladies in need of such toilet embellishments. All this is very interesting, especially after one has learned the meaning of a few Chinese characters and can determine the contents of a shop without a glance at the wares displayed; but the really amusing signs are those suspended over the foreign stores, which are supposed to be written in unimpeachable English.

We will give first the notice over the forwarding office, which is perfectly intelligible to us now, although calculated to greatly perplex the uninitiated. This sign reads as follows:

*"Before Station, Wada & Co.,  
Carrying Every States, At Home,  
Tokio, Yokohama, Odawara, Hakone,  
Atami & Every Places."*

A word in explanation may not be amiss. "Before Station" refers to the situation of the shop of "Wada & Co.," which is on one side of the open square in front of the station. This office advertises to deliver luggage at all points, "Every States"; and then, for fear of mistake, the sign goes on to specify the succeeding places, "At Home," "Tokio," "Yokohama," etc., making a sort of grand summing up in "Every Places."

Next on the Ginza comes the "No increase or diminish" shop, which is probably the Japanese counterpart of the American "one-price" clothing store. Then there is a shop with a sign that reads

*"European Palace  
for Ladies and Gentleman's  
Fancy Goods."*

This name is certainly very imposing and is apt to prove misleading until one has entered the one tiny room of which the shop is composed, and examined its meagre supply of cheap laces,

tooth-brushes and hose. Very expressive is such a sign as this,

*"A Shop  
The Kind of Parasol or Umbrella  
And Stick";*

for after beholding the goodly array of umbrellas and walking-sticks displayed there, one doubts not that it is that "kind of" a shop.

Nor does the passer-by question the truth of the statement, "Our Bird is made of Cotton," emblazoned over a certain shop in Yokohama, when he examines the host of very cottony birds and beasts sporting under the shadow of the sign.

Another shop on the Ginza displays a sign which makes one fairly shudder to contemplate, for there surely seems an awful threat conveyed in the words, "Skin maker and taker," and he who values his skin feels tempted to pass by on the other side.

These are a few examples of the many peculiar business signs to be seen in the streets of Japanese cities; but the reader must not infer that there are no signs written in good English. Many are passed unnoticed because of their wholly foreign appearance, their wording differing in no respect from that displayed on the sign-boards of Regent Street or Union Square. If in this case "straws show which way the wind blows," we must conclude, from the great and steady increase of foreign shops and signs in the capital of Japan, that the day of old things is passing away to give place to an era of new and advanced ideas.

FRANCES STEVENSON.

TOKIO, January 6, 1891.



A FLOWER VENDER.



## DRAWN-WORK.

## ARTICLE XVI.

Owing to the great popularity of designs like that represented in the article on Drawn-Work in the DELINEATOR for December, 1890,

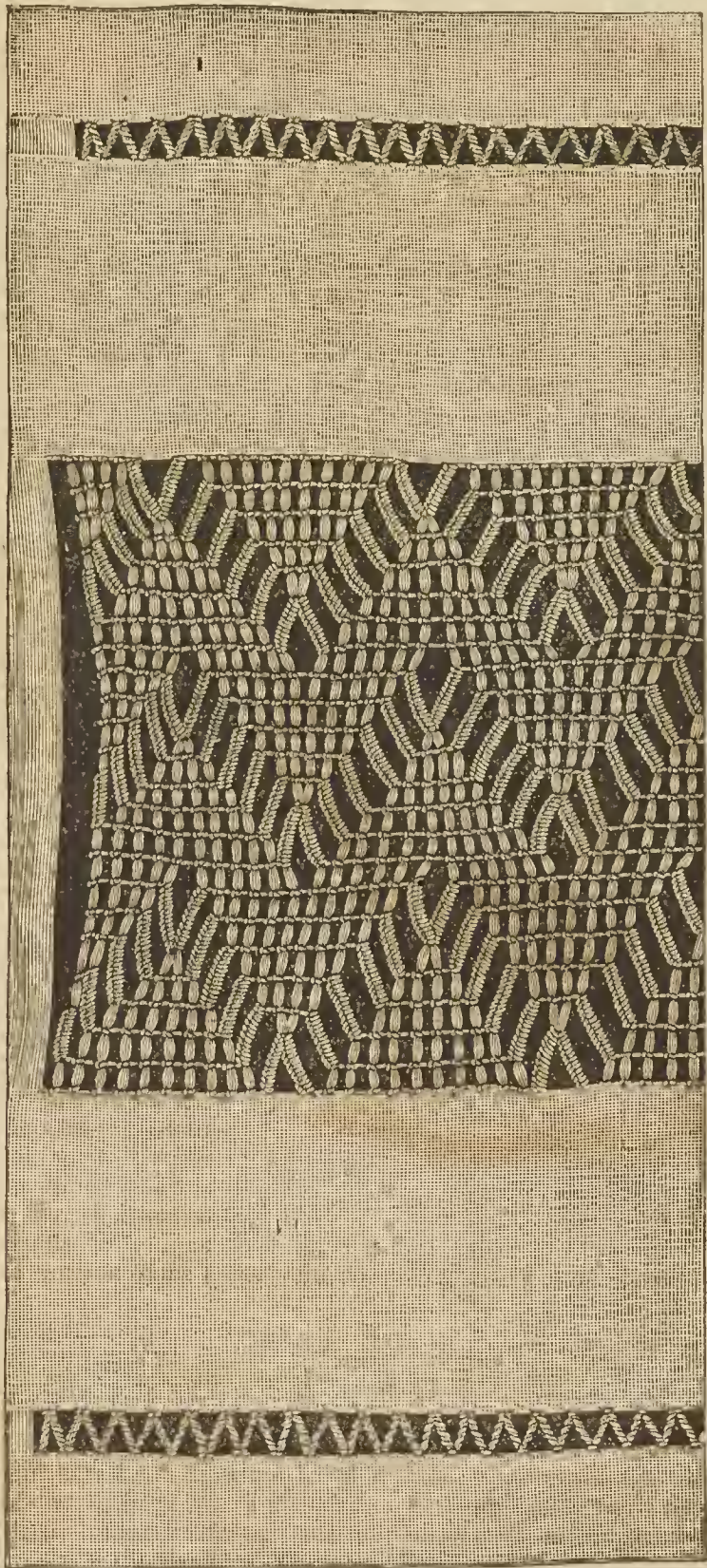


FIGURE No. 90.—DESIGN FOR A BORDER.

FIGURE No. 90.—DESIGN FOR A BORDER.—If preferred, this design may be used without the narrow heading at each side; or it may be made above a hemstitched hem or be used above or below a deep finish like that seen at figure No. 91. Individual taste will, of course, direct its application in conjunction with any of the other pretty designs heretofore given; for as soon as the learner becomes expert in the work, her inventive genius usually asserts itself and she combines and varies the patterns already mastered, producing in many instances most charming and original effects.

The method of making the narrow heading is fully illustrated at figure No. 93. The heading is divided by knotting into strands like those at figure No. 94, each strand being wound after every knotting



FIGURE No. 91.—BORDER DESIGN.

we illustrate in the present lesson three pretty specimens of the same class. The details for this style of knotting were given step by step in the December number; and as the principles then involved are perfectly applicable to the patterns now under consideration, we do not deem it necessary to enter into detail, but would refer such of our readers as have not already mastered this method of knotting to the article mentioned above for full instructions. Any of these designs may be employed in the decoration of table-cloths, bed linen, bureau and buffet scarfs, towels, aprons, children's skirts and dresses and ladies' underwear. Done in heavy linen the effect is rich and artistic; and when the finer varieties of linen or any of the dainty silken fabrics, such as pongee, are used, the work has a delicate, lace-like appearance that is extremely desirable. No matter what fabric is selected, however, unless the knotting is done with care and precision, the result is certain to be disappointing.

FIGURE No. 91.—BORDER DESIGN.—Owing to lack of space we are unable to fully picture the fabric upon which this design is worked;



that being the case, we have reversed the design—that is, in the original design the main work appeared between a deep hemstitched hem and



FIGURE NO. 92.—BORDER DESIGN.

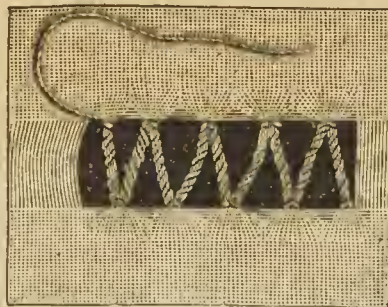


FIGURE NO. 93.

the broad, fancy finish seen below the main work in the engraving. The narrow line above the main work in the engraving is really the hemstitching that confines the hem in the sample from which the illustration was made. That we were able to effectively reverse the pattern proves that the student may also depart from the original intention of the design in applying the latter to the fabric. But if she desires to use it as planned, the article to be decorated, if of

coarse linen, must first be finished with a hemstitched hem two inches and a-half deep; then the main border must be made, and

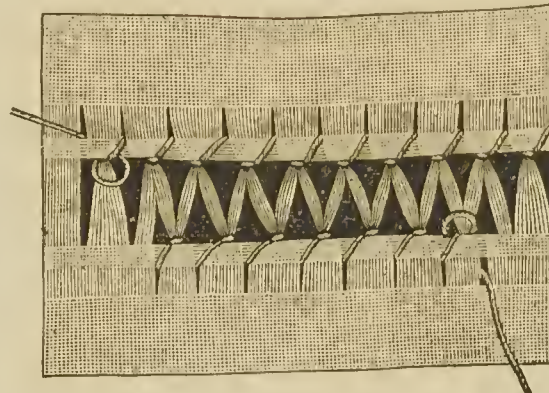


FIGURE NO. 94.

94. The suggestions regarding combinations offered in the descriptions of the two preceding designs apply equally well to this one. This pattern, like either of the others, may be easily made wider or narrower, the nature of the article to be decorated determining the width of the border to be used.

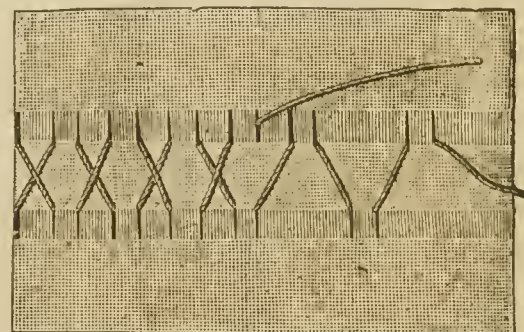


FIGURE NO. 95.

FIGURES NOS. 93, 94 AND 95.—DETAILS OF FINISH.

after this the rest of the work will be done, details being given at figures Nos. 94 and 95. These engravings, like figure No. 93, so clearly illustrate the method of the work that further description is not needed.

FIGURE NO. 92.—BORDER DESIGN.—This design, as originally developed, was done on fine but not sheer linen, such as would be used for pillow-shams, table-scarfs, a child's dress or a plain apron. It is particularly effective on account of its open character, which produces an appearance similar to that of the meshes in lace. It may be used with or without the dainty finish at each side, which is again clearly illustrated at figure No.

## ABOUT BABIES.

(For Illustrations see Page 250.)

There is a charm and fascination about the raiment of babyhood that appeals strongly to the feminine nature. Admiration for the tiny garments is as spontaneous in a woman's mind as is her love and tenderness for the wee mortal for whom the dainty belongings have been made with almost religious care. Caressingly she examines every tuck and frill of lace, and she fondly remembers the loving thoughts that inspired her as she wrought each leaf and flower of embroidery. No texture or fabric is too fine for the *layette* of the little tyrant whose arrival is hailed with such general delight, and who rules the household with such absolute sway, and no labor is too great to be expended in its construction. None but the neatest of hand-sewing is deemed dainty enough for this labor of love, and the softest fabrics that the weaver's art can produce are chosen for the baby's gowning.

While Fashion gives due heed to the production of choice styles for infants, she wisely orders less frequent and less decided changes in such apparel than in the clothing of older children and of adults. Sometimes a variation is made only in the completion of a garment; thus, the flannel band which provides a needed warmth to the baby's body is finished at the edges with pinking instead of, as formerly, with a fancy-stitched hem that sometimes chafed the tender flesh. Bands of this kind are twenty-nine inches long and seven inches wide, and close at the back with small, flat safety-pins; they are cut from the finest flannel, and at least six of them should be provided. During the baby's second month the flannel bands are exchanged for shaped bands of ribbed cashmere, which are slipped over the head. These simple garments are practical because they are elastic and allow ample breathing room; and half a dozen of them also are needed.

The fine linen shirts once in use for infants have been superseded by pretty cashmere or silk ribbed shirts that are high in the neck and have long sleeves. The superiority of the silk or wool garments both in texture and in warmth is unquestioned, and they will not shrink if carefully laundered. An ordinary *layette* should contain half a dozen shirts.

Diapering is cut in yard lengths, and the width is exactly half the length, or eighteen inches, so that, when folded, the napkin is square. Four dozen diapers are none too many, and they may be of either cotton or linen diapering, the latter being preferred, however, because less heating.

Simplicity should invariably characterize an infant's flannel skirts, the handsomest of which are scalloped at the bottom and embroidered in narrow, dainty patterns. One, two or three rows of fancy stitching done with white silk are more frequently introduced for decoration than the scollops and embroidery; and a cambric body is to be preferred to one of flannel, which would generally be too warm in addition to the flannel shirt. A dozen skirts are usually made, six being ornamented with fancy stitching and the other six neatly embroidered. The second or upper skirt is made of either cambric or nainsook and should be simply but tastefully trimmed. Feather-stitching, drawn-work or clusters of fine tucks above a deep hemstitched or plainly sewed hem are deemed far daintier, and are certainly much more appropriate, on such skirts than frills of embroidery or lace. Cambric skirts are most frequently decorated with tucks, while stitching or drawn-work is preferred for those of nainsook. If the baby's wardrobe is to include a dozen upper skirts, six of each kind may be made.

Dresses are ornamented in an equally simple manner, and when



embroidery is seen, it is more frequently done by hand than woven into the fabric. French and English nainsook are the most popular materials, the latter being preferred because it is made with less dressing and is consequently softer. A pretty dress of nainsook and hand-embroidery is illustrated at figure No. 402 P. The upper part is a square yoke cut from the embroidery, and the skirt is gathered to it. A narrow puffing outlines the side edges of the yoke, and the tiny coat-sleeves are decorated with cuff facings of embroidery trimmed at the top with a frill of lace. A similar frill completes the neck edge. If preferred, the yoke may be drawn and feather-stitched, and a corresponding decoration may be made above a hemstitched hem completing the lower edge. The length of infants' dresses has been reasonably diminished, an innovation that will be fully appreciated by those having the



care of young babies. The pattern used in shaping this dress was No. 2388, which costs 10d. or 20 cents.

The softest of flannels and the finest of cashmeres are used for little house-sacks, which are often chosen as gifts to baby from his appreciative admirers. A goodly number of these pretty garments are needed if baby is at all times to present a neat appearance. At figure No. 403 P is pictured a house-sack developed in cream-white cashmere and lined with white Marceline silk. The decoration is supplied by fine torchon lace, which follows the front and lower edges of the sack and falls from the edges of the rolling collar and of the coat sleeves. The sack was cut by pattern No. 2567, price 5d. or 10 cents. Feather-stitching done with white or colored silks (pink and blue being the accepted "baby tints") provides an effective decoration for sacks of this kind in addition to embroidered scollops at the edges. French knots,



which resemble tiny seeds and are worked with white or colored silks in several rows above the edges or all over the sack, also contribute a novel and pretty trimming; and no less desirable is a fine vine embroidered above a scalloped edge. Torchon lace usually edges the neck and sleeves, and narrow satin ribbon is most frequently used for closing at the neck. These sacks are more durable than those that are crocheted.

Bootees are also frequently presented to the baby by loving friends, and there should be at least a dozen pairs of them, since they are to be worn both night and day. They are very handsome when knitted or crocheted of silk, but the tiny feet outgrow them so quickly that less expensive ones are more practical. Silk-and-wool and all-wool bootees are shown in all-white, and also with colored edgings at the top or colored ribbons to secure them upon the feet.



Another dainty dress is shown at figure No. 404 P. It is made of French nainsook and fine embroidery and was cut by pattern No. 3709, which costs 10d. or 20 cents. A round, shallow yoke of embroidery forms the upper part of the dress, and the lower portion is gathered to the yoke at the center and extended at each side to reach the shoulders, a pointed strap of embroidery ornamenting the dress at each side. The coat-sleeves are each decorated at the wrist with a band of embroidery, to the lower edge of which are applied an upward and a downward turning frill of Valenciennes lace; and a similar arrangement of embroidery and lace completes the neck. Fluted lace frills form an extremely effective neck and sleeve completion for such dresses, whether they are otherwise decorated or entirely plain.



Night dresses or slips are more plainly made than similar garments intended for day wear and may be developed in cambric or nainsook. The slip pictured at figure No. 405 P is made of nainsook. It is gathered about the neck by a drawstring inserted in a casing and tied at the back; and a frill of fine embroidery trims the neck edge, and also the wrists of the coat sleeves. Hemstitching and drawn-work are favored decorations for night slips, of which there should be at least a dozen. The pattern used for the slip was No. 2216,

which costs 7d. or 15 cents. A barrecoat or pinning-blanket is more serviceable for night wear than a skirt, because when it is properly pinned there is no chance for the baby's toes slipping out and becoming chilled. Fine flannels such as are used for skirts are employed for pinning-blankets, and feather-stitching is the usual decoration, the seams of both skirts and blankets being trimmed with the stitching as well as the edges. The loose edges of the pinning-blanket, when not scalloped, are bound with silk galloon, and the body is cut from either cambric or flannel.

Wrappers are worn over the little slips at night to ensure extra warmth, and these are made of flannel or cashmere, although wrappers of the latter fabric are more frequently used during the day in place of shawls or sacks, in which event they are scalloped, embroidered with white or colored silks, and decorated with French knot stitches and ribbon. Flannel wrappers intended exclusively for night wear are either plainly finished or trimmed with fancy stitching, and they are closed almost their entire depth with small pearl buttons, ribbon ties being sometimes tacked at the neck. Half a dozen night wrappers will prove sufficient.

No less dainty than the indoor toilette must be that intended for the street. At figure No. 406 P is shown an infant's street toilette, the patterns used being cloak No. 3812, which costs 10d. or 20 cents; and cap No. 2174, price 5d. or 10 cents. The cloak is made of white Bengaline. The skirt is laid in box-plaits at the top and is joined to the front and side-back portions of the short body. At the center of the back the skirt is extended to the neck in Watteau fashion, fulness being gathered at the top. The sleeves are very full and are made over fitted linings, each of which is trimmed at the wrist edge with an upturned frill of narrow Valenciennes lace; and a deep frill of similar lace is arranged at the neck in lieu of the collar provided by the pattern. Cashmere and fine fancy cloths make pretty cloaks, and a lining of silk is usually added. The cap is also cut from Bengaline and is lined with Marceline silk. A ruching of narrow Valenciennes lace follows the free edges, a small bow of the material decorates the front, and narrow strings are arranged to tie under the chin. *Crêpe de Chine*, India silk and embroidered China silk may be suitably chosen for caps of this description, and rosettes or pompons of baby ribbon, narrow lace or ribbon-edged bobbinet will furnish artistic trimmings.

A christening-robe must be included among the dozen dainty gowns which every well appointed *layette* should contain. A handsome dress that may be appropriately worn at the christening ceremonial is pictured at figure No. 407 P. It is made of the finest of French nainsook and needlework by pattern No. 3097, which costs 10d. or 20 cents. The front and back are cut out in square-yoke outline and joined on the shoulders, and a yoke composed of alternate rows of insertion and fine tucking is set in the opening. The upper edges of the lower portions are fulled to the yoke, and a stay of insertion is stitched over shirrings at the waist-line; a sash-end starts from the stay at each side, and a frill of wide edging outlines the yoke, its joining being concealed by a feather-stitched band. Above a deep ruffle of needlework sewed at the lower edge of the skirt are arranged a row of insertion and a cluster of tucks; and a short distance above the trimming is repeated, the edging being somewhat narrower, however, than that used below. A frill of narrow edging trims the lower end of each sash-tie, a similar frill edges each wrist, and above the frill the sleeve is trimmed with insertion. The choicest christening-ropes show one or more rows of embroidery wrought in the material, with fine tucks or drawn-work between the rows. Bibs are worn with robes of this kind as well as with plainer dresses, and these protective adjuncts are elegant or simple to correspond. They may be made of fine muslin, quilted and hand-embroidered, or of plain or embroidered piqué; and they may be trimmed with lace. There should be from one to two dozen bibs of various qualities.



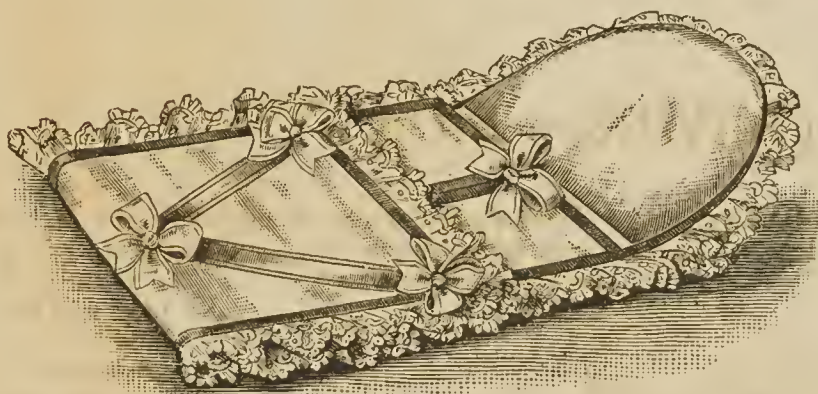


A pretty outdoor toilette is portrayed at figure No. 408 P. The cloak, which was cut by pattern No. 3042, price 10d. or 20 cents, is made of white cashmere. The back and fronts are sewed in rather deep tucks, a plaiting of the material falls in cape fashion over the shoulders, and narrower plaitings are upturned from the wrists of the coat sleeves. The cap is fully described at figure No. 406 P and was fashioned by pattern No. 2174, which costs 5d. or 10 cents. It is here shown made of China silk; a ruching of lace trims the front and lower edges, a pompon of narrow satin ribbon is placed in front, and ribbon strings are added at the corners and bowed beneath the chin. Wide ties of the material would be equally tasteful and appropriate. Dainty little mittens of silk or wool are worn with a street toilette.



2174

A novel arrangement upon which baby may be carried in state is styled a "baby-exhibitor" and is made of white eider-down and trimmed with lace and ribbon. A semicircular pillow forms the upper part, the sides are extended below the pillow to form flaps that are to be tied over the baby's feet, and the bottom may be turned up



for extra protection, if desired. Another novelty that has been devised for baby's comfort is a suit consisting of a skirt, a sack

and a head-blanket, which are used when the child is to be carried from one room to another or a short distance in the open air. All the garments are made of cashmere and prettily decorated with fancy stitching or embroidery. The skirt is shaped to resemble a pinning-blanket and is gathered to a body, which is extended to form narrow shoulder-straps that are buttoned on the shoulders; and the garment is drawn over the ordinary dress. The sack is shaped in the usual way and corresponds with the skirt in finish; and the head-blanket is a shawl, one corner of which is rounded, and gathered by ribbons inserted in casings to shape a hood that just fits the head and protects it from possible draughts.

A carriage robe and pillow will be needed for baby when he is given his daily ride, and a simple but effective set may be made of blue India silk, trimmed with wide oriental lace, which is set at least two inches from the edges that it may fall with better effect. The robe is wadded and tufted with ribbosene, and the pillow is filled with down.

A bath blanket is a necessary item in the infantile wardrobe. It is made of a strip of very heavy flannel forty-two inches long and twenty-eight inches wide; the edges are scalloped and pinked, and fancy stitching is done with floss above the edges. The blanket is laid across the attendant's lap while the baby is being bathed; and besides absorbing water readily, it keeps the little body from becoming chilled after leaving the bath. And apropos of bathing the baby, a sponge-basin of china is more practical than a wash-bowl for the purpose of a sponge bath, because it is lighter and more easily handled. Such basins are prettily decorated and fit in wicker stands, being very ornamental in appearance.

Baskets are still in use and are dressed with sheer goods, lace or China silk. Newer than these, however, are willow hampers, which serve at once as a basket and as a receptacle for the baby's raiment, and have a daintily trimmed tray furnished with all the toilet articles usually contained in the baskets.

A willow weighing-basket is another of the pretty things devised for the comfort and convenience of the baby and the edification of its relatives. It is shaped like a canoe, and in it are placed a tiny pillow and a pad for the child to lie upon when being weighed. The outside is trimmed with a ruffle of lace, and a ribbon decorates the handle.

The numbers mentioned above as constituting a suitable supply of the various articles of infants' attire are those which experience has proved to be sufficient to assure the baby's comfort and cleanliness; but they may, of course, be increased indefinitely. It is well, however, in making such garments, to remember that infants soon out-grow their clothing, and that it is only a waste of time and money to provide a *layette* that is too extensive for its chubby little wearer's actual needs.

## CHARACTER SKETCHES.—No. 9.

### THE WOMANLY WOMAN.

You do not need to be told that Mrs. B. is that best and noblest of her sex—the womanly woman, for her cheery smile and many kindly acts declare it to you more plainly than words. When you feel downhearted and discouraged you reflect that she bears even heavier trials without a murmur, and your burdens grow lighter with the thought. She is always so sunny and bright that it is almost as good as a mental and physical tonic to be near her. You watch her every movement and listen carefully to her ideas on this or that subject, knowing that they are not narrow ones, and that she is not governed by an unlovely desire to excel or rule over those about her. Her very presence breathes of higher and nobler purposes, and you part from her with a firm resolve to copy her quiet patience and constant good temper.

Mrs. B. has petty trials as well as yourself; but while yours have traced hard lines about your mouth and eyes and have even changed the expression of the "windows of the soul," hers have only rendered her face more gentle, more patient-looking, more kindly. And why? Simply because she views the rough places in life from a standpoint entirely different from yours. She often does not even see the petty annoyances that another finds almost too provoking to be endured, neither does she magnify real troubles, but, on the contrary, applies herself with all diligence to lessen them. She does not expect such an entire change in the economy of things as would be necessary to wholly exempt her from trouble; but she

meets her trials bravely, and her womanliness carries her through the storm and renders her character all the brighter and herself all the more lovable.

Even in the matter of her gowns the womanly woman is a standing example to those about her. Knowing that the world has an unwise but very prevalent habit of judging a woman by the dress she wears, and that she who affects a masculine style of raiment is almost certain to lose a portion of that tender respect with which all women should be regarded, she invariably arrays herself in a garb that is strictly feminine. She knows that by arranging her garments with the care and taste they deserve, by making a proper choice of colors and by paying due attention to such dainty accessories as laces, ribbons, perfumes and flowers, she adds to her femininity—makes herself more womanly. Therefore, she avoids the display of a *penchant* for "mannish" gowns and hats, nor does she tramp through life attracting the attention of the opposite sex by her unwomanly bearing. She also knows that in order to receive perfect respect she must command it, and that if once the keen sense of what is due her as a woman is blunted, she can never hope to restore it to its original state. Thus, it follows that such a woman is never spoken of slightingly or with disapproval, and her pathway is free from those dark clouds of censure which often settle about women whose conduct is not governed by a judicious and well ordered mind.



The womanly woman argues that her mental being can never be in perfect condition unless her body is correspondingly healthy; so she looks well to her physical welfare, carefully avoiding those fearful imprudences of which many women are almost daily guilty. She does not wear thin boots and gossamer stockings in Winter, nor does she compress her matronly figure in a foolish attempt to reduce it to the slender outlines of youth: and she is careful to impress upon her daughters the inestimable value of that greatest of worldly blessings, good health. Then, if she is slightly ailing, she remembers that inquiries after her health, save from a few dear ones, are merely a kindly conventionality, and so she never inflicts a detailed account of all her petty aches and pains upon her friends and acquaintances. She knows that one of the best remedies for bodily ailments is to convince one's-self that the discomfort is not nearly as bad as it might be, and she realizes that the most distressing cold or headache never grows better, but rather worse, by being expatiated upon to Mrs. A. Poor Mrs. A, on the contrary, is always open to commiseration. Even when she is in perfect health, she lives in constant dread of possible sickness; and she will so frequently assert her firm belief that her present immunity is but the lull before the storm, together with numerous pessimistic comments thereon, that you feel tempted to flee from her as from a positive misfortune.

The sensible woman, who is of necessity the womanly woman, maintains that nothing is more beneficial for a slight indisposition than cheerful employment and a forgetfulness of self by working and thinking for others. Not that she belittles real pain or is

unsympathetic in case of serious sickness; nor does she require a dangerous illness to rouse her to action. But she does not magnify the lesser ills of life to a point that keeps her entire house in a constant ferment, and still less does she allow her children to grow up, as many children do, in the belief that this world is a sort of hospital—merely a place to be sick in. And above all, she is never afflicted with "nerves."

The womanly woman is ever thoughtful for the comfort of others; and while she cares well for her household, she finds both the time and the means for quiet and unobtrusive, but none the less genuine, charity. Her advice is often sought by those in doubt or perplexity, because a word from "good, kind Mrs. B. is so comforting and does so much for one." Therefore, her pastor relies upon her as one of his most efficient helpers, for he knows she has the gentle tact which is so needful in reaching those in sorrow and affliction.

True womanliness is an outward expression of a most admirable inner being. It embraces gracious kindness and delicate courtesy; the will and the power to refrain from evil, even in the hearing of it; the sympathy that rejoices with a friend who is glad, and truly mourns when that friend's hour of trial comes; words of strong encouragement when a weary soul is about to fall; the eloquent speech of silence when words would be of no avail; the bonny smile that brings sunshine to those who sit in darkness; the unselfish sacrifice; the helping hand that is never reached for in vain. Surely it was the womanly woman whose price was said to be above rubies.

BLAIR.

## LESSONS IN WOOD-CARVING.—No. 6.

Before proceeding further with the carving of special designs we will give attention to rosette work, or diapering, as it is more properly called. This particular mode of decorating was first introduced during the Middle Ages, but was then devoted chiefly to the ornamenting of linen fabrics woven in floral or regular patterns. Later it became popular for carving in both stone and wood. Diaper is a corruption of D'Ypres, the name of a town in Flanders where the linen fabrics were first manufactured.

Diapers are decorated spaces usually carved with some style of leaf or flower that is so conventionalized that its outline

covers a square or a right-angled triangle, which, when repeated close together, will entirely cover the space to be decorated. Although the square and the right-angled triangle are the two shapes principally selected for diapering, there are several others that may be tastefully used. Hexagons or, indeed, any other figures which will completely cover a surface when repeated in close proximity may be appropriately chosen for the purpose.

Diaper carving is usually seen on the sides of bookcases and cabinets, on the back panels of shelves for *bric-à-brac*, on book-racks and the ends of boxes and caskets and on similar surfaces that admit of such decoration. The proper use of the work is pleasingly illustrated in the over-mantel mirror shown at figure No. 16. It will readily be seen that the mirror does not depend for its special ornamentation upon the diaper work; the latter, on the contrary, holds a secondary place, the principal decoration being furnished by the two

handsomely carved corner panels, which occupy the posts of honor, as it were, at each end of the upper shelf and are placed in such

a position that they will not be hidden by any ornaments that may be placed upon the shelf.

The form of diaper most frequently seen is the square. This may contain as its rosette either a flower or a leaf, which will nearly or quite fill the space. A narrow band is usually left around the edges of the diaper to mark its limits, although occasionally only an incised line serves to outline the space; and in the latter case the line must be deeply and clearly cut, that it may properly answer

the purpose for which it is made. The designs illustrated are those most generally favored by amateurs and, while very effective, are not at all difficult.

At figure No. 17 the pattern is a conventionalized dogwood blossom, which forms a very pretty rosette. Between the squares should be left a band of polished wood suited in width to the size of the rosettes. Diapers are seldom smaller than half an inch square or larger than an inch and a-half square, and are varied between these two extremes according to the position or size of the space they are intended to cover. If the band is to be polished, it is best to polish the whole panel before beginning to carve, especially when the lowered work is to be used; for if the filler is applied after the carving is completed, it will be difficult to remove it entirely from the interstices of the design. The directions given for polishing in the preceding lesson should be followed in this kind of work. Of course,

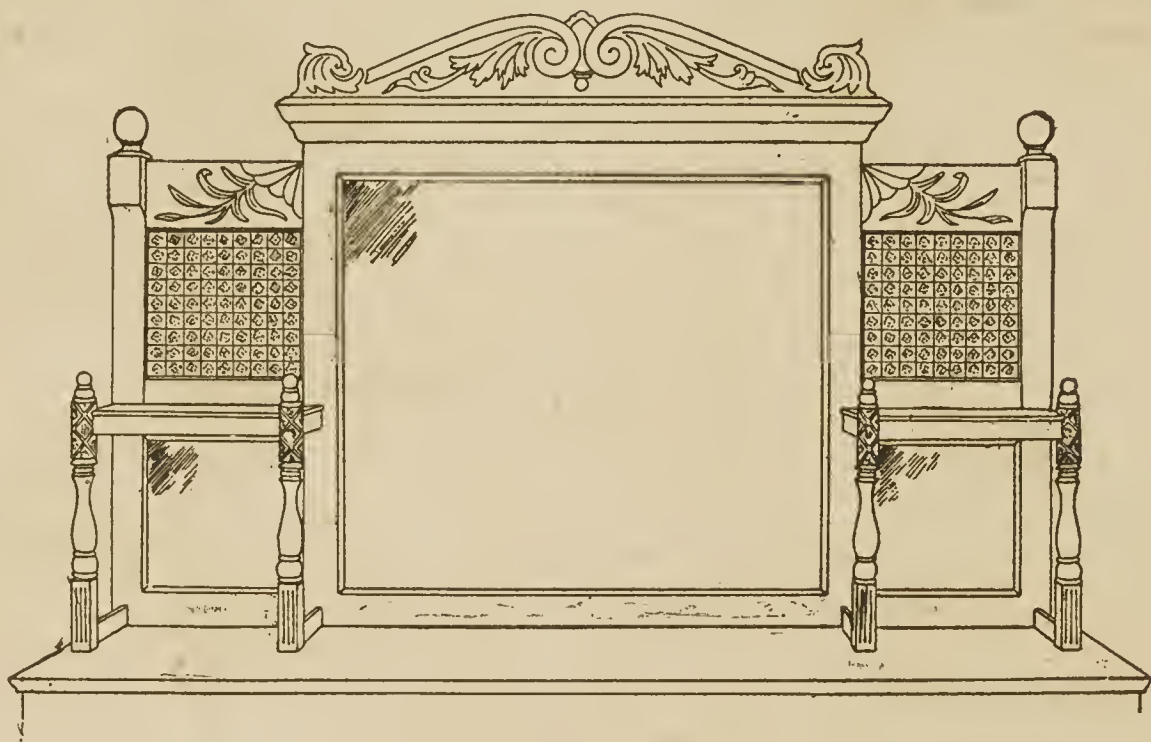


FIGURE NO. 16.—MANTEL MIRROR.



if preferred, a simpler polish may be produced by means of raw oil vigorously applied with a flannel cloth; and this may be satisfactorily done after the carving is finished, although it is a good idea to give the panel a plentiful coat of filler, rubbing it well in, before developing the pattern.

In the design of dogwood blossoms the intervening band should not be touched, but the wood between it and the flower should be carefully cut away. It is highly important that this band should be perfectly straight. The lines must, therefore, be accurately drawn and the stabbing out very carefully done, for if the band is chipped or marred in any way or is not perfectly true, the beauty of the entire work will

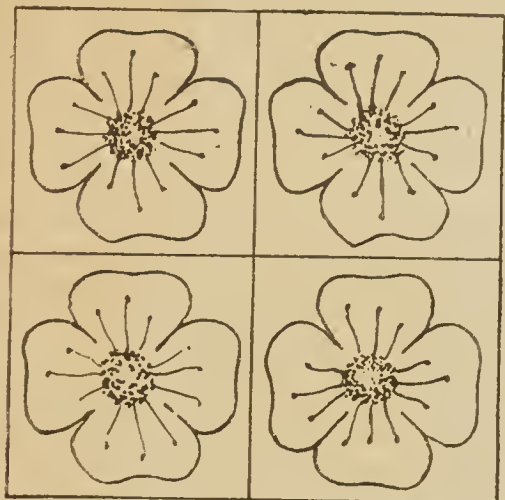


FIGURE No. 17.

be greatly diminished. After the stabbing out has been properly done, both along the band and about the outer edges of the flower, the background should be nicely cleared by the use of the small gouge, and made as smooth as possible; then proceed to model and properly shape the flower. Cut the wood away, beginning at the outer edges of the petals, and taking out more wood as the center is approached. The stamens in the center should only be trimmed down enough to give them the proper shape. When the petals have been suitably carved, trace the scattering stamens thrown out from the center with a veiner, and stamp in the background with the punch. The rosette will then be complete.

Other styles of carving are sometimes chosen for diaper work, and in such cases the intervening or separating band is usually cut out and then stamped with the background-punch. This brings out the pattern in a very effective manner and does not require nearly so much time and work as when the rosette is lowered and the band left plain.

Certain varieties of leaves make very handsome designs, especially when placed in alternation with flowers. Such a pattern is illustrated at figure No. 18. Frequently different views of the same flower are used to decorate alternate squares. Thus, a full or front view will appear on the first diaper, the profile on the next, then the front view, and so on over the whole space.

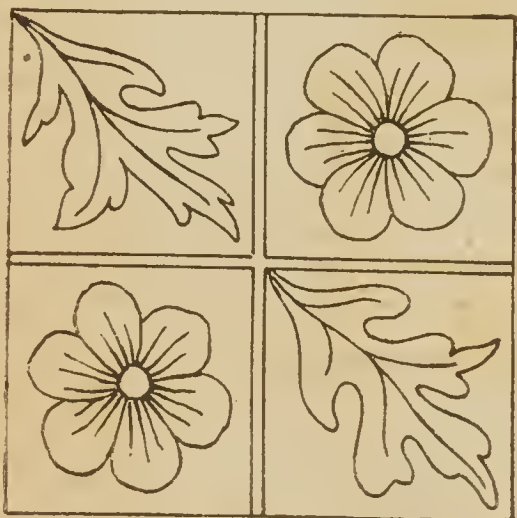


FIGURE No. 18.

one is simply stamped with the background-punch. This is a simple but extremely effective method of decorating.

At figure No. 20 is illustrated the effect of triangular diapers separated only by a thin incised line cut with the veiner. Every other triangle is decorated with a simple leaf design in traced or flat work, and the remaining diapers are stamped with the punch. In doing flat carving all shading lines must be carefully and intelligently traced. Those representing heavy markings should be cut much deeper than the very small veinings, which should be traced as lightly as possible. There is practically no limit to the number of artistic diaper patterns now to be obtained, and the amateur has only to use her observant faculties in railway cars, public buildings and other places where carved woodwork abounds to secure many new and handsome designs. Then, if she is at all skilful with the pencil, she may exert her ingenuity and taste to produce original patterns, which, of course, will prove most satisfactory.

A few simple designs may be greatly varied in effect by changing the manner of executing them. Thus, one set may be done entirely in the flat carving, and on another panel the dividing line may be cut out and stamped. The latter style is especially effective when a six-sided flower forms the pattern, and it is quite easily done. Again, the same design may be executed in lowered work, the dividing band

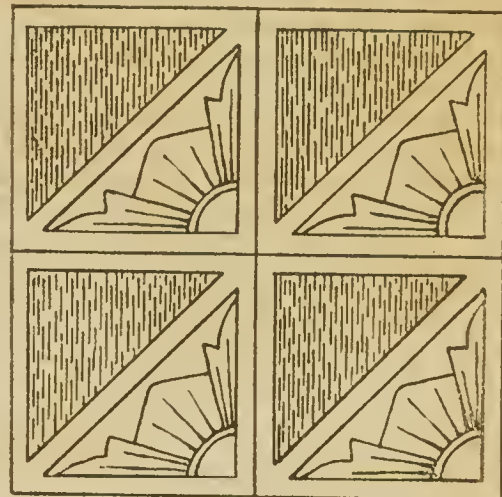


FIGURE No. 19.

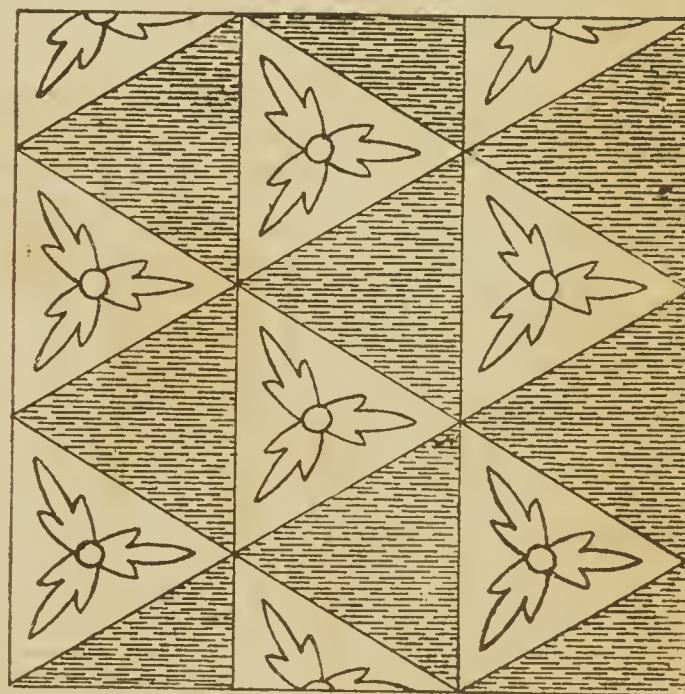


FIGURE No. 20

being left high and smooth, and the flower being nicely modelled, and a still better effect may be produced by lowering the background to double the usual depth, thus bringing the rosettes into greater prominence. Individual taste must decide whether one or two designs shall appear on the same panel; but more than two are never used, and when two are selected, they are invariably applied alternately. Diaper work should always cover the entire panel or space allotted for such decoration, as shown at figure No. 16.

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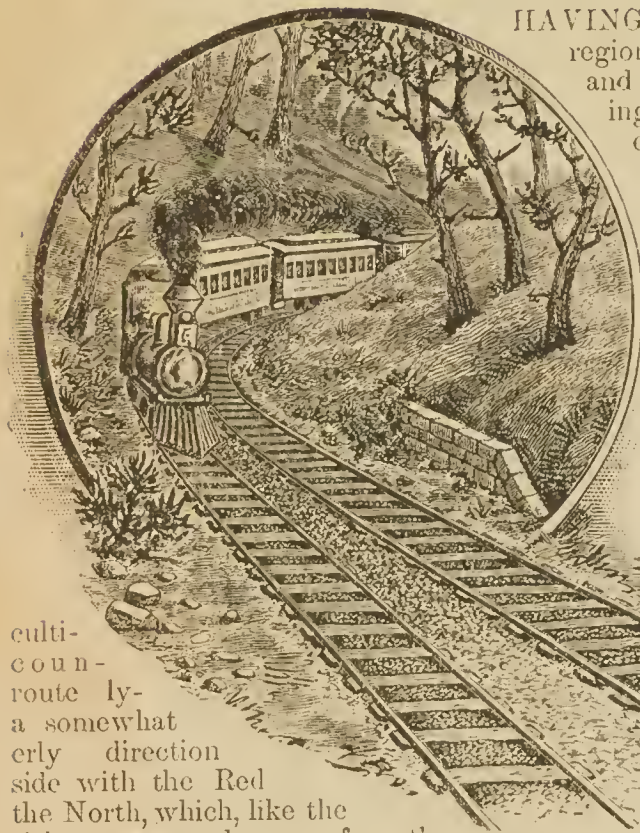
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## ACROSS THE CONTINENT—FROM NEW YORK TO ALASKA.

SECOND STAGE.



culti-  
coun-  
route ly-  
a somewhat  
erly direction  
side with the Red  
the North, which, like the  
riches many a league of earth  
parched and arid but for its silvery, thirst-slaking flow. It is,  
indeed, a singular sensation that comes to us when, having taken  
a long journey to enjoy a mental *laissez faire* of tranquillity, we find  
ourselves suddenly in the heart of a prosperous civilization that  
seems geographically out of place according to our preconceived  
notions of what were the centers of the world's activity. This noble  
river is the eastern boundary, or nearly so, of the great Canadian  
plains, and across its steamer-dotted bosom lies the city, that, like  
Jonah's gourd, sprang into existence in an inconceivably short space  
of time, although, unlike the gourd, its growth has been healthy and  
substantial.

At St. Boniface we crossed the river and were at once in the  
heart of the town, with its handsome streets, electric lights and  
motors, and public and private buildings that would do honor to the  
proudest of eastern cities. Surely, we reflect, Alladin still lives  
and his lamp retains its magic power. A century is not necessary  
for the growth of an American metropolis, and precocity happily is  
not injurious to the quality of its development. We were suddenly  
as keenly alert as though thrilled with an electric current. We had  
been so hushed by the healthful repose of the last few days, that  
activity was hailed as a real joy. We were all so pleased at the  
prospect of alighting in a populous and well ordered town that we  
were eager to leave the train before it stopped—a propensity which  
seems to be distinctly a characteristic of American travellers. Of  
course, the conductor objected, and we were amiably obedient, for  
amiability is atmospheric in these northern latitudes. Even the  
baby of the party had forgotten how to cry, and its mother looked  
as though convinced that infants were indispensable to the perfect  
enjoyment of railway travel, in which sentiment she was joined by  
the bachelor, who three days before had loathed babies.

We were, in fact, more than ready to enjoy the halt which the  
railway time-table allowed. Winnipeg is assuredly one of the won-  
ders of the century. Twenty years ago its site was occupied by a  
fort and a fur-trading post, and it was more difficult of access than  
Yokohama is to-day. It is not so very long since dog trains car-  
ried its inhabitants, its few visitors, and its merchandise from point  
to point, and these humble means of transportation were quite suf-  
ficient for all the needs of Fort Garry and of the Hudson's Bay  
Company, which gave the place life and its sole reason for being.  
That the present prosperity of the town is permanent can scarcely  
be doubted when we consider its advantageous location in the midst  
of vast grain-growing and cattle-raising regions, the products of  
which are conveyed to this natural commercial center by numerous  
well-equipped lines of railway. Being entirely of modern growth,  
Winnipeg has had the advantage of the latest intelligence in archi-  
tecture, and the result is that it is the most beautiful city of the  
great plains.

"Do its residents give dinners and balls and afternoon teas?"  
inquired a young woman on the train who the day before had said  
she should like to be a man and hunt and fish all her life long.

HAVING left behind us the  
region of untamed forest  
and of countless sleep-  
ing lakes, we entered,  
early on the third  
day of our journey,  
a broad, prairie-  
like space broken  
by noisy saw-  
mills, and im-  
mense elevators  
filled with grain  
awaiting trans-  
portation to the  
east. After eating  
breakfast on the  
swiftly moving  
train, we found  
ourselves tra-  
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River of  
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"Unfortunately, yes," replied a Winnipeg merchant; "we have  
fascinating society—too fascinating, indeed; for it eats into a man's  
time so mercilessly that he wishes he were a ghost out of business  
hours. None of us notices social drains upon his purse, because  
money is lightly regarded here; but we can ill afford the time con-  
sumed by a compliance with the demands of society."

"I trust we are not to be delayed here very long," said the  
bachelor, who, having tasted freedom from customary exactions,  
had become deeply enthralled by his brief experience of liberty.  
The young girl with an avowed admiration for field sports made a  
pretty *moué* at him, and he smiled pleasantly at her as he inquired  
the price of certain blocks of land that looked alluring on the map  
and promised to double in value in three years.

"There are already twenty miles of siding within our city's  
limits," remarked the land agent, who was proud of his town's  
prosperity and zealous to increase it.

"Do you think I might snap at a siding and get it?" inquired the  
girl with the camera, and then added quickly, "What is a siding,  
anyhow? Is it a base-ball club?"

"Don't be an idiot if you can help it," snarled her young brother.  
"A siding is a switch for shunting cars."

"Why should a shunting need a switch?" the girl went on. "I'd  
just like to see a switch used with effect upon you." The brother  
walked to the window with a laugh of conscious superiority, and  
one could see by the movement of his shoulders that sisters with  
cameras were in his estimation a supreme nuisance.

We entered upon the prairie in earnest when we left Winnipeg at  
about three o'clock in the afternoon. If the tourist can spare the  
time, a trip by rail as far north as Stony Mountain and Stonewall  
will prove very interesting, because these points, besides being pic-  
turesque, explain the beauty of the material of which Winnipeg is  
built, and because one gains by the way a fair idea of the sources  
of this wonderful region's wealth. To the casual observer it seems  
inexplicable that for the first forty miles west of Winnipeg the land  
is so thinly populated as to be little more than a wilderness of  
flowers and grasses. These immense spaces are owned by men who  
are able to hold the land until it shall come into such urgent demand  
that they may sell at practically their own prices. To encourage the  
projectors of the Canadian Pacific Railway to build the road, equip  
it in magnificent style and then run it for a time at a loss, the  
Dominion government gave the company alternate twenty-mile  
sections along the tracks, the intervening sections being open to  
settlers, who may make homestead claims and build homes upon  
them; but, of course, the company's land is not very likely to sell  
rapidly while the government pursues its present generous policy  
toward settlers.

Winnipeg rapidly diminishes as we speed toward the sunset under  
purplish-yellow heavens, and it finally drops out of sight while earth  
and sky unite and blend in soft, hazy tints. A little group of  
houses or a lofty granary coming into view here and there, and a  
far-off line of trees skirting the Assiniboine river delude the willing  
mind into the fancy that we are travelling over a tufted Sahara and  
that the green we see in the distance is an oasis where may be  
found tropical beauties unknown to dwellers in the north. Soft  
gleams of light come and go across the vast expanse of flower-dotted  
prairie, and strange color effects are produced by the bright hues of  
the blossoms mingling delicately with the russet, olive, silvery gray  
and green tints of the luxuriant grasses. Occasionally we behold  
waving tufts of herbage in pale, satiny shades of yellow; and every-  
where grows the tawny green bunch grass, affording food for troops  
of untamed horses and herds of sleek, branded cattle. As the sun  
sets and the long twilight peculiar to these northern plains com-  
mences, flocks of wild birds stir the Summer air and break the still-  
ness with their notes; and as there are no trees for them to alight  
upon, they must content themselves with a lowly perch on sage  
bush or wild gentian.

At eight o'clock we enter the valley of the Assiniboine, and,  
crossing the river upon a graceful iron bridge, we reach Brandon,  
having climbed imperceptibly, save for the labored breathing of our  
engine, nearly twelve hundred feet since we left Winnipeg, a dis-  
tance of one hundred and twenty-five miles. Brandon is the largest  
grain market in the province of Manitoba, and a railway is being  
extended northward from it into a land enriched by the Saskatche-  
wan river, an immense stream that influences the industrial and  
agricultural interests of a vast stretch of as yet thinly settled country.

We retire to rest reluctantly, and pass a dreamless night; and in  
the morning it is difficult to realize that we have moved at all, so  
little difference is to be noticed between the scenes through which



we are now passing and those upon which we closed our eyes the night before. Our guide-books tell us we have passed Moosomin, a station to which soldiers come when bound to or from Fort Ellice; the famous Bell farm, which is one hundred miles square, and which all trains, whether east or west bound, pass during the night; and also Qu' Appelle, a station twenty miles north of a fort of the same name, and an Indian reservation upon which a mission is located. We also miss a sight of Regina, the residence of the lieutenant-governor who presides over the province of Assiniboine. Mounted soldiery now appear at frequent intervals, breaking the monotony of the plains with their galloping steeds, clattering short swords and bright coats trimmed with gold lace. These are the mounted police and stand between Indian insubordinates and the whites, and also between the red man and whiskey, a drink of which he is passionately fond and which greatly increases the rapidity with which the race is disappearing from the land. There are a thousand mounted redcoats distributed along this railway to preserve order, although the traveller perceives nothing but peace, propriety and vigilant care of everything that can add to his perfect comfort and pleasure.

The next place of note is Moosejaw, a market town. Its name in the language of the Blackfoot Indians means "The-creek-where-the-white-man-mended-the-cart-with-a-moose-jaw-bone," and one feels thankful for the much abbreviated title by which the place is now known. After breakfast the plains became diversified by lakes of soda-water known as "old wives." One of these "wives" looks like a liquid emerald set in oxidized silver, and another resembles a sapphire bordered with radiating edges of the whitest polished iridium. Then we see huge heaps of whitened buffalo bones, and here and there white moist blisters, or hollows that are entirely bare of turf. From these ghastly-looking spots narrow, radiating paths, also devoid of verdure and almost straight, stretch away across the prairie and disappear at the horizon. These paths are the trails of buffaloes long since dead, and the unsightly blisters are called "buffalo wallows." Nature refuses to obliterate these traces of a noble animal, although the rains and suns of many Summers have invited the flowers and grasses to spring up and hide them.

As we travel westward new blossoms crowd closer and closer against the tracks. Each day brilliant perfumed strangers are added to those with which we have previously made acquaintance. We have already seen many farms of moderate size, but we are now whirled past ten ranches, each containing ten thousand acres, located at intervals of thirty miles. Several of these vast tracts are being cultivated in part. A solitary man comes into view, mounted on a comfortable seat over his plow. This man, we are told, starts in the morning and makes a furrow four miles long, ending at a stake thrust in the ground; then he turns his horses and cuts another furrow to reach home in time for dinner. In the afternoon he changes horses and repeats the work of the morning. The workmen on these remote farms are sometimes married and dwell with their families near the scene of their labors; but quite as often they live alone in the midst of a vast, unbroken solitude, with nothing but hope of future fortune to cheer their loneliness.

At midday we have reached an altitude of twenty-four hundred feet and are passing an immense farm owned and managed by a company. This tract supplies pasture for thousands of sheep and kine and many horses, and, unlike the huge cattle ranches in the States, it has a creamery on the hills, thus providing butter while it grows beef. The prairie is now more rolling, and the Cypress Hills come into view near the horizon to the south. It is said that timber grows upon these uplands that seem to skirt the sky, but we see only a line of shrubbery. That we will find trees further on which will fulfil our most exaggerated imaginings is amply proven by the sight of a freight train standing on a siding, upon which rests a piece of timber three feet in diameter and sixty feet long.

Between Swift Current and Maple Creek, a distance of a hundred miles or so, we see thousands of cattle, and the cowboy in all his glory, with lariat, spurs and the other accoutrements that go to make up his picturesque *ensemble*. We admire the cowboy's superb horsemanship, but when we hear his yell we rejoice that he is not a concomitant of civilized life. The value of water on these plains is

brought to the wayfarer's attention by the names of the stations and ranches along the route. At one stopping place we notice gardens that display a rich productiveness not to be found farther south, where the heat of the sun and the dry winds parch and shrivel tender vegetation.

Indians abound on all sides, and to the traveller who does not know them and their traits they add very agreeably to the picturesqueness of the scenery. We often see them seated closely together as if they grew in a bunch. They are wrapped in dingy blankets and have brightly painted faces, each individual being decorated according to his tribe and his position in the same. Thus, we see bright red noses and cheeks crossed with yellow below and blue above, and occasionally the ears also show significant colors. The hair of these red men invariably looks as though it had been gnawed off rather than cut; it has evidently been guiltless of soap, water or comb since its possessors were papposes on their mothers' shoulders, and in quality it resembles the bristle-like fur known as monkey skin. These Indians are Crees, and they suffer a superstitious fear of having their pictures taken that amounts to positive dread—a feeling, by-the-by, which is by no means shared by all the tribes that roam toward the stations from more or less distant reservations. An eminent physician of the Dominion relates that on one occasion a woman insisted on levelling her camera at a group of Crees, who, when they found they had been pictured by the sun, grew ill from terror and could be influenced by neither physic nor reasoning, dying ultimately of slow misery.

Besides the Indians, who soon cease to interest us, since they appear at nearly every station during the fourth day's journey, there are odd groups of beasts and birds to claim attention at our stopping places. At one point a huge cinnamon bear, safely limited in his circular promenade by a stout chain, climbs a ladder quite heedless of the conspicuous lack of skill in his legs and of the unsympathetic laughter of heartless travellers. A woolly opossum approaches us by stepping mincingly from tip to tip of the picket fence by which he is surrounded, until his tether surprises him by its brevity, when he returns to his starting place and again marches forward to receive the same unexpected check as before. On another occasion a composed and meditative heron perched on one leg lifts his keen eyes in our direction, puts down the other leg from its feathery hiding-place (though how he concealed it will always be a mystery) and marches toward us with a funereal step as though he felt hospitable recognition to be a duty rather than a gratification. Striking his breast against the fence, above which his lofty head is visible, he looks disgusted that he should not have observed it and, turning, walks back again with great dignity. An impulse of companionship with travelled strangers, however, soon brings him forward once more, only to meet the same rebuff; and his look of discomfiture on each occasion is almost human in its intensity. All these curious creatures are very diverting, but they bring to mind the reflection that when man shall have peopled these vast plains and happy prosperity shall have added its charm to the gray and russet beauties of Nature, as will surely happen in half a century, the grotesque beasts and birds that reject domesticity will be seen no more save in the fastnesses of Northern Alaska. Then the prairies will have become grain fields and rose gardens; and farther on upon the southern slopes of the beautiful foot-hills, which we climb in the dawn of the fifth day, there will be vineyards and peach orchards.

From station to station we pass through beautiful scenes that change only as the blue of the sky, the green of the ocean or the rolling masses of the clouds. We experience the same lulling motion of the train and breathe the same dustless atmosphere, and our expectant faces are turned eagerly westward to catch a glimpse of the beautiful snow-capped mountains against the heavens. Now and then a ranchman's home and herds of cattle, a flying horseman or two or a group of sportsmen with game-bags, guns and dogs enliven the level landscape; and as the sun sets on the afternoon of the fourth day a low whistle from the engine heralds our approach to Medicine Hat, a town nestled in a hollow of the plains. Tomorrow we will begin to climb the mountains. C. S. L.

TO CORRESPONDENTS.—To correspondents, who often express surprise that their communications were not answered in a certain issue, as requested, we wish to state that it is impossible for us to answer questions in the number subsequent to that already in their hands. The enormous edition of the DELINEATOR compels an early going to press, and questions to which answers are desired in a certain magazine, should reach us not later than the fifth of the second month preceding the month specified. For instance, letters to be answered in the June DELINEATOR should reach us not later

than the fifth of April. Letters for the correspondents' column addressed to the firm will find their way into the proper channel.

MEASURING TAPES.—No dressmaker can afford to be without a tape-measure that is at once *accurate* and *legible*, for upon it, as much as upon any other implement she uses, depends the success of the garments she makes. On another page we publish an advertisement of tape measures which are manufactured expressly for us, and which we guarantee to be cheap, durable and of superior finish.



## FLOWER CULTURE FOR WOMEN.

FIRST MONTH.

It has been truly said that the culture of flowers is one of the few pleasures that improve alike the mind and the heart. It teaches industry, patience, faith and hope, for we plant and sew in hope, and patiently wait with faith in the rainbow promise that harvest shall never fail. It is a pleasure that brings no pain, a sweet without a snare. True, we may sometimes fail to realize our hopes, but such failures are usually only partial and never embarrassing; and they teach us emphatically to study more carefully and obey more strictly the beautiful laws of Nature. Thus we gain, first wisdom and afterwards success, even from our failures.

Any true lover of flowers, no matter how inexperienced she may be, can grow at least a few dainty blossoms; for some of the most beautiful varieties are very easy to raise, and the novice soon learns just what treatment will produce the prettiest bloom and the most luxuriant foliage. To become really skilful in any pursuit, however, requires study, practice and patience, and this is as true of flower culture as of the higher arts and sciences. The rules by which the different varieties of plant life may be brought to perfection are by no means difficult to learn, but they must be thoroughly understood and followed exactly and with regularity. There are many plants, of course, that will "take care of themselves" after a fashion, but such spontaneous growths can never give the satisfaction that the same plants would if properly cultivated.

It will be our aim in these papers to give such plain and comprehensive directions that any one who follows them closely may be certain to achieve reasonable success in the rearing of flowers.

## ANNUALS.

Many amateur flower-growers depend chiefly upon the numerous handsome annuals for the decoration of their lawns and gardens; and in order to have these of good quality it is necessary to be careful in the choice of proper seed. Never depend on the seeds offered for sale in the shops, but send direct to some reliable seedsman for whatever you require, even if you are obliged to pay a somewhat higher price. Poor seeds are dear at any price; they are almost certain to produce unsatisfactory results, and the grower who uses them, after weeks or months of care, finds her beds filled with plants that are almost worthless, whether for bloom or foliage, while the season is too far advanced to raise others to take their place. Cheap seeds, of course, are not necessarily poor, but the important point is to buy of a reliable seedsman who knows exactly what he is selling and makes a practical test of all the seeds and cuttings he raises. In using seeds procured from such a trustworthy source one may be reasonably certain, if they fail to germinate, that the fault has been in the manner in which they were sowed or cared for.

As already remarked, the great majority of flowers reared by amateur gardeners are annuals—that is, those which bloom, mature their seed and die the first year; and there are also a few biennials and perennials which bloom the year they are planted and are very popular on that account. We will select from these three classes those varieties which will be most acceptable to the ordinary flower grower by reason of their beauty or fragrance, the abundance of their bloom and the length of their season; and the list will be given in alphabetical order.

**AGERATUM.**—This handsome flower is produced in shades of blue, lavender and pure-white, and although not so easily reared as some other annuals, it is a general favorite on account of its many good qualities. It is a very free bloomer, and the flowers keep remarkably well when cut. The seeds do not germinate very readily and should be started under glass, if possible.

**ASTER.**—The newest varieties of asters are so handsome and so rich of hue that they are thought by many to fairly rival the chrysanthemum; and certainly they cannot be excelled among the annuals for Autumn blooming. They are very easily grown, and in the early Autumn will present a mass of brilliant bloom, provided, of course, the plants are in healthy condition. The seeds germinate readily and will, perhaps, produce stronger, stockier plants if sown in the seed-bed in the garden. Asters should not be forced or hurried in their growth; and as they may be safely transplanted, the seed need not be sown where the flowers are to bloom. The tall varieties should be staked to prevent their being broken or bruised by rain or wind, for the flowers are quite heavy and grow on slender stalks. The aster delights in a deep, rich soil; and if the season is dry, a little mulching of coarse straw or leaves will greatly aid their growth by preventing drought. The shorter species need not be planted more than six inches apart, but those of larger growth should be set at intervals of at least a foot.

**BALSAM.**—This is very popular, both on account of its ready growth and its great variety of colors, which range from white and such delicate shades as pink and straw to the darkest reds and purples. There is one objection to balsams, however; they cannot be used as cut flowers unless supplied with artificial stems. The individual blossoms are very handsome, and well grown plants make a beautiful border. It is often necessary to thin out the branches when the plant has attained a height of six or eight inches, as they are apt to grow so thick as to nearly hide the flowers. The seeds germinate best under glass, but they also grow freely when sown in the border or bed in which they are to remain all Summer.

**CANDYTUFT.**—There is really nothing that can take the place of candytuft as a white cut flower for early Summer. The plant is very hardy and produces a rich profusion of white spike-shaped blossoms. It is well to make several plantings of this flower so as to prolong its season of bloom. The seeds for the first may be sowed in a hot-bed, and the seedlings should be transplanted to rich, mellow earth in the garden, where they soon display their pretty blossoms in abundance. The seeds for the latter plantings should be sowed where the plants are to grow, care being taken not to sow them too thickly. Candytuft will grow and bloom almost anywhere and under almost any circumstances, but it responds generously to a little extra attention. The plants should be set eight or ten inches apart. Seeds are to be had for many kinds of candytuft, but the White Rocket is by far the handsomest, the reds and purples being rather unsatisfactory. A large bed of the white variety well covered with bloom forms a most agreeable ornament for the lawn.

**CALLIOPSIS.**—For arranging a brilliant mass of color this pretty, graceful flower is unsurpassed. It is a rapid grower, and the blossoms, which range through countless shades of yellow, orange and reddish brown, are held well above the foliage by long, slender stems. The flowers may also be cut to advantage for interior decoration, being particularly effective when arranged in dark-blue vases or against a dark-blue background.

**DIANTHUS.**—This flower is handsomest when planted closely in beds or borders. Although not strictly an annual, it will bloom late the first season, and if slightly covered with leaves during the ensuing Winter, it will send forth a mass of bloom early the next Spring. It then usually dies, although strong plants will frequently live several years.

**MIGNONETTE.**—Like many people we meet, this old-fashioned favorite makes up in sweetness what it lacks in beauty. *Réséda odorata*, or sweet mignonette, is preferred to its more pretentious relatives and is, indeed, the only variety that the average flower-grower cares to plant. The seed should be sowed where the plants are to bloom, as it is difficult to transplant mignonette successfully.

**PANSY.**—Who does not love the pansy?

"Fairest of the humble flowers,  
Waked to bloom by early showers,  
What a wealth of meaning lies,  
Hidden in your pensive eyes."

No flower is more universally admired than the pansy, which of late years has come to us clad in "velvets and satins of every shade." Its cultivation is quite simple, and any one who will carefully follow a few ordinary rules may feel assured of success. The seeds germinate readily, whether sown in a hot-bed or in the open garden, but it is advisable to plant them as early as possible, that the plants may become well set before the hot season arrives. Pansies do not like hot, dry weather, their flowers being small and puny during the Summer; but they bloom plentifully in the early Spring, when other flowers have just begun to grow, and also from early Autumn until long after the first frost. The plants should be set eight or nine inches apart in a bed of rich, deep soil, which should be spaded up to a depth of a foot and a-half. Pansies require a little shade and a great deal of sun; and if the season is dry, they should be plentifully watered. The soil should be stirred frequently and kept free from weeds.

**PHLOX DRUMMONDII.**—For brilliant and constant bloom, lasting until after quite heavy frosts, this is one of the most desirable of annuals. Its range of colors is excellent, and it is a strong and vigorous grower. The seeds may be planted in the open ground, and the plants should be set about a foot apart in a bed of rich, mellow earth. If the surface soil is stirred occasionally and kept free from weeds, the plants will be abundantly able to care for



themselves. Some of the pink and scarlet flowers are quite as handsome as geraniums.

**PETUNIA.**—This is a hardy flower and very easy to raise, but many think it rather coarse. Some of the blotched and striped varieties are quite pretty and with very little care will yield an abundance of bloom. They are, in fact, the "lazy woman's flower," for they sow themselves and spring up in profusion wherever a plant has once grown. Sow the seed in the open ground where the flowers are to grow.

**SALVIA.**—This plant, also known as the flowering sage, grows freely in any light, rich soil, and its blossoms are the brightest of all Autumnal flowers. It should either be started under glass or else sown when the ground is quite warm, as the seeds are rather tender. If a brilliant splash of color is desired upon the dull green of an Autumnal lawn, nothing is better for the purpose than *salvia splendens*, which is without a doubt the most satisfactory of its species, being also desirable as a cut flower. Set the plants eighteen inches apart in the beds.

**SWEET ALYSSUM.**—No collection of annuals, however small, is complete unless it includes this dainty little plant, with its abundance of fragrant bloom. It will grow readily in any secluded nook, provided it receives plenty of sun, and will bloom copiously all Summer and after quite a heavy frost. Sweet alyssum is very useful as a cut flower for arranging baskets and bouquets.

#### VINES.

To this collection of choice annuals must be added a few of the best vines that are grown from seeds, for some are such general favorites as to be quite indispensable to the amateur florist in the arrangement of beautiful effects.

**CONVOLVULUS, OR MORNING-GLORY.**—Being a rapid climber, this well known vine is desirable for quickly covering a trellis or arbor; and when its bright-hued flowers are open in the morning, it presents a gorgeous appearance. The young plants have but to be furnished with a proper support, after which they will take care of themselves and of the arbor.

**MAURANDYA.**—This is a lovely, delicate little vine, with plenty of blue, white or mauve flowers. The seeds should be planted in a hot-bed; and the vines should be supplied with cords to run upon.

**SWEET PEAS.**—No flower garden should be without a plentiful supply of sweet peas. They are among the daintiest of vines and bear blossoms that are wonderfully fragrant and so graceful that they need no arrangement when cut, but simply to be left to their own sweet will in vase or bowl. Sweet peas should not be mixed with other flowers, being most highly decorative when simply disposed with their own delicate foliage. The choicest varieties are the pink, pink-and-white and all-white, the dark colors, such as dark-red and purple, not being nearly so effective. Flowering peas, like their humbler relatives of the vegetable garden, delight in a cool, moist soil and a damp season. The seeds should be planted as early as the ground can be worked and should be placed four inches apart in the rows and about four inches deep. Supports should be provided early, light brush being most convenient for the purpose. Cultivate the soil well; do not hoe it up into a ridge, however, but keep it almost flat around the vines. With such treatment sweet peas will bloom copiously, if the season is not too hot and dry.

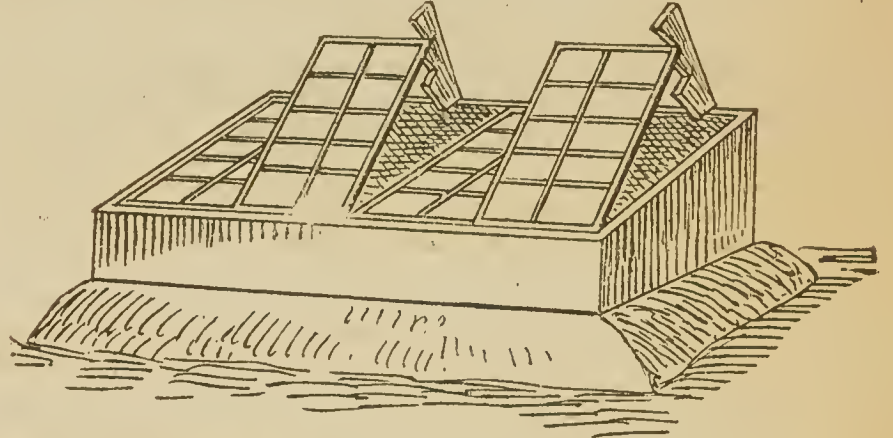
**TROPÆOLUM.**—The list would not be complete without the *tropæolum*, or nasturtium, as it is commonly called. This is a very rapid climber and bears an abundance of rich flowers in every shade of red and yellow, which contrast prettily with its luxuriant foliage. The seeds germinate easily in the open ground, but it will be found an economy of time to plant them in a hot-bed. Strings or a lattice should be arranged for the vines, although if left to themselves they will run on the ground and bloom just as well.

If a choice be made from either of the lists given above, the least experienced of amateur florists cannot fail of success if she uses ordinary care. It is not advisable for one who has never grown flowers before to make too large a selection for the first year; it is better to choose a few good flowers and vines and devote the most careful attention to them, thus insuring success, rather than attempt a great many varieties and, perhaps, become discouraged by the failure of the entire venture.

#### THE HOT-BED.

There are many causes of failure in the sowing of seed. One of the commonest is that the seeds are planted so deep that they either rot in the cold, damp ground or else die in a vain attempt to send their sprouts to the surface. Again, if the soil is too cold, the seeds will not grow, even if planted at the proper depth; for moisture and warmth are both necessary for their healthful germination, and

neither alone will suffice. The earth should also be very mellow and fine. Seeds cannot grow in rough, lumpy soil; or, if a few do start, they will probably die amid such uncongenial surroundings. It is to overcome these evils that the hot-bed is principally useful. If properly constructed, such a bed prevents sudden or marked changes of temperature beneath its glasses, and it confines the moisture that arises from the earth, thus keeping the air humid and the earth damp—the very conditions most favorable for germination. But the chief advantage of a hot-bed is that it permits the sowing of seeds much earlier than would be possible in the open ground, with the result that plants thus reared are usually ready to transplant by the time the outside soil is warm enough to receive seed.



HOT-BED.

The hot-bed is also useful for striking cuttings and starting such roots as tube-roses, cannas, etc.

A good method of making a hot-bed is as follows: Form a pile three or four feet high of fresh horse manure and the straw or leaves used for bedding, mixing all well together; this should be sunk in the ground to a depth of a foot or more, and then covered with five or six inches of good, mellow soil. The soil should be about one-fourth sand and should be put through a coarse sieve to remove all clods and stones. Having made the surface smooth, put on the frame, and close the sash until fermentation takes place and the soil becomes quite warm. It is then better to wait a day or two for some of the heat to pass off before sowing the seeds. The engraving illustrates the proper method of constructing the frame and arranging the sash. When ready to sow, mark small drills across the bed about two inches apart, and in them plant the seeds. Small seeds should be slightly covered with fine soil (not more than an-eighth of an inch, and in case of very small seeds, even less); and larger ones should be sunk deeper according to their size, nasturtiums being covered with a-half or three-fourths of an inch of earth. Then spray the hot-bed with tepid water, using a sprinkler having a very fine rose; and leave it with the sash down. In about a week the first plants will make their appearance, and fresh air should be admitted in the middle of the day, unless the weather is very cold, in which case a coarse mat or a piece of old carpet should be thrown over the sash at night. Do not make the bed too wet, but keep it in about the condition of the outer earth during good growing weather. Be careful also that it does not become too dry, as this would kill the majority of the seeds; and if the heat of the sun seems too strong, a thin coat of whitewash applied to the glass will afford sufficient shade. The seeds should be sown thinly and evenly, and a little tag bearing the name of each variety should be set in opposite the proper row, so there can be no mistake when the time for transplanting arrives.

If a hot-bed cannot be arranged, a seed-bed should be prepared in a sunny, sheltered part of the garden where the soil is rich and mellow. This, however, cannot usually be done with perfect safety before the first of May in the latitude of New York. A few of the more tender seeds may be sown in pots or boxes in a sunny window and covered with panes of glass.

#### SHRUBS, THEIR SELECTION AND TRANSPLANTING.

Shrubs and all hardy herbaceous plants should be selected and planted as early as possible in the Spring. When the plants or bushes have come from a distance, it is always well to water them thoroughly at the roots with tepid water some time before setting them out. Allow ample room for their roots, spreading the latter in a natural way; then pour plenty of water into the hole, draw the earth up carefully and press it down. Roses and, in fact, all other shrubs and ornamental trees should invariably be set a trifle lower than they were before. In the South many consider Autumn the best season for the removal of shrubs, but in less favored climes



such plants should always be set out in the Spring, that they may become thoroughly rooted before the arrival of cold weather.

The following list contains an excellent selection of hardy shrubs, although, of course, it does not include all the varieties that are desirable.

**ALTHEA.**—The double white and the variegated althea are both fine and form handsome bushes. The variegated leaf is also very attractive, but is somewhat tender, requiring protection in this latitude.

**CALYCANTHUS.**—This is the old-fashioned "sweet-scented shrub," so much prized on account of the exquisite fragrance of its chocolate-brown flowers.

**DEUTZIAS.**—A variety of these plants should have a place in every collection of shrubs, as nothing is prettier than their dainty, pure-white, waxy blossoms in the early Spring.

**LILAC.**—Both the white and purple lilac hold a place that no other shrub can fill. The Persian variety is considered the best.

**SYRINGA.**—There are many varieties of syringa, most of which are sweet-scented. Both the scentless and scented species are desirable, as one stops blooming about the time the other commences.

**SPIREA.**—There are several species of this shrub, showing white or rose-pink blooms. Those with white flowers are especially pretty.

**WEIGELIA.**—This shrub also has many varieties, and is one of the most beautiful flowering shrubs in cultivation. The flowers are white, rose, dark-red, etc. The white variety blooms at different times during the season, the others only once. One species has variegated foliage, which makes it preferable for lawn decoration.

#### NOTES FOR THE MONTH.

In making out orders for hardy herbaceous plants, there are two comparatively new growths that deserve more than a passing consideration. One is the *Achillea Ptarmica*, a low-growing plant bearing a quantity of small, double white flowers; and the other is the *Coreopsis Lanceolata*, which grows to a height of fifteen inches and bears throughout the season a profusion of yellow flowers about two inches in diameter.

With the approach of Spring the covering should be removed from the pansy beds; but beds of tea-roses should not be disturbed until the weather is quite warm.

Now is the time also to strike geranium, coleus and salvia cuttings, and the hot-bed is an excellent place to root them. Do not neglect to remove a portion of their over-abundant foliage before setting.

## RAMBLES AMONG BOOKS.

The new books noted this month are, with one or two exceptions, of unusual literary and artistic merit and, for the most part, are remarkable for their high moral or intellectual tone. As usual, light fiction leads in the matter of numbers, but works of more solid and enduring merit are also presented in most gratifying variety from writers whom the world of readers loves to honor.

From the press of Houghton, Mifflin & Co., Boston, comes a pretty copy of *Over the Tea-Cups*, by Oliver Wendell Holmes. One hesitates to write of this delightful book, or even to quote from it and give it back to type; for its pages seem addressed so personally to the reader that a public discussion of its sentiments appears almost like a breach of confidence. The genial octogenarian fairly bubbles over with amiable reminiscences—in fact, it is impossible for him to recall an unpleasantness. Perhaps he has the faculty of never hearing or seeing disagreeable things—a gift as valuable to its possessor as any of the talismans of old for the acquirement of wealth and happiness. The recollections which Dr. Holmes has brought to date in *Over the Tea-Cups* are as delightful to those who cannot remember the personages mentioned in the work as to those who lived contemporaneously with them. To the former class the book is a revelation of good things; to the latter it is a reverent drawing back of the curtains which sometimes fall between memory and history; and a delicious philosophy and sweet reasonableness mark its every line. Of a truth, "There is no past so long as books shall live."

A volume particularly interesting to book-lovers is *Letters to Living Authors*, by John A. Steuart. There are seventeen of these epistles, and all but one are indited to the foremost English and American writers of the day, the exception being addressed to Tolstoi. They are both analytical and critical and have a pungency that is to the subject what sauce is to the entrée. The author is frank in his opinions, but fair; not slow to find fault, but more ready to praise, and doing both with a literary style that must be admired for its force and elegance. To that army of busy men and women who like to know something of contemporary authors but have no time to formulate critical analyses for themselves, this book will serve a most useful purpose, to say nothing of the refining influence of its style. [New York: United States Book Co.]

In the introductory pages of *Representative Sonnets* the author, Charles H. Crandall, offers information that cannot fail to be of immense interest and benefit to admirers or students of the sonnet. The illustrations presented of this style of versification are of undoubted value, especially those gleaned from early English and Italian authors whose works are not easily accessible to the ordinary reader. These examples have been chosen judiciously and with a broad yet poetic taste, and their range is wide enough to include the works of modern and mediæval writers of every degree of eminence or obscurity. It is said that the sonnet as a form of poetic expression is falling into disuse, and if this be true the importance of Mr. Crandall's attractive collection cannot be over-estimated. [Boston: Houghton, Mifflin & Co.]

What may be termed a text book of Hindu literature has been prepared by Elizabeth A. Reed, in the hope that it may attract the attention of the general reader to the beauties of Hindu writings,

and be of real service to careful students in this field of thought. The author is a member of the Philosophical Society of Great Britain, and enjoys the friendship of such distinguished Orientalists as Sir Monier Williams and Professor Max Müller, who revised her work. The books are taken up in chronological order—first, the Vedas and their mythology, then along through the Brahmanas, the Upanishads and the Code of Manu. The latter part of the volume is more interesting because a little more familiar; it treats of the poetical works, the Ramayana, the Mahabharata and its legends, the Bhagavad-Gita to the later Puranas and the connection of Krishna with Christ. To those persons who have hitherto considered all such subjects as beyond them we recommend *Hindu Literature*. They will be astonished and delighted with the beauties revealed to them, and their fund of useful knowledge will be largely increased. [Chicago: S. C. Griggs & Co.]

The largest and best collection of the stories of Rudyard Kipling is comprised in the volume entitled *Indian Tales*, published by the United States Book Co., New York. These tales have been the chief literary sensations of recent years, having taken the reading world by storm and held it by their breeziness, originality and variety. The young author, who has lived most of his twenty-seven years in British India, found at his hand a hitherto untouched mine, and he has worked it with such admirable results that in the series of pictures he has given us we see clearly the native, official, civilian and military life of that interesting portion of the British Empire. Mr. Kipling possesses all the best qualities of a story-teller, an observation that is remarkably keen, a native sense of humor which, if sometimes broad, is never coarse, a knowledge of the human heart, and an admirable style. He knows his subjects thoroughly and is equally at home whether describing the adventures of the three musketeers—Mulvany, Ortheris and Learoyd—the doings of Wee Willie Winkie or the phantasies of Gunga Dass. Although naturally of more interest to the Englishman and Anglo-Indian, these stories can be enjoyed by all, for human nature differs only in degree, and the love of entertainment is common to all.

Rudyard Kipling as a versifier is second only to Rudyard Kipling as a story-teller. His volume of verse, *Departmental Duties, Barrack Room Ballads and Other Poems*, is full of bright things, humorous, ironical, tender and pathetic; and the chief regret of the reader is that the book is not larger. As a care-dispeller it is an undoubted success. [New York: United States Book Co.]

A book of peculiar interest to the student of sociology is *How the Other Half Lives*, a description of life among the tenements in New York, by Jacob A. Riis, who is a reporter at Police Headquarters for the Associated Press. This book does not pretend to be other than the experiences of a man whose work for many years has given him exceptional opportunities for studying the seamy side of life and noting the peculiarities of the many nationalities and classes which contribute to the congestion of the tenement-house districts in the chief city of the United States. It was written, however, not for the purpose of satisfying any morbid curiosity, but from the higher motive of the humanitarian who brings facts and conditions to the light that they may compel attention, and points out dangers.



and abuses that remedies may be applied. Mr. Riis takes us with him into localities that few outside of the class of which he writes know even by name, and introduces us to the Chinaman, the Jew, the Bohemian, the Italian and the African, each in his own quarter. He traces the causes which contribute largely to the pauperism that is everywhere predominant, and deals with the problem of the children and the working girls. The criminal classes are also considered, but only incidentally as they come within the scope of the work. While advocating no scheme as a panacea, the author shows what has been done in the way of amelioration and urges a continuance and extension of the model tenement plan, in which at least sanitary measures are considered as necessities and not as luxuries. [New York: Charles Scribner's Sons.]

In *A Cigarette Maker's Romance* F. Marion Crawford has given us a subtle and fascinating story of a Russian nobleman who is a refugee from his own country for family, not for State, reasons. He earns a scanty living by dexterously rolling cigars among a collection of Russian peasants, Poles and Germans. His periodically recurring belief in his future restoration to his proper station, the detriment it is to him to be a gentleman among illiterate, coarse-natured men, and his inability to escape from his own delicacy of character are pictured in Crawford's graphic and inimitable fashion. As a psychological study and as a clear portrayal of the differences subsisting between the higher and lower orders in Russia this romance possesses merit greater even than the interest of the tale, absorbing though it is. [New York: Macmillan & Co.]

Roberts Brothers, of Boston, publish an admirable translation from the French, by Elizabeth Wormley Latimer, of George Sand's *Nanon*. This story of French peasant life possesses the charm of perfect portrayal, which is to be found only in the works of those writers whose art is great enough to conceal itself. Few if any of George Sand's romances will bear the steady light of virtuous candor; therefore, they are more desirable as studies of French life than for diversion.

There is a charm about Bret Harte's romances that compels us to read them, even though we know that little beyond the most ephemeral amusement will result. *A Ward of the Golden Gate* is his latest novel, and in it he displays his wonderful skill by making the most unreasonable of chivalrous actions appear pathetically charming and by attributing the noblest of self-sacrifice to an unworthy woman, without exciting the incredulity of his readers. If he would only for once describe to the life a truly fine, strong, beautiful womanhood, it would be easier to forgive him the many degraded and degrading syrens he has delineated in his interesting stories. The principal young woman in this tale—the "ward"—has beauty, education, wealth and many lovers, but her parentage is low, and she never escapes its unfortunate influence. That the book is entertaining there can be no doubt; and yet no one will be happier, stronger or more content with the ways of Providence when its last page has been read. [Boston: Houghton, Mifflin & Co.]

Under the title of *Strangers and Wayfarers*, Sarah Orne Jewett has given us a collection of eleven realistic, breezy stories in which the droll and the pathetic are blended in a truly artistic manner. Even the saddest of these tales are cheering, and we feel as we read them that all hearts are akin and all the world of one blood. Location, language and worldly fortune may differ, but men's natures are ever the same. The lurking taint of savagery does not assert itself more surely in ignorant than in cultured minds, and human sympathy is as sweet to the prince as it is to the pauper. Such truths Miss Jewett demonstrates in her own charming manner, choosing her types of character from a people that are rapidly disappearing from New England. Ignorance and sweetness, illiterate speech and conscientiousness, difficult living and content, or a sturdy endurance that serves as content, are still to be found side by side in those homes so remote from the great world's civilization. These tales are among the most admirable of Miss Jewett's productions. [Boston: Houghton, Mifflin & Co.]

*In the Valley*, by Harold Frederick, is a charming semi-historical romance standing relatively in line with Mrs. Catherwood's *Story of Tonty* and *The Romance of Dollard*. Its plot is laid at the time of the French and British contest over a large part of the State of New York, including the Mohawk Valley and the country surrounding the sources of the Hudson River. It depicts a social condition that was the nearest approach to royal modes of living and a royal dictation of customs, costumes and manners our country has ever known. It is doubtful if the Canadian Dominion under its gayest and most courtly régimes ever went so far in stateliness of establishment or in social and political intrigues and aspirations. The story is romantic to an unusual degree, and it is so well told that nothing and nobody is exaggerated to grotesquerie as they must have been in less skilful hands. *In the Valley* will prove as attractive to the student of history as to the lover of romantic lore. [New York: Charles Scribner's Sons.]

In Mrs. Frances J. A. Darr's translation of *The Strange Friend of Tito Gil*, by Pedro A. de Alarcón, English-speaking readers are intro-

duced to a hitherto unfamiliar writer of romance. This little story is strangely weird and sometimes disturbing, but fascinating in every page. It deals with the supernatural, and yet it in nowise conflicts with the usually accepted dogmas of Christianity; life and death are merely looked upon from a novel point of view, that is all. As a rule, we dislike to have our inherited and unconsidered estimates of solemn matters unsettled, but this tale does not arouse a single hostile sentiment. It represents death as a friendly being, albeit his friendliness is frequently expressed at what seem to us very inopportune moments. The book is remarkably fascinating; and before the reader pronounces its story unwholesome, let him devote an hour or so to thinking it all over. His opinion may then undergo a decided change. Let us hope to hear from this truly original Spanish author again. [New York: A. Lovell & Co.]

*Two Loyal Lovers* is the suggestive title of a romance by Elizabeth Winthrop Johnson, published by the F. A. Stokes Company, New York. To the genuine novel reader this story will prove an unalloyed delight. Its characters are many and, for the most part, realistic or fully materialized; some of them are fine, some strong and very bad, and all interesting. Of course, a few seem impossible; but then, since truth is stranger than fiction, they may have had actual prototypes. No one can measure a woman's capacity for self-sacrifice, but the chief heroine in this story goes so far in her self-abnegation as to marry a man because he promised not to murder the man to whom she was betrothed. She knows the desperate character of the villain, but she accepts wedlock and life with him for the sake of the good man whom she loves. To die and to know that her affianced was to die also would be a trifling sacrifice to the average woman compared with the one this imaginary personage makes. The inartistic fault of the story is an over-valuation of human existence and a lowering of personal dignity. *Two Loyal Lovers* is a narrative of the conflict between the North and the South, of which the author must have made a most conscientious and exhaustive study. If the book had no other merit than the inside history it gives of the Civil War, it would still be worth reading a second time. Its happy termination leaves one satisfied to have sympathized with the miseries of these two lovers.

*The Colonel's Christmas Dinner*, edited by Captain Charles King, U. S. A., is the name of a volume of most interesting stories that were told at a Christmas dinner given at a garison where, as may be supposed, the appointments for elegant feasting were conspicuously lacking. In their stead was an abundance of fine generosity, delightful courtesy, courtly manners and quick responses to noble sentiments. The narratives, which have a military flavor that will be pleasing to soldiers and civilians alike, are from the pens of two women and eight men, whose names, save that of Captain King himself, are unknown to literary fame. [Philadelphia: L. R. Hamersley and Co.]

In *Dorothea's Experience* Adeline Trafton has produced a clever tale of conflicts between creeds and reason, between intellectual pride and that meek spirit which is strong in faith and needs neither proofs nor justifications. To the thoughtful student the book offers phases of a comparative reason that are truly interesting. The description of the inherited tendencies and aptitudes of Dorothea for orthodox convictions and of her early wandering away from these convictions, only to return to them again by a natural gravitation, makes most absorbing reading for anyone who cares for a spiritual life. [Boston: Lee and Shepard.]

*Patience*, by Anna B. Warner, is a story of more than fifty years ago. Its scenes are laid at a time when railways were short and few, and when young girls found pleasure in the spinning-wheel instead of in the piano and the tennis-racket. Corn-huskings held the place now occupied by more pretentious modern amusements, and weekly prayer-meetings and religious conversions were the mental excitements of country towns. Not to have been converted and become a "professor," as church members were then called, was to be an object both of anxiety and reproach to one's friends and acquaintances. The story is exceedingly well told. Its heroine is a bright girl with a clean heart but an over-nimble tongue. She possessed a haughty pride and an unyielding temper that sorely afflicted her in secret and brought sorrow to her many friends. To those who delight in old-fashioned speech, manners and methods of thinking and acting, this story will afford much gratification. It shows that the tendency among many girls and women to be mischievously heedless in speech was the same fifty years ago as it is now. Conscience may have been no more alert in those days than now, but it was differently directed. Introspection was cultivated. Life had other perspectives, and ideals were religiously rather than intellectually formed and lived up to. [Philadelphia: J. B. Lippincott Co.]

*Sylvie and Bruno* is the name of the latest production of Lewis Carroll, the delightful author of *Alice in Wonderland*. The reader is certain to be entranced by the droll sweetness, the quaint wit, and the most deliciously impossible situations and occurrences with which this book abounds. The best and not quite the worst that is



in human nature is curiously brought out by fairies and goblins, by people who are good, by people who are neither good nor bad, by animals and birds, by beggars and by fortunate folk; so that one goes through the book with a strange commingling of feelings, and closes its covers with many a better thought and with a clearer sense of the obligation which one human being, whether child or man, owes to all who chance to be within his influence. [New York: Macmillan and Co.]

*Cudjo's Cave* and *The Three Scouts* are two republished stories, by J. T. Trowbridge, included in Lee and Shepard's "Good Company Series." They treat of Southern life during slavery days and provide lessons in courage and manliness that are not drawn wholly from romance. The basis upon which these vividly told narratives are founded has crumbled away, and they are all the more agreeable on that account. It is because the events of former years pass quickly into obscurity, if not grasped and retained, that it is well for the young to read such books as these.

In the "Lake and Forest Series," published by the same house as the last mentioned, are two new volumes entitled *From Lake to Lake* and *Camp Life in the Wilderness*, both by Captain Charles A. J. Farrar. They give much valuable information to campers, fishermen and hunters regarding ways and means of living, the best routes to choose and other matters of equal importance to those who spend their Summers in the woods. Captain Farrar's style can hardly be called literary, and his illustrations are not all that could be desired; but in the eyes of enthusiastic sportsmen these minor defects will be more than balanced by the large amount of practical knowledge offered in these two books.

*The Round Trip from the Hub to the Golden Gate* is a description,

by Susie S. Clark, of a journey from Boston to San Francisco and back. The conspicuous lack of dignity in the title of this book, not to mention a similar lack in the signature of its author, does not predispose a stranger in favor of its contents. However, the latter are in reality more useful and far more agreeable than they at first appear. To those who expect to make the same journey the book will be instructive, and to those who must remain at home many of its descriptions will be entertaining, although Susie Clark does not appeal strongly to the imagination, or thrill her readers with brilliantly colored word pictures. The volume is at least a very agreeable guide-book. [Boston: Lee and Shepard.]

A work of interest alike to amateur and professional photographers is entitled *Photographic Mosaics, an Annual Record of Photographic Progress*, and is both edited and published by Edward L. Willson of New York. The book presents to its readers a well written account of a year's progressive steps in the, as yet, rudimentary art of making pictures by the aid of the sun's rays. We say rudimentary advisedly and without a desire to detract one jot from the merits of the immense advances that have already been made on certain lines, for it cannot be denied that the sun's power is as yet but vaguely measured and imperfectly imagined, and the skill of man is by no means at its height. It is doubtful if anything has ever excited such general interest in the camera as the lately discovered fact that any one can use it; nor has any little instrument ever served to express so much impertinence on the part of underbred persons. Photography in the hands of amateurs may command respect if its followers are thoroughly in earnest, but those who practise the art without dignity or an artistic sense of fitness are its enemies.

## THE ART OF KNITTING.—No. 1.

### ABBREVIATIONS USED IN KNITTING.

- K.—Knit plain.  
 P.—Purl, or as it is often called, seam.  
 Pl.—Plain knitting.  
 N.—Narrow.  
 K. 2-to.—Knit two together. Same as N.  
 Th o or O.—Throw thread over the needle.  
 Tw.—Twist stitch. Insert needle in back of stitch and knit as usual.  
 Sl.—Slip a stitch from the left to the right needle without knitting it.  
 Sl. and b.—Slip and bind. Slip one stitch, knit the next; pass slipped one over knit stitch as in binding off work.  
 \*.—Indicates a repetition of that part of the directions between the stars.

Among the articles for use and ornament made by the dextrous fingers of the daughters of a household and often those of the mother and grandmother, are knitted laces and garments; and it is with pleasure that we begin a series of illustrations and instructions devoted especially to that class of work—an industry which may also be considered a pastime, since it possesses all the fascinations of the latter, even though it results in something more material and permanent than the merriment and pleasant memories ever associated with amusements and idly spent hours.

At the beginning of this article (as at the beginning of the crochet article) will be found a code or glossary of the abbreviations generally used in printed instructions for knitting. It is easy of comprehension and mastery, and will be readily understood by the learner when once the work is begun and a row or two has been knitted across the lace or whatever article is in hand. In the first rows of instructions given below for knitted lace we have used the terms in full, but the following rows are given with the abbreviations as above mentioned.

### SHELL LACE.

(FIGURE No. 1.)

This lace may be made of Coats' thread or of crochet cotton.  
 Cast on 18 stitches.

*First Row.*—Slip 1, knit 1, thread over, slip 1, knit 1, pass slip-stitch over last stitch knit, thread over, slip 1, knit 1, pass slip-stitch over, thread over twice, narrow, knit 7 plain, thread over twice, narrow, knit 1.

*Second Row.*—Thread over twice, narrow, knit 1, purl 1, knit 9 plain, purl 1, knit 1, purl 1, knit 1, purl 1, knit 2.

*Third Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st over, th o, sl 1, k 1, pass sl st over, k 11 plain, th o twice, n, k 1, drop 1.

*Fourth Row.*—Th o twice, n, k 1, p 1, k 12, p 1, k 1, p 1, k 2.

*Fifth Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st over, th o, sl 1, k 1, pass sl st over, th o twice, n, th o twice, n, k 8, th o twice, n, k 1, drop 1.

*Sixth Row.*—Th o twice, n, k 1, p 1, k 10, p 1, k 2, p 1, k 1, p 1, k 1, p 1, k 2.

*Seventh Row.*—Sl 1, k 1, th o, sl 1, k 1, pass sl st o, th o, sl 1, k 1, pass sl st o, k 15, th o twice, n, k 1, drop 1.

*Eighth Row.*—Th o twice, n, k 1, p 1, k 16, p 1, k 1, p 1, k 2.

*Ninth Row.*—Sl 1, k 1, th o, sl 1, k 1, pass sl st over, th o,

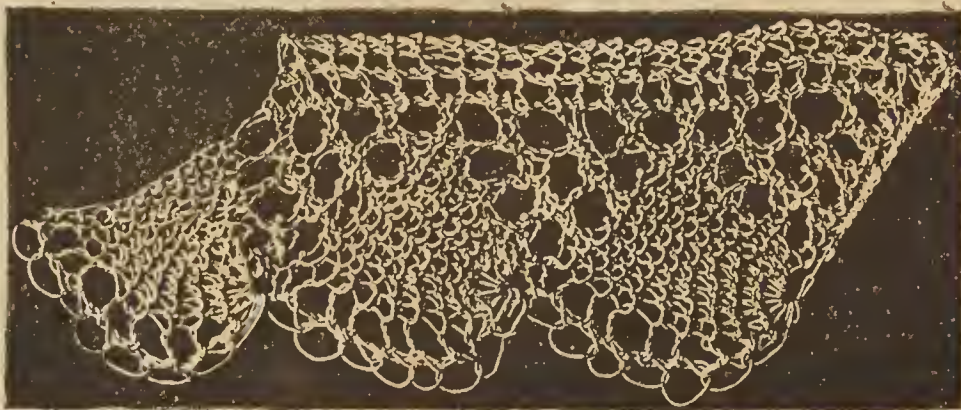


FIGURE No. 1.—SHELL LACE.

sl 1, k 1, pass sl st over, th o twice, n, th o twice, n, th o twice, n, k 10, th o twice, n, k 1, drop 1.

*Tenth Row.*—Th o twice, n, k 1, p 1, k 12, p 1, k 2, p 1, k 2, p 1, k 1, p 1, k 1, p 1, k 2.

*Eleventh Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st over, th o, sl 1, k 1, pass sl st over, k 20, th o twice, n, k 1, drop 1.

*Twelfth Row.*—Th o twice, n, k 1, p 1, k 21, p 1, k 1, p 1, k 2.

*Thirteenth Row.*—Sl 1, k 1, th o, sl 1, k 1, pass sl st o, th o, sl 1, k 1, pass sl st over, th o twice, n, th o twice, n, th o twice, n, th o twice, n, k 13, th o twice, n, k 1, drop 1.

*Fourteenth Row.*—Th o twice, n, k 1, p 1, k 15, p 1,



k 2, p 1, k 2, p 1, k 2, p 1, k 1, p 1, k 1, p 1, k 2.  
*Fifteenth Row.*—Sl 1, k 1, th o, sl 1, k 1, pass sl st o, th o, sl 1, k 1, pass sl st o, k 11, bind over to 1 stitch all the rest on the needle, and knit off binding stitch.  
*Sixteenth Row.*—K 13, p 1, k 1, p 1, k 2.

SCROLL-LEAF LACE.

(FIGURE NO. 2.)

Coats' thread or any preferred make of crochet cotton may be used in knitting this lace.

Cast on 23 stitches.

*First Row.*—Slip 1, knit 1, thread over, slip 1, knit 1, pass slipped stitch over knit stitch, knit 9, thread over, narrow, thread over, narrow, thread over three times, narrow, knit 1, thread over, narrow, knit 1.

*Second Row.*—K 6, purl 1, k 1, p 1, making 3 stitches of the large loop, k 14, p 1, k 2.

*Third Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st o knit stitch, k 3, n, th o twice, n, k 3, th o, n, th o, n, k 4, n, th o, k 2.

*Fourth Row.*—Knit 17, p 1, k 5, p 1, k 2.

*Fifth Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st o knit stitch, k 1, n, th o twice, n, th o twice,

needles, and will generally be made of Germantown wool, in any color preferred, such as cream, scarlet, salmon, turquoise-blue, brown or gray.

The work is done in stripes, which are begun at the top; and after a sufficient number are made, they are crocheted together. Each stripe is finished at the bottom with a fancy border, which is a continuation of the stripe; and after the stripes are all joined, the lower edge of the border is turned up underneath and hemmed down so as to show only the open work at the bottom of the petticoat, as seen in the engravings—figure No. 4 showing the petticoat completed, and No. 3 the lower portion of a stripe with the border turned up as above described.

Begin a stripe by casting on 64 stitches; knit across plain for the 1st row, and purl across for the 2nd row.

*Third Row.*—Slip first stitch; \* purl 2 together, wool over needle, purl 2 together, purl 5; out of the next stitch purl 2 (1 out of the front of the stitch in the usual manner, and 1 reversed out of the back); purl 3, knit 4 plain, but of these 4 slip the first 2 on a separate needle, which leave at the back; knit the last 2, then slip the first 2 back on the needle and knit them; purl 3, purl 2 out of the next stitch as before, purl 5, purl 2 together, wool over needle, purl 2 together, purl 2; repeat from \* once more, ending with purl 1 instead of purl 2 as before.

*Fourth Row.*—Knit back plain.

*Fifth Row.*—Like 3rd row, but knit the group of 4 in regular order instead of crossing them.

*Sixth Row.*—Slip 1st stitch, purl 10, knit 3, purl 4, knit 3, purl 22, knit 3, purl 4, knit 3, purl 11.

*Seventh Row.*—Slip the 1st; \* knit 2 together, wool over, knit 2 together, knit 5; out of the next stitch knit 1 plain and 1 reversed (to reverse, insert the needle from the back downward); purl 3, knit 4, purl 3; out of the next stitch knit 1 plain and 1 reversed; knit 5, knit 2 together, wool over, knit 2 together, knit 2; repeat from \* once more, ending with knit 1 instead of knit 2.

*Eighth Row.*—Like the 6th row.

Repeat these rows, beginning with the 3d row, until the stripe is as long as you wish the petticoat to be, and then knit as follows to finish the stripe and make the border: Knit 1 row like the 3d,

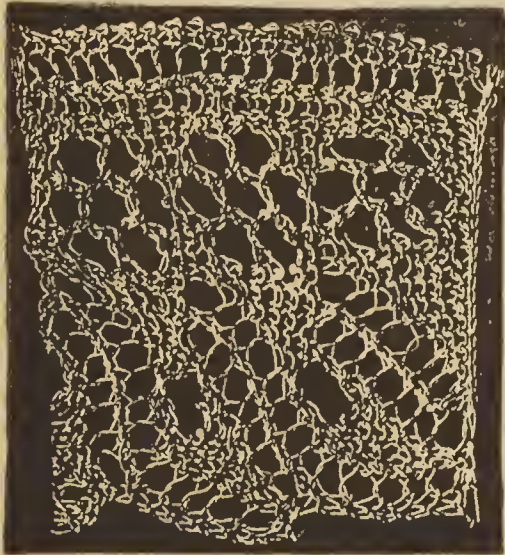


FIGURE NO. 2.—SCROLL-LEAF LACE.

n, k 2, th o, n, th o, n, k 3, n, th o, k 2.

*Sixth Row.*—Knit 15, p 1, k 3, p 1, k 3, p 1, k 2.

*Seventh Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st o knit stitch, k 3, n, th o twice, n, k 5, th o, n, th o, n, k 2, n, th o, k 2.

*Eighth Row.*—Knit 17, p 1, k 5, p 1, k 2.

*Ninth Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st o knit stitch, k 1, n, th o twice, n, n, th o twice, n, k 4, th o, n, th o, n, k 1, n, th o, k 2.

*Tenth Row.*—Knit 15, p 1, k 3, p 1, k 3, p 1, k 2.

*Eleventh Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st o knit stitch, k 3, n, th o twice, n, k 7, th o, n, th o, n, n, th o, k 2.

*Twelfth Row.*—Knit 17, p 1, k 5, p 1, k 2.

*Thirteenth Row.*—Slip 1, k 1, th o, sl 1, k 1, pass sl st o knit stitch, k 15, th o, n, th o, n, k 3.

*Fourteenth Row.*—Bind off 3, k 19, p 1, k 2.  
 Repeat from first row for next leaf.

KNITTED PETTICOAT.

(FIGURES NOS. 3 AND 4.)

This petticoat is knitted with coarse steel or medium-sized bone

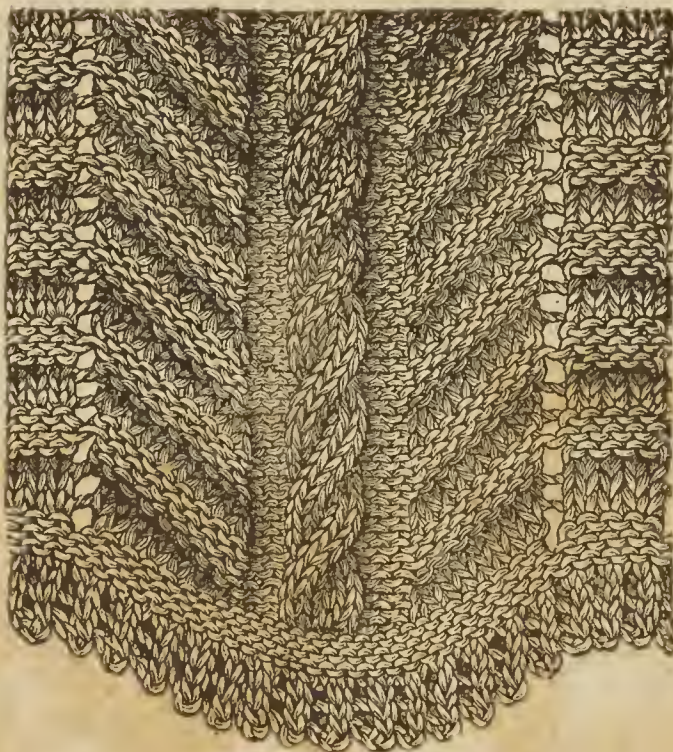


FIGURE NO. 3.—DETAIL FOR KNITTED PETTICOAT.



FIGURE NO. 4.—KNITTED PETTICOAT.

next 1 row plain, and then 2 rows purred. Then, for the border itself, knit 1st row thus: Wool over needle, narrow, and repeat to end of row; 2nd row, purred. Next 4 rows like last 2 by turns; now 4 rows alternate purl and plain, so that the work will be plain on right side, and bind off.

When the stripes are crocheted together and the border is hemmed as described, the petticoat may be sewed to a yoke or a belt, or a crocheted cord may be run in the top; or a row of double or treble crochets may be made along the top and a ribbon inserted for a belt.

CANDY-MAKING AT HOME.—“The Correct Art of Candy-Making at Home” is a well-written pamphlet of twenty-four pages that should find a place in every household where lovers of wholesome candy and confections dwell. A glance at the book will inform the

reader regarding some of the merits of this thoroughly practical work and will show that by its assistance old and young alike can easily make every variety of simple and elegant bonbons and candies at home and at a minimum of cost. Price, 7d. or 15 cents.



## CROCHETING.—No. 1.

## ABBREVIATIONS ORDINARILY USED IN CROCHETING.

Ch.—Chain stitch.

S. C.—Single crochet. Pick up a loop with the hook, throw the thread over and draw through both loops on the needle at the same time.

D. C.—Double crochet. Throw thread over the hook, pick up a loop, thread over again and draw through the loop; thread over through two loops on the hook, thread over and through remaining two.

T. C.—Treble crochet. Worked the same as double, except that the thread is put twice over the hook before picking up a loop.

Sl. S.—Slip-stitch. Pick up a stitch, throw the thread over and draw through picked-up stitch and the one on the hook at the same time.

Crochet work, though not a new medium for the employment of moments that otherwise might prove idle, is one which has tenaciously attached itself to the list of feminine occupations, and is ever evolving something new from the original foundation. Its creations are numberless and its fascinations like those of the everchanging kaleidoscope.

Among the pretty and newest things in crochet, are scarfs or ties for gentlemen's wear, made of crocheting silk. The time spent in making a tie or scarf is not necessarily long, the method is very easy, and the result is eminently satisfactory. It goes without saying that from the hands of a lady friend a crocheted silk tie is highly appreciated by the favored one; while brothers are usually grateful for such an addition to their stock of haberdashery. At Summer resorts, last season, pretty fingers deftly crocheted a few such ties, and a correspondingly few fortunate young men appeared as the

such occasions his expressions are not those of appreciation. He can be driven to desperation by a tidy, but led like a lamb with a tie.

As crocheted ties of white silk will wash very nicely they can thus be kept fresh as long as they remain whole or fashionable. They may also be made of white crochet cotton, and will then present the appearance of piqué.

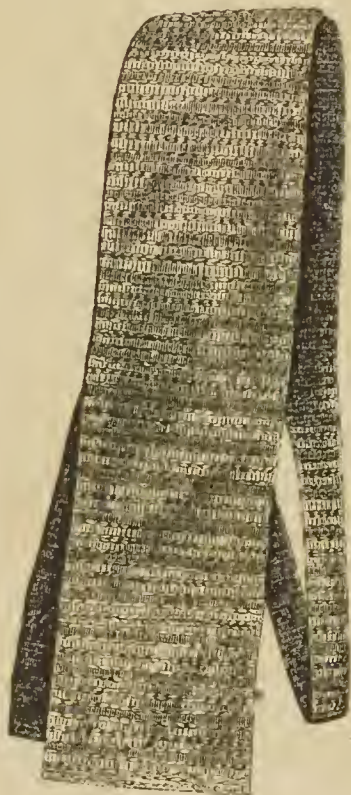


FIGURE NO. 1.—CROCHETED FOUR-IN-HAND NECK-TIE.

## CROCHETED FOUR-IN-HAND NECK-TIE.

(See Figure No. 1.)

Use the coarsest crochet silk in black, white or any color preferred and a hook suitable for the silk.

Make a chain of 40 stitches. Turn, and in the third stitch from the hook make a double crochet; repeat the double crochet in each of the remaining 36 stitches. Turn, and make a double crochet in each one of the first row. Make 66 rows in all like these two. Begin to narrow at the 67th row, by skipping the first double crochet in the row underneath; work across, turn and narrow again in the same way; repeat the narrowings in this manner until there are but 13 double crochets in a row. Make 70 rows of 13 double crochets each, then begin to widen by making two double crochets in the first double crochet underneath at the beginning of every row. Widen in this way until there are 37 double crochets in a row, and then make rows of 37 double crochets each, until the remaining end of the tie is as long as desired.

By widening and narrowing after the method directed above, the tie can be made

of any favorite shape or size preferred.

## CROCHETED RING EDGING.

(See Figure No. 2.)

Make a chain of 18 stitches, catch it together to form a ring and work 36 single crochets over it; then turn the ring so as to work in the opposite direction, and make 1 chain and then a single crochet in the back part of every single crochet just made,

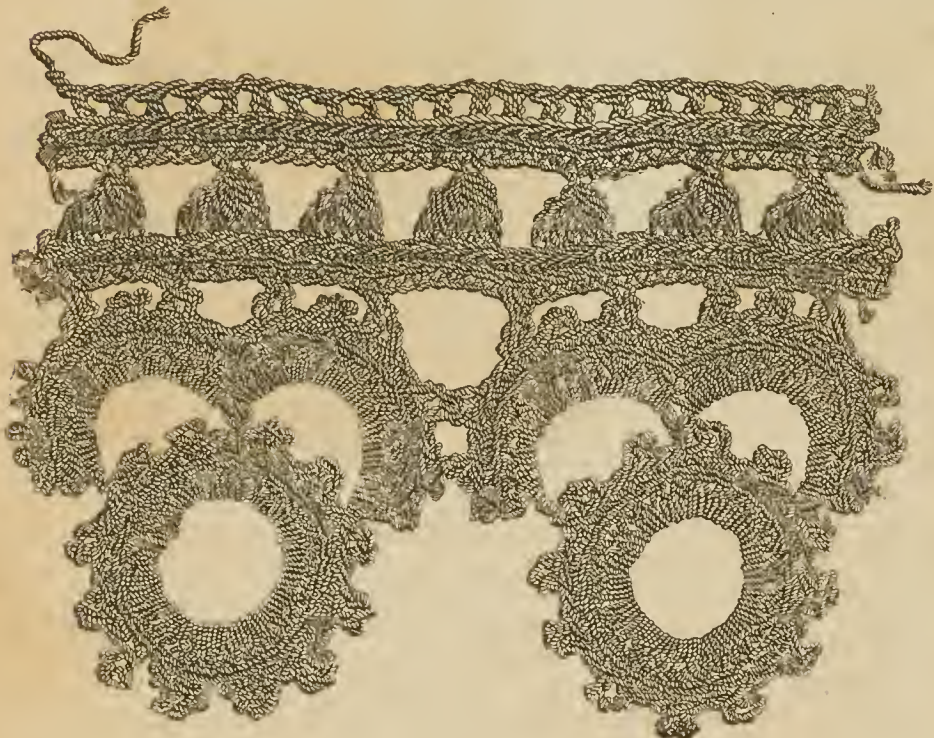


FIGURE NO. 2.—CROCHETED RING EDGING.

proud possessors of the novelties; but some of the society bachelors were obliged to buy those they wore at novelty shops, and the price paid was as pretty as the scarfs. This digression is simply for the purpose of explaining that the making of such ties is a society "fad," and, therefore, a fashionable pastime or employment for those who have leisure hours, which results in something from the crochet hook which a man can properly wear—not always the case, especially where he sometimes arises from a chair or sofa whose crocheted decorations have transferred themselves to his back. On

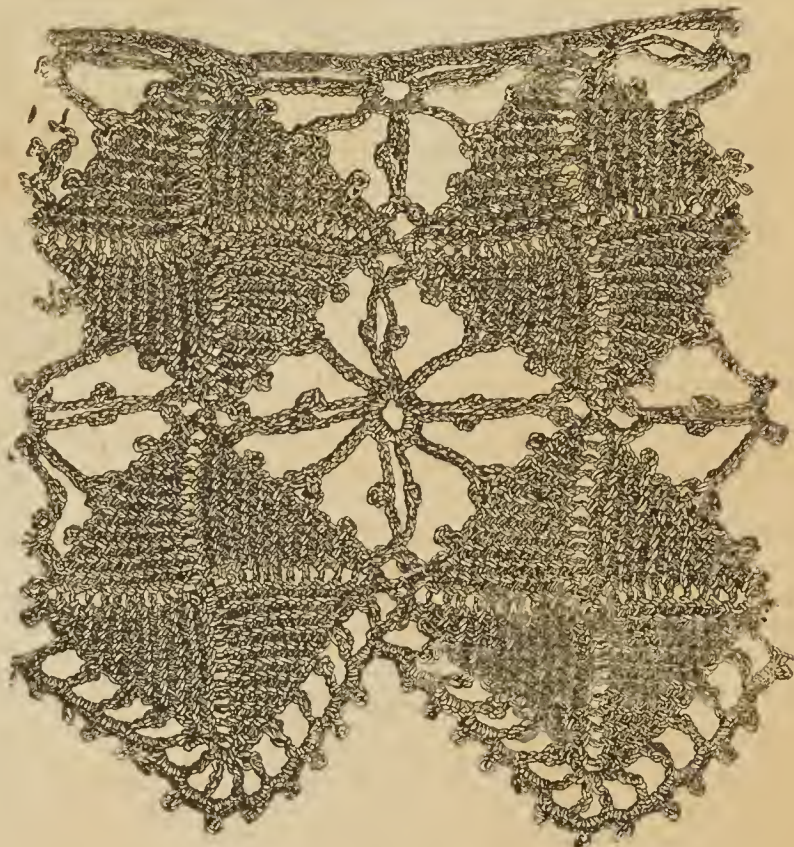


FIGURE NO. 3.—CROCHETED EDGING.

catching the last stitch to the first with a slip-stitch. Turn again, make 1 chain and then 1 single crochet in each of the first two



stitches, 4 chain, put the hook through the 2 *front threads* of the *last single crochet* just made, and the *back thread* of the single crochet next to it, throw the thread over, and draw through all three *threads* together; thread over and through the 2 now on the hook. This will form the first picot. Work up all the single crochets in this manner, to form 12 picots in all, joining the last picot to the first single crochet with a slip-stitch. Make 10 chain, skip 2 picots and make a single crochet between the next 2; make another 10 chain, skip 2 picots and join between the next 2 picots; turn, and make 19 single crochets over each chain of 10; turn again, make 1 chain, and work 1 single crochet in the back part of every single crochet underneath; turn again, 1 chain, and make 3 single crochets in the back parts of the single crochets underneath, then 1 picot, and repeat with two single crochets between until there are 4 more picots; then make 5 single crochets, and finish this half of the scallop to correspond with the first half. This completes one section of the edging. Make each section like it, joining the sections at the making of the second picots from the ends of the scallops, as seen in the illustration.

**To MAKE THE HEADING.**—Make 1 single crochet in the first upper picot, \* 5 chain, skip 1 picot, and make 1 single crochet in the next one; make 5 chain and 1 single crochet in the next picot, 5 chain, skip, 1 picot, and make 1 single crochet in the next picot; 8 chain, 1 single crochet in the next picot, and repeat from \* across the work.

**Second Row.**—Make 1 single crochet in each stitch of the chain underneath.

**Third Row.**—Make a single crochet in the back part of every single crochet underneath.

**Fourth Row.**—Make 2 chain, and then make \* 1 treble crochet in the back part of each of 5 stitches underneath, taking up the first one through the second single crochet, and working off so that the top stitch of every treble will be left on the hook; thread over and draw through all the 6 stitches on the hook together, and close the group with a slip-stitch; now make 6 chain, skip 2 single crochets, and repeat from \* to the end of row.

**Fifth and Sixth Rows.**—Make 1 single crochet in every stitch underneath, taking up the stitches of the sixth row through the back part of every stitch in the fifth row.

**Seventh Row.**—Make single crochets, with single chain stitches between, in the alternate single crochets underneath, taking each up through the *cross-stitch at the back of the work*.

#### CROCHETED EDGING.

See Fig. No. 3.

**To MAKE THE SOLID SQUARE.**—Make 4 chain and join to form

a ring; make 4 single crochets in the ring, with 3 chain for a corner space between every 2, catching the last chain to the first single crochet; this completes the first row. Make 1 single crochet at the *right side* of the first single crochet, 1 chain, 1 single crochet in the space beyond, 3 chain, 1 single crochet in the same space, 1 chain, 1 single crochet in the next space, 3 chain, 1 single crochet in the same space, 1 chain, 1 single crochet in the next space, 3 chain, 1 single crochet in the next space, 1 chain, 1 single crochet in the same space, 3 chain, 1 single crochet in the next space, 1 chain, 1 single crochet in the next space, to complete the second row. Follow these details for all of the next 9 rows, always increasing at each side by 1 single crochet. For the twelfth row, begin after the 3 chain, and make 1 single crochet, 5 chain, and catch in the first stitch of the 5 to form a picot; \* 1 single crochet in the next space, 2 chain, 1 single crochet in the next space, another picot, and repeat 4 times more from \*; 3 chain, 1 single crochet in the first space, and repeat picots and single crochets for all the sides, joining the squares as they are made by slip-stitches at the corner spaces.

**FOR THE OPEN SQUARE.**—Make 10 chain, catch to form a ring; 1 single crochet in the ring, 9 chain, and catch in the 4th stitch of chain to form a picot, 4 chain, and catch with a single crochet in the 2 picots at one corner, 9 chain, and form a picot, 4 chain, 1 single crochet in the ring, \* 7 chain, and catch in the 2 picots in the middle of one side of the square; make 1 slip-stitch in each stitch of the chain, and 2 single crochets in the ring; 9 chain, and form a picot, 4 chain, catch with a single crochet in the 2 picots at the next corner, 9 chain, and form a picot, 4 chain and 2 single crochets in the ring, and repeat from \* for the remainder of the square, catching the last stitch with a slip-stitch in the single crochet. Follow these instructions for all of the open and half squares.

**FOR THE HEADING.**—Make 1 single crochet in the ring of the first half-square; 11 chain, \* 1 single crochet in the picot nearest a corner, 2 chain and a single crochet in the corner space, 2 chain and a single crochet in the next picot, 11 chain, 3 single crochets in the ring, 11 chain, and repeat from last \* the whole length of the work.

**Second Row.**—1 single crochet in every stitch.

**LOWER EDGE.**—Make 1 double crochet in the first picot, 4 chain, 1 double crochet in the next picot, and repeat to the corner space, in which make 3 treble crochets with 4 chain stitches between every 2 of them; repeat the double crochets and 4 chains as far as the angle between the squares, in which omit the 4 chain, and join the 2 picots with 1 single crochet. Follow these details for all the squares.

**Second Row.**—Make 4 single crochets, with a chain of 4 for a picot between the second and third crochets, in every space except the one at each side of the angle; in each of these make 3 single crochets.

## TEA-TABLE GOSSIP.

The warm, enervating days of Spring are near at hand, and I wish to talk to my girl friends in a very practical way as we sip our tea on this bright afternoon. One cannot commence too early to store up vitality with which to withstand the wearing effects of the sun's returning vigor, and I would advise you to begin at once a course of treatment to ward off freckles, coarse complexion, sallowness and wrinkles.

The nurses of beauty are seven—fresh air, sunshine, warmth, rest, sleep, food and exercise. The wise woman just now walks on the sunny side of the street, moves her sewing-machine near a South window so the bright sunshine will literally bathe her head and shoulders, and, in short, sits, walks and lounges in the sunlight as much as possible.

Grace complains that the sun shining on her head makes her dizzy and brings on headache; but this is very likely the result of vitiated blood and a disordered digestion and should receive prompt treatment. Proper food will do much to correct the evil. Meat should be eaten but once a day, and vegetables should be freely partaken of, particularly those containing sulphur, which clears the complexion and brightens the eyes. Prominent among vegetables of this kind are turnips, onions and cabbage, which should be cooked in such a way that they will retain all their beneficial properties. The Germans, who, perhaps, understand such products better than any other people, cook any sulphurous vegetable by placing it in an earthenware jar with a little water, covering it tightly and baking in a moderate oven for four hours, the vegetable being thus cooked in its own steam. Lettuce and watercress should also be freely eaten at this season; and those unfortunate, overworked mortals to whom restful sleep is a rare luxury will find let-

tuce and onions eaten at the evening meal extremely soothing to irritated and tired nerves.

Enough can scarcely be said in favor of acid fruits as an item of Spring diet. Oranges are usually very reasonable at this time of year, and at least one should be eaten every morning at or shortly after breakfast, the pleasant acid being a natural corrective. Many persons with wavering and fitful appetites find it almost impossible to eat meat at breakfast, even when the wear and tear of work and worry seem to demand a hearty meal at the beginning of the day; but people thus constituted need not feel that they are eating too little to keep up their strength, if their morning meal consists of an orange, a dish of cracked wheat and a cup of cocoa, chocolate or hot milk. Indeed, this is an ideal breakfast for Spring, and it may be pleasantly varied by the addition of a soft-boiled egg, some delicately creamed potatoes or a few slices of crisp, buttered toast. As a breakfast dish cracked wheat is invaluable, being far superior to oatmeal, which is now said to be rather indigestible.

Fully as important as diet for placing the health on a sure footing is sufficient and refreshing rest. Many young girls stint themselves cruelly in this grand restorative of tired limbs and unstrung nerves, allowing occupation or amusement to continually encroach upon the time which should be devoted to sleep or restful inactivity; and when their bright color fades and their faces look prematurely old and haggard, they wonder what the cause can be, and consider themselves deeply aggrieved by Nature. When a woman boasts that she never lies down in the daytime unless she is positively ill, she is as a rule simply taking pride in her own folly; and in nine cases out of ten such a woman shows in her face and carriage the effects of her unwise disregard of natural laws. Therefore, my



dears, allow yourselves ample time for repose, that the roses may long bloom on your cheeks.

During the Spring your daily walks should be much shorter than usual; and if you feel weary and need refreshment after such exercise, drink very slowly a cup of milk as hot as you can bear it, and rest for half an hour or so. It is not too early to commence taking some preventive for sallowness and coarseness of complexion. The following remedy is particularly efficacious in case of dizziness, headache, general languor and other bilious symptoms:

1 pint of fluid extract of taraxacum.  
 $\frac{1}{2}$  ounce of mandrake extract.  
 A 4-ounce bottle of powdered French charcoal.

Have the druggist mix the two extracts. Before breakfast take a dessert-spoonful of the charcoal well moistened with a little milk or water, and after each meal and just before retiring at night take a tea-spoonful of the mixture. This treatment should be kept up for three weeks and then discontinued for a week, after which it may be resumed if considered necessary. A six weeks' course will have a wonderful effect on the most unsatisfactory complexion.

If a tonic seems to be needed after a month's medication for the complexion, nothing is better for the purpose than an infusion of wintergreen. This is made by boiling an ounce of the herb in two pints of water until the liquid is reduced to one pint; then strain and bottle. In making infusions of herbs the latter should be steeped as slowly as possible to bring out all their strength. Take two table-spoonfuls of the wintergreen tea before every meal; it will increase the appetite and give tone to the blood.

While medicines for the blood are being taken particular caution is required in the matter of bathing and exposure, for the blood is thinner than usual, and it is extremely easy to take cold. A bath hot enough to start perspiration should be taken at least once a week, and always at night to avoid exposure. In the morning the body may be sponged with sea-salt and alcohol, with little danger of cold. For this sponging add to a pint of warm water as much salt as will dissolve in it, pour in half a pint of alcohol, and use as in an ordinary sponge-bath. This sea-salt, by-the-bye, which is sold by all druggists, is also extremely beneficial to the system when used in the general bath. A warm salt bath is very refreshing to anyone who is much fatigued, and it is prepared by dissolving a cupful of the salt in hot water and adding it to the bath. If, as sometimes happens, salt is so irritating to the skin that it cannot be used, the body may be rubbed with alcohol after an ordinary bath, the process having a wonderfully stimulating effect upon the wearied muscles and relaxed tissues.

Katherine has asked me to tell her about the old-fashioned remedy of sulphur and molasses that our grandmothers used in the Spring. This is prepared by adding sulphur to molasses until the mixture is of the consistency of custard; and the dose is a table-spoonful every other morning. Sulphur should never be taken in cold weather, and even when it is used in very warm weather, draughts should be avoided with more than usual care.

Another cup of tea Margie, please. There is still enough Winter in the air to add zest to the comforting beverage and make one desire to have it as hot as possible. I had intended to speak to you before this on the subject of bathing, and while we are so very near it I cannot resist so tempting an opportunity to enter a protest against the promiseous taking of cold baths. So much has been said and written regarding the value of cold bathing that there is a very general belief that the practice is beneficial to everybody, regardless of physical condition; but I believe the number of persons who have been really benefited by such baths is very small. Cold water is certainly not remarkable for its cleansing properties; and the plea that the cold bath is exhilarating and braces the system for the day loses its force when we remember the reaction that usually follows. On the other hand, there are many persons who find warm baths depressing and even weakening. These should bathe quickly and always at night, that they may immediately cover themselves warmly in bed; and a good night's sleep is generally sufficient to counteract any unpleasant effects. During the Summer two warm baths a week, in addition to a daily sponge bath, will suffice for cleanliness. The sponging should be done at night in a warm room and with warm water, and should extend to the waist; and, of course, the feet should be bathed as often as necessary.

The under-vest should be changed at least twice a week. The vest worn during the day should be removed at bedtime and aired during the night; but as few persons could sleep comfortably without some sort of flannel next the person, an old vest may be worn in bed. It is well during the next few weeks to remember the old adage that "One swallow doesn't make a Summer," and cling to Winter flannels until there can be no doubt that warm weather has come to stay. A little fire also should be maintained in the living

rooms, especially in the morning and evening, to counteract the raw, damp airs that are productive of so many coughs and colds in the early Spring. If we possess perfect health and vigor, my dears, the season of the earth's awakening is one of unalloyed pleasure, and the merry notes of the birds find an echo of gladness in our hearts; but if, through our own neglect, we enter upon the Spring with disordered stomachs, impure blood and a general tendency to ailment, we must expect that the first warm day will aggravate our ills and blind us to all the beauties of Nature about us.

E. S. W.

An artistic color combination in printed fabrics is formed by a pattern in the wood tones upon a heliotrope ground; and fully as effective is a black fabric showing slender yellow crescents and butterscups.

Lampas cloth in white is the only rival of a beautiful new white woollen texture known as Bernardine. Both of these fabrics will make extremely dainty costumes, being suitably garnitured with plaitings of white Surah or with metal passementeries.

Black continues in favor for decorating light gowns. A dress of cashmere, batiste, Henrietta, Bengaline, etc., in blue, beige or heliotrope may have sleeves of black silk mull and be handsomely decorated at the top with bands of black ostrich or marabou feathers or, perhaps, with black beaded galloons. Black gloves, a black fan and a necklace of jets or diamonds will accompany such a gown at dinners and the opera.

A single stylish outer garment that may be worn with all sorts of costumes will be much more serviceable to the woman of limited means than several wraps that have been made up *en suite* and cannot be properly assumed save with the toilettes to which they belong. Silks and brocades in black and very dark colors are fashionable for top garments to accompany a variety of street and carriage toilettes.

Many Parisian women are wearing black gloves with street, dinner and evening dresses. Long black Suède gloves and a black feather fan produce a notably distinguished effect with dove-gray, white and red gowns.

Many women are marking their fans with monograms, initials or ciphers in gold or silver, which may be procured in a great variety of artistic designs. Such pretty and useful ornaments lend an added value to fans that are intended for wedding and other gifts.

Lobelia-blue is the name of the latest shade of blue shown in woollen, cotton and silken dress goods. It may be described as gendarme-blue with a hint of wood-brown showing through it.

The most popular ribbon for decorating Spring and Summer dresses is a satin-edged grosgrain about two inches and a-half wide.

A handsome wrap design issued late in the Winter for street wear is now being very generally used for the shaping of evening wraps. The favored materials are white or light wool goods and plain or brocaded silks; a becoming lining is added, and decoration is usually contributed by feather bands, to which is sometimes added a fancy fringe of silk, metal or chenille or a lace frill. The full fronts of these wraps are made of white, tinted or spangled lace, and handsome cords with tassels occasionally take the place, even on street wraps, of the ribbons tied at the waist in the original design. A ruche of lace or a band of feathers may cover the standing collar.

Lace flounces ranging from one-fourth to one-half yard in depth are fashionably added to skirts that are closely fitted or cut in Cleopatra fashion. Sometimes the flounce reaches only to the full part of the skirt at the back and is but slightly gathered, save at one side or, perhaps, in two places, where it is caught up under a ribbon bow, if the skirt is for ordinary wear, and under flowers or ostrich tips, if the skirt belongs to an evening gown.

Flounces of lace may be used to advantage to freshen skirts that have seen much service.

Tea-gowns for Summer are being made of numerous soft brocaded woollens of light weight, and individual taste is allowed the fullest scope both in the matter of finish and in the combination of colors. The tea-gown occupies a more prominent place than ever in the feminine wardrobe, for it is worn by the hostess on all ordinary "at home" days, and also when dining *en famille*.

Gowns of *chiffon* for young women will be even more fashionable than they were last season.

Basques and jackets that are to accompany the popular undraped skirts are cut longer than formerly for all women who find this style becoming. They will be developed in plain or mixed colors and in plain or brocaded weavings to accompany plaided, striped or printed skirts; and occasionally the sleeves or a vest will be of the skirt material.

When a printed fabric shows more than two colors it is often a difficult matter to select velvet or ribbon that will harmonize with it perfectly; and in such cases lace will prove the most satisfactory decoration. This fact should be remembered when purchasing garnitures for Summer silks, challies, ginghams, sateens, etc.



## HOUSEKEEPERS' DEPARTMENT.

(This department is open to all inquirers desiring information on household topics of any description.)

MRS. F. P. B., *West Superior, Wis.*, wishes to know how to clean a chenille couch-cover of mixed colors. Chenille is a difficult fabric for anyone but a professional scourer to clean. The nap thickens unless the goods are dried over a hot roller, and the latter is not a domestic utensil. Naphtha will remove the spots, but we cannot recommend its use by the ordinary housewife, for the reason above stated.

TURTLE DOVE:—The following recipe makes excellent oyster crackers:

- 1 quart of pastry flour.
- 3 table-spoonfuls of butter.
- $\frac{1}{2}$  tea-spoonful of soda.
- $\frac{1}{2}$  " " of salt.
- 2 cupfuls of sweet milk.

Rub the butter into the flour, and add the salt and milk, and the soda dissolved in a little cold water. Work the mass into a ball, and beat it with a rolling-pin for ten or fifteen minutes, turning and shifting it frequently. Then roll the dough thin, cut the crackers out, prick each with a fork, and bake well. Hang the crackers in a muslin bag in the kitchen to crust; they will be ready for use in two days. We regret our inability to give a recipe for lemon crackers.

MAREMMA, *Kansas City, Mo.*:—It is doubtful if silk-finished lisle thread underwear of delicate coloring can be washed in such a manner that its tints and finish will remain unchanged. It is said that salted water without soap is best for washing such articles; and lukewarm water to which has been added wheat bran in the proportion of a table-spoonful of bran to a quart of water has little or no deleterious effect on certain colors. The finish of lisle thread underwear is said to be produced by drying the garments over hot frames their own shape.

J. J., *Sacramento Co., Calif.*, wants a glue or paste for mending rubber gloves that will stand reasonably hot water. We would suggest a rubber glue known as "tire cement;" it is sold at all bicycle supply shops and is used for mending cuts in the rubber tires of bicycles. This will stand almost or quite as much heat as rubber, and is waterproof.

A. F. W., *Newton Centre*:—The tub and basins in a bathroom should be scoured once a week with sapolio. If the plumbing is in perfect condition, disinfectants need not be used; but if there is any danger of escaping sewer-gas, carbolic acid, Platt's chlorides or some other good disinfectant will be necessary. Place either the acid or the chlorides in a saucer and set as near as possible to the suspected closet or pipe; renew when the liquid has nearly all evaporated. Boiling water should be poured through the pipes occasionally.

HOUSEKEEPER, *Doring, Calif.*:—Tartare is pronounced tar-tair, and the sauce of that name is made as follows:

- $\frac{1}{2}$  pint of mayonnaise dressing.
- 3 olives.
- 1 cucumber pickle.
- 1 table-spoonful of parsley.

Chop the olives, pickle and parsley very fine, and add them to the dressing. To prepare salted almonds, shell and blanch the nuts, spread them out on a bright tin pie-plate, add a piece of butter the size of a hickory-nut, and set in a hot oven until the nuts are of a golden-brown hue; then remove them from the oven, stir well, dredge thickly with salt, and turn them out to cool.

MRS. H. L. D., *Beverly, Ohio*, desires recipes for chicken and mayonnaise sandwiches. Chop the white or the dark meat (as preferred) of the chicken very fine, mix it with a mayonnaise, and spread bread or biscuit with the paste, using no butter. The following is the recipe of a well known chef for mayonnaise: Place the oil in the ice-box and also the yolks of two eggs in a deep dish, allowing both eggs and oil to become very cold. When beating the composition do not place the dish in a warm place. First add to the eggs two salt-spoonfuls of salt, one of fine sugar and one of white pepper. Beat thoroughly, and then add a few drops of oil at a time, beating continually and always in the same direction. When the mixture has slightly thickened, add a few drops of vinegar, then more oil, then more vinegar, and so on. One table-spoonful and a-half of vinegar, if not too sharp, is sufficient for half a pint of oil. If the vinegar is very strong, it should be made weaker, or less of it should be used. Half a salt-spoonful of

paprika or a tea-spoonful of mustard is liked by some, but as a rule an approved mayonnaise is like a cream having no emphatic flavor. If either of these condiments is used, it should be beaten in with the salt and white pepper.

MRS. E. A. H., *St. Paul, Minn.*:—Wash the stand and chair in strong lye-water, removing all the old varnish with the aid of a whisk-broom; then allow the furniture to dry thoroughly, after which the paint will adhere well. Any pretty, light color may be used for window-draperies. Pale-blue will be very effective in the room finished in cream and gold. Consult a druggist as to the best dyes for the purpose, and also for directions for their use.

MRS. R. J. H., *Damon, Wash.*:—To draw a turkey: Remove the pin-feathers, singe off the fine down, wash, and wipe thoroughly. Cut the skin only from the tip of the breast-bone near the legs to the lobe upon which the tail grows. Thrust in the hand, and carefully draw out the intestines and the gizzard, heart and liver, all in an unbroken mass. Carefully cut the gall from the liver without breaking its case. Cut open the gizzard and peel out its inside skin. Draw out the crop and the wind-pipe by pushing the skin back from the neck and grasping the wind-pipe firmly; then cut off a piece of the neck, but not the skin belonging to it, because this portion of the skin is to be tied with a cord after the bird is stuffed. Lastly, cut out the oil-bag. If no part of the intestines has been ruptured, the turkey is now ready to stuff; if any portion has been broken, wash the body out, and wipe it carefully.

To make chow-chow, take the following ingredients:

- 1 green pepper.
- 4 quarts of green tomatoes (medium size).
- 6 small onions.
- 1 head of celery.
- 1 pint of peeled and chopped cucumbers.
- 1 cupful of sugar (either brown or white).
- 1 salt-spoonful (heaping) of ground cinnamon.
- 1 " " " " " allspice.
- 1 table-spoonful (scant) of ground mustard.
- $\frac{1}{2}$  tea-cupful of salt.
- 1 quart of vinegar.

Chop the tomatoes, add the salt, and mix. Next morning drain the tomatoes, and add the onions, cucumbers, pepper and celery, finely chopped, and the vinegar and spices. Put the mixture in an enameled kettle, and boil slowly for six hours. Stir well with a wooden spoon, and pack in glass or stone jars.

MICH.:—The following will be found an excellent recipe for tapioca soup: Wash half a tea-cupful of tapioca, soak it several hours (it will be better if soaked all night in a cold place), and cook it one hour in a double boiler or farina kettle. Pour into it three pints of boiling milk, stir well, and add a scanty table-spoonful of salt, a tea-spoonful of celery salt, a salt-spoonful of pepper, a grating or two of nutmeg and half a tea-spoonful of onion juice. Then thicken with two table-spoonfuls of flour dissolved in a little cold milk, and cook half an hour. Strain, and add three table-spoonfuls of melted butter, and more salt or celery salt, if needed.

R. L. D., *Brooklyn, N. Y.*, asks how to choose a good lobster. If possible, always boil lobsters at home. If a lobster is cooked when purchased, the tail should be stiff and elastic, so that when it is bent out it will spring quickly back; otherwise you may conclude the lobster was dead when boiled. Choose a small lobster that is heavy in proportion to its size. Those with hard, solid shells streaked with black will be found full of meat, while those with thin shells are watery. The male lobster is preferred for eating and the female for sauces and soups; the latter has a broad tail and not so many claws as the male.

MRS. D. S. W., *Perry, N. Y.*:—Cook farina as follows: Take from a quart of milk half a tea-cupful, and to the latter add four table-spoonfuls of farina. Heat the balance of the milk, and when it boils, stir into it the wet farina and a tea-spoonful of salt. Cook one hour in a farina kettle or double boiler, and serve hot with cream or any kind of liquid sauce, or with milk and sugar.

Make cold farina pudding thus: Cook as above, but use only three table-spoonfuls of farina. When the latter has cooked one hour, flavor to taste with half a wine-glassful of sherry, a tea-spoonful of lemon or vanilla extract or a few gratings of nutmeg. Sometimes a glassful of some acid jelly is thoroughly stirred in. Turn the pudding into a mould wet with cold water; and serve when cold with cream or milk and sugar.





Kursheedt's Standard Black Silk and Gold or Silver Tinsel Cords; only Size 3 can be obtained in colors.

Size 0, doz. yards,	25 cts.
" 1, "	32 cts.
" 2, "	43 cts.
" 3, "	35 cts.
" 4, "	\$1.15.
" 5, "	1.50.



A 21.—Kursheedt's Standard Fancy Tinsel Ribbon, specially adapted for both millinery and dressmaking purposes. Gold or combination of gold net and steel stripes.

Widths.—	1 1/4,	1 3/8,	1 7/8.
Price per yard.—	35c.	45c.	55c.



(For Adaptation see Figure 431 P, page 278.)

Kursheedt's Standard Flat Silver Braid.

LINE.	WIDTH.	PER YD.	PER DOZ. YDS.
3	1-5	5c.	50c.
6	3/8	9c.	\$1.00.
10	5/8	15c.	1.65.

Kursheedt's Standard Flat Gold Braid.

LINE.	WIDTH.	PER YD.	PER DOZ. YDS.
3	1-5	4c.	40c.
6	3/8	7c.	80c.
10	5/8	12c.	\$1.35.

Kursheedt's Standard Extra Fine Gold Braid.

LINE.	WIDTH.	PER YD.	PER DOZ. YDS.
6	3/8	13c.	\$1.50.
12	3/4	25c.	3.00.
16	1	34c.	4.00.
24	1 1/2	50c.	6.00.



(For Adaptation see Figure 432 P, page 278.)

L 81711.—Kursheedt's Standard Steel-Bead Gimp, 2 ins. wide, 17 ornaments to the yard; single ornaments, 9 cents; \$1.35 per yard.



H 73322.—Kursheedt's Standard Swiss Flouncing, 45 ins. wide, depth of embroidery, 27 ins., 60c. per yd.; length of 4 1/2 yds., \$2.57. Edging to match, 3 1/2 ins. wide, 12c. per yard.



H 875.—Kursheedt's Standard Black Swiss Flouncing, 45 ins. wide, depth of Embroidery, 34 ins., \$1.25 per yd.; length of 4 1/2 yds., \$5.34. Edging to match, 3 1/2 ins. wide, 14c. per yard.

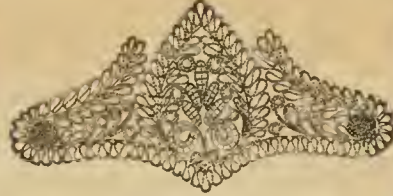
Sample of cloth sent on application. Enclose two cents in stamps for complete collection of White Swiss Flouncing. Embroidered Flouncings are made in lengths of 4 1/2 yards and can be furnished in lengths of 1 1/2 and 3 if required. Postage on Flouncings 5c. per yard; on Edgings, 1c. per yard.



(For Adaptation see Figure 12, page 299.)  
L56031.—Kursheedt's Standard Black Cut Bead Medici Collar, \$1.00 each.



Kursheedt's Standard Black or Colored Silk Buttons, 22 line, 6 cents per doz., 65 cents per gross.



(For Adaptation see Figure 12, page 299.)  
L52231.—Kursheedt's Standard Black Cut-Bead Belt, 9 1/2 x 18 ins., \$2.00 each.



(For Adaptation see Figure 399 P, page 243.)

E 216.—Kursheedt's Standard Magic Embroidery, 2 1/4 inches wide, 60 cents per yard; 10 inches wide, \$1.35 per yard. Transportation extra. Ladies must furnish dress goods. Specimen of work sent on application.



L 9386.—Kursheedt's Standard Black Bead Gimp, 1 3/4 inch wide, 20 cents per yard; 2 1/4 inches wide, 25 cents per yard.



B 2665.—Kursheedt's Standard Tinsel Trimming, made of fine gold braid; 2 inches wide, \$1.18 per yard.



(For Adaptation see Figure 400 P, page 243.)

E 9850.—Kursheedt's Standard Escorial Trimming, 2 inches wide, colors: Gold tinsel combined with old-rose, medium-brown, dark-brown, myrtle, sage, garnet, salmon, olive, black, white, ecru, light-tan and dark-tan; steel tinsel combined with light-grey, dark-grey and Gobelin; silver tinsel combined with light-blue, light-heliotrope, dark-heliotrope, navy and black, 85 cents per yard.



E 9520.—Kursheedt's Standard Silk Escorial Trimming, 1 3/4 inch wide, made of black silk or of black or colored silk combined with gold or silver tinsel, 75 cents per yard.



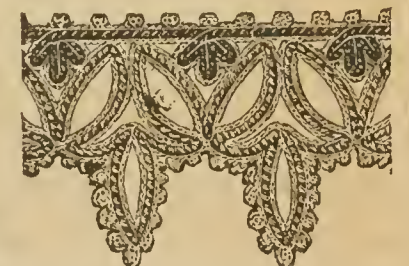
Ostrich Feathers to Order, in any Shade or Color desired.

L 500.—8-inch Tip, \$1.25 per bunch of three. Ostrich Tips, in black and colors. 6-inch Tip, from 50 cents to \$1.50 per bunch of three; 7-inch Tip, 75 cents to \$2.00 per bunch of three; 8-inch Tip, \$1.00 to \$2.50 per bunch of three.

(For Adaptation see Pattern No. 3822, page 267.)

B 1163.—Kursheedt's Standard Skirt Decoration, consisting of two pieces, 14 x 27 inches; made of black silk Princess passementerie, \$2.75; gold or silver tinsel, \$5.50.

B 1164.—Waist Set to match, made of black silk Princess passementerie, 90 cents; gold or silver tinsel, \$1.80.

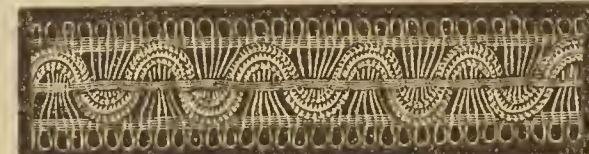


E 8061.—Silk Escorial Trimming, 2 1/4 ins. wide, black, solid colors or two contrasting colors, combined with gold or silver tinsel, \$1.00 per yard.



(For Adaptation see Figure No. 314 P, on page 81, February Delineator.)

E 8065.—Silk Escorial Trimming, 2 1/4 ins. wide, black, solid colors or two contrasting colors, combined with gold or silver tinsel, \$1.20 per yard.



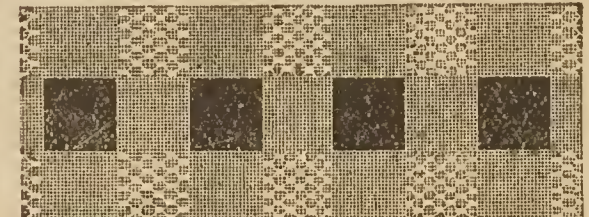
B 1412.—Kursheedt's Standard Trimming, 1 inch wide, made of fine gold, silver, combination of black silk and silver tinsel or gold and silver tinsel, 98 cents per yard.



(For Adaptation see Figure 428 P, page 262.)

B 333.—Kursheedt's Standard Black or Cream-White Hercules Braid.

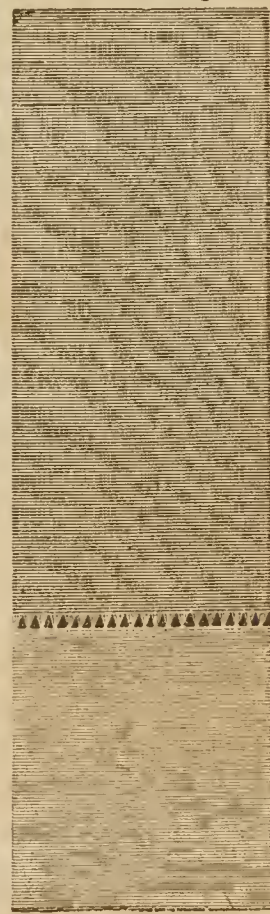
LINE.	WIDTH.	PER YARD.	PER DOZ. YARDS.
4	3/8		15c.
6	5/8		23c.
8	3/4		30c.
12	1 1/8	5c.	45c.
16	1 3/4	6c.	60c.
20	2 1/4	7c.	75c.



No. 1012.—Kursheedt's Standard Novelty Gingham, 30 inches wide, light-blue, navy, black and pink. Price, 40 cents per yard. Postage, 2 cents per yard.



No. 1008.—Kursheedt's Standard Novelty Gingham, light-blue and drab, 30 inches wide, price 48 cents per yard. Postage, 2 cents per yard. SAMPLES.—Send two cents in stamps for collection of novelty and Zephyr Ginghams.

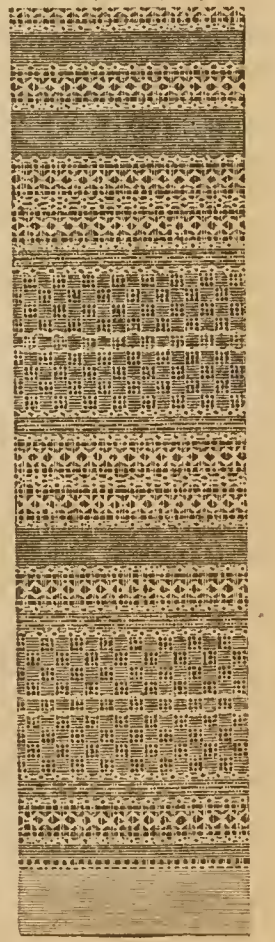


(For Adaptation see Figure 346 P, page 156, March Delineator.)

Kursheedt's Standard White Hemstitched Flouncing, 44 inches wide.

No. 305, 5-in. hem,	35c. yard.
" 306, 6 " " "	35c. "
" 605, 5 " " "	30c. "
" 606, 6 " " "	30c. "

Nos. 305 and 306 can be obtained in a fast black at an additional cost of 3c. p. yd.



(For Adaptation see Figure 377 P, page 190, March Delineator.)

No. 1508.—Kursheedt's Standard Avondale Flouncing, 45 inches wide, white or ecru, 90c. per yard.

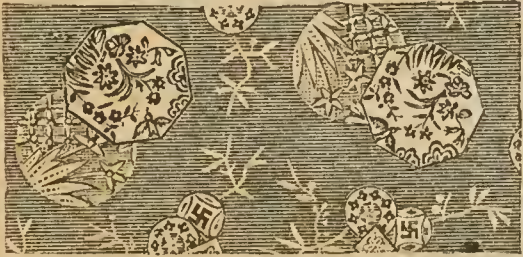
SAMPLES.—Enclose 2 cents in stamps for a collection of our Tuckings and Flouncings.



**KURSHEEDT'S STANDARD BLACK SURAH SILKS, SASHES AND TIES.**

	Plain Surah, 24 ins. wide, Price per yd.	Hem-stitched Sash, 4 yards long.	Hem-stitched Sash, 4½ yds. long.	Fringed Sash, 4 yards long.	Fringed Sash, 4½ yds. long.	Hem-stitched Tie, 1½ yd. long, 8 ins. wide.
A 400,	\$.75	\$2.50	\$2.75	\$2.30	\$2.60	\$.75
A 401,	1.00	2.90	3.15	2.60	2.90	1.00
A 402,	1.25	3.50	3.80	3.25	3.50	1.15

Postage on Surah Silks, 2 cents per yard. Sashes and Ties, Postage Free.

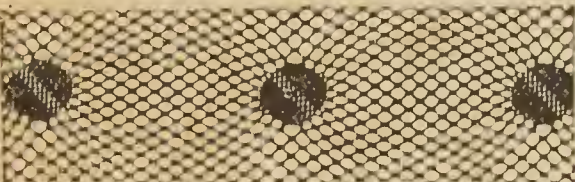


L. 421.—Kursheedt's Standard Printed China Drapery Silk, 32 inches wide, printed on cream, yellow, terracotta, shrimp-pink, Nile-green and light-Gobelin, 89 cents per yard; plain colors, olive, yellow, shrimp-pink, Nile-green, old-rose, blue and cream, 80 cents per yard. Postage, 2 cents per yard.

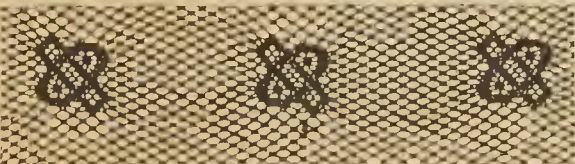
SAMPLES.—On receipt of two cents we will send you a new and choice line of plain and figured China silks, especially prepared for window and mantel draperies and fancy work.



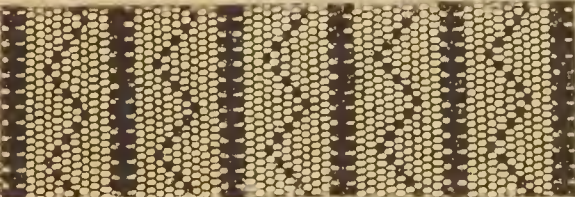
E. 7.—Kursheedt's Standard Jewel Trimming, 1¾ ins. wide, made of gold, silver or steel tinsel, combined with turquoise, yellow, coral or rose beads, \$2.00 per yd.



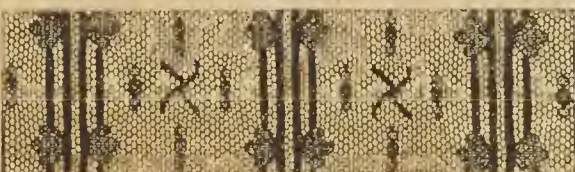
L. 9241.—Kursheedt's Standard Black Silk Drapery Net, 45 inches wide, 95 cents per yard.



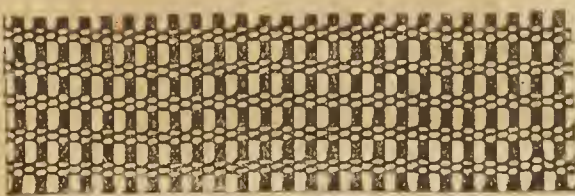
L. 9231.—Kursheedt's Standard Black Silk Drapery Net, 45 inches wide, 97 cents per yard.



L. 9261.—Kursheedt's Standard Black Silk Striped Tosca Drapery Net, 46 inches wide, \$1.25 per yard.



L. 9301.—Kursheedt's Standard Black Silk Chantilly Drapery Net, 46 inches wide, \$1.45 per yard.



L. 6971.—Kursheedt's Standard Silk Drapery Net, in black or cream, 46 inches wide, \$2.00 per yard.



L. 9311.—Kursheedt's Standard Fine Black Silk Novelty Drapery Net, 43 inches wide, \$2.25 per yard.

(For Adaptation see Figure 414 P, Page 255.)

**EXACTLY WHAT YOU WANT.**

Choice Lines of Samples to Select from.

**SILK LACE DRAPERY NETS.**

Send two cents in stamps, stating price desired, for Samples of the latest and most desirable Patterns of Silk Lace Drapery Nets, Lace Flouncings or Lace Edgings.

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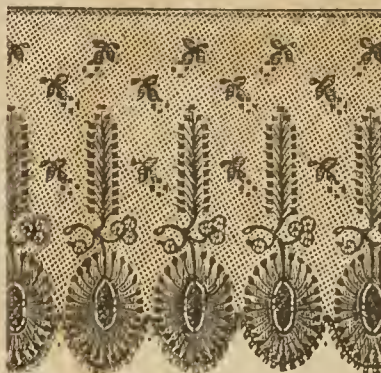
Enclose two cents in stamps to prepay postage on our SAMPLE BOOK OF WHITE GOODS, comprising CAMBRICS, NAINSOOKS, VICTORIA LAWNS, INDIA LINENS and COTTON BROCADES.

**KURSHEEDT'S STANDARD JEWELS.**

To meet the wants of those ladies who may desire to procure Jewels to apply to their own garments, we have prepared Sample lines of these delicate and exquisite decorative articles. The price of a Sample Card containing thirty different Jewels is Ten Cents.

The Articles Illustrated on this Page have been prepared for Adaptation to Patterns contained in this DELINEATOR.

POSTAGE.—When not otherwise stated, all articles illustrated on this page will be sent postage FREE.



L. 6373.—Kursheedt's Standard Fine Black Silk Chantilly Lace, 3 inches wide, 25 cts. per yard; 4 ins. wide, 32 cts. per yard; 5 ins. wide, 40 cts. per yard; 6 ins. wide, 48 cts. per yard.



(For Adaptation see Figure 425 P, Page 260.)  
L. 6253.—Kursheedt's Standard Fine Black Silk Chantilly Lace, 3 ins. wide, 15 cts. per yard; 4½ ins. wide, 22 cts. per yard; 6 ins. wide, 30 cts. per yard.



E. 500.—Kursheedt's Standard Silk Escorial Lace, with velvet appliqué, 2½ ins. wide, \$1.00 per yard; 6½ ins. wide, \$2.00 per yard.  
E. 501.—Kursheedt's Standard Black Silk Lace, embroidered with gold tinsel, 2½ ins. wide, \$1.15 per yard; 6½ ins. wide, \$2.25 per yard.



L. 6393.—Kursheedt's Standard Very Fine Black Silk Novelty Lace, 3 ins. wide, 30 cts. per yard; 3½ ins. wide, 33 cts. per yard; 4½ ins. wide, 49 cts. per yard.



L. 9531.—Kursheedt's Standard Black Silk Chantilly Lace Flouncing, 40 inches wide, \$1.65 per yard.

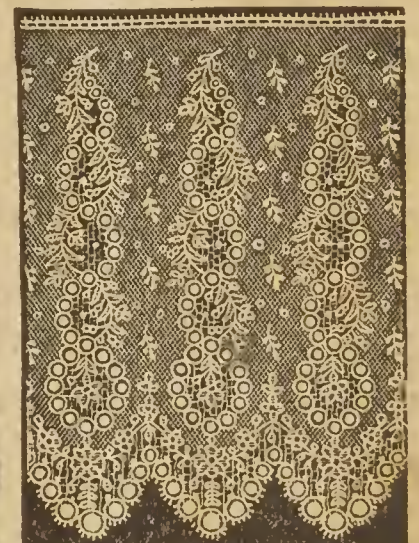


L. 8183.—Kursheedt's Standard Black Marquise Novelty Lace, 2¾ ins. wide, 25 cents per yard; 3½ ins. wide, 31 cts. per yard; 5 ins. wide, 41 cts. per yard; 5¾ ins. wide, 50 cents per yard.



L. 7722.—Kursheedt's Standard Black Silk Chantilly Flouncing, 13¾ ins. wide, 80 cts. per yard; 19 ins. wide, 95 cts. per yard.  
L. 2041.—Black Chantilly Demi-Flounce, 11 ins. wide, 85 cts. per yard; 22 ins. wide, \$1.55 per yard.

L. 2031.—Black Chantilly Demi-Flounce, 10 ins. wide, 85 cts. per yard; 20 ins. wide, \$1.55 per yard.



L. 2001.—Kursheedt's Standard Black Novelty Demi-Flounce, 6¾ ins. wide, 61 cts. per yard; 12 ins. wide, 95 cents per yard; 20 ins. wide, \$1.60 per yard. Different designs and qualities.

L. 2011.—Kursheedt's Standard Very Fine Black Chantilly Flounce, 14 ins. wide, \$1.32 per yard.

L. 2021.—Kursheedt's Standard Extra Fine Black Chantilly Demi-Flounce, 14 ins. wide, \$1.76 per yard.

SAMPLES.—Enclose two cents in stamps, stating price desired, and we will forward you samples of our Black Silk Lace Flouncings.



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"Mrs de Graw"  
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With every order for a single plant or more, will be sent, gratis, our superb catalogue of "Everything for the Garden" for 1891 (the price alone of which is 25 cents), together with our new "Essay on Garden Culture of the Rose," on condition that you will say in what paper you saw this advertisement.

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#### ANSWERS TO CORRESPONDENTS.

**LAURETTE:**—People who suffer from excessive perspiration should avoid warm baths. A lotion highly recommended as a preventative is made of

Tannic Acid, ..... 1 drachm.  
Eau de Cologne, ..... 6 ounces.

Apply the mixture with a sponge, and afterward powder plentifully with starch.

**MRS. W. B. N.:**—Use black Surah for the lining silk, and make the black net costume by pattern No. 3726, which is illustrated in the March DELINEATOR and costs 1s. 8d. or 40 cents. Have the cream Surah sash dyed black, and drape it over the lower edge of the basque to fall in a loop and ends at the back. Sashes will be much worn during the coming season.

**MARIA:**—To remove superfluous hair from the face use a plaster made by spreading equal parts of galbanum and white pitch upon a piece of thin leather. Allow the plaster to remain upon the face exactly three minutes, and then remove it suddenly. The hairs will come away with the plaster, and it is said they will never grow again. Soap is apt to increase the growth, but warm water will have no injurious effect.

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"Ben Levy, Esq., 34 West St.:

IN all my travels I have always endeavored to find your LABLACHE FACE POWDER, and I must certainly say that it is the best Powder in the market. I have used it for the past 10 years, and can safely advise all ladies to use no other. Sincerely yours,

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## ANSWERS TO CORRESPONDENTS,

(Continued).

**A SUNBEAM IN THE FOREST:**—The engagement ring is worn on the third finger of the left hand. The customary ring is a narrow hoop of gold set with one handsome stone, such as a diamond, ruby, sapphire or emerald. It is worn above the wedding-ring, which is either a flat or rounded band of gold. White is the most suitable color for a wedding gown; we would not suggest combining the white goods with plush; but with some softer material. There would be no impropriety in the bride presenting the groom with a ring, which he should wear on the third finger of his left hand.

**M. LORRNA:**—It would be improper for a young lady to recognize on the street a clerk who has waited upon her in a shop, but with whom she is not acquainted. R. D. Blackmore wrote *Lorna Doone*. You should be able to get a very neat edition for the price mentioned.

**M. C. K.:**—On the left-hand corner of the sheet make a fine spider web. The proper form would be:

"Mrs. Johnson requests the pleasure of Miss Jones' company at a Spider-web Party, which is to take place at her home on Wednesday, March 2d."

Your letter must have miscarried. The Curtis Publishing Company is a thoroughly reliable firm.

**ROWENA:**—In "Tea-Table Gossip" in the January DELINEATOR facial massage was considered.

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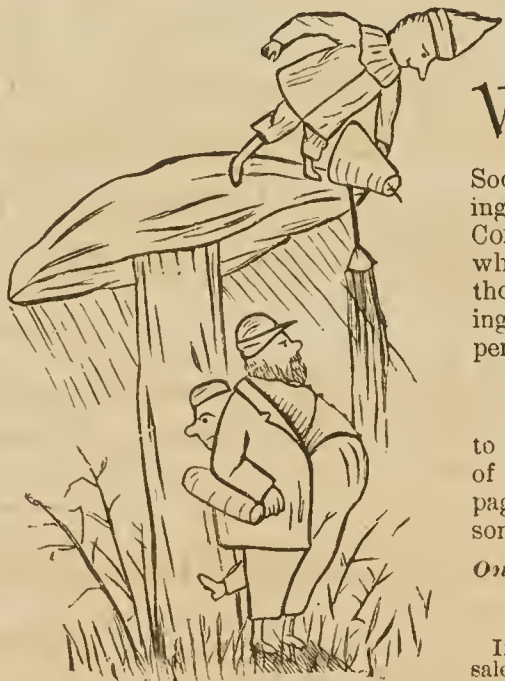
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ANSWERS TO CORRESPONDENTS.  
(Continued).

DAISY O. K. C.:—We would suggest your writing to the *New York Dramatic News*, New York City.

GRAY EYES:—Per-oxide of hydrogen will bleach the hair, but we do not advise its use, as it is very injurious. Arsenic is a deadly poison and should never be taken unless prescribed by a physician. We are unable to answer your other questions.

UMBEINA DE CORTO:—Refer to the Housekeepers' Department in the March DELINEATOR in regard to the starch used for shirts.

LOUISE:—Combine the silk with brown cashmere the same shade, and make it by pattern No. 3619, which costs 1s. 8d. or 40 cents.

BLONDE:—The emerald is said to be the "lucky" stone for those born in May. The gentleman is always introduced to the lady. A correct form would be, "Miss Brown, allow me to present my friend, Mr. Smith." Regarding the Toilet Mask, write to the manufacturers, who will cheerfully give you all needed information. The sample of hair is a medium shade of brown. You may becomingly wear navy-blue, a medium shade of green, garnet, plum and other warm colors. Your writing is legible.

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THE BUTTERICK PUBLISHING CO. [Limited],

7, 9 and 11 West Thirteenth Street, New York.

## INGALLS' NEW 1891 \$1.00 STAMPING OUTFIT.

This Outfit contains a Tube of Ingalls' Stamping Paint (used for stamping Plush, Velvet and Dark Goods), Stamping Brush, Box Powder, Pad, Book of Instructions for Stamping, and INGALLS' 1891 CATALOGUE OF STAMPING PATTERNS, and the following list of FULL-SIZE Stamping Patterns:



DOG'S HEAD—SAILOR BOY, etc.—HEAD—TINSEL DESIGN FOR CLOCK SCARF, 4x9—PAPER-BOY, 7x8—CAT, 7x10—OWLS ON TREE, 6x7—JUNE ROSES IN MUG, 7x8—DAISY BORDER, 6x7—BIRDS ON BRANCH OF WILD-ROSES, 7x9—TRAY-CLOTH DESIGNS—CLUSTER OF PEARS, 5½x8—TEA-POT, CREAMER, SUGAR-BOWL, CUP, BUNCH OF GRAPES, 5x8, etc.

We send this Outfit by mail, postage paid, for \$1.00.

With this Outfit you can save money by doing your own Stamping, and make money by doing Stamping for others. The Patterns in this Outfit are made on 15 Sheets of our best Parchment Paper (size of sheet, 22x9 inches). These Patterns are made specially for this Outfit. Send \$1.00 for this Outfit, and you are sure to be more than satisfied.

ADDRESS:

**J. F. INCALLS, Lynn, Mass.**

## THE MASON & HAMLIN PIANO



Illustrates the same high standard of excellence which has always characterized the MASON & HAMLIN ORGANS, and won for them the Highest Awards at All Great World's Exhibitions since and including that of Paris, 1887.

Organ and Piano Catalogues sent Free to any address.

SOLD ON EASY TERMS AND RENTED.

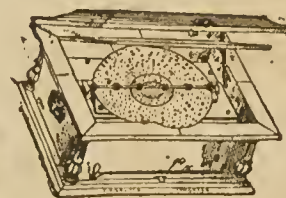
Mason & Hamlin Piano and Organ Co.

BOSTON—Mason & Hamlin Hall,  
154 and 155 Tremont Street.

NEW YORK—158 Fifth Avenue.

CHICAGO—149 Wabash Avenue

## MUSIC BOXES.



If you want to buy a Swiss Music Box write for descriptive circular, FREE of the SYMPHONION.

It is entirely new and novel in construction and operation, plays

A large and constantly increasing list of tunes to select from. FRED. H. SANDER, IMPORTER, 102 HIGH STREET, BOSTON, MASS.

ANSWERS TO CORRESPONDENTS,

(Continued).

MRS. E. C. M.:—The "P. P. C." cards may be sent by mail with perfect propriety.

A COUNTRY GIRL:—Select a pretty shade of fawn faille, and make it up by costume pattern No. 3773, which is illustrated in the March DELINEATOR and costs 1s. 8d. or 40 cents. Select a small straw toque to match, trimmed with delicate pink roses; and wear tan Suède gloves. Sew narrow white ribbon in the neck and sleeves of the gown.

FLO:—Naphtha may be used to clean undressed kid gloves, but we would suggest sending them to a scourer, who will clean them much better and at a trifling cost.

A SUBSCRIBER:—Full particulars regarding an infant's wardrobe will be found in "Mother and Babe," a pamphlet published by us, price 7d. or 15 cents. A gentleman assumes a pajamas as a sleeping, dressing or lounging suit. A dainty carriage robe for an infant may be made of white eider-down, edged with white silk cord coiled in the corners, and decorated at one corner with a large pink satin bow. Washing the hands in milk will whiten them.

Miss M. B.:—White silk would be pretty for the vest.

JESS:—P. D. A. is an abbreviation of a French phrase which signifies "to say good-bye."

A Subscription to the DELINEATOR costs One Dollar a Year.



EXECUTIVE MANSION, WASHINGTON.

24 Sept. 07

Mrs. Tirney -

Dear Madam.

The things  
have come and all  
been tried & are very  
satisfactory. It is won-  
derful to me to get so  
many dresses quite  
right without fitting.  
I am delighted with the  
excellent taste you have  
displayed, - and I find  
your bill very reasonable  
I must speak again  
of how well pleased I  
am with all & especial-  
ly the promptness -  
Very truly  
Frances Cleveland

MRS. K. E. TIRNEY, of 114 West Twenty-second Street, New York, to whom the above unsolicited testimonial was addressed, has established a reputation second to none for the production of artistic and original evening, reception and outdoor costumes, tailor-made suits, riding-habits, long and short coats and wraps, and elegant millinery; and now numbers among her steady patrons many of the most refined families in this city and throughout the country.

Her fitting has been pronounced perfection, and her success with distant customers is nothing less than phenomenal—in fact, her methods throughout her business, promptness in execution of orders being insured, are most commendable and refreshing after the experience so many have with ill-fitting, unstylish garments, and the dilatory action of *modistes* in general.

Her latest circular will be sent to anyone on application. It fully explains her manner of transacting business, and gives undoubted references from satisfied customers in nearly every State and Territory.

She also has a Purchasing Branch, filling all orders on day received, and charging no commission therefor. Current prices are not advanced, and all reductions in prices accrue to her customer's interest.

On this basis of honorable dealing, coupled with rare good taste and judgment, and aided by a most efficient corps of assistants, she has built a trade of very extensive proportions, now employing over sixty hands constantly, and using an entire building of five floors for the various purposes of her work. She further refers to:

- MRS. GOVERNOR EVANS, Denver, Col.
- MRS. GOVERNOR GORDON, Atlanta, Ga.
- MRS. SENATOR CARLISLE, Washington, D. C.
- MRS. SENATOR WOLCOTT, Washington, D. C.
- MRS. CHRIS. L. MAGEE, Pittsburgh, Pa.
- RT. REV. WM. H. A. BISSELL, Bishop of Vermont.
- CLARENCE A. SEWARD, Esq., 143 Fifth Avenue.
- GARFIELD NATIONAL BANK, New York.
- BANK OF THE METROPOLIS, New York.

HAIR ON THE FACE, NECK, ARMS OR ANY PART OF THE PERSON

QUICKLY DISSOLVED AND REMOVED WITH THE NEW SOLUTION

MODENE

AND THE GROWTH FOREVER DESTROYED WITHOUT THE SLIGHTEST INJURY OR DISCOLORATION OF THE MOST DELICATE SKIN.



Discovered by Accident.—In Compounding, an incomplete mixture was accidentally spilled on the back of the hand, and on washing afterward it was discovered that the hair was completely removed. We purchased the new discovery and named it MODENE. It is perfectly pure, free from all injurious substances, and so simple any one can use it. It acts mildly but surely, and you will be surprised and delighted with the results. Apply for a few minutes and the hair disappears as if by magic. It has no resemblance whatever to any other preparation ever used for a like purpose, and no scientific discovery ever attained such wonderful results. IT CAN NOT FAIL. If the growth be light, one application will remove it permanently; the heavy growth such as the beard or hair on moles may require two or more applications before all the roots are destroyed, although all hair will be removed at each application, and without slightest injury or unpleasant feeling when applied or ever afterward. MODENE SUPERCEDES ELECTROLYSIS.

Recommended by all who have tested its merits.—Used by people of refinement. Gentlemen who do not appreciate nature's gift of a beard, will find a priceless boon in Modene, which does away with shaving. It dissolves and destroys the life principle of the hair, thereby rendering its future growth an utter impossibility, and is guaranteed to be as harmless as water to the skin. Young persons who find an embarrassing growth of hair coming, should use Modene to destroy its growth. Modene sent by mail, in safety mailing cases, postage paid, (securely sealed from observation) on receipt of price, \$1.00 per bottle. Send money by letter, with your full address written plainly. Correspondence sacredly private. Postage stamps received the same as cash. (ALWAYS MENTION YOUR COUNTY AND THIS PAPER.) Cut this advertisement out.

LOCAL AND GENERAL AGENTS WANTED. MODENE MANUFACTURING CO., CINCINNATI, O., U. S. A. Manufacturers of the Highest Grade Hair Preparations. You can register your letter at any Post-office to insure its safe delivery.

We offer \$1,000 FOR FAILURE OR THE SLIGHTEST INJURY. EVERY BOTTLE GUARANTEED.

New Styles in Spring Wraps.

THERE is quite a change this season in outside garments from anything previously worn, and some of our customers have kindly written us that our styles are the prettiest they have seen. We would rather you would judge for yourself about this. Our catalogue with a full line of samples costs you nothing but the postage, and when you have them before you, you are virtually in a store with an endless assortment of Spring Cloaks and Wraps. You select any material you like, and we make it to order for you in any style. We are manufacturers and sell at manufacturer's prices—you save the jobber's and retailer's profits. All express charges, no matter where you live, are paid by us. We sell Cloth Capes from \$3.00, Jackets, \$3.50, Reefer Jackets, \$3.50, Tennis Blazers, \$3.50. Ladies' Blouses, House Waists, \$1.75, Lace Wraps, Travelling Wraps, Ulsters, Connemaras, Bathing Suits, Children's Blouses and Jackets, etc.; also higher qualities. Send us four cents postage for catalogue and samples; you will get them by return mail. We will remodel or re-line your plush or fur coat for you at a reasonable figure. Write us what you wish done, and we will give a price for the work. We can also make over your old furs into stylish Capes, Muffs, etc. An entirely new feature of our business is the making up of garments from ladies' own material. Send us a sample of your goods and say what style garment you wish made. You will find our price very reasonable.



THE NATIONAL CLOAK CO.,  
21 Wooster Street, New York.

PORTLAND OREGON as a place for INVESTMENT.

Have bought property for clients for \$100 and sold for \$2,500; \$400 and sold for \$6,000; \$200 and sold for \$6,000. In no instance has less than 50 per cent. per annum been made. Opportunities are now just as good as ever. Information, maps and references sent free. Address: T. A. WOOD, Portland, Or.

ANSWERS TO CORRESPONDENTS, (Continued).

MRS. M. D. C.:—The following card announces a high or afternoon tea:

Mrs. William Brown.

Tea at five o'clock, Tuesday, June first.

Gentlemen are invited, but seldom attend. Souvenirs are rarely given. For further information refer to "Good Manners," published by us, price 4s. or One Dollar. Send the visiting cards to be engraved to any reliable stationer.

VERA S.:—By enclosing a stamp a speedy reply is insured. The enormous edition of the DELINEATOR compels an early going to press, so that many answers are perforce held over each month.

INK-BOTTLE:—See answer to "Robie" in these columns.

COLORADO GIRL:—Make the pearl-gray Henrietta dress by pattern No. 3517, which costs 2s. or 50 cents. White faille and silver braid will trim it handsomely. The bride's veil should be of white tulle. Trim the white challis dress with the lace and ribbons, and make it by pattern No. 3758, which is illustrated in the March DELINEATOR and costs 1s. 3d. or 30 cents. A simple lunch will consist of small sandwiches, chicken salad, ice cream, cakes, tea and coffee.

OLD SUBSCRIBER:—It would be a thoughtful attention to send the wedding cake to those of your friends whom you were unable to invite.

A Subscription to the DELINEATOR costs One Dollar a Year.



HAVE YOU A WEAK SPINE?  
DO YOU GET BACK ACHES?  
ARE YOU ROUND SHOULDERED?  
DO YOU UNCONSCIOUSLY STOOP?  
ARE YOU HOLLOW CHESTED?

**DR. BRIDGMAN'S**  
Electro-Magnetic Spinal Supporter  
and Shoulder Brace

Quickly and permanently corrects all these tendencies. They are, without exception, the most perfect device ever invented, and are adapted to **Man, Woman, and Child.**

They not only support the back, brace the shoulders, restoring them to their natural position, but being electro-magnetic (the highest form of electricity), they impart a pleasant, health-giving, strengthening and energizing influence to the entire nerve system and correct many evils. Their effect is marvelous. They cure Curvature of the Spine and Rheumatism.



DR. BRIDGMAN'S  
PRICE, \$3.50.

Can be worn with or without corsets. We will send it post paid to any address on receipt of \$3.50. State size round the chest and waist, and depth of the spine from the collar bone to the small of back. Remit by draft, express, or post office money order, or currency, in registered letter, mentioning this paper, payable to

**The A. Bridgman Co., 373 BROADWAY, N. Y.**  
Reference, Tradesmen's Nat. Bank. Agents wanted.  
Send for pamphlet, "Dr. Bridgman's Corsets," &c.

ANSWERS TO CORRESPONDENTS,  
(Continued).

**A SUBSCRIBER:**—Trim the cream mohair with a shell-plaiting of cream Surah, and make it up by skirt No. 3722, price 1s. 6d. or 35 cents, and waist No. 3715, price 1s. or 25 cents. Both patterns are illustrated in the February DELINEATOR. Your ideas in regard to making the net dress are very good.

**COLLIE:**—*Nous-verrons* is French for "we shall see," and is pronounced, *new-ver-ong*. A mixture of bay-rum and ammonia diluted in water is said to make a good wash for the hair. Singing and cutting the ends of the hair every new moon is supposed to promote its growth.

**CRESCENT:**—We know nothing regarding the merits of the article you mention. Pure white Castile soap is excellent for toilet purposes. We do not advise you to dye your hair. The recipe you mention will no doubt improve the complexion. "Good Manners," a book published by us, price 4s. or One Dollar, contains all needful information regarding social etiquette.

A Subscription to the DELINEATOR costs One Dollar a Year.

**COMFORT CORSET.**

NO BONES TO BREAK.  
LATEST STYLE.

Ladies who have not been fitted with this Corset do not realize the advantages it has over any other Corset.

There are other Corsets without bones, but none so shaped as to fit the form like the COMFORT CORSET.

It has a variety of shoulder sizes for each waist size, so as to meet the requirements of a tapering waist, as well as of a straight form.

Send for descriptive circulars and price list.

**Boston Comfort Corset Co.,**  
43 West St., Boston, Mass.

IMPROVED PATTERN.



**NATURE'S SPECIFIC The Wonderful Kola Plant,**  
FOR THE CURE OF  
**ASTHMA**  
FREE ON TRIAL.

Discovered by African Explorers on the banks of the Congo river, West Africa, is a certain and unfailing cure for Every Form of ASTHMA. A Positive Cure Guaranteed, or if you desire it, NO PAY UNTIL CURED. Office for Export and Wholesale Trade, 1164 Broadway, New York. For Descriptive Book and Trial Case of The KOLA Plant Compound, (HIMALYA), FREE by Mail, address Central Office, KOLA IMPORTING COMPANY, 132 VINE STREET, CINCINNATI, OHIO. See *New York World*, May 18, 1890; *Philadelphia Press*, May 19; *Christian Observer and Medical Journal*, April 9; etc., for full accounts of this wonderful botanical discovery. The *Christian Evangelist*, May 30, 1890, says editorially: "If no other result than the discovery of the Kola plant followed the explorations of Stanley and associates, surely their labors were not in vain. We have the most convincing proof that it is a certain and unfailing cure for Asthma in all its forms, and is the most valuable medical discovery of this century." Remember, NO PAY UNTIL CURED.

**LE BOUTILLIER BROTHERS,**  
14th STREET, NEW YORK,

Special Attractions as follows:

**DRESS GOODS.**

- 40-inch new Checks and Plaids, worth 65c., 49c.
- 40-inch Cashmeres, all-wool, street and evening shades, 48c.
- 50-inch new Spring Cheviots, stripes and plaids, worth \$1.25, 75c.
- 50-inch French Broadcloths, new colors just arrived, unsurpassed by any \$2.25 cloth in the market, \$1.39

**BLACK GOODS.**

- 40-inch Black French Serge, all-wool, worth 69c., 50c.
- 40-inch Black French Cashmeres, 80 pieces, superfine, worth \$1.25, 90c.
- 40-inch Silk-Warp Henrietta, Priestley's make, worth \$1.50, \$1.15
- 24-inch Black Silk Grenadine (plain), worth \$1.00, 79c.
- 24-inch Black Silk Grenadine, satin stripe, worth \$1.25, \$1.00

**CORSETS.**

- S.O. Corsets, white, drab and écru, \$1.00 quality, 69c.
  - R. & G. Corsets, drab, \$1.50 quality, 98c.
  - H. & S. Corset, white and drab, \$2.25 quality, \$1.39
- Our new department of CHINA SILK UNDERGARMENTS is thoroughly stocked as per advertisement in the DELINEATOR of last month.

**JAPANESE RUGS.**

- 3x6 feet, worth \$3.50, \$1.85
- 4x7 feet, worth \$10.00, 5.75
- 6x9 feet, worth \$13.50, 7.95

**KID GLOVES.**

- Ladies' 4-button French Suédes, all shades and black, worth \$1.25, 89c.
- Ladies' 8-button Mousquetaire, tans, grays and black and browns, worth \$1.65, \$1.25
- Men's 2-clasp Dog-Skin Gloves, worth \$1.25, 98c.

**WASH FABRICS.**

- New striped Seersuckers, worth 10c., 6 3/4c.
- Domestic Zephyr Ginghams, plaids and stripes, 20c. quality, 15c.
- Scotch Ginghams, worth 25c., 18c.
- Scotch Ginghams, novelties, 25c. to 55c.
- French Sateens, select designs, 19c.
- Canton Cloths, sheer and fine, large variety of patterns, worth 25c., 15c.
- Batiste Cloths, new, 12 1/2c.
- Cotton Challies, 5c., 6c., 10c.
- Wool Challies, 18c.
- French Challies, best quality, 48c.

**JACKETS AND WRAPS.**

- Ladies' Reefer Jackets, Chevron Cloth, worth \$7.50, \$5.00
- Ladies' Broadcloth Reefer Jackets, black, tans and slates, worth \$11.50, 7.50
- Ladies' Connemaras, Cravenette Serge, waterproof and worth \$17.50, 12.50

**INDIA SILKS.**

- Figured China Silks, new design, 37c.
- Figured China Silks, black grounds, worth 69c., 50c.
- 27-inch figured Shanghai Silks, latest novelties, light and dark, 68c., 79c., 98c.
- 27-inch India Silks, 40 choice light and dark shades, worth \$1.00, 69c.

**COLORED SURAH SILKS.**

- 60 shades Double-Warp Surah Silks, worth 75c., 59c.
  - 40 shades Extra Quality Surah Silks, worth 89c., 69c.
  - 30 shades 24-inch Surah Silks, worth \$1.00, 79c.
- The latest tan, gray and brown shades are included in the above lines of Surah Silks.

**BLACK SILKS.**

- Black Taffeta Skirting Silk, 59c.
- Black Faille Française, excellent dress quality, 69c.
- Black Armure Regence, worth \$1.40, \$1.00.

New Illustrated Catalogue now in press mailed free on application.

**LE BOUTILLIER BROTHERS, 14th St., New York.**



RED RIDING HOOD PANSY

**IPOMEA PANDURATA,**  
HARDY DAY-BLOOMING MOON FLOWER.

Grows from bulbs. Lives out all winter. Increases in size and beauty each year. Blooms night and day. The flowers are six inches across, and very fragrant.

**RED RIDING-HOOD PANSY.**

Most beautiful of this popular flower. Large size, deep red color. Hazel eye, edged with shining gold.

**Z. HAAGEANA fl. pl. (GOLDEN CLOTH.)**

A beautiful shrubby plant two feet high. A mass of bright golden flowers from June to December.

**WILSON'S SEED AND PLANT CATALOGUE AND LIVE-STOCK ANNUAL FOR 1891.** 116 pages, 250 fine engravings, handsome colored plates, full of useful information. The most reliable catalogue published. All the above sent by mail for **20 CENTS** Address **SAMUEL WILSON, MECHANICSVILLE, PA.**



THE

**LEONARD REFRIGERATORS**  
CLEANABLE

ARE ABSOLUTELY SUPERIOR TO ALL OTHERS  
ELEGANT HARDWOOD ANTIQUE FINISH.

They Preserve PROVISIONS AND ICE better and longer than any other.

A few points: Five Walls, Charcoal Filled. Perfectly Air-Tight Locks. Flues Removable for Cleanliness, Solid Iron Shelves, Dry Cold Air.

**WE PROVE ALL OUR CLAIMS.**

Do not buy imitations made to sell, with unfilled walls and inferior construction, they are the most costly in the end. Don't fail to send for Circular. We pay Freight where we have no agent.

**GRAND RAPIDS REFRIGERATOR CO., 9 Ottawa St., Grand Rapids, Mich.**





WRITE for Catalogue TO-DAY.



ANY MAN OR WOMAN **NOTHING**  
CAN GET IT FOR  
AND IT IS JUST WHAT YOU WANT.  
**OUR CATALOGUE FREE**  
The Best and Finest ever issued. To Any Address.  
A ONE CENT POSTAL CARD WILL GET IT FOR YOU.  
WRITE FOR IT NOW. Delays Are Dangerous.

THE **CORNISH** ORGANS  
CELEBRATED **PIANOS**

sold direct from factory at wholesale prices for cash or upon an easy installment plan to suit all pockets.  
ONE SMALL PROFIT ON THE ACTUAL COST—That is ours.  
3 or 4 Big Profits and Commissions Saved—THEY ARE YOURS.

**THREE BIG FACTS:** { The Best.  
Cheapest.  
Our Instruments are { Most Durable.

THEY HAVE TRIUMPHANTLY STOOD THE TEST OF A QUARTER OF A CENTURY.

Address the Manufacturers. WRITE TO-DAY.

**CORNISH & CO.** (Old Established and Reliable)  
Washington, New Jersey.

# FUN FOR THE LITTLE FOLK.



A LARGE, Finely Illustrated Pamphlet for Children, containing Entertaining and Instructive Amusements for Rainy-Day and other Leisure Hours.

THE PAMPHLET IS ENTITLED

## PASTIMES FOR CHILDREN,

and its contents are suited to the Mental Capacities of Little Ones of all ages, from the Wee Toddler to the Youthful Student.

It is filled with Drawing Designs and Games; Instructions for Mechanical Toys, Cutting out a Menagerie, Making a Circus of Stuffed Animals, and Constructing Dolls and their Houses, Furniture and Costumes; Puzzles, Charades and Conundrums; and also furnishes much other interesting matter.

No effort has been spared to make *Our Initial Pamphlet for Children* as attractive as possible, and its Pages will prove infallible in banishing discontent and making happy hours that otherwise might prove weary or burdensome. *Wherever there are Children this Pamphlet should be found.*

On receipt of **25 Cents**, "PASTIMES FOR CHILDREN" will be sent, post-paid, to any Address in the United States, Canada or Mexico.

THE BUTTERICK PUBLISHING CO. [Limited],  
7, 9 and 11 West Thirteenth Street, New York.

## We Sell Direct to Families

AND MAKE IT EASY FOR YOU TO BUY OF US NO MATTER WHERE YOU LIVE.

ESTABLISHED 1859  
INCORPORATED 1877



Yes, my dear, my Marchal & Smith Piano is a beautiful instrument. The tone is so sweet and pure, the action so fairy-like, and the finish so elegant that not another thing can I wish for. I wrote to the factory, and told them just what I wanted, and they selected it and sent it to me for trial, agreeing to take it back and pay all the freights if I did not like it. But I could not be better suited if I had a thousand to choose from. My dear, when you want a Piano or an Organ send for their catalogue.

**PIANOS ORGANS**  
\$150 to \$1500. \$35 to \$500.

THE MARCHAL & SMITH PIANO CO.,  
235 EAST 21st STREET, NEW YORK.

# Packer's Tar Soap

is remarkably pure, mild and soothing and admirably meets the requirements of a lady's toilet. It yields a profuse, white, balsamic lather, which purifies, sweetens and leaves the skin soft, smooth and flexible: improves

## The Complexion

and is a luxury for bath and shampoo. Packer's Tar Soap as a medicinal agent in cases of skin diseases, morbid secretions, etc., possesses qualities not found in any other soap, and has, for years, enjoyed the preference of physicians.

Ask for PACKER'S Tar Soap.  
Take No Other.

25 cents.

All Druggists.

Mention DELINEATOR and enclose 10 cents in stamps for *sample* half-cake to

The Packer Mfg. Co., 100 Fulton St., New York.

ANSWERS TO CORRESPONDENTS,  
(Continued).

GWENDOLINE:—The hair is one of the lighter shades of brown. Your writing is very good.

TIM:—Press out the black-heads with a watch-key and anoint the skin with vaseline. If a gentleman wishes to improve his acquaintance with a lady, he requests permission to call upon her.

MRS. W. W.:—A white muslin guimpe will be appropriate.

MRS. C. T. M.:—The book mentioned was written by Count Leo Tolstoi. Fine lace face veils may be worn in the evening, if desired. The giver's card usually remains upon the present. The maid of honor may wear the same gown at the reception, with perfect propriety. Consult a manicure regarding the care of the nails.

A Subscription to the DELINEATOR costs One Dollar a Year.

# MERIT WILL WIN.



THE sale of the CANFIELD SEAMLESS DRESS SHIELDS for the year 1890 has been far larger than any previous year since we commenced business.

SALES 10,000 PAIRS A DAY.

Kept regularly for sale at more than 12,500 RETAIL STORES in United States and Europe.



**ED. PINAUD** 37 BOULEVARD DE STRASBOURG **PARIS.**  
**ED. PINAUD'S** CELEBRATED VIOLETTE DE PARME  
 PERFUMES IXORA BERONI.  
**ED. PINAUD'S** WORLD RENOWNED HAIR TONIC **EAU DE QUININE.**  
**ED. PINAUD'S** ELIXIR DENTIFRICE BEST PREPARATION FOR THE TEETH.

# Our Celebrated Shears and Scissors

WILL BE FOUND TO BE THE  
**BEST IN THE WORLD.**  
 PROTECTED BY PATENTS, HANDSOMELY FINISHED,  
 PERFECTLY ADJUSTED TO THE HAND,  
 they are certain to give entire satisfaction.



### POCKET SCISSORS—2 Sizes.



No.	Length.	Price.
10,.....	4 inches,.....	\$0.50
11,.....	4½ inches,.....	0.60

### POINTS—2 Sizes.



No.	Length.	Price.
34,.....	5 inches,.....	\$0.60
35,.....	6 inches,.....	0.75

### LADIES' STRAIGHT SHEARS—3 Sizes.



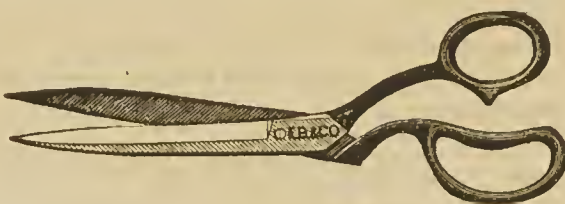
No.	Length.	Price.
14,.....	6½ inches,.....	\$0.60
15,.....	7 inches,.....	0.75
16,.....	7½ inches,.....	1.00

### LADIES' SCISSORS—4 Sizes.



No.	Length.	Price.
3,.....	5 inches,.....	\$0.50
4,.....	6 inches,.....	0.60
5,.....	6½ inches,.....	0.75
6,.....	7 inches,.....	1.00

### LADIES' BENT SHEARS—3 Sizes.



No.	Length.	Price.
25,.....	8½ inches,.....	\$1.10
26,.....	9 inches,.....	1.25
27,.....	10 inches,.....	1.50

PLEASE NOTE THE PRICES.

They are as low as for those of ordinary manufacture.

On receipt of Price and Order, we will send to any part of the World any 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],**  
 7, 9 and 11 West Thirteenth Street, New York.

## THE ART AMATEUR \$1

6 Superb numbers (our own selection) of this largest and best practical art magazine, indispensable for all wishing to learn Oil, Water-color or China Painting, Wood-carving, Fret Sawing, Brass Hammering, Book Illustrating and Embroidery. To secure these, with 12 Exquisite Colored Studies suitable for copying or framing, and hundreds of artistic working designs and illustrations, send this DELINEATOR advertisement and \$1 (Regular price \$2) direct to the Publisher, MONTAGUE MARKS, 23 Union Square, New York. Finely illustrated catalogue of 70 colored studies, 4 cents. With specimen copy and 2 colored plates, 25 cents.

A NEW  
**Twilled Lace Thread**  
 For CROCHETING.  
**BEST IN THE WORLD!**

**Crocheting Book No. 2.**  
 50 Illustrated Patterns.

Series of 12 Beautiful Illus. Tidies from London and Paris. Inquire for them of your dealer, or send 10 cents for spool—500 yards. 5 cents for Single Tidy, or 60 cents for 12 Tidy patterns, including copy of Crocheting Book No. 2.

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ANSWERS TO CORRESPONDENTS,  
 (Continued).

A. B. V.:—We would advise you to consult a lawyer, as the laws relating to the distribution of property differ in various States.

LEVINA:—Margery and Marjorie are both pronounced the same—just as they are spelt, the g being soft in the former.

PANSY:—You will find an advertisement of the Modene Manufacturing Company in the February DELINEATOR.

MAUD:—It is perfectly correct when calling to leave your card on the table, even if you have seen all the members of the family.

MRS. GEO. H.:—Most of the scarfs, etc., for gentlemen illustrated in this magazine are from the stock of Messrs. Weld, Colburn & Wilkens, 593 Broadway, New York City.

MISS CELIA B.:—Black faille will combine handsomely with the Henrietta cloth. Make it by pattern No. 3619, which costs 1s. 8d. or 40 cents.

B. W.:—At least partake sparingly of the refreshments to avoid wounding the feelings of your hostess.

SWEET BRIAR:—From your description and the sample of hair enclosed we should say you were a brunette. The hair is the darkest shade of brown.

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Spring, 1891.

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ANSWERS TO CORRESPONDENTS,  
(Continued).

PHYLLIS:—Refer to "Beauty: Its Attainments and Preservation," published by us, price 4s. or One Dollar.

SUBSCRIBER:—It is the lady's place to speak first to a gentleman on the street.

LULA:—The "luck stones" for the several months are as follows: Garnet for January, amethyst for February, blood-stone for March, diamond for April, emerald for May, agate for June, ruby for July, sardonyx for August, Sapphire for September, opal for October, topaz for November, turquoise for December.

MRS. ST. JOE:—The sample of dress goods is not at all fashionable. Make the gray traveling costume by pattern No. 3753, which costs 1s. 8d. or 40 cents. A cape of similar material will be stylishly made by pattern No. 3757, price 1s. or 25 cents. Dark-blue Bengaline will develop fashionably by costume No. 3773, which costs 1s. 8d. or 40 cents. Combine white Henrietta cloth with Surah, using pattern No. 3754, price 1s. 8d. or 40 cents. The above patterns are illustrated in the March DELINEATOR. A wrap appropriate for church and evening wear may be cut by pattern No. 3634, which costs 1s. 3d. or 30 cents.

BLUE JAY:—Blooming roses may be procured from any florist. See answer to "Laurette" in these columns.

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**ANSWERS TO CORRESPONDENTS,**  
(Continued).

**M. E. F.**—Address the "Milliners' Guide," published by Edwin Mason, 17 Broad Street, New York City. It depends upon what arrangements have been agreed upon. Refer to the "Young Women's Christian Association," a branch of which may be found in every large city. A letter addressed to the advertisers will doubtless elicit a prompt and satisfactory reply. Your writing is very legible.

**St. Louis** :—Make up the black brilliantine by costume pattern No. 3753, which is illustrated in the March **DELINEATOR** and costs 1s. 8d. or 40 cents. Linen, gingham and chambray will make stylish and serviceable Summer costumes for the little man. A ribbon stock is a band of wide ribbon worn outside the standing collar of the gown and closed under a small bow at the back or side.

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ANSWERS TO CORRESPONDENTS,  
 (Continued).

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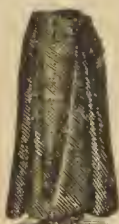


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## Simpson, Crawford & Simpson,

Importers and Retailers of Dry Goods,

6th Avenue and 19th Street,  
NEW YORK.

In ordering by mail, state whether long or short waisted, high or low bust.

### ANSWERS TO CORRESPONDENTS, (Continued).

**PERPLEXITY:**—Consult a dealer in fancy goods, who will inform you concerning articles most in demand.

**C. B. L.:**—When two people live in the same city, correspondence seems hardly necessary; however, there would be no impropriety in it. A silver match-box, fine embroidered handkerchiefs or a handsome book would be suitable presents for a gentleman. Submit the silk to a professional scourer.

**MAREMMA:**—Combine the cream albatross with Surah, using pattern No. 3754, which costs 1s. 8d. or 40 cents. Select a pretty shade of fawn, instead of black, for the Henrietta cloth, and use pattern No. 3745, price 1s. 8d. or 40 cents; trim with velvet of a darker shade. The black silk costume will develop stylishly by pattern No. 3773, price 1s. 8d. or 40 cents. All the patterns mentioned are illustrated in the March DELINEATOR.

A Subscription to the DELINEATOR costs One Dollar a Year.

### HOW TO MAKE

WOMEN

BEAUTIFUL



Many women with fair faces are deficient in beauty owing to undeveloped figures, flat busts, etc., which can be remedied by the use of

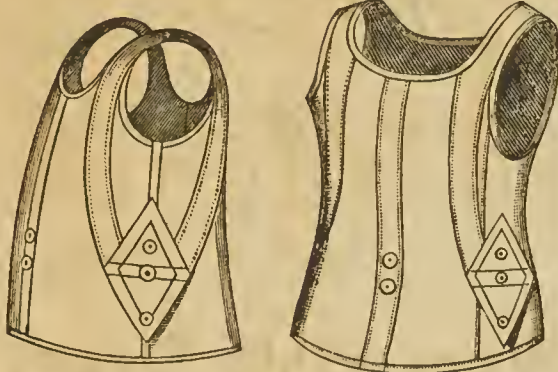
It is impossible to give a full description in an advertisement; send 6c. in stamps, and a descriptive circular, with testimonials, will be sent you sealed, by return mail.

## ADIPO-MALENE.

L. E. MARSH & CO., Madison Sq., Phila., Pa.

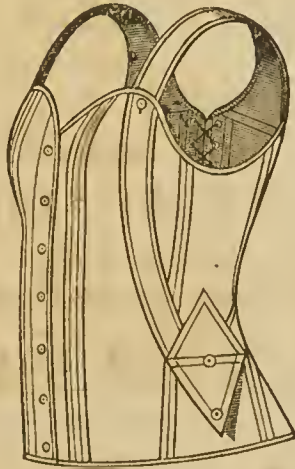


# The Double V Waist

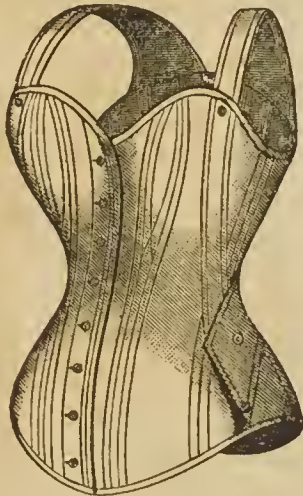


**INFANTS.**  
Age 9 months to 3 years.

**CHILDRENS.**  
For BOYS and GIRLS.  
Age 3 to 10 years.



**YOUNG LADIES.** Style 42.  
For GROWING GIRLS. Age 10 to 16 years.



**LADIES.**

Style 52 (White and Drab), Imperial Jean.  
Style 62 (White and Drab), Satteen.  
Style 72 (Fast Black), Italian Serge.

A VERY SATISFACTORY GARMENT.

**WHY!** Because it Supports Stockings and Underclothes from the Shoulders, and has no stiff cords; fits with perfect ease and freedom. For sale by leading dealers.

Send for Illustrated Price List.

THE FOY, HARMON & CHADWICK CO., New Haven, Conn.

## THIS ELEGANT CARRIAGE

ONLY \$12.35 DELIVERED east of the Mississippi FREE



Upholstered in Red, Blue or Brown DAMASK or SATIN. Parasol to Match. Adjustable Top. All metal parts FULL NICKEL.

**WOODEN OR WIRE WHEELS.**

We manufacture the largest and most complete line of **BABY CARRIAGES** in the U. S.

Carriages Upholstered or Finished in any style desired.

Send for Illustrated Catalogue, showing 60 styles. Prices absolutely Lowest.

**WORKMANSHIP AND MATERIALS THE BEST.**  
Satisfaction Guaranteed or Money Refunded.

**JOHNSTON, TALLMAN & CO.** 46 Park Pl. 45 Barclay St. NEW YORK.  
FACTORY: 387, 389 & 391 WEST 12TH ST.

### ANSWERS TO CORRESPONDENTS, (Continued).

H. L. C.:—Lemon juice is a valuable remedy for tan. A lotion for very obstinate freckles consists of

Muriate of ammonia,..... $\frac{3}{4}$  drachm.  
Lavender water,.....2 drachms.  
Distilled water,.....8 ounces.

Apply with a brush several times daily.

INDIAN GIRL:—The engagement ring is worn upon the third finger of the left hand.

CLOVERSIDE:—Krimmer is a gray fur resembling Astrakhan. Your sample is gloriosa in one of the heliotrope shades.

HALLIE:—The lady precedes the gentleman. An elegant wedding costume may be made of rich white satin trimmed with *point Duchesse* lace, by pattern No. 3582, price 2s. or 50 cents. Tulle is best for the veil, which should not cover the face; arrange it on the head with orange blossoms. The gloves and slippers should be white.

A Subscription to the DELINEATOR costs One Dollar a Year.

## Perfumes

MADE FROM  
FLOWERS  
IN THE  
LAND OF FLOWERS.



See  
that this  
Trade Mark  
is on  
the bottle.

ALL DRUGGISTS.

Send us 20c. in Stamps, and we will send you a sample of

### ORIENTAL ROSE

And 11 Other Specialties.

ADDRESS:

**DOUSSAN FRENCH PER. CO.,**  
46 Chartres St., New Orleans, La.

### OUR SYSTEM THE BEST.

We want reliable women in every town to sell \$6.00 worth of Teas, Spices, and Baking Powders for us, and get a set of Silver Knives and Forks free, or \$12.00 worth, and get a set of China Dishes free. No money required until you deliver goods and get premium.  
**W. W. THOMAS, 37 Pike St., Cincinnati, O.**

**10 CENTS** (silver) pays for your address in the "AGENT'S DIRECTORY," which goes whirling all over the United States, and you will get hundreds of samples, circulars, books, newspapers, magazines, etc., from those who want agents. You will get lots of good reading free and will be **WELL PLEASED** with the small investment. List containing name sent to each person answering.  
**T. D. CAMPBELL, B 68, Boyleston, Ind.**

**ALMOND SOAP FREE** Unique, ANTI-WRINKLE removes Freckles, Blemishes, Yellowness, etc. Unaffected by perspiration. Told in circular sent with Soap. The Toilet Requisites make beautiful the roughest skin. Send 4cts. for postage, and mention DELINEATOR when you write.  
**MME. PINAULT, 58 Temple Pl., Boston, Mass.**

The largest mail-order business in the world is now done in

## MAULE'S SEEDS

From the Atlantic to the Pacific, from the Great Lakes to the Gulf of Mexico, in every county in the U. S., they are equally popular, so much so that they have been supplied direct to customers at more than 33,000 Post Offices.



THE FLORAL NOVELTY OF THE YEAR  
**MARGUERITE CARNATION**  
BLOOMS IN 4 MONTHS FROM SOWING THE SEED.

Our Catalogue for 1891 is pronounced absolutely the best seed and plant book issued; printed in good legible type, on good paper, it excites the admiration of all. 661 varieties of Vegetables, Flowers, Flowering Plants, Small Fruits, Fruit and Nut-bearing trees, etc., are beautifully illustrated—as many as 38 of them being in colors. This catalogue is mailed free to all who ordered in 1890; but as the postage on the book alone is five cents, we must ask all others who are not customers, desiring a copy, to send us twenty-five cents in stamps for it; and in addition to sending our catalogue, we will also mail you, without extra charge, a packet of the wonderful **BUSH LIMA BEANS**, the most valuable vegetable novelty introduced in years; and a packet of the **NEW MARGUERITE CARNATION**, the floral wonder of 1891. These two packets of seeds are worth twenty-five cents; so it virtually means the same thing as mailing our catalogue free to all who answer this advertisement.

### A FEW SPECIAL OFFERS.

That the reputation of Maule's Seeds, Plants and Bulbs may become even more widespread than at present, we call attention to the following choice and exceedingly low-priced offers, which (taking quality into consideration) **ARE SIMPLY UNPRECEDENTED.** We hope every reader of this paper will avail themselves of this opportunity of securing these choice selections of Plants, Bulbs and Seeds, at so trifling an expenditure. **7 beautiful Monthly Roses**, all named sorts and labeled, 50 cts. postpaid. **5 choice hardy Hybrid Roses**, all named, 50 cts., postpaid. **6 rare Chrysanthemums**, all named sorts, 50 cts., postpaid. **TEN packets of Flower Seeds, extra choice annuals**, 50 cents, postpaid. **5 Handsome Flowering Shrubs**, choice named sorts, 50 cents, postpaid. **12 Gladioli, a grand mixture**, all colors, 25 cents, postpaid. **6 Tuberoses, Excelsior Dwarf Pearl or Tall Double**, 25 cts. postpaid. **5 Giant Summer Flowering Cape Hyacinths** 25 cts. postpaid. **FOUR Distinct New Dahlias**, all named, 50 cts., postpaid.

We will send everything offered above, together with a packet each of the New Marguerite Carnation and Wonderful Bush Lima Beans, and a copy of our 1891 catalogue, free by mail on receipt of \$3.00. **EIGHT of the best Nut-bearing Trees** only \$2.50 by mail, postpaid. **HALF DOZEN** each **6 BEST Strawberries** \$1.00 postpaid. **THREE Pear**, or **SIX Peach**, or **FOUR Apple Trees**, for only \$1.00 by mail postpaid. Five choice named **Cacti**, 50 cents postpaid. 20 packets of **choice VEGETABLE SEEDS** making a complete garden for a small family, \$1.00 postpaid. **ON RECEIPT OF \$10, EVERYTHING NAMED ABOVE**, with a copy of Greiner's new book, "How to Make the Garden Pay," 272 pages, cloth bound, the best and latest work on gardening, sells at all book stores for \$2.00. Remit by Bank Draft, Post-Office or Express Order. If not in any of these ways, register your letter at our expense. Stamps taken. Address all orders to

**WM. HENRY MAULE,**  
1711 FILBERT STREET,  
Box 1296. PHILADELPHIA, PA.



SEND POSTAL FOR COLORED PAMPHLET  
**EUSTIS MFG. CO.** 124. WEST 24<sup>TH</sup>. ST.  
 NEW YORK



BEG PARDON,  
 Ladies,

Do you know a royal good thing when you see it?

It will pay you to find out about this.

In this cooker food does not touch metal.

No watching or stirring required.

The food jar can only be damaged by accident and any dealer will furnish new one at trifling cost. Easily adjusted as a lamp chimney.

Perfect cooking. Absolute cleanliness. Cheapest to buy; best and cheapest to use. Send us a postal, you'll be glad of it.

**THE EUSTIS MFG. CO., 124 W. 24th St., N. Y.**

*H. C. F.*  
*Koch & Co.*

IMPORTERS  
 AND  
 RETAILERS,

6th Ave. & 20th St., N. Y.,  
**WILL REMOVE APRIL 1, 1891,**

TO THEIR MAGNIFICENT  
**FIRE-PROOF BUILDING**  
 (Occupying over 2 1/4 acres of floor space)

**West 125<sup>th</sup> Street,**  
 Between Lenox and 7th Aves.

*With increased facilities and a larger assortment of Goods, we can guarantee more prompt and better service than ever before.*

ALSO

**300 DOLLARS  
 PREMIUMS**

will be offered to Purchasers through H. C. F. KOCH & CO.'S ILLUSTRATED

**Fashion Catalogue,**

A Guide of how to buy

**DRY GOODS FROM NEW YORK**

and have them delivered free of charge—when the order amounts to a specified sum—at prices guaranteed lower than from any other house in the U. S.

Spring and Summer number published March 10, 1891, and mailed free upon application; listing and illustrating, with over 2,000 lithographs and wood-cuts, everything needed for Ladies', Gents' and Children's wear and adornment; Housekeeping Goods, etc.

In writing please mention DELINEATOR.

ANSWERS TO CORRESPONDENTS,  
 (Continued).

**HATTIE:**—We do not advise dyeing the silk. Wet a sponge with weak sage tea and apply it to the roots of the hair each night before retiring. Refer to the "Practical Lessons in Garment Cutting and Making" which have lately appeared in the DELINEATOR.

**D. S.:**—Select the gray material for a miss of sixteen; with it combine garnet velvet, and make the dress by pattern No. 3654, which costs 1s. 3d. or 30 cents.

**AN OLD SUBSCRIBER:**—The sample is one of the lighter shades of fawn. Trim with the golden-brown velvet, and make the toilette by basque No. 3674, price 1s. 3d. or 30 cents, and skirt No. 3673, price 1s. 6d. or 35 cents. Velvet or faille will combine handsomely with the Henrietta cloth.

**HELEN M.:**—It would not be necessary to send a present. Call within two weeks. It would be bad form to add "no presents" upon either of the invitations referred to.

**A Subscription to the DELINEATOR costs One Dollar a Year.**



The Latest Shades of Ribbon can be procured in the "FAIR AND SQUARE" brand; it is the best made; for sale where fine goods are kept.

**R R**  
**Reid's Electric Remedy  
 FOR HEADACHE.**

A positive and immediate cure for Nervous, Sick or Bilious Headache. Absolutely harmless.

**\$50.00 forfeit for any failure to cure.**

If your druggist does not handle this great remedy send 35 cts. direct to the selling agents.

**J. BRIDE & CO., 122 Nassau Street, New York.**

**850,000 GRAPE VINES**

100 Varieties. Also Small Fruits, Trees, &c. Best rooted stock. Genuine, cheap. 2 sample vines mailed for 14c. Descriptive price list free. **LEWIS ROESCH, Fredonia, N. Y.**

**NINON'S SECRET** of Beauty cures Freckles, Patches, Pimples, Discolorations on the Face, Neck, Hands, Arms, etc.; renders the Skin soft and brilliant. Contains no Poison. To introduce it, will mail full-sized package for 10 cents.  
**W. EARL, 159 Hudson Street, New York.**

**PATENTS** THOMAS P. SIMPSON, Washington, D. C. No attorney's fee until Patent obtained. Write for Inventor's Guide.

**WALL PAPER** selected by mail. Send 8c. for postage for a full line of our handsome papers with borders to match, at remarkably low prices. **BEUCLER, HINGKLE & CO** 48 North 12th Street, Philadelphia, Pa.

**15 ELK FOUNTAIN PEN** 30000 WORDS FILLING. With 2 extra pens and filler. Improved SELF-INKING STAMP. PEN & PENCIL, Any name. 10c, or name, town & state on, 15c. Rubber Stamp Co. P 47, New Haven, Conn.

They are becoming a society craze. Send stamp for samples, or send us your cabinet picture and 25 cts. for trial order of 1 doz. Address **Brown Photo Co.** West Medford, Mass.

**DAINTY DESSERTS:**

**PLAIN AND FANCY.**

**A BUGBEAR OF THE CUISINE BANISHED, AND THE PREPARING OF THE SWEETS OF THE TABLE MADE AN ATTRACTIVE OCCUPATION.**

Every Housekeeper should possess a copy of our new Pamphlet, entitled "DAINTY DESSERTS: PLAIN AND FANCY"; for in it she will find directions for the preparation of Dainties adapted to the palate and means of the epicure or the laborer, and to the digestion of the robust or the feeble; there being also numerous recipes admirably suited to those occasions when unexpected company arrives "just at dinner-time" on that particular day when the busy housekeeper has prepared no dessert. This little Pamphlet, with its numberless recipes for

**PUDDINGS AND SAUCES, PIES, CREAMS, CUSTARDS, AND FRENCH, FANCY AND FROZEN DESSERTS,**

is invaluable to every housekeeper, old or young, experienced or otherwise.

On receipt of **15 Cents**, "DAINTY DESSERTS" will be sent, post-paid, to any Address in the United States, Canada or Mexico.

**THE BUTTERICK PUBLISHING CO. (LIMITED),**  
 7, 9 and 11 West Thirteenth Street, New York.

**ROSES** Seeds, Plants, Shrubs, Vines, Fruit & Ornamental Trees, Etc.  
**CATALOGUE FREE.**

Over 150 pages illustrating and describing one of the largest and best assorted stocks of Seeds, Trees and Plants in the U. S. Best value for the money in our Tested Novelties and Special Low Priced Collections.

**37 YEARS. 25 GREENHOUSES. 700 ACRES.**

**THE STORRS & HARRISON CO.,**  
 Painesville, Ohio.





**SEND FOR THE LATEST AND MOST COMPLETE WORK ISSUED IN THE INTEREST OF DECORATIVE ART.**

A BOOK OF ORIGINAL, ARTISTIC AND GRACEFUL DESIGNS, and one that should be seen in every Boudoir and Studio.

It is issued by us under the title of

**"NEEDLE and BRUSH:**

*USEFUL and DECORATIVE,"*

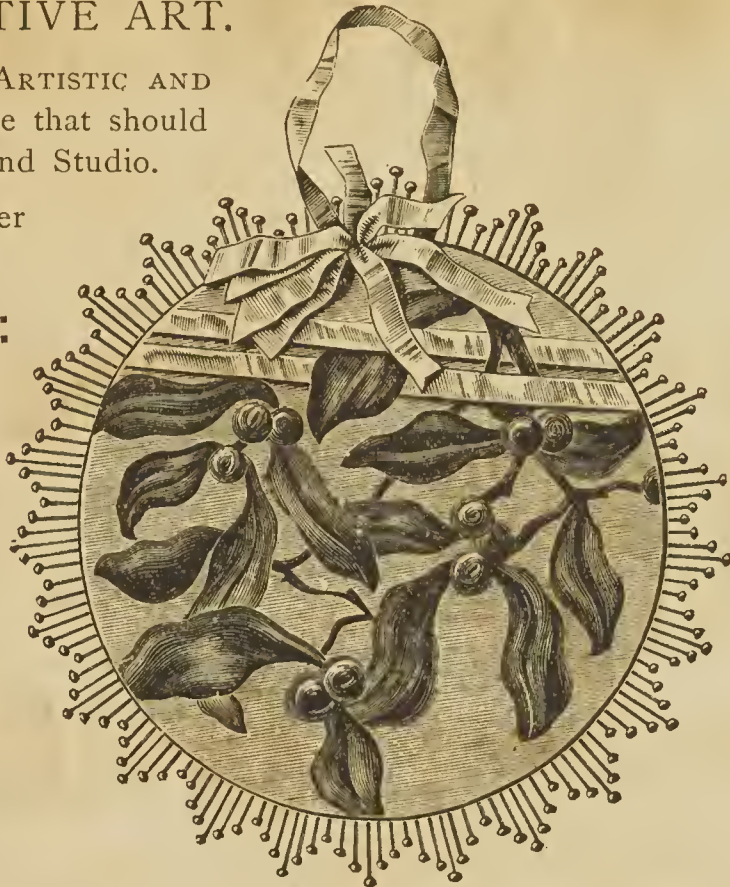
and is sold at

**\$1.00 PER COPY.**

In this Volume will be found innumerable Artistic Designs for the decoration of a home, all of them to be developed by the Needle or Brush and the dainty fingers of either the novice or the experienced artist. The instructions are clear and comprehensive, and fully carry out the author's intention of rendering invaluable aid alike to beginners and graduates in the pretty art of decoration.

If "Needle and Brush" cannot be obtained from the nearest Agency for the sale of our goods, mail your Order, with the price, direct to us, and the Work will be sent, prepaid, to your Address.

**THE BUTTERICK PUBLISHING CO. (Limited),**  
7, 9 and 11 West Thirteenth St., New York.



*Fanny Davenport.*

—WRITES—

PROVIDENCE, April 7, 1889.  
MY DEAR MADAM:—Purely by accident one day in Chicago I bought a pot of your Recamier Cream, and on trying it found it the most delightfully refreshing thing I have ever applied to my skin. Most assuredly you have made a marvelous discovery, and one and all of our sex should heartily thank you. I find it is not only a refreshing, softening article for the skin at night, but for the day use also. Please send me some of the Balm, and another jar of the Cream to the Brunswick, Boston, and believe me,  
Very thankfully, FANNY DAVENPORT.  
To MRS. HARRIET HUBBARD AYER.

**RÉCAMIER CREAM**

is used daily by fashionable women and prominent actresses all over the world. It is the only known preparation whose merits are attested to by physicians. It will preserve your youth, remove all blemishes, and not only make but keep your face smooth and fair. PRICE, \$1.50 PER JAR.  
For sale by all Druggists and Fancy Goods Dealers, and by the owner,

**HARRIET HUBBARD AYER,**  
305 Fifth Ave., New York City.

Write for Pamphlet containing full list of Recamier Preparations and toilet articles, the choicest and daintiest in the World.

ANSWERS TO CORRESPONDENTS,  
(Continued).

MARY B.:—We do not know whether vaseline will answer the purpose you mention, but it can do harm to try it. Just before retiring bathe the face thoroughly in very warm water, and before drying plunge it into a bowl of ice-cold water; dry with a soft towel.

MRS. M.:—If desired, one reed of the smallest size may be adjusted thirteen inches below the belt, and a small pad may be worn.

DAISY DEANE:—A lady invariably takes a gentleman's arm. A girl of thirteen may attend a children's party. It is not proper for girls to receive attentions from boys. A low-necked, sleeveless gown may be worn with propriety if the neck be cut out moderately. You may write to your friend within a week after her departure, if she has requested you to write first. Rub glycerine on the hands to soften them.

A Subscription to the DELINEATOR costs One Dollar a Year.

**Our Cutting School for Tailors**

Is under the management of Cutters of the highest reputation, not only as Skilled Workmen, but as Teachers capable of properly imparting their knowledge to others.

The Course of Study includes Practical Illustrations of Measuring and Drafting by various Methods, and Explanations of the Causes of Faults, as well as the proper Remedies for their Correction. If desired, Instruction may also be had in a Perfect method of Graduating Proportionate Patterns and their use as a basis of cutting.

**TERMS FOR INSTRUCTION:**

For a Complete Course of Instruction in Cutting and Making Gentlemen's Garments, including Grading Patterns, \$100. To Cutters in practice, desirous of changing their methods: For a Course occupying from three to six days, \$50; for a Coat System only, \$25; for a Trousers System only, \$15; for a Vest System only, \$10.

PUPILS MAY BEGIN THEIR STUDIES AT ANY TIME.

**THE BUTTERICK PUBLISHING CO. (Limited),**  
7, 9 and 11 West Thirteenth Street, New York.



To all persons who send 10c. silver within the next 30 days we will send a package containing all the following: 32 complete Love Stories by popular authors, Set of Dominees, 15 Portraits of Female Celebrities, DICTIONARY OF DREAMS, 20 Popular Songs, 134 Conundrums, 275 Autograph Album Selections, 67 Magical experiments, Lovers' Telegraph, Guide to Flirtation, Golden Wheel Fortune Teller, Magic and Mystic Age Tables, Game of Authors—43 pieces with full directions, 2 Morse Telegraph Alphabets, 11 Parlor Games, Calendar for the current year, Games of Shadow Buff, Letters, etc. The Deaf and Dumb Alphabet. Send 10 cents silver at once and receive this BIG BARGAIN. (Mention Paper.) Address, NASSAU CO., 58 & 60 Fulton St. N. Y.



\$6000.00 a year is being made by John R. Goodwin, Troy, N.Y., at work for us. Reader, you may not make as much, but we can teach you quickly how to earn from \$5 to \$10 a day at the start, and more as you go on. Both sexes, all ages. In any part of America, you can commence at home, giving all your time, or spare moments only to the work. All is new. Great pay SURE for every worker. We start you, furnishing everything. EASILY, SPEEDILY learned. PARTICULARS FREE. Address at once, STINSON & CO., PORTLAND, MAINE.



**CORSETS, WAISTS and BRACES**  
Belsarte TRADE MARK

Send for Catalogue and Price List.



AGENTS WANTED.



**DELSARTE CORSET CO.,**  
142 West 23d Street, New York.





3470

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3119

3119

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts.

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cts.

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.



3757

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3431

3431

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Cape (Military Cape, with Bourbons Front) (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.



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Ladies' Wrap (Appropriate for Evening and General Wear) (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cts.

Ladies' Wrap (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cts.

Ladies' Wrap (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cts.



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Ladies' Cape, with Boléro Collar (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape (Known as the Military Cape) (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cts.



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Ladies' Cape, with Lower Section Accordion-Plaited or Gathered (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 10d. or 20 cents.

Ladies' English Cape (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.



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3237

3237

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

Ladies' Wrap (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



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Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 10d. or 20 cents.



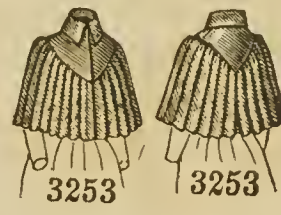
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Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust measures, 28 to 46 inches. Any size, 10d. or 20 cents.



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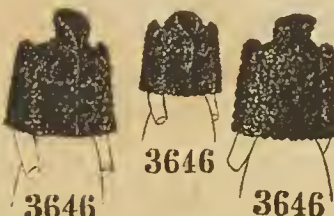
Ladies' English Cape (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 10d. or 20 cents.

Ladies' Cape-Wrap (For Evening or General Wear) (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 6d. or 35 cents.

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 inches. Any size, 1s. or 25 cents.

Ladies' Cape (Copyright): 10 sizes. Bust meas., 28 to 46 ins. Any size, 1s. or 25 cents.



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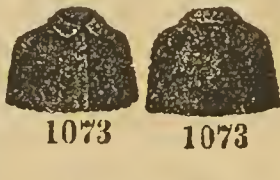
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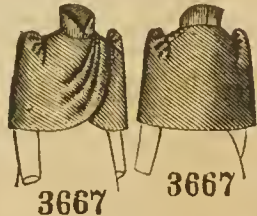
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Misses' Cape, with Boléro Collar (Copyright): 5 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cents.

Ladies' Cape: 10 sizes. Bust measures, 28 to 46 inches. Any size, 7d. or 15 cents.

Misses' Shoulder-Cape: 8 sizes. Ages, 8 to 15 years. Any size, 7d. or 15 cents.

Girls' Cape: 7 sizes. Ages, 3 to 9 years. Any size, 5d. or 10 cts.

Misses' and Girls' Cape (Copyright): 7 sizes. Ages, 4 to 16 years. Any size, 7d. or 15 cts.

Misses' Cape (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 7d. or 15 cts.

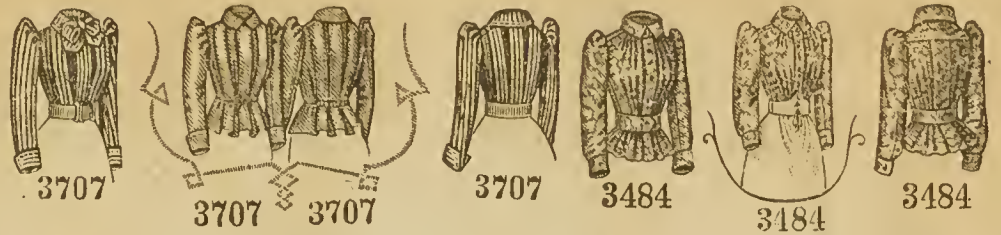




3347 3347  
Ladies' Figaro Jacket (Copyright): 13 sizes. Bust measures, 28 to 46 ins. Any size, 10d. or 20 cents.



9678 9678  
Ladies' Sleeveless Zouave Jacket: 13 sizes. Bust measures, 28 to 46 ins. Any size, 7d. or 15 cents.

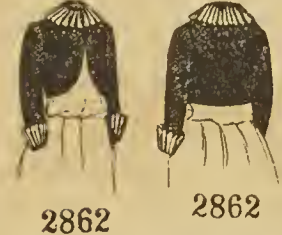


3707 3707 3707 3707  
Ladies' Box-Plaited Shirt-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

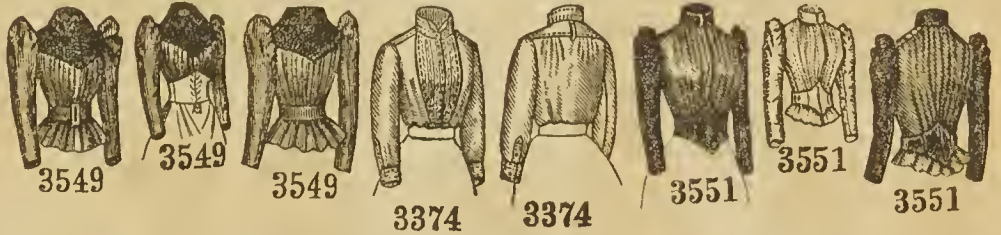
3484 3484 3484  
Ladies' Blouse (Known as the Oxford Shirt) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



3346 3346  
Misses' Figaro Jacket: (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 7d. or 15 cents.



2862 2862  
Misses' and Girls' Zouave Jacket (Copyright): 12 sizes. Ages, 4 to 15 yrs. Any size, 7d. or 15 cents.



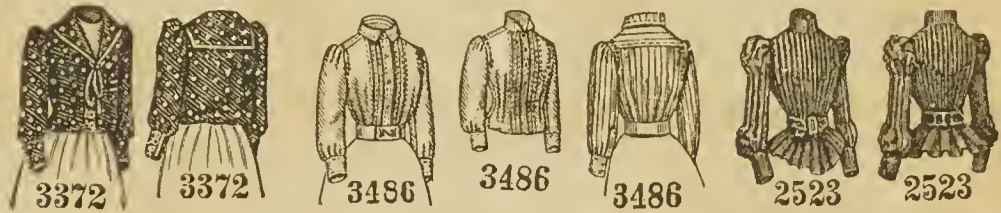
3549 3549 3549  
Ladies' Blouse, with Fitted Lining (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

3374 3374  
Ladies' Habit Shirt (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

3551 3551 3551  
Ladies' Blouse, with Girdle (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

ON this and the preceding Page is illustrated an Assortment of Wraps, Capes, Zouave Jackets, Blouses and Shirt-Waists, an inspection of which will no doubt be interesting to many of our Readers. The Patterns can be had in all Sizes from Ourselves or any of our Agents. In ordering, please specify the Numbers, and Sizes or Ages, desired.

The BUTTERICK PUBLISHING Co. [LIMITED],  
7, 9 and 11 West 13th Street, New York.



3372 3372  
Ladies' Sailor Blouse (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

3486 3486 3486  
Ladies' Shirt-Waist (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

2523 2523  
Ladies' Blouse (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



712 712  
Misses' Zouave Jacket: 8 sizes. Ages, 8 to 15 years. Any size, 7d. or 15 cents.



713 713  
Girls' Zouave Jacket: 5 sizes. Ages, 4 to 8 years. Any size, 5d. or 10 cts.



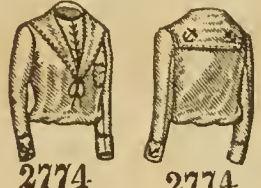
3214 3214  
Ladies' Shirt Blouse, with Yoke (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

3593 3593 3593  
Misses' Blouse, with Fitted Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

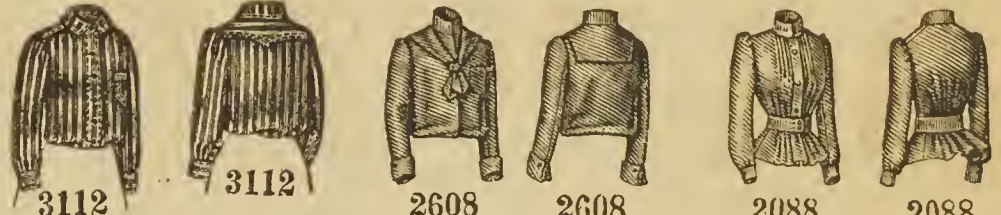
3125 3125  
Ladies' Blouse Shirt (Tennis or Regatta Shirt) (Copyright): 13 sizes. Bust measures, 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



3348 3348  
Girls' Figaro Jacket (Copyright): 7 sizes. Ages, 8 to 9 years. Any size, 5d. or 10 cents.



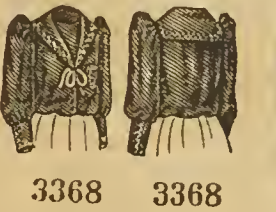
2774 2774  
Ladies' Yachting Blouse (Copyright): 13 sizes. Bust meas., 28 to 46 inches. Any size, 1s. 3d. or 30 cents.



3112 3112  
Ladies' Blouse Shirt, with Yoke (Appropriate for Outing) (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

2608 2608  
Ladies' Blouse (Copyright): 13 sizes. Bust measures, 28 to 46 inches. Any size, 1s. 3d. or 30 cents.

2088 2088  
Ladies' Blouse (Garibaldi Shirt): 13 sizes. Bust meas., 28 to 46 ins. Any size, 1s. 3d. or 30 cents.



3368 3368  
Misses' Sailor Blouse (Copyright): 9 sizes. Ages, 8 to 16 years. Any size, 1s. or 25 cts.



3599 3599 3599  
Misses' Blouse, with Girdle and Fitted Lining (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



3737 3737  
Misses' Blouse (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

3705 3705 3705  
Misses' Box-Plaited Shirt-Waist (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.

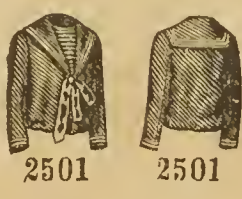
3369 3369  
Misses' Blouse Shirt (Copyright): 7 sizes. Ages, 10 to 16 years. Any size, 1s. or 25 cents.



3487 3487  
Misses' Shirt-Waist (Copyright): 8 sizes. Ages, 8 to 15 years. Any size, 1s. or 25 cents.



3738 3738  
Girls' Blouse (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cts.



2501 2501  
Girls' Sailor Blouse (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cts.



2560 2560  
Misses' Blouse (Copyright): 6 sizes. Ages, 10 to 15 years. Any size, 1s. or 25 cents.



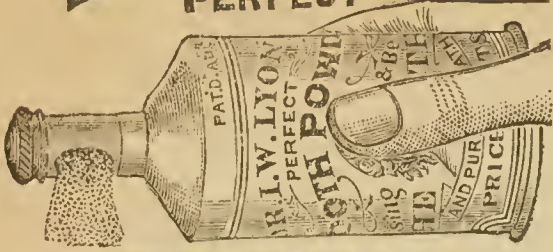
3395 3395  
Girls' Shirt-Blouse (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cts.



2598 2598  
Girls' Box-Plaited Blouse (Norfolk Basque) (Copyright): 7 sizes. Ages, 3 to 9 years. Any size, 10d. or 20 cents.



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# TOOTH POWDER

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Mention DELINEATOR.

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Containing all the LATEST PARIS FASHIONS with GIGANTIC FASHION Supplement of 51 FIGURES, and COLORED FASHION PLATES of 24 FIGURES, besides numerous Stories, New Music, New EMBROIDERY designs, PATTERNS, &c., &c.

Price, 30 cents. Yearly, \$4. All newsdealers, or THE INTERNATIONAL NEWS CO., New York. 4 New Novels for 15 Cents.

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### ANSWERS TO CORRESPONDENTS,

(Continued).

**PEWTER SPOON:**—The silk sample is armure, and the plaid is camel's-hair serge. Very narrow ribbon basted in the neck and sleeves will be pretty.

**RUTH ANN:**—Write to the parties advertising the article, mentioning the DELINEATOR.

**MABEL:**—Read the "Practical Lessons in Garment Cutting and Making" lately published in the DELINEATOR.

**VIXEN Z.:**—Any of the shades of blue, brown, green or dark-red will prove becoming. For answers to your other questions refer to "Beauty: Its Attainment and Preservation," a book published by us. price 4s. or One Dollar.

**PEACHY:**—A good wash for preventing redness of the hands is as follows:

- Muriate of ammonia,.....1 tea-spoonful.
- Aromatic vinegar,.....1 table-spoonful.
- Tepid soft water,.....1 quart.

Always wear gloves in the open air.

A Subscription to the DELINEATOR costs One Dollar a Year.

# SCOTT'S FLOWERS

Handsomely Illustrated Catalogue of ROSES, PLANTS, FLOWER SEEDS & BULBS sent FREE to any address. *Send for it now.* We offer:  
 12 New FRENCH CANNAS strong plants for \$1.00  
 7 New PLANTS and 7 Pkts. NEW and RARE FLOWER SEEDS \$1.00  
 6 Splendid WINTER BLOOMING ROSES. 50c.  
 ALL the above sent postpaid for \$3.00. **ROBERT SCOTT & SON, Philadelphia, Pa.**  
 ORDER NOW and mention this paper.



## A BOOK TO HELP WITH FLOWERS.

If you want ROSES, FLOWERS or SEEDS of any kind, write for **OUR NEW GUIDE, FREE.**

It will help you select the best things NEW or OLD—Correct prices, careful service, whether you buy much, or little, or nothing, is immaterial. If you are interested in Flowers we want you to have our Book, and understand our methods of business. If not interested don't send for it, it is intended for those who plant things.

The Dingee & Conard Co., WEST GROVE, PENNA.

## SOMETHING FOR THE DEVOTEES OF TERPSICHORE.

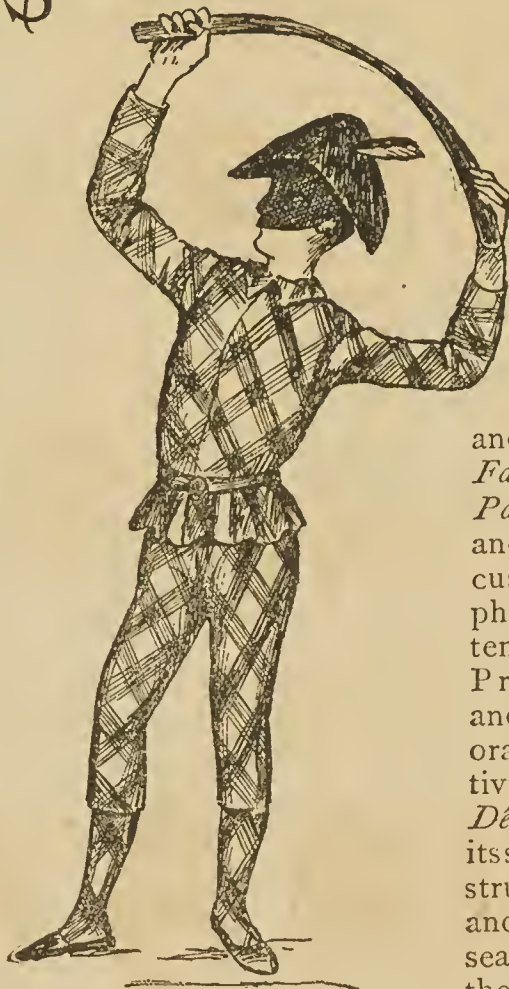
A New, Large and Handsomely Illustrated Pamphlet, Entitled,

# Masquerade and Carnival:

THEIR CUSTOMS AND COSTUMES.

MANY varieties of Fancy-Dress Entertainments are suggested, and the Perplexing Question, What to Wear on Each Occasion, is Satisfactorily Settled. *Tableaux, Bals Masque, Carnival Sessions,*

and *Fashionable Fancy-Dress Parties* for adults and children are discussed in this Pamphlet, which is intended as a Guide to Proper Costuming and Appropriate Decorations for the Festivities named. The *Débutante* will find its suggestions and instructions invaluable, and the Belle of many seasons, as well as the Host and Host-



ess, may profit by a perusal of its pages. On receipt of 25 Cents, "MASQUERADE AND CARNIVAL" will be mailed, post-paid, to any Address in the United States, Canada or Mexico.

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# The Castle Braid Button-hole or Loop Button.

Manufactured by THE CASTLE BRAID CO., New York.



## ACCORD-ATTACHED SILK BRAID BUTTON.

EASILY SEWED ON THE GARMENT,

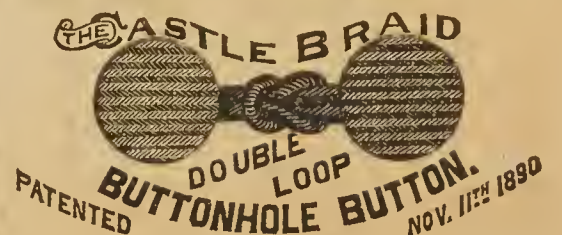
Saving the tedious labor of making a false button-hole. If same cannot be obtained in your city, send 20 cents and we will mail 1 dozen size of above cut.

Can be had in BLACK in 18-22-24-28-30 and 36 Line. Colors in 18-22-28 only. PRICES IN PROPORTION.

## CONSISTS OF TWO SINGLE BUTTON-HOLE

BUTTONS with the Loop UNITED IN THE CENTRE BY PASSING ONE LOOP THROUGH THE OTHER. Then over the Button and drawing taut, thereby making a very ORNAMENTAL TRIMMING.

Can be had in BLACK in 18-22-24-28-30-36 Line. Colors in 18-22-&-28 Line only. Price, 50 cents per dozen for DOUBLE LOOPS, Postage Paid, size of cut.





# Spring Humors

Spring Humors, whether itching, burning, bleeding, scaly, crusted, pimply, or blotchy, whether of the skin, scalp, or blood, whether simple, scrofulous, or hereditary, are now speedily, permanently, and economically cured by the Cuticura Remedies when the best physicians and all other remedies fail. The almost miraculous cures daily effected by them prove this. No statement is made regarding them not warranted by the strongest evidence.



They are, in truth, the greatest skin cures, blood purifiers, and humor remedies of modern times. They are absolutely pure, and agreeable to the most sensitive, and may be used on the youngest infant and most delicate invalid with gratifying and unfailing success. CUTICURA, the great skin cure, instantly allays the most intense itching, burning, and inflammation, permits rest and sleep,

soothes and heals raw and irritated surfaces, clears the skin and scalp of crusts and scales, and restores the hair. CUTICURA SOAP, the only medicated toilet soap, is indispensable in cleansing diseased surfaces. CUTICURA RESOLVENT, the new blood and skin purifier, and greatest of humor remedies, cleanses the blood of all impurities, and thus removes the cause. Hence, the Cuticura Remedies cure every humor of the Spring, from the simplest facial blemishes to the worst case of scrofula. Sale greater than the combined sales of all other blood and skin remedies.

"HOW TO CURE DISEASES OF THE SKIN AND BLOOD" mailed free to any address, 64 pages, 300 Diseases, 50 Illustrations, 100 testimonials. A book of priceless value to every sufferer.

CUTICURA REMEDIES are sold everywhere. Price, CUTICURA, 50c. CUTICURA SOAP, 25c.; CUTICURA RESOLVENT, \$1. Prepared by POTTER DRUG AND CHEMICAL CORPORATION, Boston.

**Pimply, Blotchy Skin,** red, rough, and oily skin and hands, painful finger-ends with shapeless nails, are prevented and cured by Cuticura Soap, incomparably the greatest of skin purifiers and beautifiers, while rivalling in delicacy and surpassing in purity the most expensive of toilet and nursery soaps. *The only medicated toilet soap, and the only preventive and cure of inflammation and clogging of the pores, the cause of pimples, blackheads, rough, red, and oily skin, and simple humors of infants and children.* Sale greater than the combined sale of all other skin soaps. Sold everywhere

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COMPLETE INSTRUCTIONS FOR MAKING EVERY HOME BEAUTIFUL AND, THEREFORE, HAPPY, WILL BE FOUND IN OUR VERY POPULAR BOOK ENTITLED

### "Home-Making and House-Keeping,"

which treats exhaustively of all matters relative to making a home what it can and should be.

PRICE, \$1.00 PER COPY.

Prospective brides and all Housekeepers, young or old, will find this invaluable book filled with hints and instructions through which the common-place may be made refined and beautiful, the beautiful comfortable, and all surroundings harmonious. To read and heed its monitions will bring order out of chaos, and in this particular may reduce confusion to serenity and thus establish happiness.

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The Butterick Publishing Co. (Limited),

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#### ANSWERS TO CORRESPONDENTS. (Continued).

**TWO OLD MAIDS:**—There can be no rule given in regard to the time that should elapse before answering the gentleman's letter. A girl should arrive at years of discretion before entering into correspondence with a gentleman,

**LEO:**—White erèpon would be more appropriate for the graduating dress than pale-blue with cream lace trimmings. A dainty evening dress may be developed by using waist No. 3715, price 1s. or 25 cents, and skirt No. 3722, which costs 1s. 6d. or 35 cents. Both patterns are illustrated in the February DELINEATOR.

**E. D. W.:**—The watch is very frequently worn with the chain buttoned in the basque. Châtelaines, however, are in vogue, and the watch may be worn as such, if desired. Read the article entitled "Spring Garments for Stout Ladies," in the March DELINEATOR.

**AMBER:**—You are a demi-blonde and may wear cadet-blue, any of the new shades of brown, maroon and a warm shade of gray.

**J. W. H.:**—You are a brunette and may wear blue, ox-blood red, terra-cotta mode, éceru and any of the shades of gray.

**DAISY:**—The latest styles for Spring millinery are illustrated and described in this DELINEATOR.

**A Subscription to the DELINEATOR costs One Dollar a Year.**

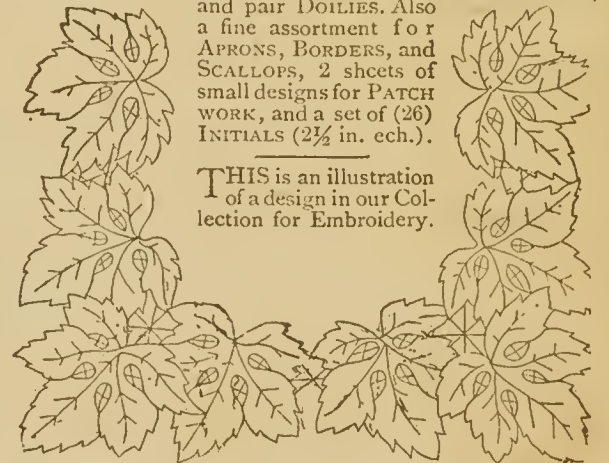
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**FOR 75c.** We will send our Premium, 2 sheets of the best English Impression Paper; *Black & Red* to transfer Designs to *Canvas, Silk, Satin, Brass & Glass.* Sheet of instructions, Our 1891 *Catalogue* of New Designs for Needle-work and Painting, Materials etc. and **OUR NEW (1891) PATTERN COLLECTION** which contains 50 new and artistic Conventional & Floral Designs, for **FANCY WORK & PAINTING.** We mention a few large designs. **SOFA PILLOW** (18 x 18), 2 pair **TABLE SCARFS** (10 x 16 ech.) pair conventional **SCARF ENDS** (8 x 16 ech.), pair **CORNERS** (10 x 12 ech.), pair **TRAY CLOTHS** (6 x 10 ech.), pr. **TIDIES**,

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**THIS** is an illustration of a design in our Collection for Embroidery.



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Mrs. J. Adams.

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**P. S.**—Park's New Rose Budget, all about Roses, superbly illustrated, only **10 cts.**

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by oz. & lb. 100000 extras. *Catalogue free.* **R. H. Shumway Rockford Ill.**

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## NO TREES

Found 1836, oldest, 1,000 acres, largest. Last and bear like whole root trees; see "Fruits and Fruit Trees," *Am. Garden* says: Novel and useful. Discusses methods, stocks, whole roots, piece roots, commercial orchards to the point. *Prairie Farmer*: Deserves careful study. *Am. Agr.*: Gives points for practical treatment. *Furmer's Call*: The title is too modest; does not show its real value. It is chuck full of just the information one wants. *Farm and Home*: Whole root vs. piece root trees, will not down. Stark Bros. have had the fairness to print both sides. Geo. A. Street, Pres't Am. Ass'n Nurserymen: No one is doing more for our true interest than Stark Bros. *Cal. Fruit Grower*: Surprising low figures on first-class stock. Nearly 600 salesmen in retail dept.; more good places for good men; superb outfit free. Wholesale list prices Trees (whole root and piece root), Roses, root grafts—everything. No larger stock in U. S. No better. No cheaper. **STARK BROS., Louisiana, Mo.**

### ANSWERS TO CORRESPONDENTS, (Continued).

**BLOSSOM**:—Your writing is excellent. Since typewriting has become so universal, there is little or no demand for copyists.

**GYPSY B.**:—See answer to "Maria" in these columns.

**MRS. C. L.**:—Combine the garnet silk with cashmere the same shade, using pattern No. 3754, which is illustrated in the March **DELIN-EATOR** and costs 1s. 8d. or 40 cents.

**A SUBSCRIBER**:—*Idle Thoughts* may be procured of Henry Holt & Co., West 23d Street, New York City. Chauncey M. Depew's Orations are published by the Cassell Publishing Co., 106 Fourth Avenue, New York. In addressing these firms please mention you saw the notices in the **DELIN-EATOR**.

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### WE MAKE AND CAN PROVE THE FOLLOWING CLAIMS:

- The **Delineator** has the largest paid circulation of any Fashion Magazine in the World.
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- The **Delineator** is read by a **Buying Clientele**, which regards the Publication as Standard, it being our aim and practice to exclude all matter the good taste of which is in any way open to question.
- Advertisers handling Articles of Household Use or Ornament, who have tested the **Delineator**, find that it pays them well to continue their Advertisements in the Magazine.

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Our Advertising rate is **\$1.50** per agate line, which is less than half a cent a line per thousand copies. This rate is lower, in comparison with returns, than the Rate for any other Monthly Publication of Reputation in the country. The only Discount we allow is Ten per Cent. on Yearly Contracts. Advertisements for the **DELIN-EATOR** will not be accepted for less space than 5 Lines, each insertion.

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Also "DAISY" and "VOLUNTEER" WRINGERS, Clothes Drying Bars, etc. Agents wanted everywhere. **EMPIRE WRINGER CO., Auburn, N. Y.**

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Wrinkles, Blackheads, Pimples, Freckles, Pittings, Moles and Superfluous Hair permanently removed. Flesh increased or reduced. Complexions beautified. The Form developed; Hair, Brows and Lashes colored and restored. Interesting Book (sealed), 4c., with sample **Cromola Powder 10c.** **Mme. Velare, 414 W. 47th St., N. Y. City.**

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We will send you a Fringed LINEN TIDY of "An Owl Maid," Floss to work it—**INGALLS' BOOK OF STITCHES**, and **INGALLS' 32-page ILLUSTRATED CATALOGUE** of STAMPING OUTFITS, FANCY-WORK MATERIALS, STAMPED GOODS, ART BOOKS, etc., all for six 2-cent stamps (12 cents).

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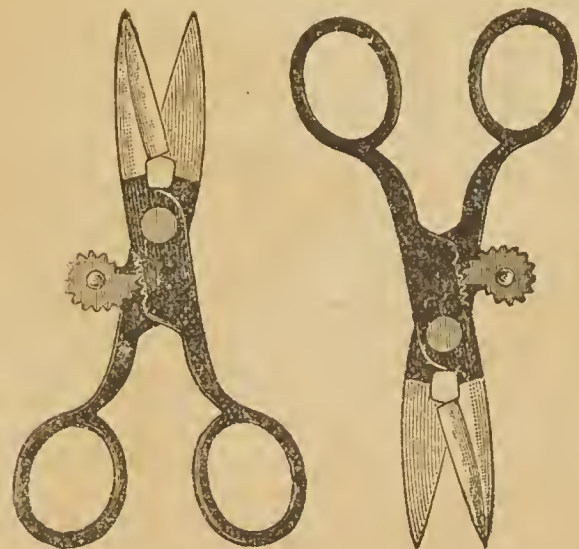
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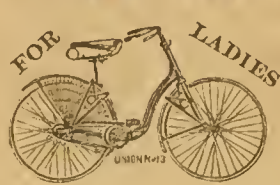
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 SEND us your address and we will make you a present of the best Automatic **WASHING MACHINE** in the World. No wash-board or rubbing needed. We want you to show it to your friends, or act as agent if you can. You can **COIN MONEY**. We also give a **HANDSOME WATCH** to the first from each county. Write quick. Address **N. Y. LAUNDRY WORKS,** 25 Dey St., N. Y.  
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# SPECIAL AND IMPORTANT.

**To Order Patterns by Mail.**—In ordering Patterns by Mail, either from this Office or from any of our Agencies, be careful to give your Post-Office Address in full, naming the Town, County and State in which you reside. When Patterns are desired for Ladies, the Number and Size of each Pattern should be carefully stated. When Patterns for Misses, Girls, Boys or Little Folks are needed, the Number, Size and Age should be given in each instance. In sending orders for Men's Shirt Patterns, state the Numbers of the Patterns wanted, and specify the Neck and Breast measures desired. In sending orders for Boys' Shirt Patterns, give the Numbers of the Patterns and specify the Neck and Breast measures, and also the Ages desired. A convenient formula for ordering Patterns is as follows:

"SMITHVILLE, BULLITT Co., KY.

"THE BUTTERICK PUBLISHING Co. [Limited]:

"GENTLEMEN:—Enclosed please find Postal-Order (or Express Order) for —dollars and —cents, for which send me Patterns Nos. 983, 36 bust; 881, 24 waist; 994, 12 years, 29 bust; 956, 12 years, 24½ waist; 1000, 6 years, 23 bust; and 8646, 7 years, 23 waist. MRS. JOHN MARTIN."

## To take Measures for Patterns.

**To Measure for a Lady's Basque 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 Lady's Skirt or Over-Skirt:**—Put the measure around the waist, OVER the dress.

**To Measure for a Lady's Sleeve:**—Put the measure around the muscular part of the upper arm, about an inch below the lower part of the arm's-eye, drawing the tape closely—not too tight.

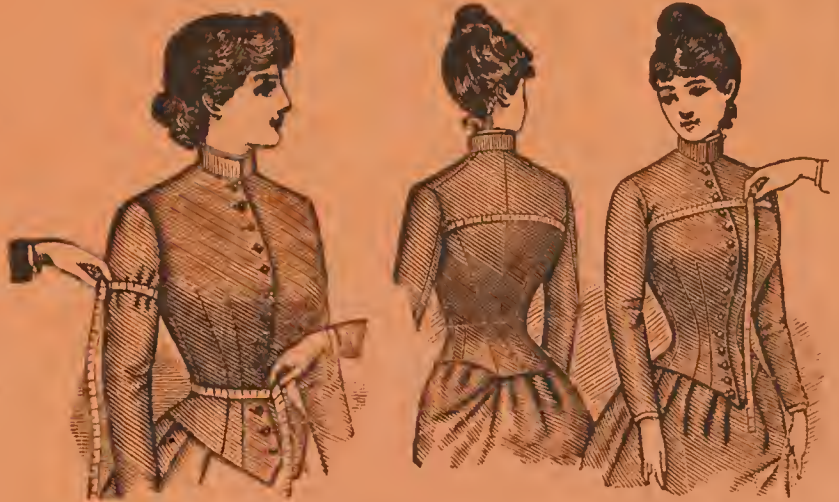
Take the Measures for Misses' and Little Girls' Patterns the same as for Ladies'. In ordering, give the ages also.

**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.

**To Measure for a Boy's Overcoat:**—Measure about the breast 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, and allow one inch—thus, if the exact size be fourteen inches, use a Pattern marked 15 inches. In other words, give the size of the collar the shirt is to be worn with. For the breast, put the measure around the body, under the jacket or coat, close under the arms, drawing it closely—not too tight.



In taking measures, it is immaterial whether the party taking them stands before or behind the party being measured. If properly observed, the Rules for Measuring here given will ensure satisfactory results.

## 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:

**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.**

Patterns, when sent by Mail, are postpaid; but Express Charges we cannot pay.

## To Parties Desiring Addresses Changed on our Subscription Books.

Subscribers to our Publications, when notifying us of a Change of Address, are particularly requested to give their full former Address, together with the new Address, and state the Month and Year in which the subscription began. Thus:

"THE BUTTERICK PUBLISHING Co. [LIMITED]:

"Mrs. John Martin, formerly of Smithville, Bullitt Co., Ky., whose Subscription to the DELINEATOR began with June, 1890, desires her address changed to Manchester, Delaware Co., Iowa."

## To Parties Complaining of Non-Receipt of Magazines.

To avoid delay and long correspondence, a subscriber to any of our Publications, not receiving the publication regularly, should name in the letter of complaint the Month with which the subscription commenced. Our subscription lists being kept by months instead of alphabetically, the need of the above information is evident. A convenient form for such a complaint is as follows:—

"THE BUTTERICK PUBLISHING Co. [LIMITED]:

"Mrs. John Martin, of Smithville, Bullitt Co., Ky., has not received the November and December numbers of the DELINEATOR, for which she subscribed commencing with the number for October, 1890. She knows of no reason for their non-receipt."

## To Secure Specific Numbers of the Delineator.

To insure the filling of orders for DELINEATORS of 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 April, may be certain to secure copies of that Edition by sending in their orders by the tenth of March. We shall, 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.

## To Parties Ordering Patterns or Publications by Mail.

In sending Money to us or our agents through the mail, use a Post-office Order, Express Money-Order, a Bank Check or Draft or a Registered Letter.

Should a post-office order sent to us go astray in the mails, we can readily obtain a duplicate here and have it cashed. An express money-order is equally safe and often less expensive.

A registered letter, being regularly numbered, can be easily traced to its point of detention should it not reach us in ordinary course. To facilitate tracing a delayed registered letter, the complaining correspondent should obtain its number from the local postmaster and send it to us.

Bank drafts or checks, being valuable only to those in whose favor they are drawn, are reasonably certain of delivery. A postal-note, unless in a registered envelope, is as liable as other money to loss in the mails.

**THE BUTTERICK PUBLISHING CO. [Limited],**

**7, 9 and 11 West Thirteenth Street, New York.**





# PEARS' SOAP



· a Specialty for Children ·

Children, as well as adults, feel comfortable and happy after their bath by the use of Pears' Soap, which improves and preserves natural softness of their complexions.

Insist on having Pears' Soap. Substitutes are sometimes recommended by druggists and store-keepers for the sole purpose of making more profit out of you.